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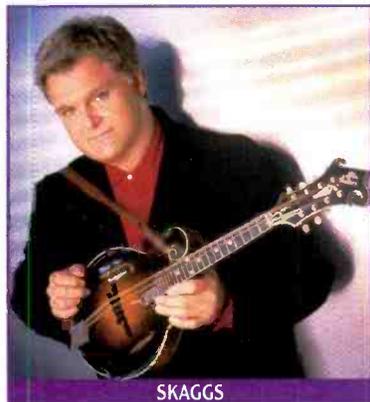
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

JANUARY 12, 2002

Music Biz Must Face Urgent Problem: Reaching Potential Over-25 Audience

BY CHRIS MORRIS

LOS ANGELES—If you perceive a void in the marketing of music to older consumers, you are not the first to do so.



SKAGGS

"Anybody over 30 going into a record store doesn't know what's in there," said Stan Cornyn, then-senior VP of Warner Bros. Records, in a March 1975 address at the National Assn. of Recording Merchandisers convention. "It's like he went into a book store, and all the books were Chinese novels . . . We must retain our audience past its 25th birthday."

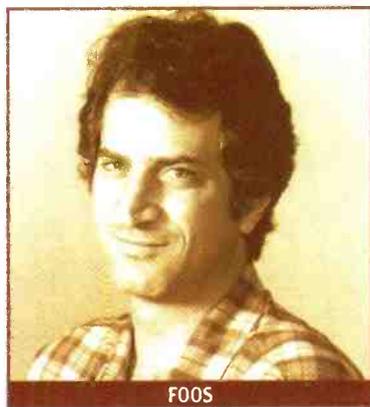
Cornyn's remarks were amplified in an ad for *I Didn't Know They Still Made Records Like This*, an October 1975 Warner "loss leader" mail-order compilation priced at \$2 and aimed at older consumers seeking new music. The ad stated, "Some of our best music is going right past its biggest potential audience—people who aren't kids, who don't spend a

lot of time browsing in record stores or reading the publications where most of our advertising is done."

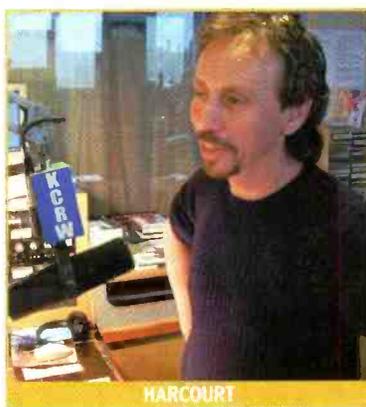
Today, older consumers account for an imposing share of the total U.S. music market. According to consumer profile data from the Recording Industry Assn. of America, consumers aged 35 and older accounted for 44% of all record sales in 2000; consumers aged 45 and older took a whopping 23.8% by themselves that year.

But several industry observers echo Cornyn's views of 27 years ago, saying that today's upper-demographic listener is not served by the major labels, retail, and radio.

"I think there is an opportunity to market to that consumer that is not taken advantage of—that's our natural customer," says Len Cosimano, VP of merchandising for multimedia at 380-store, Ann Arbor-Mich.-based Borders Books & Music, where customers principally fall in



FOOS



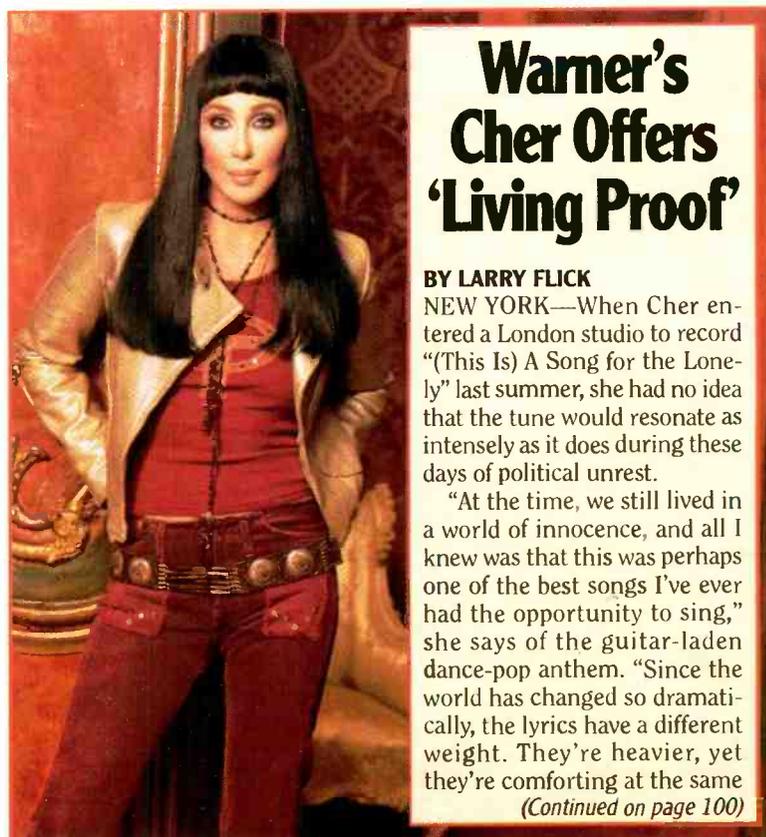
HARCOURT

the 35- to 65-year-old age range.

"Clearly, the industry is putting its marketing and promotional efforts behind selling records to younger people," says Nic Harcourt, music director and air personality at NPR station KCRW in Santa Monica, Calif. "That's all well and good, but also there's a whole bunch of us that are over 40 who grew up listening to what was adventurous music in the '60s and '70s—and in the '80s, for that matter—who are still interested in being exposed to good new music."

"To a great extent, the whole generation that basically built the industry has been completely neglected," says Marc Weinstein, co-owner of two Amoeba Records stores in the San Francisco Bay Area and an immense new Amoeba store in Los Angeles. "The labels have completely focused all their energies on [25-year-olds] and below."

(Continued on page 98)



Warner's Cher Offers 'Living Proof'

BY LARRY FLICK

NEW YORK—When Cher entered a London studio to record "(This Is) A Song for the Lonely" last summer, she had no idea that the tune would resonate as intensely as it does during these days of political unrest.

"At the time, we still lived in a world of innocence, and all I knew was that this was perhaps one of the best songs I've ever had the opportunity to sing," she says of the guitar-laden dance-pop anthem. "Since the world has changed so dramatically, the lyrics have a different weight. They're heavier, yet they're comforting at the same

(Continued on page 100)

Swedes Team With U.S. For Hits

BY KAI R. LOFTHUS and JIM BESSMAN

STOCKHOLM—The world is getting smaller. The activities of publishers and production houses in Sweden these days increasingly revolve around collaborative writing sessions between Swedish and American songwriters in New York City, Nash-



EKANDER

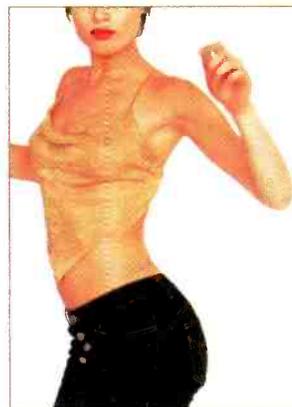
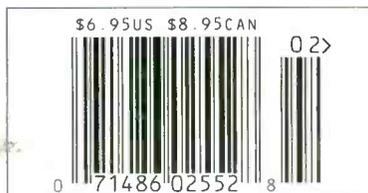
ville, Los Angeles, and Stockholm.

"A lot of the people go to Stockholm, and they say, 'My God, it feels like Nashville,'" Sony Music Entertainment senior VP of A&R David Massey says.

Aside from the obvious advantages in these writers combining their respective

(Continued on page 96)

EMI Publishing's Record Year: Page 4 • Holiday Sales Wrap-Up: Page 10 • Best Buy's Plans For Musicland: Page 81



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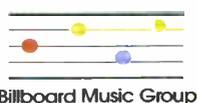
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2001 Is A 'Terrific Year' For EMI

BY JIM BESSMAN

NEW YORK—"Every year is a big year," EMI Music Publishing chairman/CEO Martin Bandier says. But in 2001, EMI Music Publishing became the first such company ever to lock up the annual No. 1 Publisher and Publishing Corporation honors for the Hot 100, Country, and R&B/Hip-Hop charts in the same year. Bandier also notes that the company's success in 2001 was "particularly terrific, because lots of forces outside our control were working against us."

The most significant factor, Bandier says, was the period immediately following Sept. 11, when music sales and shopping and retailing in general were down.

"There was lots of uncertainty, and the marketplace globally and here in the U.S. was stagnant," Bandier says. "But in spite of that, we were able to outdo what was a record year for us in 2000 in terms of operating profits across the board."

Specifically, Bandier says that many noteworthy past signings "finally came to fruition—and we were able to grow our market share." Foremost among them domestically, of course, was Alicia Keys. "We've had Alicia signed to us since she was 16," says Bandier, crediting the company's Jody Gerson for the signing. "[Keys] obviously had the success of the year—and her story is just beginning, and we're very excited about it."

Additionally, there were "the usual suspects" in Janet Jackson and Jay-Z, "and one of the big surprises for us this year was Enya. She's sold



Three for Three. Billboard Music Group president/publisher Howard Lander, left, and Billboard editor in chief Timothy White, right, award EMI Music Publishing chairman/CEO Martin Bandier with a special "Hat Trick—A Three-Part Publishing Sweep" plaque recognizing EMI Music's 2001 No. 1 publishing leadership rankings in the *Billboard* Hot 100, Country, and R&B/Hip-Hop categories.

records in the U.S. before, but nowhere near the enormous amounts that she's currently selling. It's partly related to world events, probably, and the type of music people are listening to and how inspirational [Enya's] music is."

EMI's performance extends across the board, Bandier notes: "Looking at SoundScan, between Ludacris and Pink and Usher and Enrique Iglesias, it's kind of a who's who, and what's got me really excited is that we've won publisher of the year in all six [top] categories in *Billboard*, [including] pop, R&B, and country, the Hot 100, and the Hot 200. That's staggering, because while we certainly win lots of awards, *Billboard* is the pulse-check for me—and we know where we are in the U.S., which is the major driver in the world, certainly, for our company."

Bandier points out that EMI's local representation around the world is also significant in the company's 2001 accomplishments. "In Germany and the U.K. we also outperformed the market unbelievably well, with shares in excess of 30%. It was just an outstanding year."

Bandier ascribes EMI's success to "really utilizing our copyrights, not only in the traditional sense of them showing up on a recording somewhere, but in synchronizing them in motion pictures and TV commercials. We've had an unbelievable run this year in spite of the downturn in the advertising market and have

been able to sustain substantial growth. Part of our financial success is clearly attributable to that, and we were very fortunate to have had three huge covers from our catalog come out in motion pictures that were extremely rewarding."

Bandier refers first to the '70s LaBelle hit "Lady Marmalade," remade for *Moulin Rouge*: "[It was] a hit song here over 20 years ago, and all of a sudden my 13-year-old son is saying, 'Dad, I heard this song,' and I said, 'Heard it? I was there when they wrote it!'" The new version features Christina Aguilera, Lil' Kim, Pink, and Mya. Bandier also cites the movie songs "It's Raining Men," the Weather Girls hit covered by Geri Halliwell on the soundtrack to *Bridget Jones's Diary*, and "I'm a Believer," the Neil Diamond-penned Monkees hit covered by Smash Mouth and Eddie Murphy in *Shrek*.

"'It's Raining Men' wasn't a hit in the U.S., but it was No. 1 in every other territory," Bandier says. "Great songs never go out of style. I was watching *Shrek*—as did hundreds of millions of others—and one of our songs, Neil Diamond's 'I'm a Believer,' sort of came to life. That puts a smile on your face."

Bandier also singles out EMI Music Publishing and Columbia Records' rock group Train—particularly the title track to its 2001 album, *Drops of Jupiter*. He says, "That was my favorite song last year."

U.S. Album Sales Drop Year-To-Year

BY MICHAEL ELLIS

NEW YORK—Total U.S. album sales registered a 2.8% decline in 2001, marking the first year-to-year sales drop in the decade that SoundScan has been tracking sales. U.S. consumers purchased 763 million albums in 2001, compared with 785 million in 2000 (see *Market Watch*, page 9).

The biggest factor in the poor showing is that the top-selling albums of 2001 sold far fewer units than 2000's biggest titles. The top 10 albums of 2001 collectively sold 40 million units, led by Linkin Park's *Hybrid Theory*, at 4.8 million. Other titles that topped 4 million were Shaggy's *Hot Shot*, at 4.5 million; *Celebrity* by 'N Sync, at 4.42 million; *A Day Without Rain* by Enya, at 4.41 million; *Break the Cycle* by Staind, at 4.2 million; and *Songs in A Minor* by Alicia Keys, at 4.1 million. (Any sales by these albums prior to 2001 are not counted in this tabulation.)

Not one album topped the 5 million mark in 2001, while in 2000, seven albums had sales of more than 5 million units. That hit parade was led by 'N Sync's *No Strings Attached*, at 9.9 million. The runners-up were *The Marshall Mathers LP* by Eminem, at 7.92 million, and *Oops! ... I Did It Again* by Britney Spears, at 7.89 million. The top 10 albums together sold 60 million in 2000.

The combined sales of the 10 biggest sellers thus dropped a steep 20 million, or 33%, from 2000 to 2001. This drop almost completely accounts for the overall year-to-year decline of 22 million.

Queen Elizabeth Honors Bee Gees, Sade, Betancourt

BY GORDON MASSON

LONDON—"Such a holiday," to quote a 1967 hit by Bee Gee siblings Barry, Robin, and Maurice Gibb, who were among those named by Queen Elizabeth II of England on this year's New Year Honours list, announced Dec. 31, 2001. The Gibb brothers each received a CBE (Commander of the British Empire) in recognition of their services to the music industry. Also receiving a CBE was opera star Lesley Garrett.

Veteran broadcaster Jimmy Young was awarded a knighthood. Celebrating a successful comeback year, Sade—whose real name is Helen Folesade Adu—became an OBE (Officer of the Order of the British Empire). Musical star Barbara Dickson also received an OBE, while Colin Graham, artistic director of the San Francisco Opera, was appointed an OBE. On the clas-

sical side, concert pianist William Barry Douglas received an OBE.

The honor of MBE (Member of the Order of the British Empire) was bestowed upon Jeffrey Kruger, a concert promoter and founder of the U.K.'s Ember Records and of the Kruger Organization. Steelband pioneer Sterling Betancourt was made an MBE, while Irish singer Daniel O'Donnell became an honorary MBE for his services to music.

Andrew Yeates, director general of the British Phonographic Industry, said, "We welcome the fact that the music industry is recognized in the New Year Honours list." That recognition has increased during the past 10 years, as U.K. governments have been more willing to reflect the importance to the country's economy of the arts and entertainment industries.

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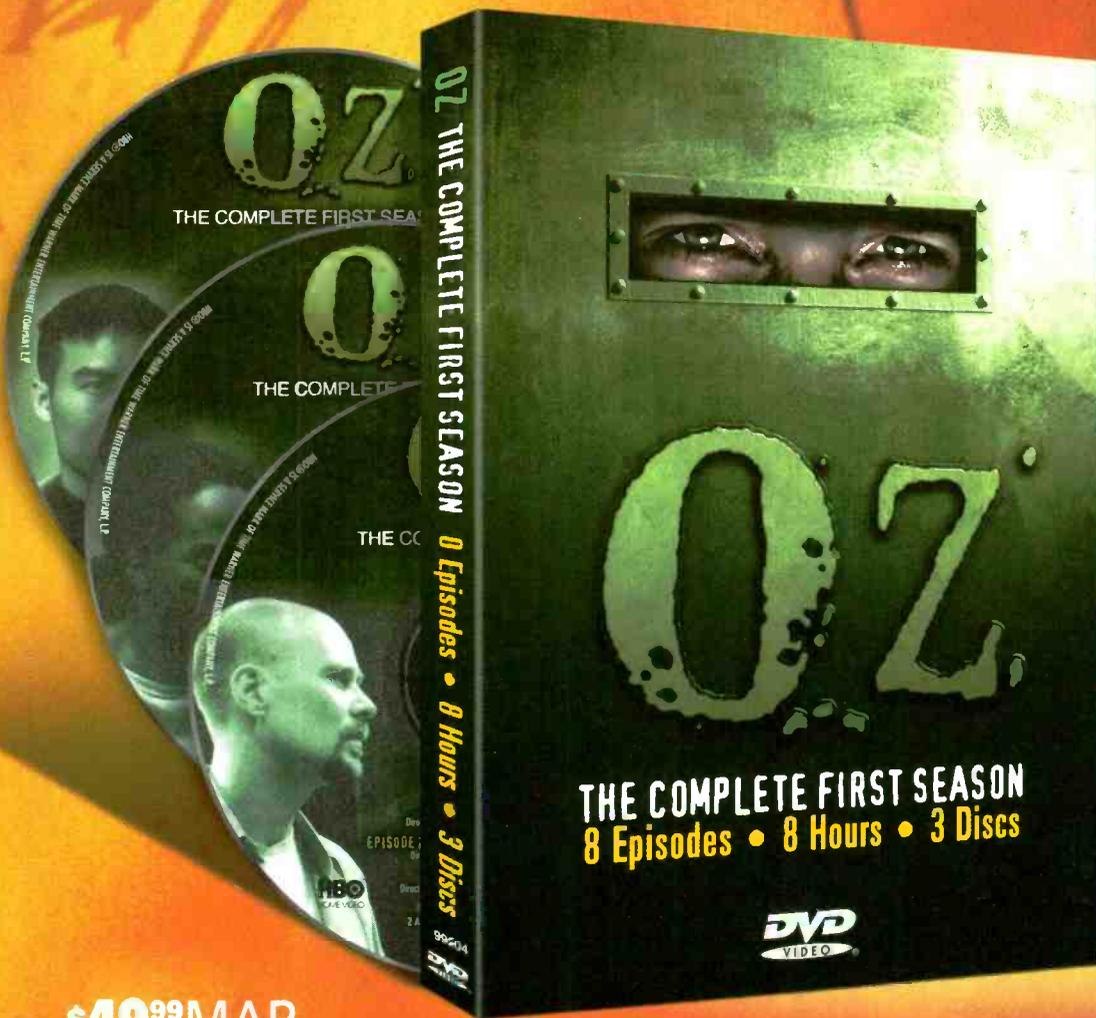
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KID AUDIO		
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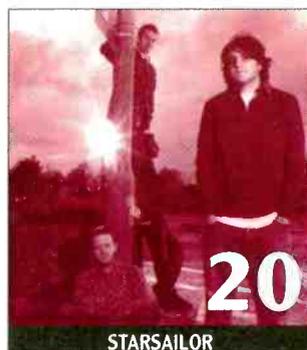
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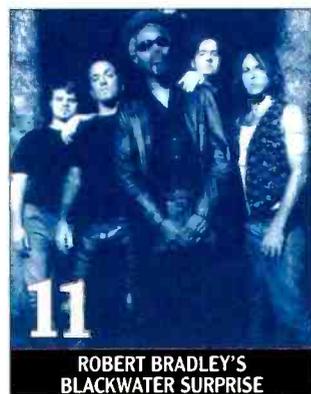
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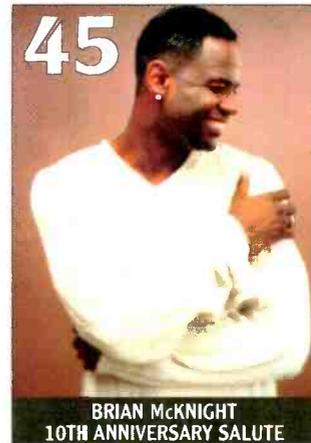
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Chart Beat by Fred Bronson

BROTHER AND SISTER: One Jackson is up, and one Jackson is down on The Billboard Hot 100 this issue. **Michael Jackson** is bulleted at No. 17 with "Butterflies" (Epic), the second top 20 hit from his *Invincible* album. In September 2001, "You Rock My World" peaked at No. 10.

Janet Jackson, on the other hand, falls out of the top 40 with "Son of a Gun" (Virgin). Based on **Carly Simon's** "You're So Vain" and featuring guest artists **Missy Elliott**, **P. Diddy**, and Simon, the song drops 31-41 after peaking at No. 28 in December 2001. Unless "Son" can somehow rebound, it will end up as Janet's lowest-charting song where she is the primary artist since the pre-*Control* days of 1983, when "Come Give Your Love to Me" peaked at No. 58.

Jackson has amassed an incredible list of hits on the Hot 100 since 1985. Starting with the first single from *Control*, "What Have You Done for Me Lately," every chart entry since has made the top 20. Except for "The Pleasure Principle," which peaked at No. 14 in 1987, everything she has released has made the top 10. Her chart entries since 1995 form an even more impressive list, as all of the songs where she was the primary artist since then have made the top three.

Does the relative failure of "Son of a Gun" indicate trouble for Janet? Hardly. It's more a case of choosing the wrong song to send to radio. There are plenty of other excellent candidates on the *All for You* album, and none are as cacophonous as "Son of a Gun."

SAM'S CLUB: The first song from the *I Am Sam* (V2) soundtrack to chart is making its way up Modern Rock Tracks. **Pearl Jam** vocalist **Eddie Vedder** covers a **Beatles** song that hasn't been remade too many times: "You've Got to Hide Your Love Away" moves 39-37 in its second chart week. Back in 1965, the song made the top 10 of the Hot 100—not by the Beatles, but by a quartet from Hull, England, known as **the Silkie**. The folk-rock group may be relegated to one-hit-wonder status, but as its recording featured accompaniment by the actual Beatles, the Silkie can claim its place in the pop pantheon.

'WEATHERED' FRONT: Creed is No. 1 on The Billboard 200 for the sixth week in a row with *Weathered* (Wind-up). It's the longest consecutive run at the top of this chart since one year ago, when **the Beatles** had seven uninterrupted weeks at the summit with *I*. The Beatles' greatest-hits collection was No. 1 for eight weeks, but after debuting on top, the album gave way to **Backstreet Boys' Black & Blue** for two weeks before reclaiming the summit.

Weathered ties **Shaggy's Hotshot** as the longest-running No. 1 album of 2001. *Hotshot* did not enjoy a consecutive run, but was on top for four weeks and then returned for another two.

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

Analysts Preach Caution With Media Stocks In 2002

BY MATTHEW BENZ

NEW YORK—Last year wasn't a particularly good one for publicly traded companies involved in music, due to weak sales, a slowing economy, and the aftermath of the Sept. 11 attacks. But there are now signs that an economic recovery could take shape by the third quarter of this year, though analysts are preaching caution with media stocks in the early going.

Among major-label and major-media stocks, the EMI Group, AOL Time Warner, and Sony all finished with a decline of at least 30%. Drops in Viacom and Vivendi Universal stock were mitigated somewhat by a fourth-quarter rally that raised the Dow Jones Industrial Average and Nasdaq Composite to pre-Sept. 11 levels. Clear Channel Communications, the largest radio station operator and tour promoter in the U.S., finished the year with its stock up slightly.

The performance of Internet music stocks was mixed but generally poor, with RealNetworks' shares falling some 20%. Liquid Audio was trading water most of the year, while dealing with takeover overtures in the fall by two investor groups, including one acting through the former Musicmaker.com. ArtistDirect's stock rose some

50% after a one-for-10 reverse stock split last July, as it reduced its Internet emphasis and focused on building a record label under new chairman/CEO Ted Field.

Among music retailers, electronics giant Best Buy—which completed its acquisition of MusiCland early in 2001—saw its stock double in price (see story, page 81). Hastings Entertainment and Handelman Co. also posted impressive gains. Trans World Entertainment, the country's largest music retailer, declined modestly.

MUSIC MAY NOT BE ENOUGH

Apart from EMI—whose investors are awaiting further word on recorded music chairman/CEO Alain Levy's plans for restructur-

XM Satellite Radio and Sirius Satellite Radio could be interesting stock stories in 2002—even though profits are still years down the road.

ing—the performance of music sales alone may not be enough to move stocks one way or another this year.

"I think investors will continue to focus on when the advertising turn-around happens, if indeed it

does," says Katherine Styponias, a media analyst with Prudential Securities. At Viacom, advertising accounts for more than half of its revenue, while at AOL Time Warner, it is responsible for 24%. At Vivendi Universal, it's 2%.

A REBOUND IS POSSIBLE

Styponias says the advertising market may regain strength in the second half of the year. In the meantime, she expects these stocks to vacillate according to the latest data on ad spending. She, as well as other analysts, believes that Viacom will be one of the top stocks to benefit from a rebound in advertising, thanks to the depth of its management, the health of its finances, and the strength of its brands, including MTV, BET, CMT, and VH1.

If music sales perk up, Vivendi Universal—whose Universal Music

Group accounts for 22.5% of revenue—would be a prime beneficiary; AOL Time Warner, which gets only 10% of its total revenue from the Warner Music Group, would not see much of a benefit, Styponias says: "Music is not a reason someone buys AOL stock."

XM Satellite Radio and Sirius Satellite Radio could also prove to be interesting stock stories, as they start up subscription satellite radio services. Yet even the farther along of the two, XM—which, unlike Sirius, has already launched and expects to have 30,000 subscribers when it tallies its final numbers for 2001—does not expect to post a profit until 2004.

Analysts estimate that in 2002, XM could garner an additional 300,000 subscribers. Chairman Gary Parsons boasts that XM is "a spectacular product in a very challenging environment."

Winterland Deal Seals Signatures' Status

BY RAY WADDELL

NASHVILLE—The acquisition of San Francisco-based tour-merchandising firm Winterland Productions by Signatures Network not only solidifies the latter's status as the world's largest music merchandising and licensing company, but also reunites Signatures principals CEO Dell Furano and COO Don Hunt with the company that launched them into the business.

Signatures, also based in San Francisco, acquired Winterland in a sale approved by a U.S. Bankruptcy Court in Oakland, Calif. (*Billboard Bulletin*, Dec. 21, 2001). Signatures is primarily owned by Furano and Hunt, who, with the late Bill Graham, founded Winterland in the early 1970s, effectively inventing the U.S. tour-merchandising business. The Grateful Dead were first to sign on; Pink Floyd, Jefferson Airplane, the Doobie Brothers, Bruce Springsteen, and Journey soon followed.

Winterland ownership has been ever-evolving over the years, with Graham, Hunt, and Furano partnering with Walter Yetnikoff and CBS Records at one time before selling 100% of the business to Irving Azoff and MCA Records at the end of the 1980s. By the early 1990s, Graham had died, Hunt had moved on to the apparel business, and Furano had started Sony Signatures as the licensing division of Sony Music. Furano bought out Sony in 1999 to form Signatures Network, and Hunt returned as president in 2000.

Meanwhile, Winterland stayed at MCA until the mid-1990s, when it was purchased by entrepreneur Mort Lapidus. The company struggled, filing bankruptcy in the late '90s and emerging successfully on the strength

of such clients as Backstreet Boys and 'N Sync. Winterland filed for bankruptcy a second time in January 2001.

Signatures purchases Winterland's assets out of bankruptcy, with the primary assets being Winterland's 100-plus clients. Furano says the purchase price is "north of \$10 million," adding that clients moving over include Incubus, Slipknot, Matchbox Twenty, Rob Zombie, Shakira, George Michael, Whitney Houston, and Stone Temple Pilots. They join a Signatures client roster that includes U2, Madonna, Ozzy Osbourne, Britney Spears, and Tim McGraw.

Furano says the tour-merchandising business has remained strong even in an uncertain economy, with such acts as Spears and U2 averaging \$8 to \$12 a head for 2001 tours.

"T-shirts are still the staple of this business, whether it's Barbra Streisand or U2," Furano says, noting that the average T-shirt costs \$4 to produce and sells for about \$30, with top headlining artists keeping 30% to 50% of total sales. "Tour merchandise continues to be a substantial source of revenue, as well as a strong promotional tool."

Springsteen manager Jon Landau, who has worked with Furano since the late '80s, says, "A lot of people have explored merchandising themselves, but when you get the level of quality and professionalism that Dell brings to the table, it takes away the incentives to self-produce merchandising."

Signatures maintains a 15-person in-house creative services department and outsources manufacturing and printing to several different companies. The Winterland name will be kept alive, Furano says, but few if any employees will move over.

SIGNATURES NETWORK

In The News

- The Country Music Assn. has donated \$100,000 of the proceeds from Fan Fair to charities selected by the acts that participated in the event. The money will be divided among 66 charities, the top five of them being the Country Music Retirement Center, the Country Music Hall of Fame, St. Jude Children's Research Hospital, the Cystic Fibrosis Foundation, and Walden's Puddle Wildlife Rehabilitation Center.

- A landmark alliance signed by U.S.-based Univision Communications, Mexico's Grupo Televisa, and Venezuela's Venevision includes not only a major programming alliance among the three companies, but also Univision's acquisition from Televisa of Fonovisa, the largest independent Latin music label in the U.S.

Fonovisa will merge with Univision Music Group. The label, created early last year, is headed by José Behar and also has a 50% ownership stake in Mexico-based Disa records. No details have been released yet on how the changes will affect Fonovisa's structure. The label currently has a 13.4% market share of the U.S. Latin market, second to Sony, which leads with a 21.4% share.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2000	2001	
Total	838,172,000	794,136,000	(↔5.3%)
Albums	785,140,000	762,783,000	(↔2.9%)
Singles	53,032,000	31,353,000	(↔40.9%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2000	2001	
CD	706,333,000	711,985,000	(↔0.8%)
Cassette	77,173,000	49,413,000	(↔36.0%)
Other	1,634,000	1,385,000	(↔15.2%)

OVERALL UNIT SALES

This Week	25,248,000	This Week 2000	22,952,000
Last Week	41,276,000	Change	↔10.0%
Change	↔38.8%		

ALBUM SALES

This Week	24,785,000	This Week 2000	22,122,000
Last Week	40,666,000	Change	↔12.0%
Change	↔39.1%		

SINGLES SALES

This Week	463,000	This Week 2000	830,000
Last Week	610,000	Change	↔44.2%
Change	↔24.1%		

YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2000	2001	
City	172,086,000	165,923,000	(↔3.6%)
Suburb	325,760,000	311,707,000	(↔4.3%)
Rural	265,171,000	260,368,000	(↔1.8%)

DISTRIBUTORS' MARKET SHARE

(12/03/01—12/30/01)

	UMVD	INDIES	WEA	SONY	BMG	EMD
Total Albums	25.8%	17.2%	15.6%	15.5%	14.8%	11.2%
Current Albums	26.8%	20.3%	15.4%	14.4%	11.8%	11.3%
Total Singles	28.9%	15.8%	9.7%	15.9%	22.0%	7.6%

ROUNDED FIGURES

FOR WEEK ENDING 12/30/01

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



DVD Sales Provide Bright Spot In Retail Holiday Season

BY ED CHRISTMAN
and BRIAN GARRITY

NEW YORK—With music sales down significantly for the holiday selling season, home entertainment software merchants are thankful that DVD sales were helping to fill the void—although even that booming product line wasn't strong enough to save the Christmas season for most chains.

According to SoundScan, album sales were down 7.8% from Thanksgiving week through Dec. 23. Units

'All the time I hear customers who are shopping together in our stores say, "You buy it and burn it for me."'

—DAVID LANG, CD WORLD

totaled 132 million this year, compared with 143.2 million in 2000. Most merchants report that comparable-store sales were down at least mid-single digits during that period and that DVD saved them from a double-digit decline.

"Music sales were way down during the holidays, although DVD did very well and will probably keep the retailers from slitting their wrists," a senior distribution executive with one of the majors says.

At Newbury Comics in Boston, CEO Mike Dreese reports that the 20-unit chain generated flat comparable-store sales for the month of December. He attributes the weak holiday season to the lack of "surprise" hit albums. "It's the first year

where we didn't have any significant panic fill-in orders."

Similarly, at the 10-unit, South Plainfield, N.J.-based CD World, the top 60 titles were down 16% for December, which chain president David Lang labels "pretty disturbing." Despite the poor performance, CD World managed to finish with a 5.4% comparable-store sales increase, thanks to DVD and lifestyle products, he reports.

In Canada, HMV North America president Peter Luckhurst observes that music sales were challenged by the lack of a new breakout genre or a blockbuster album on the scale of that by the Beatles' *1* a year ago. "When I looked at the release schedule pre-November, I thought we had enough good releases that we'd be able to manage the Beatles. But they didn't take off the way we thought they would."

HMV North America eked out a comparable-store sales gain for the holiday season for its 12 U.S. stores. The chain reports strong sales in DVD and CD-R business. On the music side, leading titles included those by Nas, Creed, and Pink Floyd, as well as the compilation *Now That's What I Call Music! 8*.

At the 80-unit Central South chain in Nashville, president Randy Davidson reports that his store suffered a comparable-store sales decline in the mid-single digit range. He echoes the lackluster-release-schedule lamentations of Dreese, Lang, and Luckhurst.

Merchants also cited the weak economy and CD burning as big culprits in hurting sales. Lang says that CD burning, which he calls "CD arson," is "really out of control. All the time I hear customers who are shopping together in our stores say, 'You buy it and burn it for me.'"

Adding to the hurt, he says, is bootlegging running rampant, with flea markets offering albums at bargain prices that steal business from legitimate merchants.

Not all retailers were crying the Christmas blues. Mass merchants are said to have done well during the period, as did the occasional chain. The Handleman Co., which racks Kmart and Wal-Mart among other discount

department store chains, reports "an extremely good Christmas." Overall sales from Thanksgiving to Christmas by the Troy, Mich.-based rackjobber were up 3.4% from a year ago.

At Troy, Mich.-based Harmony House, VP of advertising Sandy Bean reports a "pretty good end of the year. We were up a little for the holidays and did much better than we anticipated."

But clearly, DVD sales saved the day for most merchants. Dreese reports that DVD sales were up 105% at the chain for the holiday selling season, while Davidson says, "DVD sales are way up. We more than doubled what we did last year."

In fact, Lang notes that DVDs continued to bring people into the stores after Dec. 25 because a "lot of people got DVD players for Christmas."

German Tax Reform Helps Performers

Flexible Rate System Eases Financial Burden On Concert Promoters, Artists

BY JULIANA KORANTENG

LONDON—It hasn't paid for many developing artists to perform live in Germany for several years, thanks to local Draconian tax laws. But effective Jan. 1, the tax man in Europe's biggest music market is easing the industry into a happy new year, with more relaxed rates. The news has cheered the most severe critics of the previous laws, especially local promoters keen to market foreign performers.

Out is the old system of taking 25% or more of all gross income. In comes a more flexible rate system per performance. This allows each artist to earn 250 euros (\$222.50) per gig tax-free, followed by a 10% tax rate on 251-500 euros (\$223.39-\$445) in earnings, 15% on 501-1,000 euros (\$445.89-\$890), and 25% on earnings of more than 1,000 euros (\$890) per show. Moreover, the 25% maximum rate will drop to 20% in 2003, while the value added tax (VAT) is being waived starting this month.

"Thanks to the new law, it will be possible to bring smaller and younger acts into the country again," promoter Michael Bisping of Hamburg-based A.S.S. Concert & Promotion says. "A lot of young bands did only two or three shows in Germany to avoid higher losses. The new law will enable us to bring them into more cities, because the lower taxation will allow for better cash flow."

The more artist-friendly scenario comes after five years of intense lobbying by the Hamburg-based IDKV, the association that represents more than 250 of Germany's biggest promoters, which found the old conditions untenable. The country had become notorious for charging the highest tax rates in the European Union (EU). That status had been triggered in 1996, when the new Income Tax Act demanded a 25% minimum income tax rate on a performer's total earnings, including production costs and expenses, compared with the old rate of 15%.

The government had implemented the law to ensure that some of the millions earned by top foreign stars stayed in Germany. It also argued that taking a loss on live performances shouldn't be a problem, since touring is merely a promotional

vehicle for profitable record sales.

Promoters then had to withhold VAT, which was 7%-16% of the income tax already collected. Moreover, the artist had to pay a "solidarity surcharge" (5.5% of the income tax plus VAT) as a contribution toward Germany's reunification in 1990.

"This all boiled down to the fact that the German promoter was forced to withhold 28.22% [in income tax] for groups and 30.59% for solo acts of the gross remuneration," declares attorney Jens Michow, also president/managing director of the IDKV trade group. The potential damage was first highlighted during the year in which

exemptions. "The [German] tax has been a complete pain, because it always led to cash-flow problems," complains John Giddings, head of European touring at Clear Channel Entertainment (CCE) Europe's music division. "Taxing the gross income could make a huge difference between having a winner or a loss. Even though you could claim it back, you were guilty before proven innocent. Half the time, [touring] artists were doing promos instead of earning a living."

Michow notes, "For the smaller or new acts that come to the clubs here to build their talent, it wasn't fair or worth it, because it ate up all the money. And if we had had a better situation, Madonna would have played double the number of dates she played here [for her 2001 Drowned World tour]."

Nor, Michow continues, is there any point arguing that foreign acts will be compensated by lower tax rates in their home markets. "Many artists enjoy greater fame abroad than in their native countries, where they correspondingly have lower revenues and thus hardly any taxes to pay. So they are regularly stuck with the German tax burden."

The new law has yet to be tested. Michow wonders whether a five-member rock band receiving combined fees of 2,500 euros (\$2,225) would be taxed 10% for their 500 euros each or the full 25% for 1,000-plus euros.

Although the new German tax rates are approaching the average 20% rate of gross income in the EU, promoters believe circumstances could improve in other European countries. According to Paul Hutton, a director at Metropolis Music in London, the rate is 22% of gross income in the U.K.

In the Netherlands, the reverse could happen, according to Folkert Blaauw, a promoter at CCE Europe subsidiary Mojo Concerts. From last year, after the first tax-free 300 guilders (\$121.20), 20% of the gross fees goes to the tax man. Previously, the contract for artists' pay was split in two: One was for the artist's fee, 18.75% of which the promoter kept for tax; the other was for expenses. Although Blaauw says Dutch promoters preferred the previous scenario, he is pleased that the new rates have not hurt the business severely.



MICHOW

the new income tax law was applied (*Billboard*, May 25, 1996), when Michael Jackson canceled his German tour because he was reportedly set to lose \$100,000 per show.

To play in Germany, talent agents and clients were soon demanding net fees from promoters, who were expected to cover the tours' production costs and the artists' taxes. If the artist demanded a \$10,000 net fee, promoters needed to budget for about \$15,000 but still could not be sure that ticket prices would cover the investment.

Although the government reimbursed anyone who could prove that production costs represented 50% or more of the gross income, only big stars with personal accountants could handle the bureaucratic paperwork and German translation required.

For promoters, even more galling was the fact that neighboring markets—such as the Netherlands and Switzerland—considered music a cultural business entitled to some tax

Executive Turntable



GOLDMAN



DRAUGHON



GATTIS

RECORD COMPANIES: Gregg P. Goldman is promoted to VP of business affairs (West Coast) for Sony Music Entertainment in Santa Monica, Calif. He was director of business affairs (West Coast).

PUBLISHERS: EMI Christian Music

Publishing promotes Kent Draughon to director of royalties and tracking and Diana Gattis to director of copyright and licensing in Brentwood, Tenn. They were, respectively, manager of royalties and tracking and manager of copyright and licensing.

ARTISTS & MUSIC

Robert Bradley Gains 'New Ground' On Vanguard Debut

BY WES ORSHOSKI

NEW YORK—It's a safe bet that Robert Bradley is flashing a wild grin and a sparkle in each of his cloudy, opaque eyes. On a break from a day-long trek across the Midwest to a mid-December 2001 gig in Chicago, the blind, raspy-voiced soul singer is reminiscing about Christmastime at Detroit's Eastern Market—where he spent some 14 years busking.

"I made me a fortune with my song 'Detroit Christmas,'" says the gray-haired 51-year-old, whose *New Ground* (Vanguard) arrives Feb. 5. "I had done that every Christmas. One time, I made, like, \$2,000 in about four hours. It was so much change, man. I'll tell ya, I couldn't even hardly get up."

Since leaving the market to form—in rather fairy tale-like fashion—Robert Bradley's Blackwater Surprise (RBBS) with a group of local "white boys," nearly every day has felt like Christmas for the Alabama native.

Five years since the release of the act's first album, the lanky Bradley says he's still amazed by the twist of fate that brought him to those white boys—local musicians Jeff Fowlkes and Michael and Andrew Nehra.

It was just days after he and his fellow street musicians had been booted from the Eastern Market in 1992—after a local controversy led to the Detroit City Council's banning of all busking at the downtown hot spot—that Bradley moved to a nearby street corner close to where Fowlkes and the Nehras had rented a rehearsal space.

Arriving late for practice one day, Fowlkes happened upon Bradley and found himself so struck by the singer's voice that he later convinced the Nehras to have a listen. In just months, the band's powerful mix of soul, rock, and blues was born. Bradley says, "The Lord moves in mysterious ways."

After moderate success with two albums—the first, an eponymous effort, spawned the moderate MTV hit "California"—that fairy tale hit a speed bump early last year, when RBBS parted ways with RCA and, shortly thereafter, saw the departure of the Nehras, who left to spend more time at home and on their vintage musical gear business in Detroit.

But it wasn't long before Bradley found replacements and Vanguard chief Kevin Welk—a "huge" RBBS fan since its debut ("It was just so real and just so authentic.")—signed the group.

The label previewed *New Ground* with a three-song holiday promo that includes "Detroit Christmas" and is organizing combination in-store performances and live radio broadcasts across the U.S.

"Robert's got an interesting style," says Scott Arbough, PD at Boulder, Colo.-based KBCO, which is already spinning first single "Train." (The track officially goes to triple-A Jan. 14.) "He certainly commands that R&B/blues thing quite well. And, ya know, he's fun to watch in concert."

Of his fiery performances, Bradley says, "That's one of the most joyful times I have—it makes me forget about blindness."



Hank Williams III Goes For 'Broke'

Curb Artist Builds On One Of The Most-Revered Pedigrees In Country Music

BY RAY WADDELL

NASHVILLE—Owning perhaps the most-revered pedigree in country music, Hank Williams III also possesses a fiercely independent streak that manifests itself well on his second Curb release, *Lovesick, Broke & Driftin'*, due Jan. 29. Though modestly successful, Williams' debut album, *Risin' Outlaw* (which scanned 132,800 units, according to SoundScan), wasn't, in his opinion, a successful project. He is much more satisfied with the new one.

"First of all, I was able to have my own hands on it and do what I wanted to do instead of what somebody else wanted me to do," Williams says. "Curb didn't stick their nose in one time. I used all my own material, and I got to use my friends playing on it. Basically, I didn't have to use some producer with his ideas about how it should sound."

Produced by Williams and longtime friend Joe Funderburk, *Lovesick, Broke & Driftin'* is spare and authentic in its presentation; hardcore, unflinching, and often dark in its themes. At times eerily reminiscent of his legendary grandfather vocally, lyrically Williams explores such themes as loneliness, detachment, and excess—familiar topics in the Williams family songbook—on such songs as "Whiskey, Weed and Women," "5 Shots of Whiskey," and the title cut. Indeed, imbibing substances other than iced tea is a recurring theme on the record.

"That's just the way it kinda worked out," an unapologetic, soft-spoken Williams says. "My intention was to not write one song for radio but to write them all for myself, and however it turns out is how it turns out. Drinkin', smokin', livin' on the road, heart-break—those are the topics I was living at that time. That's what's real to me."

Lovesick, Broke & Driftin' is populated by mostly acoustic, downtempo country blues, featuring skillful instrumentation and heartfelt, honest vocals

from Williams. The words are often telling, whether on "Cecil Brown," when Williams moans "on the low road is where I feel I belong/Cause it don't matter who is right or wrong" or when he finds himself "drinkin' with the drunks who don't wanna go home" on the mournful title cut.

Often, the lyrics are disarmingly simple and straightforward, as with "livin' lonely is the life that I've been livin'" on "Whiskey, Weed and Women" and "I like to get pure drunk in the Mississippi mud" on the exuberant "Mis-

issippi Mud." The latter cut is a rousing uptempo number, as are the manic "Nighttime Rambling Man" and the syncopated rush of "Lovin' and Huggin'." But elsewhere, "5 Shots of Whiskey" is a slow waltz, as Williams observes, "I wasn't in no happy-go-lucky mood when I wrote that song."



Williams asserts that at the least, the new record reflects his vision of what it should be, without undue influence from the label. "I told 'em [with *Risin' Outlaw*], 'Every interview I do, I'm gonna knock the album and tell people not to buy it.' I'm not going to media school. I think [Curb] realized if they don't let me do it my way, there would be a little war."

In promoting the new release, Curb

will focus on college radio, as well as triple-A, modern rock, Americana, public radio, and mainstream country. Jeff Tuerff, VP of marketing for Curb, says, "From a single standpoint, we'll take 'Mississippi Mud' to country radio immediately following the holidays."

Despite Williams' bashing of the *Risin' Outlaw* record, the single "I Don't Know" made some noise at a few mainstream country radio stations. "That record went over big in Charlotte [N.C.], with really good testing," says Kevin O'Neal, formerly PD at WSOC Charlotte and now PD at WSM-FM Nashville. "We brought Hank III into the market, and he put about 1,200 people in a club. The kid is magical, and he is gonna happen. It's just a matter of when, because there is a ton of talent there."

Williams helps his own cause by touring hard, notching 200 dates in 2000 and about 180 in 2001. The artist not only plays country but also hardcore rock, and when he's booked into rock venues, he can tilt his set either way. "We've been putting him in some rock rooms, because Shelton has that side of him," says manager Burt Stein of Gold Mountain Entertainment, referring to Williams by his first name—as most of Williams' associates do. "But if he is in a stone country room, or a fair or festival with a family crowd expecting country music, he is smart, recognizes his audience, and respects his audience. If we put him in a rock room, it definitely requires a parental sticker."

Williams is booked by Buddy Lee Attractions. His songs are published by Curb Music.

Williams says he has a rock record in the can that is—musically, at least—diametrically opposed to his country offerings. "My rock is more the angry, aggressive, speed kinda stuff," Williams explains. "No other Hank Williams has ever screamed like I have. I guess that's my way of officially being me."

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Cracker Returns On Virgin Imprint

Band Releases Disc On Back Porch Label After What Seems Like 'Forever'

BY CHRIS MORRIS

LOS ANGELES—Cracker reappears Jan. 29 with *Forever*, the band's first album of all-new original material since *Gentleman's Blues* in 1998.

The set—which follows five releases on Virgin—is the first collection by the group for the Back Porch imprint, which falls under the Virgin umbrella.

"By putting them on Back Porch, I think it's going to give them a lot more focus," Back Porch president Ken Pedersen says. "The last Cracker record [went out] as one of the 40 releases [on Virgin] during the year. With Back Porch going through Narada, this is one of the biggest releases of the year."

Cracker co-leader David Lowery says of the new association, "Ken Pedersen is just a really big fan of the band, and he came to us one day and said, 'Hey, this will be better for you guys,' and basically made us an offer we couldn't refuse. So we said, 'Hey, we'll try it.' And given the turmoil in the music business right now and Virgin going through some stuff, it's nice to be working with some people who are secure in their jobs."

The songs on *Forever* were the product of an interesting geographical compromise made by Lowery, who lives in Richmond, Va., and his writing/performing partner, Johnny Hickman, who resides in Redlands, Calif.

Hickman explains, "We started meeting up in Tucson [Ariz.] over the course of the last year, here and again, to just hang out and write songs. It really worked well for us, because we just holed up in the middle of the desert. We'd go down to the bar, have a drink or two, come back, and we'd bring a keyboard and a guitar and see what kind of ideas popped up, and if none popped up, it was no big deal. Some of those sessions, we got two or three songs out of one hang."

Lowery, who co-produced some of Cracker's previous work, ended up taking a solo production credit on the new album, which was cut at his Richmond studio during the course of a year with pianist Kenny Margolis and drummer Frank Funaro—both longtime members—and new bassist/vocalist Brandy Wood.

While Cracker's bedrock rootsy sound is much in evidence, both Lowery and Hickman note with some amusement certain Anglophiliac tendencies in the songs, which are published by Bicycle Spaniard Music (BMI) and Bad Altar Boy Music (BMI).

Lowery—who views himself as "a Rolling Stones guy" rather than "a Beatles guy"—says, "I guess you'd call it this Beatles element, sort of in that direction. Songs like 'Ain't

That Strange' and 'Sweet Magdalen of My Misfortune' are pretty traditional Cracker things, but songs like 'Shine' are pretty different."

Hickman adds, "We kept saying, 'But this sounds so British! This sounds so British!' We would laugh about it, so it wasn't a conscious thing. You can't deny what's in your blood, and David and I were both influenced by the reflection of American music as played by more of the second wave of British Invasion bands. David and I were [also] really into a lot of the '80s British bands, like the Clash and Elvis Costello. It just filters its way into



what we do naturally."

The highly Beatles-esque first single, "Shine," will be worked at triple-A, rock, alternative, and college radio this month, according to project manager Cheryl McEnaney. However, Back Porch teased stations by releasing the seasonally oriented cut "Merry Christmas Emily."

McEnaney says, "Our intention, obviously, without product in the stores, is to reinforce to people that the band is still alive and kicking." She adds that radio stations' Web sites will also be serviced with

low-budget Quick Time video clips shot by Lowery.

The label has also brought in niche specialists Pro Sports Music Marketing to work another song. "They are marketing the track 'Don't Bring Us Down,' which has the lyric 'get your sorry ass back to Florida,'" McEnaney explains. "This is Ken Pedersen's idea. It's got a slightly anthemic quality. Their goal is to get it played in the context of sports games, on coverage on television and radio, potentially get the guys to sing the National Anthem someplace. [Pro Sports Music are] the guys who broke [the Baha Men's] 'Who Let the Dogs Out' in that arena—no pun intended—and they've already had some bites from some surprising teams."

At retail, the first 20,000 copies of *Forever* will be packaged in a slimline jewel box and include a full-length CD—drolly titled *Hello Cleveland!*—culled from two live performances on WXRT Chicago, which McEnaney says has been "a huge supporter of Cracker traditionally."

The band—which is managed by Mike Lembo and Cathy Rivers of Mike's Artist Management in Tucson and booked by Frank Riley at High Road Touring in San Francisco—plans to tour Europe beginning late this month, followed by U.S. dates in February and March.

Dave Driver, manager at one of Plan 9 Records' two Richmond stores—where Cracker has performed in-store and Lowery played for the outlet's 20th-anniversary celebration—says local anticipation for *Forever* is strong.

"I know there's going to be a big hoopla about [the album] around here," Driver says. "People support them . . . People are ready for a new album."

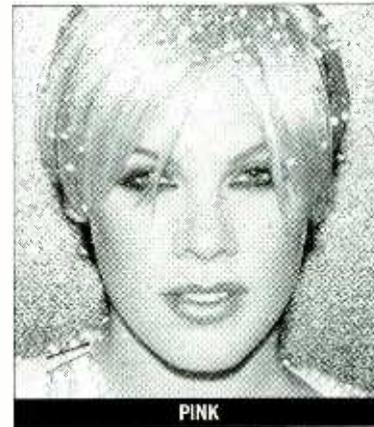


Shadows at Carnegie Hall. Pianist Phil Coulter greeted former president Bill Clinton after a recent performance at New York City's Carnegie Hall. Coulter is currently touring the U.S. in support of his Windham Hill/RCA Victor collection *Lake of Shadows*. Pictured backstage, from left, are RCA Victor executive VP/GM David Weyner, Coulter, Clinton, and RCA Victor VP of sales Steve Orselet.



GLANCING BACK: As we look back at 2001 one last time, we survey a number of artists who tell us their highlights from the past year:

Pink (She reached back a little farther, but we're giving her creative license): "There were so many highlights, but I'd say taking my dad to the 2000 Billboard Awards last year. He was my date. And if you see a picture of him when I went into the press room with my award, it was like my dream. If you [looked up] 'proud dad' in the dictionary, his face would be right up there. He was so damn cute. I was so damn happy."



Mark Hoppus and Tom DeLonge of **Blink-182:** Hoppus says, "Our highlight was having our record go No. 1 [on The Billboard 200]. That was a huge deal for us. It was a dream that we never even dreamed, because we never thought of it as a possibility. We were doing a promotional tour when we found out. And to have it come true is something that really humbles us today, six months after the record came out."

DeLonge recalls, "The highlight is the fact that we got to have another year of success with our band and that it's not all gone. After the last year, you never know what's coming up. It's just nice to go around and play shows and have kids show up."

Tim McGraw: "My highlight was finding out my wife was pregnant. [McGraw was interviewed before his third daughter was born.] Professionally, it was winning CMA [Country Music Assn.] entertainer of the year and my tour. That tour came together so much like our first meeting, [where we described] everything that we wanted to happen and the vibe that we wanted on the tour with **Mark Collie** and **Kenny Chesney**. It was almost a magical kind of tour. We were kind of floating on the clouds through the whole tour. It was so fun."

Chris Kirkpatrick of **'N Sync:** "Our highlight was our tour. When you do

a tour that's all stadiums, that's amazing. This summer's tour was huge. Every city we would go to, it was almost overwhelming. For the first time, there's no way we could have never fallen into the rut of doing the show, because every time you go out you're looking at a different mass of people. It's not like you're doing a show in front of 2,000 tonight, 5,000 tomorrow. This is so many people, you get choked up every time you go on stage. The tour was amazing, the Super Bowl was amazing, the album was great. It was a great year."

Jamie O'Neal: "It was having two No. 1 records. Also, I got married a year ago, and having my husband with me and playing with my band was great; I loved getting to play with my own band night after night on tour. Touring with **Martina McBride** and **Reba McEntire** was a big highlight for me, too."

Sully Erna of **Godsmack:** "I would have to say my new baby. Other than that, it's been a really fun year. We had an amazing tour. We just finished three years of straight touring. We need to take a break."

TUNE IN: The American Music Awards, slated for Wednesday (9), will be hosted by **Sean "P. Diddy" Combs** and **Jenny McCarthy**. Among the performers will be **Yolanda Adams**, **Brooks & Dunn**, **Cher**, **Toby Keith**, **Kid Rock**, **Uncle Kracker**, **Lenny Kravitz**, **Britney Spears**, **Mick Jagger**, **Usher**, and **Shaggy**. **Garth Brooks** will receive the American Music Awards' Special Award of Merit.

Among the presenters are **Clint Black**, **Melissa Etheridge**, **Faith Evans**, **Nelly Furtado**, **Ja Rule**, **Alicia Keys**, **Lifeshouse**, **Ludacris**, **Reba McEntire**, **Master P**, **Method Man**, **'N Sync**, **Pink**, **Redman**, **Gene Simmons**, and **Paul Stanley**.

COMING UP: **Joey Ramone** was working on an album before his sad death from cancer last April. That effort, *Don't Worry About Me*, will come out Feb. 19 on Sanctuary Records. Ramone had been working on the album off and on since **the Ramones** broke up in 1996. He collaborated on the project with his longtime friend **Daniel Rey**, who worked on the final mixes after Ramone's passing.

In other Ramones news, a Ramones tribute album is being planned for release this spring on DV8/Columbia. Among the participants are **Rob Zombie**, **Eddie Vedder**, **Red Hot Chili Peppers**, **Green Day**, **the Offspring**, and **Rancid**.

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Brad Searching For New Label Deal

BY JONATHAN COHEN

NEW YORK—Seattle rock outfit Brad has only released two albums since its 1992 inception, but the act's members haven't exactly been idle. Guitarist Stone Gossard has spent the decade topping the charts and touring the world with Pearl Jam, while vocalist/keyboardist

Shawn Smith and drummer Regan Hagar have churned out two albums for Epic as part of the band Satchel. In tandem with producer Steve Fisk, Smith also issued a series of releases for Sub Pop as part of the duo Pigeonhed.

But for all of them, Brad (which also features bassist Mike Berg) has

now been moved to the front burner. After 1993's *Shame* and 1997's *Interiors* for Epic, the band is seeking a new label deal for its in-progress third album, material for which has been shaped by 20 days of recording and a handful of recent live shows.

Initial sessions in spring 2001 at Gossard's Studio Litho in Seattle yielded more than a dozen songs, highlighted by Smith's gorgeous, soul-infused melodies on such tracks as "Shining" and "Takin' It



BRAD

Easy." Hagar wrote the music and yielded drum duties to Gossard on the edgy "Revolution," which nods to the more groove-rooted rock that Gossard has fashioned in Pearl Jam.

A three-night club showcase last September in Seattle and a five-show West Coast run the following November enabled Brad to fine tune the new material and road test songs written since the first round of recording. The addition of multi-instrumentalist Thaddeus Turner and percussionist Elizabeth Pupo-Walker at the West Coast shows "was a real thrill and a real energizing aspect," according to Gossard, who says he hopes both musicians will participate in the next batch of studio sessions.

"After playing some of these songs live, we thought, 'Wow, we can actually play these better now than we could when we recorded them,'" Gossard says. To bottle the energy of those shows, Smith says the group "may even record at our rehearsal space. We're trying to figure out a way to capture some of the stuff that was so good live. We want to present a few of the songs that way."

The unfinished album is already drawing interest at retail. According to Best Buy music merchandise manager Chris Stidman, "We were market leaders with *Interiors*, and we are looking forward to supporting and leading the marketplace with the next release."

Gossard and Smith both say they are looking forward to touring, aiming for a summer trek that would encompass North America and Europe. Brad is managed by Kelly Curtis for Curtis Management and booked by Don Muller at ArtistDirect. The band's songs are published by a variety of ASCAP- and BMI-affiliated companies.



by Larry Flick

FEEL THE BEAT: After years of laboring under a variety of monikers, it's time for **Mike Mucci** to stand under the center stage spotlight and take a bow—without the clutter of another club identity.

The South Florida-based producer/composer/DJ has been racking up kudos from fellow jocks and producers all over the world for a dance sound that deftly combines elements of classic, Chicago-styled house music with cutting-edge, Euro-spiced trance-disco.

From his first turntable hit, "Lift Me Up," to "I'm Talkin' to You" (as **M5**) and "I Got a Man" (featuring vocals by **Shampale Cartier**), Mucci has built a solid reputation on the street as a composer with a knack for crafting memorable hooks and insinuating grooves. Indie dance labels like Sulfuric, Nervous, and Kingstreet have also been outlets for garage-influenced house jams that include the gorgeous, deliciously romantic "Love Is Everything" and the stompin' "That's What It Is" under his nickname, **Da Mooch**.

Some of his biggest successes to date, though, have been with material that he's created under the name **Circuit Boy**—most notably the anthems "The Door" and "Jonesing." Of all these alter-egos, this is the one that Mucci least expected to catch on with punters.

"It was a tongue-in-cheek name," he says with a smile. "I'm hardly a circuit boy. It was really intended to be a fun little send-up of the whole circuit scene."

Continuing his sonic evolution, Mucci established **Evolved**, yet another club name with **Albert Camara**, to release "This Is Your Life." Meanwhile, under the name **Problematic**, he recorded the gems "Electrify" and "Deeper" (featuring vocals by **Chynna**). The latter jams show a darker, more pensive side to Mucci.

"No one wants to stay in the same place, certainly not in dance music," he says. "That can be the death of an artist or a producer. These tracks allowed me to experiment more and try out some darker, more electronic sounds."

Working both sides of the fence—with the more vibrant sound of Circuit Boy, as well as the more intense feel of Evolved and Problematic—allows Mucci the chance to have variety in his music; something you don't see too often in clubland.

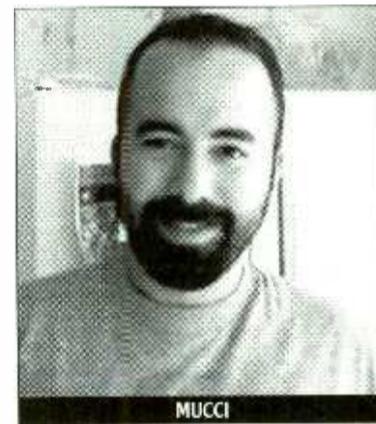
"It hasn't always worked in my favor, in terms of becoming a 'star,'" he says, laughing. "But it's satisfying on a creative level to have the

freedom to try new things."

Ultimately, Mucci says he'd like to merge the two sounds and personas, but "it's hard in a club world, where you're not likely to hear a lot of overlapping of tracks."

A 15-year veteran behind the turntables, Mucci is also no stranger to the club scene as a DJ. His global appearances and Frequency parties continue to earn him positive reviews for seamless, pumping journeys into garage and hard house.

Where will all of this take him next? Justice prevailing, right into the mainstream of clubland. It's time for major-label A&R execs to stop hiring the same three remixers and spread the wealth to Mucci (among others). For more informa-



MUCCI

tion, e-mail Mucci at mike@da-mooch.com.

FEEL THE FUNK: It's a long distance from **Ed McMahon's Star Search** to clubland, but that's exactly the road that **Marty Thomas** has traveled.

The diminutive 22-year-old singer with a giant, gospel-laced voice has made a lot of friends since hitting the dancefloor with the disco-spiced anthem "Resurrect Me (Lift Me Up)." The track was produced by **Reed McGowan** and **Warren Rigg**, and it benefits from a series of timely remixes by **Hex Hector**, **Tom Moulton**, and **Blaze**.

Though he counts his first single as a career highlight, it's hard to top the fact that he won the 1992 title of junior vocalist champion on *Star Search*—beating the then-unknown **Britney Spears**.

He's currently signed to the independent West End Records, though he's available for major-label distribution. His additional studio output—the tracks "Thank You (Power of Love)" and "The Funk"—shows that he's got the chops and charm to keep soaring beyond his childhood peak. For more information, call 212-367-3737.

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'1 Giant Leap' Takes Big Step In Creating Truly Global Compilation

BY NIGEL WILLIAMSON

LONDON—"Someone would have done this 20 years ago if the technology had been available," former Faithless member Jamie Catto says. "People like Brian Eno and David Byrne would certainly have had the vision. But it had to wait for the digital revolution."

Catto, who left the U.K. dance act two years ago, is talking about *1 Giant Leap*, his ambitious new audiovisual project with producer Duncan Bridgeman. The audio CD of *1 Giant Leap* is due Feb. 11 on Palm Pictures, while the 120-minute DVD-Video will follow March 18. It is a mind-boggling kaleidoscope of contemporary pop/rock sounds, world-beat rhythms, spoken word, and startling visuals recorded and filmed during a six-month road trip that took the duo to five continents and 25 different countries.

"The music is like a time capsule of the planet Earth at the turn of the 21st century," Catto says. "The DVD is like a completely new genre of filmmaking somewhere between documentary and pop video."

Among those whose voices are featured either singing or speaking are Eno, Michael Stipe, actor Dennis Hopper, Baaba Maal, South

Africa's Mahotella Queens, writers Kurt Vonnegut and Tom Robbins, Andy Summers, Eddi Reader, and Robbie Williams.

AROUND THE WORLD IN 180 DAYS

Originally, *1 Giant Leap* was conceived as a studio-based, audio-only CD. "Then Palm Pictures asked us if we'd like to go 'round the world and make a DVD for them," Catto explains.

Catto and Bridgeman had little previous experience in film, but they were excited by the prospect. Catto recalls, "We thought [that] instead of using samples, we could record and film all these people on our travels. We scrapped the samples and took off."

Palm Pictures boss Chris Blackwell informed the pair that he did not want to impose a conventional budget on the project. Bridgeman explains, "The understanding was that we wouldn't be stupid with the money, but whenever we needed more, we would contact Palm, and they would wire it to us."

Armed with a dozen loosely structured backing tracks and the latest digital recording and video equipment, Catto and Bridgeman set off in October 1999 for Senegal, where they met up with fellow

Palm Pictures artist Maal, the first on their long list of dream collaborators. They traveled across Africa, India, Southeast Asia, and Australasia and eventually arrived in the U.S. Everywhere, they filmed and recorded musicians, writers,



CATTO

and actors, almost all of whom were cold-called upon arrival.

"The Faithless connection opened a few doors, but mostly people didn't know who we were," Catto says. "Yet, when we told them what we were doing, almost everybody we wanted agreed to take part."

Some, like the reclusive novelist Vonnegut, took several weeks of persuading. Others were immedi-

ately receptive, like Hopper, who promptly got on the phone with friends Harvey Keitel and Meryl Streep to ask them along. Yet others were door-stepped, including Asha Bhosle, India's biggest singing star, who was tracked down by the pair at an Indian hotel where she was having lunch. When she finished her meal, they set up their computers on the lawn and recorded her on the spot. Stipe was recorded in a shed in his garden, and by the wonders of modern technology, appears singing with Bhosle on "The Way You Dream."

MERGING MEDIA

Each track is also accompanied by a visual treatment. The video that accompanied the trailer single "Braided Hair," featuring Neneh Cherry and Speech, was playlisted by MTV Europe when it was released last July.

"I heard the demos, and they were fantastic," Blackwell says. "They took so many different musical elements from around the world and made putting them together seem entirely natural. They weren't content to sample people. They wanted to record everybody live, which I thought was great."

It was Blackwell's idea to add the

visual components to the project. "I said to them, 'Well, Palm Pictures is a DVD company, so you should film all these people when you're going 'round the world.' I think what they've come up with is very moving."

Fergus Denham, Palm's U.K. marketing manager, believes *1 Giant Leap* offers something for every corner of the marketplace. He says, "There are so many different facets that I can see the marketing campaign running for 18 months."

Palm started with an awareness-building poster campaign last November, which used key quotes from participants and the *1 Giant Leap* Web site address, without further explanation. A more traditional campaign is due to launch this year, utilizing the 1giantleap.com site, which will stream "chapters" from the DVD-Video. "My Culture," featuring Williams and Maxi Jazz from Faithless, will be released as a single in March to coincide with the issue of the DVD.

"The visual element is key to the project," Denham says. "The music and the DVD work independently, but together they're even stronger."

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Moore's 'Cry' Heralds Epic Soundtrack

BY LARRY FLICK

NEW YORK—Of the three albums of material that she's recorded to date, Mandy Moore says that she'd be content if only one song was heard by the pop masses: her new single, "Cry."

"I carried around a copy of that song for over a year before I recorded it," she notes with a smile. "It felt like my ace in the hole. It's such a beautiful song on every level. I couldn't wait to get into the studio and sing it."

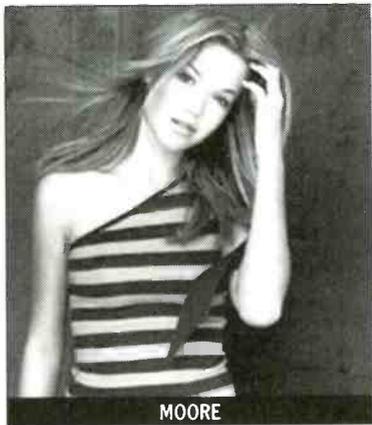
Once she did, Moore jokes that James Renald—who wrote the song and produced the track with Peter Mokran—had to "literally peel" her out of the recording booth. "I wanted to sing it over and over again," she says. "As much as I love every song I've recorded, I never felt such a perfect connection with any other song I've done before."

"Cry" is featured on the artist's current eponymous Epic collection, which was issued during the summer of 2001. It's also the single ushering in the soundtrack to Moore's forthcoming feature film, *A Walk to Remember* (see The Eye, page 82). The soundtrack is issued Jan. 15 on Epic.

In addition to "Cry," the soundtrack offers three new songs by Moore: the gently percussive "It's Gonna Be Love"; the delicate, piano-driven ballad "Only Hope"; and a duet with John Foreman of Switchfoot,

"Someday We'll Know," a song penned by Gregg Alexander, formerly of the New Radicals.

Additionally, the set includes songs from Rachael Lampa ("If You Believe"), Switchfoot ("Learning to Breathe," "Dare You to Move," "You,"



and the aforementioned "Only Hope"), the New Radicals ("Mother, We Just Can't Get Enough"), and Toploader ("Dancing in the Moonlight").

The release of "Cry" and the soundtrack is well-timed, as both will allow Moore the opportunity to relaunch her current album—a potent pop set that has yet to find a deservedly wide audience.

"We're not even close to closing the book on this record," says Moore's

manager, Jon Leshay, president of the Los Angeles-based Storefront Entertainment. "But, in truth, Mandy's whole world isn't riding on this project. We're building a long-term career, not simply working a record. This project has already done a good job of establishing that she's not a cookie-cutter teen artist."

Indeed, *Mandy Moore* earned high critical marks for mining a varied sound that ranges from the dance flavor of the previous single "In My Pocket" and the hitworthy "You Remind Me"—a pair of Emilio Estefan Jr./Randall Barlow productions that are rife with Middle Eastern elements—to rock-learning fare like the giddy, radio-ready "Split Chick" and the strumming "Turn the Clock Around."

MASSIVE POTENTIAL

"This is a record that should have been massive," says Marlon Creaton, manager of Record Kitchen, an indie retail outlet in San Francisco. "It has about four strong pop singles on it. Also, it doesn't sound anything like the other teen girls making records right now. Maybe this new single will help pull attention to the album."

Scott Carter, VP of marketing at Epic, thinks that the odds of Moore finding a wide mainstream audience are "strong. She has amazing goodwill out there. People—both within and outside of the industry—meet her and love her instantly. She's a real charmer and a genuine talent. She was also smart enough to make a record that was fresh and interesting. It's just a matter of bringing it to the public now."

For Moore, the album was an intentional step to the left of the ongoing teen-pop movement. "All of the music has started to look and sound the same," she says. "While I was making this album, I decided that it was time for me to move away from that. No more dancers, no more singing to tracks. I got tired of that in a big way."

As a result, the artist opted to only do promotional shows with full band support. "It's made a huge difference. It challenges me as a performer, and it shows the strength of the material."

There are no plans for Moore to tour in the immediate future—a fact that she's itchy to change. As much as she has enjoyed acting in *A Walk to Remember*, as well as last summer's hit *The Princess Diaries*, she perceives herself primarily as a musical artist. It's a point of view bolstered by her experiences as a road veteran, having trekked across the U.S. several times with Backstreet Boys and 'N Sync.

"There's nothing better than being onstage and living fully in the moment," Moore says. "Every show is different, because every audience brings a different chemistry into the room. It can be a terrifying experience. But it's also the most exciting, exhilarating thing for a performer to experience."

The Classical Score



by Steve Smith

NEWYEAR, NEW MUSIC: January is a great month for tenors, as both Sony Classical and Universal usher in the new year with key releases by a bumper crop of singers. Sony leads off Jan. 8 with a new recording of *Verdi's Il Trovatore* starring promising young Italian tenor **Salvatore Licita**. The performance, conducted by **Ricardo Muti** live at La Scala, also features **Barbara Frittoli**, **Leo Nucci**, and **Violeta Urmana**. Sony also releases a collection of French arias sung by **Marcelo Alvarez** Jan. 29, just in time for his performances at the Metropolitan Opera in New York City. The collection includes the famous "nine high Cs" aria from **Donizetti's La Fille du Régiment**, along with selections by **Rossini**, **Gounod**, **Massenet**, and others.

Additional Sony highlights for first-quarter 2002 include a Feb. 12 release by pianist **Arcadi Volodos**, his first recording of the music of **Schubert**. Volodos performs two sonatas (D. 157 and D. 894) and **Liszt's** transcription of Schubert's song "Der Müller und der Bach." Feb. 19 brings a new recording by **Yo-Yo Ma**, who performs fresh material composed for him by **John Williams**. And March 12 brings two distinguished recordings of the music of **Bach**: **Murray Perahia** leads the **Academy of St. Martin-in-the-Fields** in a second volume of keyboard concertos, while Baroque violinist **Giuliano Carmignola** and harpsichordist **Andrea Marcon** offer Bach's sonatas for those instruments.

On the crossover front, also on Jan. 8, Sony will release *It Started With a Dream*, featuring the great American songwriter **Cy Coleman** performing his own music. On the same day, **Ronan Tynan** of the popular **Irish Tenors** presents his label debut, while violinist **Joshua Bell** is featured in the film score *Iris* by **James Horner (Titanic)**. **Dennis James' Cristal: Glass Music Through the Ages**—a collection of music for the glass armonica and similar instruments—that was previously announced last fall—is due for release Jan. 15. The disc features such guests as **Linda Ronstadt**, **Ruth Ann Swenson**, and the **Emerson Quartet**. Out the same day is *American Journey* by composer Williams, which includes his new theme for the Winter Olympics and other concert music.

Universal has its own tenor to

celebrate in January, when Decca releases a new recording of Rossini arias sung by young Peruvian tenor **Juan Diego Flórez** (Jan. 8). The release coincides with Flórez's Metropolitan Opera debut as Count Almaviva in Rossini's *The Barber of Seville*.

Out the same day is **Mikhail Pletnev's** new Deutsche Grammophon disc of works by **C.P.E. Bach**, which is already garnering exceptional advance praise. Jan. 15 sees the label's release of *La Belle Imagini*, the sophomore recording by young Czech mezzo-soprano (and recent Gramophone Award winner) **Magdalena Kozena**, featuring the

music of **Mozart** and his contemporaries. And in a stunt sure to keep more than a few Decca employees up late, the label will release the 2002 New Year's Day concert from Vienna, conducted by **Seiji Ozawa**, Jan. 29.

February sees releases from three of the key vocalists in the Universal stable. Soprano **Barbara Bonney** releases

While I Dream, featuring **Schumann's Dichterliebe** and songs by Liszt, on Decca Feb. 5. The following week, Deutsche Grammophon offers baritone **Bryn Terfel** in arias from **Wagner's**

The Flying Dutchman, **Meistersinger**, **Parsifal**, and more, accompanied by **Claudio Abbado** and the **Berlin Philharmonic**. Also on Feb. 12, mezzo-soprano **Anne Sophie von Otter** showcases the perfumed music of French composer **Cecile Chaminade** with her *Mots d'Amour* (Deutsche Grammophon). The same month, **André Previn** conducts the **London Symphony Orchestra** in four classic film scores by **Korngold**, while **Oliver Knussen** leads the **Cleveland Orchestra** and the **ASKO Ensemble** in works by **Peter Lieberson**.

In March, Deutsche Grammophon releases *Evening Star*, a disc of selections from German operas by **Wagner**, **Strauss**, **Lortzing**, and others, sung by **Thomas Quasthoff** and conducted by **Christian Thielemann**. The label also celebrates **Maurizio Pollini's** 60th birthday and 30th anniversary with the label with a 12-CD boxed set spanning the pianist's career and repertoire, including a disc of previously unreleased concerto performances from 1960 and 1974.

Next week, The Classical Score looks at upcoming releases from EMI, RCA, Warner Classics, and others.

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Higher Ground™

by Deborah Evans Price



IN GOD WE TRUST: In the wake of Sept. 11, the majority of the Christian music industry has been involved in individual relief efforts. But just before Christmas, the community's top artists united to record a very special song in response to the tragedy. **Steven Curtis Chapman, dc Talk, Avalon, Point of Grace, Mark Schultz, the Martins, Pete Orta, Anointed, Watermark, True Vibe, Mark Gersmehl, Selah, and Michael W. Smith** were among those who formed the all-star choir to record "In God We Trust" at Nashville's Ocean Way Studios.

The Gospel Music Assn. (GMA) organized the event, bringing together the industry's top artists to record the **Mark Heimermann/Wayne Kirkpatrick**-penned song. Gravity Records—the label launched last summer by industry vets **John Mays, Bruce Koblisch, and Heimermann**—handled the recording of the project; Heimermann produced the session. (Everyone involved is donating their services.)

Salem Communications is distributing a nationwide radio special. Hosted by Smith, it features Chapman, **Amy Grant, CeCe Winans, Phil Keaggy, and Ginny Owens** in a living-room-style conversation about life after Sept. 11 from a spiritual perspective. The artists perform acoustically on the special, which also features the entire all-star chorus performing "In God We Trust."

"We were trying to pull together our industry's response, and a song seemed to be the best way to do it," GMA president **Frank Breeden** explains. "We started looking for those songs that were out there that might give us that platform. [ASCAP's] **Dan Keen** put Mark and me together. He had this song halfway done. We loved it enough that he went and finished it with Wayne Kirkpatrick. Mark is with Gravity Records, so he donated the services of his company to pull off this recording session."

Initially, "In God We Trust" will only be available as part of the radio special, as Gravity has yet to lock in a distribution deal.

WORTH WAITING FOR: For myself and other fans of the **Waiting**, the Christmas Eve release date into the Christian retail market of its new album, *Wonderfully Made*, was cause for additional celebration. The disc, set for mainstream release Jan. 8, once again demonstrates what a musically inventive and lyrically satisfying collection of songs these Georgia musicians can assemble.

Comprising lead vocalist **Brad Olsen**; his brother, guitarist/key-

boardist **Todd Olsen**; bassist **Clarke Leake**; and drummer **Brandon Thompson**, the **Waiting** has switched from Sparrow to Inpop Records. "They were going to record another with us and put it out," Brad Olsen explains, "but Sparrow is just so big, and we felt like we needed to be with a smaller team of people that really understood who we were. We asked Sparrow [if we could] leave, and they were gracious."



THE WAITING

Inpop is owned by **Peter Furler of the Newsboys, Jeff Moseley**, and manager **Wes Campbell**. Newsboy **Duncan Phillips** was the executive producer of *Wonderfully Made*. "He was at the studio almost every day," Olsen says. "Being a musician himself, he was so focused on it, like it was his record. That was just absolutely awesome."

According to Olsen, what makes the record unique is the band "decided before we ever wrote one note what kind of record we wanted to make." He says of the album—which was produced by Todd Olsen and **Bryan Lenox**—"We leaned toward hopeful-in-the-midst-of-tough-circumstances-type lyrics. That's kind of where we lean toward naturally. We wanted to make a record that says, 'We have victory. We have strength. We are screaming it from the mountain top. We are happy and full of joy.'"

That joy is one thing that makes the **Waiting** such a mesmerizing live act. "I love our previous records, but we've never been able to quite capture that feeling of us on the stage, and I think we did it on this record. A lot of that has to do with Todd being involved as a producer."

Joy is a dominant theme on *Wonderfully Made*, with the exception of "Sleepless," a song Brad wrote after a member of his church was killed in an Atlanta shooting spree. "The real root of the problem is the one word that nobody will say, and that is it's just sin. It's just evil that people come to," Olsen says. "[“Sleepless”] is a little dark for the record, but at the same time it's my favorite, because it's very straightforward."

INO Pacts With Resonate

BY DEBORAH EVANS PRICE

NASHVILLE—INO Records is partnering with Sonicflood lead vocalist/owner Rick Heil's new Resonate Records. INO will handle the day-to-day marketing and promotion functions, while Heil will sign and develop artists for the Word-distributed label.

Sonicflood, a popular modern worship outfit, signed with Jeff Moseley's INO label in 2001. The group's current album, titled *Resonate*, was released last October.

Jason Ingram is the first signing to the Resonate label. He has already developed a following through two previous independent releases. For the past year Ingram has toured with Sonicflood, and he co-wrote the group's current hit single, "Resonate." Ingram's Resonate label debut will be released March 5.

"Rick has been touring with Jason and will continue to tour with him through next year," Moseley says. "Rick expressed the desire to have an imprint, to have a place to put some people he feels called to be with, people that he feels are part of his extended family. Jason fit the bill."

Heil approached Moseley about partnering on Resonate, and the INO chief was enthusiastic. "I really like Rick and his wife, CeCe," Moseley says. "She's a lawyer involved with Resonate. I really enjoy working with them, and Jason is a wonderful young man. Resonate wasn't put together to try to pump 10 or 11 artists through. Rick has a really big heart for artists who are called to worship and are really serious about their calling. He wants an outlet to help develop them."



Heil describes the new venture as a "label dedicated to our passion: worship. Jason has that passion, and we felt he would be perfect as our first artist."

In other Christian music news, Mobile, Ala.-based Integrity has extended its distribution agreement with Word through 2004. Word Distribution will continue to take Integrity product to the Christian retail market. According to Integrity Music president/COO Jerry Weimer, the label is currently negotiating a general-market distribution agreement. Weimer says they are currently in discussions with three major companies and plan to have a general-market distribution deal in place sometime in the first quarter.

Steven Curtis Chapman and his wife, Mary Beth, recently received the Angel in Adoption Award from the U.S. Congress for their adoption advocacy work.

Michael W. Smith's live recording, *Worship*, has been certified gold by the Recording Industry Assn. of America. The Reunion Records album was released Sept. 11, 2001.

In The Spirit™

by Lisa Collins



STARS OF 2002: The year 2001 belonged to **Donnie McClurkin**. With the platinum certification of his sophomore release, *Live in London & More*, McClurkin was the hottest-selling artist in the gospel industry last year. But what 2002 holds is quite another issue. A star-studded lineup of big-name gospel artists is set to release new product, including Gospo Centric's long-awaited and highly anticipated *The Rebirth of Kirk Franklin*, which marks the gospel superstar's return to the more traditional church setting that inspired his 1993 platinum-selling, eponymous debut.

Other big guns set to light up the gospel scene are **Fred Hammond, Hezekiah Walker, Trin-I-Tee 5:7, Dottie Peoples, and Mary, Mary**, which will finally deliver on a much-anticipated sophomore release to its smash debut, *Thankful*. But while the new release is tentatively set for March, the word at press time was that the record had not been completed and may be pushed back.

Of course, nothing is a given. The highly touted release of **Sean "P. Diddy" Combs'** much-publicized gospel entry was delayed until Easter 2002, and after all the hype surrounding the debut of **Tonex**—who had been the subject of a bidding war between two gospel labels—the record fizzled. But it is hardly the end for this promising 24-year-old musical prodigy, who in **Prince**-like fashion has come to be one of gospel's most perplexing and compelling creative talents. In March, Verity is set to release a follow-up in hopes of capitalizing on a second chance to make a first impression.

With heightened profiles, greater exposure, and better imaging, gospel artists are stretching out into the mainstream marketplace and have become a great deal more marketable on a variety of fronts. The advances have energized the marketplace—as well as sales—and created a heightened excitement for what is yet to come. That includes the high-profile debuts of such acts as MCA's **Pam & Dodi**, former **Dru Hill** member **Woody Rock**—who has been beefing up his profile on the gospel scene in preparation for the March release—and R&B vocalist **Shirley Murdock**, who's primed to make her gospel bow on Dexterity Sounds/EMI Gospel. Murdock provided lead vocals on Bishop **T.D. Jakes'** 1998 release, *Sacred Love Songs*.

Twinkle Clark—who was signed to Verity—will return to gospel's

recording scene with an album due out this year, as will her sister **Dorinda**, who is on tap for a May release from Gospo Centric. Then there's the Rev. **Rance Allen**, who was recently signed to Tyscot—no doubt to fill the void left by **Deitrick Haddon's** move to Verity in a deal last year—and **Men of Standard**, who, with their latest release scheduled to ship in March, are chomping at the bit to get back into action.

And with releases on tap from **the Tri-City Singers, Mississippi Mass Choir, and the Georgia Mass**, gospel's heavy-hitting choirs are sure to light up the church scene, already energized by a trend toward the nurturing—and hosting—of top-name gospel talent, particularly among a growing number of megachurches. Speaking of which, the Rev. **Kirbyjon Caldwell** (he gave the prayer at last year's presidential inauguration) and his **Windsor Village UMC Choir** will showcase yet another aspect of their multifaceted ministry with a release due this spring from EMI Gospel.

In the meantime, due Jan. 29, is **Jakes' WTAL (Women Thou Art Loosed) Worship 2002: Run to the Water . . . The River Within**. And after a five-year hiatus from recording, Grammy-nominated artist **Helen Baylor**, once dubbed the "queen of contemporary gospel," will return to the forefront with the Jan. 22 release of *My Everything*, through a partnership between Verity Records and Diadem Music.

The title track is a duet with **Marvin Winans**, and Baylor mixes it up on the cut "Harambee" with labelmate **Bob Carlisle**. Producers tapped for Baylor's seventh gospel release include **Bill Maxwell (Andrae Crouch, BeBe and CeCe Winans)**.

You can expect to hear more from the year's regional breakout acts, including Blackberry Records' **True Believers** and **Neal Roberson**, Myriad Records' **Blair** (featuring former **Kirk Franklin Family** member **Darrell Blair**), Church Howse Music's **Ted & Sheri**, Crystal Rose's **Gabriel Hardeman**, Holy Roller's **Tim "the Bishop" Brown**, EMI Gospel's **Londa Larmond**, MCG's **Doc McKenzie**, JDI's **Woodrow Hayden**, Light Records' **Youthful Praise**, and **Evelyn Turrentine-Agee**, who recently inked an exclusive recording pact with MCG Records.

2002 promises to be better than ever—both creatively and commercially. What is more, gospel music—once pigeon-holed in form and fashion—has come to be accepted across the board for its diversity of style and artistry.

Concert Series Creates Sparks

WNNX And WSTR Duke It Out With Their Free Outdoor-Concert Dates

BY RAY WADDELL

NASHVILLE—Depending on one's perspective, Atlanta's free concert controversy could be viewed as an attempt at market domination or strictly business. But either way, downtown Atlanta will be rocking on Friday nights this summer.

The short version: Atlanta rock station WNNX (99X) and formerly Nashville-based music event producer Mad Booking bowed a free concert series called On the Bricks (OTB) at Atlanta's downtown Centennial Olympic Park last summer (*Billboard*, June 2, 2001). By strictly popular vote, at least, the series was a huge success, attracting more than 500,000 people during 12 weeks, topped by 90,000 attending a Cake-headlined show July 27.

Now 99X has opted to forego its relationship with Mad Booking president Marcie Allen and will debut a new concert series at a nearby location the same night, to be called Downtown Rocks. The new 99X festival will be produced by Clear Channel Entertainment's (CCE) Atlanta team. (WNNX is owned by Susquehanna Radio.)

In the wake of 99X's decision, Allen approached top 40 station WSTR (Star 94) and cut a new sponsorship deal. Allen and Star 94 keep the OTB name and the prime Centennial Olympic Park location and will also offer the series on Friday nights, May 24-Aug. 16. (WSTR is a Jefferson Pilot station.)

THE FALLOUT

OTB is patterned after Nashville's successful Dancin' in the District free concert series. Founded in 1993, Dancin' was the brainchild of event-catering guru Tom Morales of TomKats, who conceived the event as being financially driven by concessions and sponsorships as opposed to admission fees. Allen, 28, was hired to book the event in 2000 and bought a majority stake in Dancin' prior to the 2001 season, the same year the concept was taken to Atlanta.

"In Atlanta, I arranged the sponsorships and paid for everything," Allen says, adding that production expenses for OTB were about \$750,000 for the season. "I also bought the talent. [WNNX] sent me a wish list; obviously, they wanted bands geared toward their playlist, like Staind and Tantric. I had help from [99X music director] Chris Williams, but we submitted the offers. All the contracts, including the band contracts, were signed by Mad Booking."

Allen says she heard on her birthday, Sept. 28, that 99X was not interested in renegotiating for OTB this year. "I was a little frustrated," she admits, "but at the end of the day, it gave me the opportunity to partner with a radio station with a much wider demo." Allen also maintains a media partnership with the *Atlanta Journal Constitution* and now has deals with local cable TV distributor CAMA Cable/ATT Broadband and local NBC affiliate WXIA.

Peter Conlon, co-president of CCE Atlanta (formerly Concerts/Southern Productions before being acquired by CCE), says 99X approached him about CCE producing a free concert series. "There's really no such thing as a free concert," Conlon points out. "Somebody's got to pay for it. As a general rule, I'd rather people bought tickets."

Conlon says 99X "developed, booked, and sold sponsorships [for OTB]; they weren't happy with their relationship [with Mad Booking]. They wanted to grow [the event], and they wanted to take it to a more professional level."

Williams confirms that he approached CCE. "On the Bricks was a partnership, and after one year each partner had a different idea about how the event should feel, look, smell, etc., and we decided to go our separate ways. We had first right of refusal. We passed and approached CCE about doing [Downtown Rocks]. We have a great history with them, and it was a natural to call them."

Allen, who relocated to Atlanta and opened a Mad Booking office there, says key to the success of events like OTB is making all partners feel like they're involved, "but it comes down to who paid for it, who negotiated the deals, and whose blood, sweat, and tears are in it."

Williams says the lineup tells the tale. "All you have to do is look at the Dancin' lineup and then look at the On the Bricks lineup. That speaks volumes about how much we were involved. Nine out of the 12 weeks were booked directly through 99X's involvement with bands."

DILUTED MARKET?

CCE Atlanta books talent for such Atlanta venues as Chastain Park Amphitheater, the Coca-Cola Roxy Theater, the Tabernacle, the Cotton Club, and Philips Arena. Combined, the two concert series will bring in about 80 national acts during the summer, which could raise concerns that the local market will be diluted for talent.

"One could make that argument, I suppose, but it's unproven," Conlon says. "[The free concerts] aren't that far removed from [CCE-produced festival] Music Midtown,

where we have one ticket and 130 bands for the weekend. You can't say any one act has a big entrance, but everybody that attends the festival is exposed to them at some level. The concept itself is larger than any specific act."

Controversy aside, from an agent's perspective, another free concert means, in effect, more talent-buying and more outlets for developing talent. "It just seems contrary to the way Clear Channel has done things for so long. I wonder what changed their minds," muses Dan Weiner, co-president of Monterey Peninsula Artists. "We had bands play [OTB] last year, and we do a tremendous amount of business with Peter Conlon and Clear Channel, so this is no problem for us to have two

buyers in a market. For us, it makes the market more valuable—at least in the short term."

For their part, officials at Star 94 are happy to be on board with OTB. "WSTR is very excited about being a sponsor for On the Bricks 2002," says Mark Kanov, senior VP/GM at Star 94. "We've made a 100% commitment of manpower, on-air promotion, and whatever it takes to make this the premier free outdoor concert event in the country."

Both Allen and Kanov believe Star 94's more mainstream appeal will make OTB an even bigger success. "We're much more of a mainstream station, with a broader demo and a larger cume audience," Kanov says. "We reach over 600,000 people a week on our station. We also have a fabulous, beautiful facility in Centennial Olympic Park, and [Downtown Rocks] are talking about a rock-infested parking lot."

Williams believes the two events can co-exist peacefully. "We have different demographics and psychographics. We're young adults; they're older women. Not only can we co-exist, I think we can be complementary."

Kanov is one of several who seems to question CCE's motivations for becoming involved. "Those guys are being vindictive. They have no business [producing free concerts] on the same night, other than getting back at Marcie."

Conlon says he does not have a problem with another entity producing music events in Atlanta, pointing out that other promoters are active in the market. "House of Blues has Lakewood Amphitheater on one side of town, and Concerts West just brought in Britney Spears. People all over this town are doing events."

Williams adds, "The press is trying to portray this as David vs. Goliath. Well, I'm 27. This is an idea Marcie and I came up with together. Now she and her 28-year-old self will do her thing, and I'll do mine."



ALLEN

Roots Music Going Strong

Mountain Tour Attests To Genre's Popularity

BY RAY WADDELL

NASHVILLE—The ongoing roots music phenomenon surrounding the *O Brother, Where Art Thou?* soundtrack has manifested itself yet again in the Down From the Mountain tour, a venture doing well enough in the early stages to entice producers into a follow-up summer tour.

A joint effort among producer Immortal Entertainment, booker United Talent Agency, and promoters Metropolitan Entertainment and House of Blues Concerts, Down From the Mountain begins a 19-city tour Jan. 25 in Lexington, Ky. The bill includes Alison Krauss + Union Station, Emmylou Harris, Patty Loveless, Ralph Stanley, and the Whites.

The *Lost Highway/Mercury O Brother, Where Art Thou?* soundtrack from the film by the Coen Brothers has been certified double-platinum. It has resided at or near the top of the *Billboard* Country Album charts for more than a year, all with little or no support at mainstream country radio. The album also garnered the album of the year award at the Country Music Assn. Awards show.

Immortal became involved through the multi-faceted company's association with T Bone Burnett, who coordinated the music for *O Brother* and produced the album. When the record took off, a live interpretation was a natural, according to Immortal partner Janet Billig. Sold-out shows at Nashville's Ryman Auditorium and New York City's Carnegie Hall last year clinched the deal.

"*O Brother* has opened up the collective consciousness of the country and tapped into a mind-set of music people wanted to hear," Billig says. "We're trying to bring this music to a more mainstream audience, and we know from the sale of the record that there is a mainstream audience."

Luke Lewis, chairman of *Lost Highway/Mercury Nashville*, says the soundtrack's success snowballed with subsequent releases, live performances, and now the tour. "I think [the success] is a testament to word-of-mouth and an untapped appetite for something fresh and outside the mainstream. I attended the Carnegie Hall show, and at first I wondered if there might be some condescension for this type of music, but by the end of the show, there was no question they had won the room over. They did this in Nashville and New York, two of the toughest audiences out there."

Billig says they initially wanted to

take the tour out last summer, but had trouble nailing down artist commitments due to scheduling conflicts. As it stands, the winter tour is doing consistent business at 75% capacity, according to Billig. Sponsors include Barnes & Noble and CMT: Country Music Television. Venues are typically theaters like Radio City Music Hall in New York City, Wang Center in Boston, and Universal Amphitheater in Universal City, Calif.

"The tour is doing very well," says Keith Beccia, executive VP of Metropolitan, the producer of *Furthur Fest* and *Family Values*. "Down From the Mountain has all the right ingredients, and we're very pleased with it. You just have to take the time to play for the right guys and put it in the correct buildings."

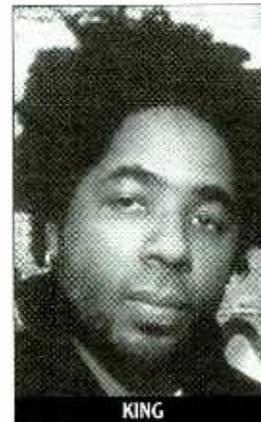
Blues musician Chris Thomas

King, who played Tommy Johnson in the *O Brother* film, says he knew the soundtrack would be good, but admits even he was surprised at how the project exploded. "I knew right off how serious T Bone and the Coens were about the music. To them, the music was a character in the film, and they were very meticulous about recreating the music of the period, which was one of the things that made me excited about participating."

As a blues man who utilizes rap and other contemporary formats in his current performances, it may appear that King's music doesn't fit in with the rest of the tour's roster. He says this is definitely not the case. "From the time I first set foot on the [Ryman] stage, [Down From the Mountain] turned me on to other parts of American music," King says. "Blues, bluegrass, gospel, and country are all so intertwined—more so now than ever... Just like I was turned on to Ralph Stanley, all of us have new fans now. This is a tour that celebrates the roots of American music like no other."

The tour should further spike sales for both the soundtrack and concert CDs and DVDs. "The *O Brother* soundtrack has been in our top 25 [in sales] since it came out, and I couldn't name you a pop record that has done that in a long time," notes Jon Kerlikowske, GM of Tower Records in Nashville.

Due to the success of the winter tour, a summer trek is becoming increasingly likely. "We're definitely talking about expanding the brand with a summer tour," Billig says, adding it could boast as many as 30 dates. "We're trying to get the artists locked in and committed."



KING



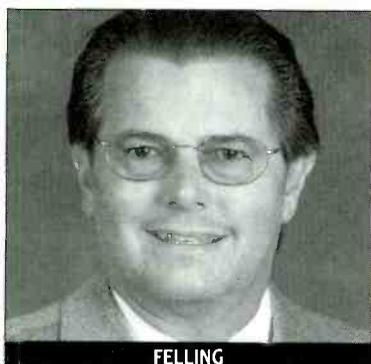
Venue Views™

by Linda Deckard

Venue Views will be a regular feature in the new weekly touring section of Billboard, offering news and views from the venue side of music. Information about tour rehearsals, new concert tours, stage setups, ticket prices, plans for new arenas, management and contract changes, successful (or unsuccessful) marketing programs, and more are of interest. Please send items to my attention to Billboard at 49 Music Square W., Nashville, Tenn. 37203. I may also be reached by phone at 615-321-4269 or by e-mail at ldeckard@billboard.com.

FAMILIAR FACES: Gene Felling, a 27-year veteran of the facilities industry, has announced that he'll be executive director of **Blockbuster Glen Helen Pavilion** in Devore, Calif., for Clear Channel Entertainment (CCE). He'll work closely with **Al DeZon**, VP of operations for CCE Los Angeles, and **Brian Murphy**, COO/market manager for the L.A. market, old friends from Felling's **Universal Amphitheatre** days in the L.A. area.

Felling is excited about running a 65,000-seat shed. It has been doing about 15 shows a season, and he plans to "grow it up. All the stadium shows should go there." DeZon adds that 40% of the shows there have been in excess of 20,000 (the average for amphitheaters): "It has become a magnet for stadium-size shows with a frac-



FELLING

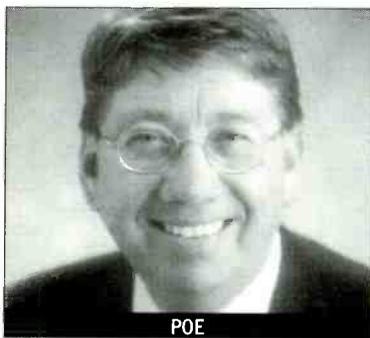
tion of stadium expenses." The goal is to broaden the L.A. market, bringing some of the mainstream acts out to the Inland Empire. Felling was previously manager of the **Pepsi Center** in Denver for Kroenke Sports.

Another longtime arena manager, **Beth Lindquist**, took up residence in Council Bluffs, Iowa, Dec. 3, 2001. She will manage the **Mid-America Recreation and Convention Complex** for private management firm SMG. She anticipates that the 9,000-capacity arena will host 14-15 concerts annually. A big boost will come from the casinos there, which were involved in establishing the building. It opens in October and is

located next door to a Harrah's property, **Council Bluffs Run**.

FALLING SCOREBOARD FOLLOW-UP: Aerosmith has not yet rescheduled the Dec. 1, 2001, **Birmingham (Ala.) Jefferson Convention Complex** concert that had to be canceled when the scoreboard fell during setup. No one was hurt. CEO **Frank Poe** says, "They're talking about a possible spring date, but we don't have anything confirmed just yet." The concert was sold out, with more than 12,000 ticket purchased.

The only positive result might be learning what failed mechanically, Poe says. "I can't say enough about the co-



POE

operation we received from CCE [the promoter], the road manager, and Aerosmith. They were outstanding."

It appears that a local stagehand hired by the road crew tried to elevate the scoreboard without realizing it was already at its maximum height, Poe says. That resulted in a mechanical failure that allowed the hoist to continue to pull tension on the support cables and caused one of the cables to cut clean, throwing all the weight on the other support cable. "It couldn't hold, the cable frayed, and it fell."

A mechanical systems report is expected shortly. Property claims to replace the scoreboard and deal with losses associated with the concert have been filed. Replacement of the \$300,000, seven-year-old White Way scoreboard "clearly comes under our property insurance," Poe adds.

UNDER-40 CROWD: While top concert ticket prices are well over the wall, pushing far past \$100 for superstars, there's still a reasonably-priced ducat to be had for a lot of live shows. Of the 214 acts reporting boxscores to *Billboard* for the year-end issue, 168 had a top ticket price of \$40 or less. Those include **Natalie Merchant** at \$28.50, grossing \$649,275 at 11 shows, and some **Ozzy Osbourne** dates, like Detroit, where the top price was \$35.50, though in some cities he's closer to \$40. A full listing of boxscores are available each week on billboard.com.

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
NEIL DIAMOND	Great Western Forum, Inglewood, Calif. Dec. 19-22	\$2,380,942 \$67.50/\$37.50	39,715 three sellouts	Sal Bonafede, Apregan Entertainment Group, Nederlander Organization
BRITNEY SPEARS, O-TOWN	First Union Center, Philadelphia Dec. 10	\$1,084,038 \$75/\$49.50/\$39.50	18,218 sellout	Concerts West
BRITNEY SPEARS, LFO	FleetCenter, Boston Dec. 11	\$876,588 \$75/\$49.50/\$39.50	14,437 16,421	Concerts West
BRITNEY SPEARS, P. DIDDY	AmericanAirlines Arena, Miami Dec. 19	\$785,991 \$65/\$49.50/\$39.50	15,188 sellout	Concerts West, Fantasma Prods.
BRITNEY SPEARS, P. DIDDY	MCI Center, Washington, D.C. Dec. 21	\$779,445 \$65/\$49.50/\$39.50	15,100 sellout	Concerts West
BRITNEY SPEARS, LFO	New Orleans Arena, New Orleans Dec. 16	\$711,377 \$65/\$49.50/\$39.50	14,119 sellout	Concerts West
BRITNEY SPEARS, DREAM STREET	Ice Palace, Tampa, Fla. Dec. 18	\$638,565 \$65/\$49.50/\$39.50	12,367 13,800	Concerts West, Fantasma Prods.
BRITNEY SPEARS, LFO	Raleigh Entertainment and Sports Arena, Raleigh, N.C. Dec. 14	\$601,366 \$65/\$49.50/\$39.50	10,355 13,326	Concerts West
MANNHEIM STEAMROLLER	E Center, West Valley City, Utah Nov. 29-30	\$587,416 \$55/\$22.50	16,074 two sellouts	Clear Channel Entertainment
OZZY OSBOURNE, ROB ZOMBIE, MUDVAYNE, SOIL	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. Dec. 21	\$478,613 \$75/\$59.50/\$39.50	9,190 13,849	Clear Channel Entertainment
AMY GRANT & VINCE GILL, NICKEL CREEK, RACHAEL LAMPA	Nationwide Arena, Columbus, Ohio Dec. 11	\$450,315 \$61/\$26	9,655 14,737	Clear Channel Entertainment
AMY GRANT & VINCE GILL, NICKEL CREEK, RACHAEL LAMPA	Palace of Auburn Hills, Auburn Hills, Mich. Dec. 14	\$366,426 \$60.50/\$35.50	14,067 15,016	Palace Sports & Entertainment, Clear Channel Entertainment
WBLI WINTER JAM: JESSICA SIMPSON, AARON CARTER, DREAM STREET, MANDY MOORE, CITY HIGH	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. Dec. 2	\$362,405 \$57.50/\$37.50/\$17.50	11,026 sellout	WBLI Radio, Clear Channel Entertainment
PAUL WINTER'S WINTER SOLSTICE: PAUL WINTER CONSORT, VALERIE DEE NARANJO, ARTO TUNCBOYACIYAN	Cathedral of St. John the Divine, New York Dec. 13-15	\$354,394 \$65/\$39/\$29	9,296 10,600 four shows one sellout	Paul Winter Consort
THE NIGHT 89X STOLE CHRISTMAS: BLINK-182, 311, ADEMA, JIMMY EAT WORLD, THE CRYSTAL METHOD	Cobo Arena, Detroit Dec. 15	\$335,037 \$29.89	11,831 sellout	Olympia Entertainment, 89X Radio
OZZY OSBOURNE, ROB ZOMBIE, MUDVAYNE, SOIL	Pepsi Arena, Albany, N.Y. Dec. 18	\$319,758 \$75.50/\$40	6,294 8,442	Clear Channel Entertainment
MANNHEIM STEAMROLLER	BSU Pavilion, Boise, Idaho Nov. 27	\$299,060 \$87.50/\$25	8,828 sellout	in-house, Ovation Entertainment
MANNHEIM STEAMROLLER	MetraPark Arena, Billings, Mont. Nov. 16	\$266,990 \$75/\$20	6,071 sellout	in-house, Sound Trak
Z95.7 JINGLE BALL: SUGAR RAY, SHAGGY, JESSICA SIMPSON, AARON CARTER	Compaq Center, San Jose, Calif. Dec. 14	\$197,165 \$55/\$25	5,514 12,238	Jack Utsick Presents, Jeff McClusky & Assoc., Touring Pro, KZQZ
KENNY ROGERS	Palace of Auburn Hills, Auburn Hills, Mich. Dec. 16	\$180,701 \$35/\$28.50	17,755 sellout	Palace Sports & Entertainment
NATALIE MERCHANT	Arie Crown Theatre, Chicago Dec. 14	\$139,900 \$40/\$30	3,540 4,114	Jam Prods.
TWISTED SISTER, ACE FREHLEY, ANTHRAX	Hammerstein Ballroom, New York Nov. 28	\$137,063 \$37.50	3,685 sellout	Metropolitan Entertainment Group
HARRY CONNICK JR.	Broward Center for the Performing Arts, Fort Lauderdale, Fla. Dec. 6	\$133,764 \$65/\$29.50	2,591 sellout	Fantasma Prods.
HARRY CONNICK JR.	Tampa Bay Performing Arts Center, Tampa, Fla. Dec. 10	\$133,643 \$65/\$29.50	2,425 sellout	Fantasma Prods.
HARRY CONNICK JR.	Pensacola Civic Center, Pensacola, Fla. Dec. 11	\$125,127 \$42.50/\$29.75	3,544 sellout	Fantasma Prods.
HARRY CONNICK JR.	Times-Union Center, Jacksonville, Fla. Dec. 5	\$112,650 \$51/\$29.50	2,724 sellout	Fantasma Prods.
HARRY CONNICK JR.	CenturyTel Center, Bossier City, La. Dec. 16	\$112,515 \$66.50/\$29.50	2,997 3,000	Fantasma Prods.
HARRY CONNICK JR.	Bob Carr Performing Arts Center, Orlando, Fla. Dec. 7	\$108,606 \$55/\$29.50	2,299 sellout	Fantasma Prods.
NANCI GRIFFITH, MIKE YOUNGER	Beacon Theatre, New York Dec. 10	\$108,157 \$48/\$40/\$35	2,634 2,854	Metropolitan Entertainment Group
HARRY CONNICK JR.	Teco Arena, Fort Myers, Fla. Dec. 9	\$104,251 \$50/\$29.50	2,640 2,700	Fantasma Prods.
B.B. KING	Whittemore Center Arena, Durham, N.H. Dec. 9	\$102,401 \$45/\$35/\$29.50	2,663 4,206	Clear Channel Entertainment
FUEL, SEVENDUST, NONPOINT	Hammerstein Ballroom, New York Dec. 1	\$98,564 \$30/\$28.50	3,655 sellout	Metropolitan Entertainment Group
K-ROCK JINGLE BALL: NICKELBACK, SALIVA, DROWNING POOL, DEFAULT	Dnondaga County War Memorial, Syracuse, N.Y. Dec. 13	\$96,795 \$25/\$18	4,812 7,123	Jack Utsick Presents, Jeff McClusky & Assoc., Touring Pro, WKLR
JUDAKISS, FABOLOUS	Hersheypark Arena, Hershey, Pa. Dec. 8	\$94,440 \$45/\$35/\$30	2,932 6,069	MIS Prods.
FUEL, SEVENDUST, NONPOINT	First Union Arena, Wilkes-Barre, Pa. Nov. 23	\$79,853 \$26.25	3,042 4,784	Concerts East

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

ALBUMS

Edited by Michael Paoletta

POP

★ VARIOUS ARTISTS

MTV2 Handpicked
PRODUCERS: various
Columbia 86281

Last year, MTV2 blossomed into having a stronger identity than ever before: the MTV spinoff channel's distribution increased to more than 36 million U.S. households, and industry observers started noticing MTV2's growing influence in breaking acts. This noteworthy compilation is the first album to bear the MTV2 moniker, and the set is a bold statement, celebrating several acts from the past year that have benefited from MTV2 exposure. Most of the standout cuts—including Travis' "Sing" and Coldplay's "Yellow"—are familiar hits. But there are also some less mainstream cuts, such as Tenacious D's "Wonderboy" and Dashboard Confessional's "Screaming Infidelities." With MTV2 poised for more breakthrough success stories, it seems inevitable that *MTV2 Handpicked* will be the first of many MTV2 albums.—CH

★ DASHBOARD CONFSSIONAL
The Places You Have Come to Fear the Most

PRODUCER: James Paul Wisner
Vagrant VR354

Since Chris Carrabba—aka Dashboard Confessional—wears his emotions on his sleeve, it's easy to see that beneath the pain and anger, he's a sensitive young man; think Jewel after an injection of adrenaline and a healthy dose of testosterone. His voice, alternately quietly breathy on the low notes and straining at full volume in the upper register, could have been plucked from any number of pop/rock bands, while his melodic guitar riffs are acoustic and strongly strummed but a hint gentler and vastly more heartfelt than most top 40 fare. Carrabba's earnest lyrics tackle relationship woes with the introspective angst expected of a 20-something songwriter, albeit with more originality than most. The album could use some variations in tone, subject matter, and style, but on tracks like "The Ruined Puzzle" and "Saints and Sailors," Carrabba crafts

S P O T L I G H T S



NAS

Stillmatic
PRODUCERS: various
Columbia 85736

There's nothing like a little friendly competition to get the creative juices flowing. Just ask Nas. After releasing two complacent albums, all it took was some choice words from fellow rapper Jay-Z to get the Queens, N.Y., native back in fine form. The war of words—launched by Jay-Z's "Takeover" from *The Blueprint*—between the two rappers is reminiscent of the early battles that made rap so much fun. For his part, Nas has offered a precise set that not only addresses his competitors on tracks like "Destroy & Rebuild" and the lethal "Ether" but also his thoughts on everything from street life to American society. The DJ Premier-produced "2nd Childhood" gives listeners a torrid description of life in the projects, although the characters could be found in any urban area. Nas even takes America to task on "My Country." The track tackles society's various ills, from drug abuse to the penal system. Without question, *Stillmatic* is the artist's most complete album since he debuted eight years ago with *Illmatic*.—RH

radio-friendly pop without sacrificing his integrity or sincerity.—WH

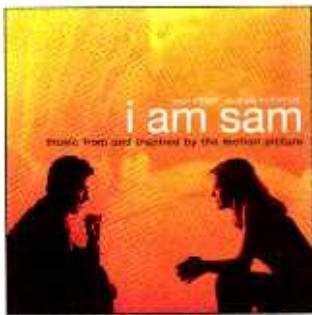
DEMOLITION STRING BAND

Pulling Up Atlantis
PRODUCERS: Eric "Roscoe" Ambel and Steve Addabbo
Okra-Tone 4964

This Hoboken, N.J.-based neo-hillbilly/twang group, led by vocalist/guitarist/

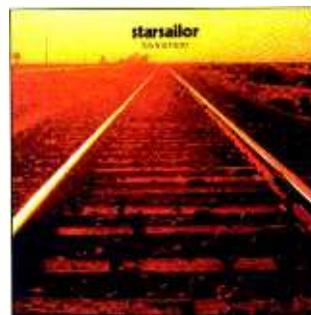
VARIOUS ARTISTS
I Am Sam—Music From and Inspired by the Motion Picture
PRODUCERS: various
V2 63881

Some soundtracks strive to stand alone on their own creative merits, but most don't. *I Am Sam* is that rare treat: an album of music that listeners will want to experience again and again, regardless of the film. The set offers 17 golden pages from the Beatles songbook of classics, performed lovingly by acts that include Sheryl Crow ("Mother Nature's Son"), Sarah McLachlan



("Blackbird"), and Pearl Jam's Eddie Vedder ("You've Got to Hide Your Love Away"), among others. The match of song with act is perfect, adding luster to a collection destined to earn praise from even the toughest critic—not to mention those who are still mourning the untimely loss of George Harrison. To that end, *I Am Sam* is an unwitting yet completely appropriate tribute to the musician's contribution to the history of music.—LF

mandolinist Elena Skye and guitarist/vocalist/banjoist Boo Reiners, follows its 1999 debut album (on Vermont indie North Hollow Records) with this Koch-distributed Okra-Tone entry that wisely contains the North Hollow single "Like a Prayer." Yes, it's the Madonna classic, here reinvented by a wondrous bluegrass-styled treatment. But Skye's originals, such as "Gone



STARSAILOR

Love Is Here
PRODUCER: Steve Osborne
Capitol 36448

At long last, one of the bigger rock releases in the U.K. finds its way to the States. Starsailor is one of those wonderfully rare bands that manages to be gentle and sensitive while also rocking admirably. Working under the firm guidance of famed producer Osborne (U2, Radiohead), Starsailor offers a tasty stylistic hybrid of fellow U.K. outfits Travis and Radiohead, with tunes that are, by turns, earthy and ethereal. Enigmatic frontman James Walsh has a heartbreaking way with a mournful lyric, though he occasionally slips into deep melodrama. Overall, though, his creakingly emotional voice injects a bluesy quality into tunes like "Tie Up My Hands," "Way to Fall," and "Poor Misguided Fool." It's difficult to predict how radio will react to Starsailor. Quite frankly, the band is smarter than 90% of those currently filling the airwaves. Of course, given an adventurous programmer or two, *Love Is Here* could be one of the first deserving hits of 2002.—LF

So Long," also show a Buck Owens Bakersfield flavor, aided immensely by Reiners' stellar musicianship and coproducer Eric "Roscoe" Ambel's recognizable roots production touch: Ambel's 12-string play on "Dress of Roses," a Tammy Wynette-inspired country heartache, lends an effective Byrds feel. Guests include "sacred steel" guitarist Robert Randolph and

New York singer/songwriter Robert Burke Warren, who duets with Skye on the ballad "A Career of Loving You." The excellent set also showcases a previously unrecorded gem from fellow New Yorker Mary Lee Kortez of Mary Lee's Corvette fame, whose "Give It to the Needy" is given an effectively sparing, Searchers-like touch.—JB

JANE CHILD

Surge
PRODUCER: Jane Child
Sugarwave 10114

Here's one for VH1's *Whatever Happened To . . .* program. Child, who won one-hit-wonder status during the '80s with the massive "I Don't Wanna Fall in Love," returns with a collection that darts back and forth between the sound of that pop hit and futuristic electro-funk. Though there are moments when the artist gets a tad too self-indulgent for her own good, with tracks that seem to ramble on and on (a trap that far too many multi-instrumentalists like Child fall into), *Surge* also offers several pop tunes that could reintroduce her to the mainstream market—most notably the infectious "You, Bluebird," which carries the unmistakable influence of Prince. It's a hit-worthy gem that firmly proves that Child has the talent to be more than a one-hit-wonder. All she needs are a few heroes at radio to give her a break. Contact 866-784-2792.—LF

CONCRETE BLONDE

Group Therapy
PRODUCER: Concrete Blonde
Manifesto MFO 43201

Although *Group Therapy* is the first Concrete Blonde album in eight years, it sounds like an album of B-sides and demos that the rock band would have released during its heyday more than a decade ago. There are brief shining moments ("Roxy," "Your Llorona"), but much of *Group Therapy* sounds uninspired enough to make people wonder if this reunion album was worth the wait. "I feel burned out, like I've expired," drones singer Johnette Napolitano on the unremarkable album track "Violent," and that line could describe the album's overall musical tone. This *Group Therapy* simply isn't working.—CH

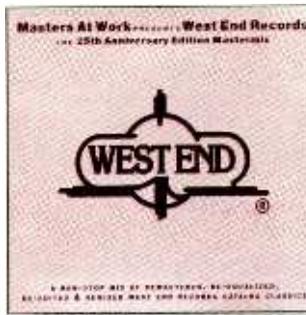
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V I T A L R E I S S U E S

MASTERS AT WORK PRESENTS
WEST END RECORDS: THE 25TH
ANNIVERSARY EDITION MASTERMIX
COMPILATION PRODUCERS: Mel Cheren
and Andy "Andyman" Reynolds
ORIGINAL PRODUCERS: various
West End Records WES2002

One year before *Saturday Night Fever* pushed disco into the mainstream, New York City-based West End Records was born. Founded by Mel Cheren and Ed Kushins—who befriended each other while working together at the Florence Greenberg-helmed Scepter Records in the early '70s—West End christened itself with the release of "Sessomatto" by Sessomatto, a track culled from the soundtrack to an Italian film, *How Funny Can Sex Be?*

Remixed by New York club DJ Jimmy Stuard, "Sessomatto" was one of the first tracks to include "scratching" as an integral part of the disco mix. Many pioneering rappers, including Grandmaster Flash, credit "Sessomatto" as the first record ever used for rapping. One year later, in 1977, West End came into its own with such releases as Philly U.S.A.'s classy "Speak Well" and Michele's glorious *Magic Love* (featuring dancefloor hits like "Can't You Feel It" and "Disco Dance"), which were reconstructed by remix pioneer Tom Moulton. Until 1985, when it stopped releasing new material (Cheren resuscitated the label in '98), West End churned out an equal share of hits and misses. In the process, the little label "changed the land-



scape of dance for years afterward," writes former *Billboard* dance music editor Brian Chin in the wonderfully informative liner

notes of this essential two-disc collection. Without question, the musically adventurous West End formed an integral part of the musical foundation of numerous clubs around the world, particularly New York's revered Paradise Garage (1976-1987). The massive club's DJ, the late Larry Levan, championed numerous West End tracks, including now-classic jams like Taana Gardner's "Heartbeat," N.Y.C. Peech Boys' "Don't Make Me Wait," Loose Joints' "Is It All Over My Face," and Sparque's "Let's Go Dancin'," which are all included here. Seamlessly mixed by clubland's Masters at Work (aka DJ/producers "Little" Louie Vega & Kenny "Dope" Gonzalez) and meticulously remastered by Herb Powers Jr., *Masters at Work Presents West End*

Records: The 25th Anniversary Edition Mastermix is akin to finding a buried treasure, one overflowing with classic (and not-so-classic) West End recordings, several of which have been re-equalized, re-edited, and remixed by Masters at Work. The set closes with a new Masters at Work production, "All Night (I Can Do It Right)," which brings the aforementioned Loose Joints and Peech Boys tracks into the here and now. As Vega told *Billboard* late last year (Beat Box, Dec. 8, 2001), "This track is intended to give everyone a taste of what DJs are doing today with the classics. It brings the set full-circle." Sadly, it's also a firm reminder that originality isn't what it used to be—and that they just don't make 'em like they used to.—MP

CONTRIBUTORS: by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

R&B/HIP-HOP

► WU-TANG CLAN

Iron Flag
PRODUCERS: various
Loud 86236

Like any good prizefighter will tell you, when you get knocked down, you have to get right back up. The Wu-Tang Clan does just that with its fourth set, *Iron Flag*. After releasing the less-than-stellar *The W* in early 2001, the Staten Island, N.Y.-based nine-member supergroup looked to be on the ropes. Not so. Known for its various personalities, the Clan offers a little something for everyone on this concentrated set. The radio-ready "Back in Game," featuring Ronald Isley, showcases the crew's laid-back, soul-induced stylings, while the aggressive "Soul Power (Black Jungle)" will satisfy the act's hardcore fan base. "Uzi (Pinky Ring)," the album's lead single, is an equally high-paced track that is classic Wu-Tang.—**RH**

► JAY-Z

Unplugged
PRODUCERS: Ahmir Thompson and the Roots
Roc-a-Fella 6614

Live music and rap aren't often mentioned in the same breath. While groups like the Roots and Black Eyed Peas have long been known for using live instrumentation, few mainstream rappers experiment with live bands. That's why this *Unplugged* set, the first by a solo rap artist, is so important. Backed by the Roots and Jaguar Wright, the Brooklyn, N.Y., native covers 13 tracks from his six studio albums. Popular songs like "Ain't No" and "Hard Knock Life (The Ghetto Anthem)" come to new life in this live setting. Other highlights include "Song Cry" and "Heart of the City (Ain't No Love)," both of which are only enhanced by Wright's syrupy soulful alto. Mary J. Blige also makes an appearance, teaming with the rapper for a medley of "Can't Knock the Hustle" and "Family Affair." Hopefully, the kinetic energy of this live set will translate into more rap artists experimenting in similar surroundings.—**RH**

► MYSTIKAL

Tarantula
PRODUCERS: various
Jive 01241-41770

If a certain artist/producer pairing generates a hit, then why not revisit the same well? Mystikal does just that

by reteaming with the Neptunes ("Shake Ya Ass") and the Medicine Men on this follow-up to *Let's Get Ready*. Also on board are fellow production players Rockwilder and Scott Storch. The Neptunes-produced lead single, the "Shake Ya Ass"-veined "Bouncin' Back (Bumpin' Me Against the Wall)," prominently showcases Mystikal's signature rasp and is already climbing the R&B chart. But this album—heavy on sexual prowess and sporting guest stints by Butch Cassidy, Juvenile, and Redman and Method Man—doesn't build on the multifaceted promise evoked by *Let's Get Ready*. In fact, two new tunes, "Smoke One" and "Big Truck Driver," carry similar titles to two tracks on the previous album ("Smoked Out," "Big Truck Boys"). And it's not a strong creative sign when another track, "The Return," contains a sample of "Shake Ya Ass."—**GM**

SUSAYE GREENE

No Fear Here
PRODUCERS: various
Zed Records DMI 001

Susaye Greene appeared on the Supremes' last two albums, the dance-floor-speckled *High Energy* and *Mary, Scherrie and Susaye*, the latter of which spun off the anthemic top 30 hit, "I'm Gonna Let My Heart Do the Walking." After the group disbanded, Greene and member Scherrie Payne wrote, arranged, and produced the Motown album *Partners*. Greene (who penned Deniece Williams' R&B hit "Free") draws on those talents for her first self-released solo album. Fans looking for the Supremes' signature R&B/pop will instead find an intriguing mix, ranging from R&B/soul ("Queen of Fates," arguably the set's best track) and Broadway ("Bali Hai" from *South Pacific*) to alternative ("Ha Ha Hey [Laugh Til You Cry]") and dance/club ("Bewitched [By Your Love]"). Admirable in theory, the wide musical terrain covered here by Greene ultimately makes for an uneven ride. Still, fans will rejoice: the last Supreme is back in action. For info, log on to SupremeXtreme.com.—**GM**

COUNTRY

★ VARIOUS ARTISTS

Caught in the Webb: A Tribute to the Legendary Webb Pierce
PRODUCER: Gail Davies
Audium 11518

Regarded by many as one of country's most potent moaners ever, Webb Pierce

receives reverent tribute on this multi-artist Audium release produced by Pierce disciple Gail Davies. Those bravely interpreting the Pierce songbook represent an intriguing mix of current mavericks and seasoned veterans. Highlights are numerous, including a rollicking "In the Jailhouse Now" from Dale Watson, Mandy Barnett's pining "Slowly," Rosie Flores' swinging take on "I Ain't Never," and, predictably, a mournful, note-perfect rendition of "Yes, I Know Why" from George Jones. Dwight Yoakam is appropriately self-pitying on "If You Were Me (And I Were You)," and Joy Lynn White and Robbie Fulks offer up a hopeful "Tupelo County Jail." Elsewhere, Guy Clark knows whereof he speaks on "Honky Tonky Song," and BR549 kill "There Stands the Glass." Emmylou Harris, Billy Walker, Pam Tillis, Trent Summar, and others turn in strong performances, but the collection also fetes killer songwriting from such legends as Mel Tillis, Merle Kilgore, Jones, and Pierce and delivers top-notch backing vocals from the Jordanaires and the Carol Lee Singers. Davies' production is authentic and respectful, the musicianship is stellar, and at a generous 21 cuts, this tribute blows many others away.—**RW**

RUSSELL SMITH

The End Is Not in Sight
PRODUCERS: Russell Smith, Rodney Hall, and Mark Hall
Muscle Shoals Records 21477

Highly regarded singer/songwriter and Amazing Rhythm Aces frontman Russell Smith revisits past songs and delivers strong new ones on this debut release from fledgling independent Muscle Shoals Records. Overall, it's a winning collection, loaded with clever, insightful wordplay and likable vocal performances. "Old School" and "Look Heart, No Hands" are bittersweet nostalgia laced with character, and "The King Is in His Castle" and "Heartbeat in the Darkness" are dead-on looks at simple pleasures and what is really important in life. Smith examines the impact of a life on the move on the pounding "The Road," and "Walk These Hills" is regretful and lonesome. The artist revisits such well-known material as "Don't Go to Strangers" and a syncopated "Third Rate Romance" to fine effect and finishes strong with the edgy "Jesse," the sad and sweet "Keep It Between the Lines," and the world-weary—if optimistic—title cut. A real pro, Smith exudes confidence as a singer, songwriter, and musician.—**RW**

LATIN

► JORGE MORENO

Moreno
PRODUCERS: various
Maverick Musica 0927 42071

Jorge Moreno's vocals, which go from nasal to raspy—and from smooth to wavering—may take some getting used to. The same is true for this debut album's soulfulness, which grows on listeners and is bolstered by Moreno's fine songs and a string of arrangements steeped in traditional and contemporary settings. Moreno kicks off with "Reloj," a melancholy bolero that, halfway through, breaks into an upbeat *son*. The feel is pure lounge nostalgia, accentuated by a dramatic piano part and muted horns. In contrast, "Despertaré" and "Mi Sufrimiento" are lovely, radio-friendly pop ballads, while "Ella" is a Spanish version of "She's All Right Now." The affinity for straight-ahead rock'n'roll crops up again in "16," the album's sole English-language entry. Surprisingly, such eclecticism makes for an organic, vastly engaging, and often breathtaking album—although Moreno's vocals are sometimes affected to the point of distraction, and the first single, "Babalú," is too darn kitschy. Still, *Moreno* is a daring and worthwhile trip.—**LC**

► VARIOUS ARTISTS

Cuban Masters "Los Originales"
PRODUCER: Juan Pablo Torres
Pimineta Records/Universal 17616-05092

An album that brings together 20 icons of Cuban music—including bassist Israel "Cachao" Lopez, trumpeter Alfredo "Chocolate" Armenteros, conguero Carlos "Pata-to" Valdés, and *tumbador* Francisco Aguabella—will inevitably elicit comparisons with Buena Vista Social Club. But while the latter sought to spotlight traditional Cuban music and a group of musicians who, for the most part, were little-known, *Cuban Masters* pays homage to exiled Cuban musicians who've musically thrived abroad. *Cuban Masters* is as much about the players as the music, with virtually every track written around the talents of specific individuals, from "Cachao es Mambo" to "Toca la Flauta Fajardo," an homage to the recently deceased José Antonio Fajardo. This set also runs the gamut from *charangas* to *descargas* to Latin jazz. And despite the plethora of "reunion" Cuban releases making the rounds, this is an unusual mix of past and present, with as much swing as heart and chops.—**LC**

BLUES

★ CYRIL LANCE

Stranger in My House
PRODUCER: Cyril Lance
DogTalk Music 0101

Guitarist Cyril Lance, formerly of the swamp blues outfit Mel Melton & the Wicked Mojos, produced this album and wrote seven original tunes as well. Enlisting the formidable chops of vocalist Johnny Neel, keyboard boss Matt Jenson, and regular collaborators Kelly Pace (drums) and Chris Carroll (bass), Lance has masterminded one of the best contemporary blues albums of the year. His virtuosity on guitar and lap steel is undeniable, and his songwriting makes him an instant item in bluesville. Lance's greatest coup, however, is the power and groove he's coaxed from his colleagues. Every track on this record is a lesson in the rewards of tight and tasty ensemble playing. Stellar tracks include an astonishing arrangement of Clifton Chenier's "Hot Tamale Baby," the soul-blues title track, and a wonderful cover of the Rev. Gary Davis' "Light of This World." Contact 919-304-3777.—**PVV**

CHRISTIAN

★ CROSSWAY

No Distractions
PRODUCERS: Garry Jones, Michael Sykes, Kevin Stokes, and Bill Gaither
Spring Hill Music Group CMD 1023

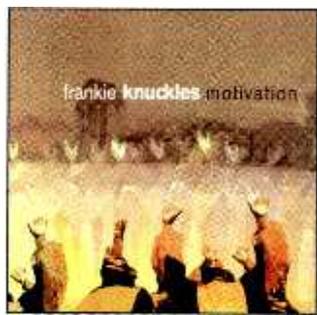
In recent years, the Southern gospel music community has lost some of its best-loved talents, among them Rex Nelon, Glen Payne, and J.D. Sumner. For anyone concerned about the future of this genre with many of its pioneers passing on, those worries will be bid farewell after one listen to this promising debut. Though Crossway members Casey Cappleman, Marty Hurt, Paul Smith, and Chris Weaver are in their early 20s, they make music that is simultaneously fresh and frisky yet heavily laden with the traditional sounds so loved by the Southern gospel contingent. The vocals are energetic and marked by celestial harmonies. The songs are straightforward statements of faith delivered in joyful tones. Among the highlights are the beautiful ballad "He Is There," "Live Right, Die Right," and "I Won't Look at the Lions," a rousing reminder to focus on God's promises. This is a fine debut from a group with a bright future in a community that needs new faces who know how to honor tradition while embracing the future.—**DEP**

N O T E W O R T H Y

FRANKIE KNUCKLES

Motivation
PRODUCERS: various
Definity DF2002

Frankie Knuckles began his DJ career in the clubs of New York City 30 years ago, long before the mainstream media coined the music and its culture "disco." Then, Knuckles was known to follow his own instincts when it came to picking and choosing the vinyl that made its way to his turntables. This has remained Knuckles' strategy—or mission—in the years since. Whether remixing/producing tracks for others, recording two albums (for Virgin), or taking home a Grammy Award (for non-classical remixer of the year), Knuckles has remained true to himself and to house



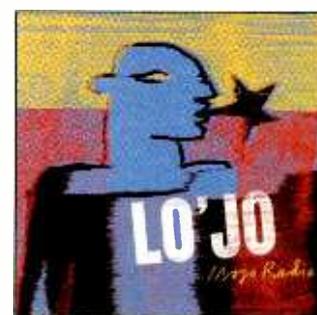
music. And in the current sea of soundalike trance DJs, that's really saying something. On the beat-mixed *Motivation*,

Knuckles strings together an inspirational and spiritual collection of gospel-infused club songs. In addition to spotlighting such Knuckles productions as the recent hit "Keep on Movin'" (featuring Nicki Richards), the disc shines the light on club heroes like Kenny Bobien, Donna Allen, Adeva, Vernessa Mitchell, Annette Taylor, and Sounds of Blackness, among others. Contact 212-505-7728.—**MP**

LO'JO

Mojo Radio
PRODUCERS: Justin Adams
World Village 468003

Mojo Radio was initially released in 1997 in Europe and has taken way too long to find its way across the Atlantic.



Lo'Jo vocalist/songwriter Denis Péan sings mainly in French, but the most immediately recognizable element of

Lo'Jo's sound is North African. The backing vocals of Nadia and Yamina Nid El Mourid make vivid the inspiration of the Maghreb. Stylistically, however, Lo'Jo is a musical map of the world, heartily mixing African, Asian, and European influences. The group has apparently assimilated everything from Romanian gypsy music to *qawwali* to French pop. There's a Brechtian quality about this group as well. Its material has a theatrical flair. Lo'Jo would doubtless be as comfortable playing on the sidewalk outside a venue as inside on the bandstand. The bottom line, though, is uncomplicated: This is innovative, compelling music. Distributed in the U.S. by Harmonia Mundi.—**PVV**

SINGLES

Edited by Chuck Taylor

POP

LINA KOUTRAKOS *Love Grows Here* (4:40)

PRODUCER: Richard Barone
WRITERS: L. Koutrakos, D. Gross
PUBLISHER: WKF Music
WKF Music (CD promo)
New Yorkers in the know have been watching rock and blues singer/songwriter Lina Koutrakos' star rise for years now, but at a recent Sept. 11 tribute concert at the famed Bottom Line, she stunned the packed room to a hush and outsang a number of nationally known contemporaries. "Love Grows Here" is a radiant, ambling anthem that pays homage to the strength and tenacity of women. The power of Koutrakos' voice is testimony enough, with a soul-nurtured, robust timbre that hints at both time-worn worldliness and a gracious, positive outlook, independent of the cynicism that so often accompanies social commentary. Her instrumental playmates—acoustic guitar, the shimmer of a cymbal, an insistent bongo beat, and near-tribal background vocals echoing alongside—add an organic texture that is like so many arms wrapped around, as Koutrakos rocks steady with, "Woman bravely/Dreams of moving sea and earth/Trying to define her worth/To know that she's existed." You'll feel yourself breathing in and out in unison with this pied piper of a vocalist, whose ability to blend grit and femininity is a blessed example of true artistry. This song is a gift, this singer is a treasure. Savor for yourself at linakoutrakos.com.—CT

R&B

DMX FEATURING FAITH EVANS *I Miss You* (4:10)

PRODUCER: Kidd Kold
WRITERS: E. Simmons, B. Collins
PUBLISHER: not listed
Def Jam 15462 (CD promo)
DMX shows that he is more than just bark and bite on the third single from his latest set, *The Great Depression*. In the past, X has been able to convey genuine emotion without ever losing hardcore edge—witness "Slippin'" from 1999's *Flesh of My Flesh Blood of My Blood*. That tradition remains intact with "I Miss You." Teaming with Faith Evans, X delivers an intensely personal and moving tribute to his grandmother. The Yonkers, N.Y., native goes so far as to name particular family members and their various indiscretions in one verse. For her part, Evans' smooth vocals feel like a warm embrace against X's gruff tone. With the song's R&B foundation and undeniable star quality, urban radio should have no problem making this single one of 2002's first hits. "I Miss You" is reminiscent of such other tribute songs as Puff Daddy's "I'll Be Missing You" (which also featured Evans) and Pete Rock & C.L. Smooth's "They Reminisce Over You

SPOTLIGHTS



DARREN HAYES *Insatiable* (4:20)

PRODUCERS: Darren Hayes and Walter Afanasieff
WRITERS: D. Hayes and W. Afanasieff
PUBLISHER: not listed
Columbia Records (CD promo)
Talk about starting off the new year with the heat turned up. The solo debut from Savage Garden frontman Darren Hayes oozes with such sensuality that you'll wonder what he's using to season his morning oatmeal. Lyrically, Hayes, with musical *Wunderkind* Walter Afanasieff, meshes romance and passion in a song that resembles Savage Garden's most memorable ballads—it's breathtakingly beautiful—while it is absolutely hand-stamped with the bolder, more personal flair of the highly personable Hayes, whose falsetto here soars like sun searing through the clouds. He sings, "Turn the lights down low/Take it off, let me show/My love for you, insatiable." Breaking away from a known entity is always risky business (Savage Garden called it quits in 2000), but this is one solo road that seems paved in gold. Hayes' glittering debut effort is a shoo-in for all mainstream formats and just a glimpse of the pristine, upcoming *Spin*, an album that could make this star shine brighter than ever. Grade-A stuff.—CT

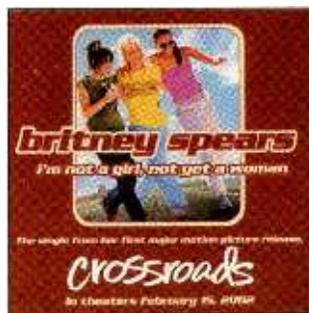
(T.R.O.Y.)." Unfortunately, songs of this personal nature seem to come few and far between in the adrenaline-driven world of hip-hop.—RH

BLU CANTRELL *Till I'm Gone* (4:05)

PRODUCER: C. Tricky Stewart
WRITERS: C. Stewart, Tab, T. Cobb
PUBLISHERS: Famous Music/Mo Better

BRITNEY SPEARS *I'm Not a Girl, Not Yet a Woman* (3:51)
PRODUCERS: Max Martin and Rami
WRITERS: M. Martin, Rami, and Dido
PUBLISHERS: Maratone/Zomba Enterprises/Warner Chappell, PRS; WB Music
Jive 42985 (CD promo)

While there are more obvious hit contenders on *Britney*, no song has gotten more media attention than the autobiographical "I'm Not a Girl, Not Yet a Woman." The ballad certainly shows a new side of bubble-gum masterminds Max Martin and Rami, who wrote this with—of all people—Dido. Whereas the previous "I'm a Slave 4 U" may



have alienated Spears' youthful legions (and radio, for that matter), this polished gem returns our heroine to all-access territory, with a melody that gently bubbles as the 20-year-old sings, "Don't tell me what to believe/I'm just trying to find the woman in me/All I need is time." It's lovely, though in aiming thematically at teens, Spears is now singing about something that few adults are going to find of interest. She's certainly an artist with the potential to keep us entertained for years to come, but frankly, "Overprotected" seems a more savvy choice to bring all musical appetites to the same table. This one will get an added punch as the first single from *Crossroads*, Spears' foray into film.—CT

Grooves/Hitco South/Tabulous/I See Red Music/Tiffany Cobb Designee, ASCAP

Arista 5072 (CD promo)
"Hit 'Em Up Style (Oops!)" was one of a handful of solid, true-blue breakout hits in 2001—reaching No. 11 for the year on The Billboard Hot 100—and one that established Blu



MICHELLE BRANCH *All You Wanted* (3:38)

PRODUCER: John Shanks
WRITER: M. Branch
PUBLISHERS: I'm With the Band Music/WB Music, ASCAP
Warner Bros. 100785 (CD promo)
Radio actually indulged a female singer/songwriter with 18-year-old Michelle Branch's "Everywhere," which has spent half a year on adult top 40 radio and reached No. 12 on The Billboard Hot 100. Fortunately, there's more where that one came from. "All You Wanted" again serves up a musical Bloody Mary, ripe with both a melody for those with a thirst for something substantive and just enough bite to give it the edge needed to make it on today's rock'n'rolling airwaves. With guitar in hand, Branch—who wrote the music and the lyric here—fronts a song with classic, full-on organic instrumentation. Her voice is a flexible tool, at one moment imploring us with yearning and vulnerability, followed by growling and grimming like an Alanis protégé. Radio serves its listeners best when it maintains a varied palette. Its landscape is plenty drenched with urban and testosterone-fueled rock, so it would bring some balance if this Branch were allowed to take root.—CT

Cantrell on both the pop and R&B fronts. "Till I'm Gone" may be far less accessible to the mainstream, but it could further establish the young beauty's R&B audience with its cool, lazy beat and a fired-up vocal that could go head to head with the likes of Kelly Price—and that's quite a compliment. What will

make the difference here is the effort that Arista puts behind the artist, whose talent is undeniable. The song walks the center line—it's nothing terribly unique but could make the grade at radio if a memorable video gives it that added something.—CT

COUNTRY

TRAVIS TRITT *Modern Day Bonnie and Clyde* (3:59)

PRODUCERS: Billy Joe Walker Jr. and Travis Tritt
WRITERS: W. Aldridge, J. LeBlanc
PUBLISHERS: EMI April Music/Waltz Time Music/House of Fame Music, ASCAP
Columbia 16902 (CD promo)
Crime may not pay, but it sure makes for some interesting musical interludes. The retro intro on this engaging musical outing serves notice that there is something cool and quite different in the air. Like skilled fishermen, Travis Tritt and co-producer Billy Joe Walker Jr. use the innovative intro to set the hook, so to speak, then proceed to reel in the listener with full force. Tritt has always been a master country storyteller, and he uses that gift to full advantage here when introducing listeners to the colorful characters in this yarn about a modern-day Bonnie and Clyde. Musically, the song has a swampy, hypnotic appeal that commands attention. Country programmers should readily embrace this. It's unique and fun. That Billy Bob Thornton stars in the video should further boost the song's notoriety and ensure added exposure.—DEP

DANCE

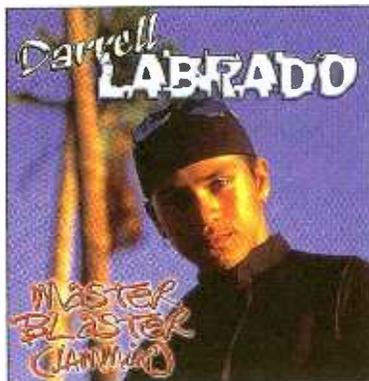
PETER RAUHOFFER & THE PET SHOP BOYS *Break 4 Love* (3:34)

PRODUCER: Peter Rauhofer
WRITER: V. Mason
PUBLISHER: Funky Feet Publishing, BMI
REMIXERS: Haim Laroz & Assaf Amdursky, Ronen Ben Horen & Yuval Uri, Michael Moog, Richard Morel, Shunshi Moriwako, Mike Monday, and Ralphy Rosario
Star 69 Records 12172/12192 (CD single/CD promos)
It's been a minute or two since we last heard from the Pet Shop Boys, whose C.V. certainly is replete with collaborations. But usually it's Neil Tennant picking up the phone and calling, for example, Dusty Springfield, whereas this time, hot DJ/remixer Peter Rauhofer is calling the shots. Recorded for his Star 69 label, "Break 4 Love"—an early house classic originally recorded by Raze—has been mixed, remixed, and shaken into every possible beat concoction imaginable. There are at least 17 mixes on various versions of the CD single and remix promos, and to differentiate would take another 500 words. Suffice it to say that however you may prefer your Pet Shop Boys, there's probably a style to match. For those few radio stations that actually indulge dance music these days, the U.K. and U.S. radio mixes do the trick effectively. Clubs and adventuresome mix shows will no doubt want to sniff out the more experimental takes. In any case, you have to hand it to Rauhofer for demonstrating his ambition. This is downright exhaustive.—CT

NEW & NOTEWORTHY

DARRELL LABRADO *Master Blaster (Jammin')* (4:34)

PRODUCERS: Chris Pati and Bobby Pileggi
WRITER: S. Wonder
PUBLISHERS: EMI/Jobette Music, ASCAP
REMIXER: Aloha Soljah
Monkeypod Records CDM51 (CD single)
Stories of the little records that could are a rarity in today's corporate radio landscape, but Hawaiian indie Monkeypod Records popped onto the top 10 of the *Billboard* Hot Dance Music Maxi-Singles Sales chart last month, seemingly out of nowhere. Sixteen-year-old Darrell Labrado, something of a teen



idol in his home state, takes on Stevie Wonder's 1980 No. 1 "Master Blaster." Set against a light, foot-tapping reggae beat, Labrado's solid vocal is more than a little reminiscent of Wonder's own, though drenched with a youthful vigor that shines it up nicely for the millennium. A quick rap in the center section adds even more to its hip factor. A number of stations are already heating this one up at home; word-of-mouth could propel it into the national mainstream—it sounds remarkably fresh, positive, and just familiar enough to give it a real shot at the big time. 808-553-5210.—CT

JANUARY 12
2002

Billboard TOP R&B/HIP-HOP ALBUMS

Compiled by SoundScan
from a national point of
view R&B/Hip-Hop stores.

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	62	NAS ^{2 Weeks At Number 1} ILL WILU/COLUMBIA 85736*/CRG (12.98/EQ/18.98)	Stillmatic	1	51	64	56	8	SOUNDTRACK HYPNOTIZE MINDS/OU/COLUMBIA 1922/CRG (12.98/EQ/18.98)	Three 6 Mafia & Hypnotize Minds Presents: Choices—The Album	4	
2	3	2	LUDACRIS DISTURBING THE PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/18.98)	Word Of Mouf	1	52	67	69	19	JUVENILE ● CASH MONEY 860913/UNIVERSAL (12.98/18.98)	Project English	2	
3	2	—	LIL BOW WOW SO SO DEF/COLUMBIA 86130/CRG (12.98/EQ/18.98)	Doggy Bag	2	53	61	63	14	MISSY "MISDEMEANOR" ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62633*/EEG (12.98/18.98)	Miss E...So Addictive	1	
4	7	8	USHER ▲ ² ARISTA 14715* (12.98/18.98)	8701	3	54	70	64	13	BUBBA SPARXXX ● BEAT CLUB 493127*/INTERSCOPE (12.98/18.98)	Dark Days, Bright Nights	3	
5	10	9	JA RULE ▲ MURDER INC/DEF JAM 586437*/IDJMG (12.98/19.98)	Pain Is Love	1	55	69	42	4	CYPRESS HILL COLUMBIA 85740*/CRG (12.98/EQ/18.98)	Stoned Raiders	26	
6	4	—	MYSTIKAL JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	4	56	55	36	7	GHOSTFACE KILLAH EPIC 61589* (12.98/EQ/18.98)	Bulletproof Wallets	2	
7	13	7	OUTKAST ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	7	57	58	58	15	BRIAN MCKNIGHT ● MOTOWN 014743/UNIVERSAL (12.98/18.98)	Superhero	4	
8	5	5	MICHAEL JACKSON ▲ EPIC 69400* (12.98/EQ/18.98)	Invincible	1	58	52	70	21	LIL' ROMEO SOULJA/PRIORITY 50198*/CAPITOL (11.98/17.98)	Lil' Romeo	5	
9	12	11	ALICIA KEYS ▲ ⁴ J 20002 (12.98/18.98)	Songs In A Minor	1	59	54	37	11	MR. CHEEKS UNIVERSAL 014928 (12.98/18.98)	John P. Kelly	5	
10	14	4	BUSTA RHYMES FLIPMODE 20009*/J (12.98/18.98)	Genesis	2	60	56	61	18	LUTHER VANDROSS ▲ J 20007 (12.98/18.98)	Luther Vandross	2	
11	8	—	JAY-Z ROC-A-FELLA/DEF JAM 586614/IDJMG (9.98/14.98)	MTV Unplugged	8	61	51	46	4	MARIAH CAREY COLUMBIA 85960/CRG (12.98/EQ/22.98)	Greatest Hits	36	
12	9	—	VARIOUS ARTISTS RUFF RYDERS 493177*/INTERSCOPE (12.98/19.98)	Ryde Or Die Vol. III: In The "R" We Trust	9	62	63	47	8	NELLY ▲ ⁸ FO REEL 157413*/UNIVERSAL (12.98/18.98)	Country Grammar	1	
13	11	1	MOBB DEEP LOUD/COLUMBIA 85889*/CRG (12.98/EQ/18.98)	Infamy	1	63	68	47	8	SOUNDTRACK AFTERMATH/DOGGYSTYLE 493128*/INTERSCOPE (12.98/18.98)	The Wash	5	
14	6	—	WU-TANG CLAN WU-TANG/OU/COLUMBIA 86236*/CRG (12.98/EQ/18.98)	Iron Flag	6	64	46	34	8	G. DEP BAD BOY 73042*/ARISTA (11.98/17.98) ▲	Child Of The Ghetto	23	
15	15	—	MASTER P NEW NO LIMIT 860977/UNIVERSAL (12.98/18.98)	Game Face	15	65	53	67	14	DONNIE MCCLURKIN ▲ VERITY 43150Z/ZOMBA (11.98/17.98) ▲	Live In London And More...	22	
16	18	15	MARY J. BLIGE ▲ MCA 112616* (12.98/18.98)	No More Drama	1	66	65	38	10	TOO SHORT SHORT/JIVE 41761/ZOMBA (11.98/17.98)	Chase The Cat	14	
17	16	3	JOE JIVE 41786/ZOMBA (12.98/18.98)	Better Days	3	67	67	77	7	DILATED PEOPLES ABB/PRIORITY 31477*/CAPITOL (6.98/10.98)	Expansion Team	8	
18	20	21	AALIYAH ▲ BLACKGROUND 10082* (12.98/18.98)	Aaliyah	2	68	77	77	7	R. KELLY ▲ ³ JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	1	
19	19	6	SOUNDTRACK DEF JAM 586628*/IDJMG (12.98/18.98)	How High	6	69	78	48	18	PROPHET JONES UNIVERSITY/MOTOWN 014551/UNIVERSAL (12.98/18.98) ▲	Prophet Jones	16	
20	17	10	YOLANDA ADAMS ELEKTRA 62690/EEG (12.98/18.98)	Believe	7	70	80	72	14	VARIOUS ARTISTS ▲ WARNER BROS./ELEKTRA/ATLANTIC 14684/ARISTA (12.98/18.98)	Totally Hits 2001	19	
21	25	22	DMX ▲ RUFF RYDERS/DEF JAM 586450*/IDJMG (12.98/19.98)	The Great Depression	1	71	79	85	10	INDIA.ARIE ▲ MOTOWN 013770/UNIVERSAL (12.98/18.98)	Acoustic Soul	3	
22	21	20	JAY-Z ▲ ROC-A-FELLA/DEF JAM 586376*/IDJMG (12.98/19.98)	The Blueprint	1	72	59	52	4	THE TEMPTATIONS MOTOWN 016330/UNIVERSAL (12.98/18.98)	Awesome	27	
23	24	24	JILL SCOTT HIDDEN BEACH 86150/EPIC (14.98/19.98)	Experience: Jill Scott 826+	7	73	87	66	4	SPM DOPE HOUSE 016017/UNIVERSAL (12.98/18.98)	Never Change	40	
24	29	19	FAITH EVANS BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	2	74	76	73	7	BOYZ II MEN UNIVERSAL 016083 (12.98/18.98)	Legacy: The Greatest Hits Collection	37	
25	30	16	ICE CUBE PRIORITY 29051*/CAPITOL (12.98/18.98)	Greatest Hits	11	75	82	82	14	SOUNDTRACK PRIORITY 50213*/CAPITOL (12.98/18.98)	Training Day	19	
26	22	12	NATE DOGG DESERT STORM/ELEKTRA 62688*/EEG (12.98/18.98)	Music & Me	3	76	73	65	15	GERALD LEVERT ELEKTRA 62655/EEG (12.98/18.98)	Gerald's World	2	
27	32	25	KEKE WYATT MCA 112609 (12.98/14.98)	Soul Sista	9	77	97	93	10	SNOOP DOGGY DOGG DEATH ROW/DOGGYSTYLE/PRIORITY 50300*/CAPITOL (12.98/18.98)	Death Row's Snoop Doggy Dogg Greatest Hits	18	
28	28	18	ANGIE STONE J 20013* (12.98/18.98)	Mahogany Soul	4	78	88	74	14	VARIOUS ARTISTS FB 014859/UNIVERSAL (12.98/18.98)	FB Entertainment Presents: The Goodlife Album	9	
29	23	14	WARREN G UNIVERSAL 016121* (12.98/18.98)	The Return Of The Regulator	14	79	74	44	9	ERICK SERMON J 20023* (12.98/18.98)	[Music]	8	
30	36	30	PETEY PABLO ● JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	7	80	83	84	7	JILL SCOTT ▲ HIDDEN BEACH 86137*/EPIC (11.98/EQ/17.98) ▲	Who Is Jill Scott? Words And Sounds Vol. 1	2	
31	26	13	MACK 10 CASH MONEY 860968*/UNIVERSAL (12.98/18.98)	Bang Or Ball	4	81	75	71	10	BONEY JAMES WARNER BROS. 48004 (11.98 CD)	Ride	27	
32	33	17	FAT JOE TERROR SQUAD/ATLANTIC 83472*/JAG (11.98/17.98)	J.O.S.E.: Jealous Ones Still Envy	6	82	81	54	4	DE LA SOUL TOMMY BOY 1443* (12.98/18.98)	AOI: Bionix	31	
33	31	35	DESTINY'S CHILD ▲ ³ COLUMBIA 61063*/CRG (12.98/EQ/18.98)	Survivor	1	83	90	86	3	CITY HIGH ● BOGGA BASEMENT 490890/INTERSCOPE (12.98/18.98)	City High	23	
34	37	50	CRAIG DAVID ● WILOS/ATLANTIC 88081*/JAG (11.98/17.98)	Born To Do It	12	84	92	91	18	AFROMAN ● UNIVERSAL 014979 (12.98/18.98)	The Good Times	9	
35	50	49	SOUNDTRACK INTERSCOPE 493172 (12.98/19.98)	Ali	34	85	100	—	39	112 ▲ BAD BOY 73039*/ARISTA (12.98/18.98)	Part III	1	
36	43	41	FABOLOUS ● DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98)	Ghetto Fabulous	2	86	60	57	7	TONI BRAXTON ● ARISTA 14723 (12.98/18.98)	Snowflakes	57	
37	34	32	MAXWELL ▲ COLUMBIA 67136*/CRG (12.98/EQ/18.98)	Now	1	87	86	81	16	BABYFACE ARISTA 14867* (12.98/18.98)	Face2Face	8	
38	42	—	VARIOUS ARTISTS UTV/DEF JAM 586662/IDJMG (12.98/18.98)	The Source Presents Hip Hop Hits — Volume 5	38	88	84	80	22	VARIOUS ARTISTS ▲ ³ EMI/UNIVERSAL/SONY/ZOMBA 10749/AVIRGIN (12.98/18.98)	Now 7	3	
39	41	43	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 85646*/CRG (12.98/EQ/18.98)	Jagged Little Thrill	2	89	95	96	13	VARIOUS ARTISTS HIDDEN BEACH 85653*/EPIC (11.98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 1	33	
40	35	23	TIMBALAND & MAGOO BLACKGROUND 10946* (12.98/18.98)	Indecent Proposal	3	90	85	89	15	MICHAEL JACKSON EPIC 85250 (11.98 EQ CD)	Greatest Hits: HIStory — Volume 1	45	
41	40	39	JAHEIM ● DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	2	91	85	89	15	VARIOUS ARTISTS RED STAR 85857*/EPIC (11.98 EQ CD)	Red Star Sounds — Volume One: Soul Searching	29	
42	49	29	8BALL JCOR 860964/INTERSCOPE (12.98/18.98)	Almost Famous	6	92	98	87	16	LIL BOW WOW ▲ ² SO SO DEF/COLUMBIA 69981*/CRG (12.98/EQ/18.98)	Beware Of Dog	3	
43	44	45	JANET ▲ ² VIRGIN 10144* (12.98/18.98)	All For You	1	93	91	88	18	MACY GRAY ● EPIC 85200* (12.98/EQ/18.98)	The Id	9	
44	39	28	UGK JIVE 41673/ZOMBA (11.98/17.98)	Dirty Money	2	94	89	76	6	PRINCE NPG 70004*/REOLINE (11.98 CD)	The Rainbow Children	33	
45	27	27	DESTINY'S CHILD ● MUSIC WORLD/COLUMBIA 86098/CRG (12.98/EQ/18.98)	8 Days Of Christmas	27	95	62	—	2	BELL BIV DEVOE BIV 10 016336/UNIVERSAL (12.98/18.98)	BBD	62	
46	57	31	JERMAINE DUPRI SO SO DEF/COLUMBIA 85830*/CRG (12.98/EQ/18.98)	Instructions	3	96	96	97	13	MARY MARY ▲ CZ/COLUMBIA 63740/CRG (12.98/EQ/18.98)	Thankful	22	
47	47	51	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲ DREAMWORKS 45028*/INTERSCOPE (12.98/18.98)	Eternal	1	97	—	—	—	LA' CHAT IN THE PAINT 8239/KOCH (12.98/18.98)	Murder She Spoke	16	
48	38	26	DUNGEON FAMILY ARISTA 14693* (12.98/18.98)	Even In Darkness	4	98	—	—	—	OUTLAWZ OUTLAW/IN THE PAINT 8324/KOCH (12.98/18.98)	Novakane	24	
49	45	33	GINUWINE ▲ EPIC 65622* (12.98/EQ/18.98)	The Life	2	99	—	—	—	JADAKISS ● RUFF RYDERS 493011*/INTERSCOPE (12.98/18.98)	Kiss Tha Game Goodbye	2	
50	48	55	JENNIFER LOPEZ ▲ ³ EPIC 85985 (12.98/EQ/18.98)	J.Lo	1	100	—	—	—	LUDACRIS ▲ ² DISTURBING THE PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	Back For The First Time	2	

JANUARY 12
2002

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

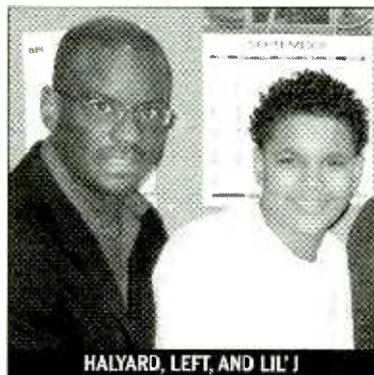
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
10	10	AALIYAH ▲ ² BLACKGROUND 10753 (12.98/18.98)	One In A Million	89	23	23	SADE ▲ ⁴ EPIC 85287 (12.98/EQ/18.98)	The Best Of Sade	365
1	1	THE TEMPTATIONS ▲ GORDY/MOTOWN 635279/UNIVERSAL (3.98/6.98)	Give Love At Christmas	34	15	15	BARRY WHITE ▲ CASABLANCA/MERCURY 82282/IDJMG (6.98/11.98)	Barry White's Greatest Hits Volume 1	100
2	2	2PAC ▲ ² AMARU/DEATH ROW 490301*/INTERSCOPE (11.98/24.98)	Greatest Hits	158	—	—	AALIYAH ▲ ² BLACKGROUND/JIVE 41533*/ZOMBA (10.98/16.98)	Age Ain't Nothing But A Number	53
3	3	KENNY G ▲ ² ARISTA 19090 (12.98/18.98)	Faith: A Holiday Album	23	7	7	YOLANDA ADAMS ELEKTRA 62667/EEG (11.98/17.98)	Christmas With Yolanda Adams	13
4	4	MICHAEL JACKSON ◆ ²⁶ EPIC 66073 (12.98/EQ/18.98)	Thriller	235	17	17	MAKAVELI ▲ ⁴ DEATH ROW 63012*/KOCH (11.98/17.98)	The Don Killuminati: The 7 Day Theory	185
5	5	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	357	18	18	KENNY G ▲ ⁸ ARISTA 18767 (12.98/18.98)	Miracles — The Holiday Album	40
6	6	2PAC ▲ ² DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me	299	19	19	DMX ▲ RUFF RYDERS/DEF JAM 546533*/IDJMG (12.98/18.98)	...And Then There Was X	81
7	7	JAY-Z ● FREEZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/18.98)	Reasonable Doubt	212	20	20	2PAC ▲ AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	279
8	8	MARY J. BLIGE ▲ ² UPTOWN 110681/MCA (6.98/11.98)	What's The 411	99	21	21	MARIAH CAREY ▲ ¹ COLUMBIA 84222/CRG (11.98/EQ/17.98)	Merry Christmas	36
9	9	MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (17.98/EQ/11.98)	Kind Of Blue	198	22	22	THE NOTORIOUS B.I.G. ▲ ¹ BAD BOY 73000*/ARISTA (9.98/17.98)	Ready To Die	326
10	10	DR. DRE ▲ ⁸ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	98	23	23	THE TEMPTATIONS MOTOWN 15282/UNIVERSAL (6.98/11.98)	The Best Of The Temptations Vol. 1 The 60's: The Millennium Collection	3
11	11	BOB MARLEY AND THE WAILERS ◆ ¹⁹ TUUF GONG/SLAND 846210*/IDJMG (12.98/18.98)	Legend	275	24	24	VARIOUS ARTISTS THE RIGHT STUFF 53041 (7.98/11.98)	Slow Jams Christmas Volume 1	35
12	12				25	25	THE TEMPTATIONS ● MOTOWN 638		

Rhythm, Rap, and The Blues™

URBANIZING HOLLYWOOD: For those who snicker about Disney's Hollywood Records and its urban music presence, the label's senior VP of urban A&R **Vaughn Halyard** plans to have the last laugh.

"People guffaw and sneer," Halyard admits. "But look at the company's track record in other areas of urban pop entertainment: The *Save the Last Dance* soundtrack has gone double-platinum, *The Proud Family* is on the Disney Channel, we had *Remember the Titans*, and there's *My Wife & Kids* on ABC. So why not music?"

But why hasn't the label's urban music arm—once home to R&B singers **Sy Smith** and **Ta-Gana** and rapper **O** and formerly headed by co-senior VP/GMs of urban music **Byron Phillips** and **Michael Traylor**—made a dent in that arena? "You have to match signings to the corporate personality," says Halyard, who previously headed new media for Disney's Buena Vista Music Group.



HALYARD, LEFT, AND LIL' J

"Some things we can't do. Conversely, there are some things we can do."

Under that "can-do" list is urban pop teen artist **Lil' J**. His first single, "It's the Weekend," hit No. 1 on the Hot R&B/Hip-Hop Singles Sales chart after four weeks; debut album *All About J* is set for March. Also on tap: newly signed soul singer **Calvin Richardson** (formerly with Universal), whose duet with J artist **Angie Stone** ("More Than a Woman") has built considerable buzz; producer/artist **Vikter Duplaix** (whose credits include **Erykah Badu**, **Incognito**, **Cherokee**, and **Musiq Soulchild**); and another urban-leaning soundtrack, *Bad Company*, from the movie starring **Chris Rock** and **Anthony Hopkins**.

Working in tandem with recently named Hollywood senior VP/GM **Abbey Konowitch**, the urban team includes VP of urban promotion **Marvin Mack**, director of marketing **Brett Dismuke**, and A&R rep **Kahbran White**.

"We have to be focused and aggressive like an indie label," Halyard says. "We can't just collect artists. Chairman **Bob Cavallo**, head of A&R **Rob Cavallo**, and A&R VP **Geoffrey**



by Gail Mitchell

Weiss—who was instrumental in signing **Vikter Duplaix**—direct us not to sign anything to which we can't give our full attention."

INDUSTRY BRIEFS: Shadowworld Records, headed by CEO **Julian Edwards**, has inked with **Nile Rodgers'** Something Distribution. The Los Angeles-based label's first project is the March 26 release *Analyze This* by rapper **J-MIC**. Shadowworld's roster also includes Chinese rapper **JIN**, female R&B singers **Harmonee** and **Sylver Logan Sharp** (who also doubles as lead singer for **Chic**), and **LucDuc** (a member of Slip-N-Slide/Atlantic's **ICONZ**). For more information, visit shadowworldforever.com . . . McLean Entertainment Group's RPM Marketing & Promotions has signed to consult **the Neptunes'** Star Trak company, whose artists include **Kelis** (Virgin) and new rap group **the Clipse** (Arista). McLean has also added rapper **Cam'ron** (now with Roc-a-Fella) to its management roster.

L.A. SUMMIT: The **Russell Simmons**-launched Hip-Hop Summit Action Network comes to L.A. Feb. 13-14. As you'll recall, the first summit was held last June in New York City, leading to such efforts as an agreement to spread the visibility of parental advisory labels on CDs to all advertisements, Web sites, samplers, and other materials, as well as Def Jam's introduction of a mentoring program. The organization has since fostered talks among **Simmons**, **Sylvia Rhone**, **Sean "P. Diddy" Combs**, and other key label executives and the Council of Presidents of the African-American Greek Letter organizations, who had planned to boycott BET because of its music video content.

SCREEN SCENE: Ubiquitous music video director **Bille Woodruff** and TV production vet **Kyle Bowser** (*Living Single*) have established Urban Urbane. The first project under the film and TV production company's banner is *Phaturdays*, a weekly comedy show hosted by **Christopher "Kid" Reid** (*Kid 'N Play*). Spot-lighting comedians from across the country, the Wednesday-night series bows Jan. 9 on In-Demand pay-per-view.

Cash Money/Universal is doing the *Undisputed* soundtrack (Feb. 26). The lead single is the title track featuring **the Cash Money Millionaires**. Final artist/song details are still being worked out, but **Carl Thomas**, **Trick Daddy**, **Petey Pablo**, and **Fabulous** are among those being considered for the lineup. The Miramax movie stars **Ving Rhames** and **Wesley Snipes** as imprisoned boxers forced into a match. It bows March 8.

Wright Free Of 'Delusions'

Motive/MCA Singer Has A Clear Head About The Music Biz

BY RASHAUN HALL

NEW YORK—Don't call Jaguar Wright an overnight success. "I've been doing this for 10 years," says the singer, whose debut *Denial, Delusions & Decisions* is due Jan. 22 from Motive/MCA.

Yet it wasn't until Wright completely gave up on music that the Philadelphia native caught the attention of an A&R exec. At a friend's request, Wright performed at Black Lily, a female open-mic event in her hometown founded by labelmates the Jazzyfatnastees. Soon after, she returned as a headliner, eventually performing for an audience that included MCA senior VP of A&R for R&B **Wendy Goldstein**. Goldstein eventually assisted in signing Wright to the Roots' Motive imprint.

"I didn't expect to hook up with Black Lily or the Roots camp," she says. "Originally, I thought I was going to be the next girl in Groove Theory—I was negotiating a deal with Bryce Wilson to take **Amel Larrieux's** spot. Then in the midst of everything, I just fell in love with Black Lily."

Once Wright became a part of the Roots family, the group's manager, **Richard Nichols** (of Philadelphia-based Watch Your Back Management, who also manages Wright), often called on her to sing hooks on Roots tracks. "One day, Rich invited me to come in and write a hook. The funny thing is I didn't have to come—he gave me the option. I was supposed to be somewhere else, but I figured I would just go on over to the studio for a minute." After vibing with the band for a few hours, Wright created the hook for the Roots' "What You Want," the lead single on 1999's *The Best Man* soundtrack.

"When I later spoke to **Scott [Storch]**, co-producer of "What You Want," he told me they were going to get **Mary J. Blige** to sing on the track," she says. "Mary singing my lyrics—I was completely blown away by that. Then they asked me to come in and demo the song, so I did. If you notice [on the finished project], I kept it real simple. Most people thought I was really laid-back on that song, but that's because I didn't know they were going to use my version. The next thing I know, they're telling me that **Malcolm Lee** [director of *The Best Man*] wants to open the movie with this song, and then it became the first single."

Wright (whose songs are published by Inavog Publishing) got to pick her own special guests for *Denial, Delusions & Decisions*, the title of which, she says, pretty much comprises her 23 years. For first single "I Can't Wait," Wright teamed with fellow Philly native/Inter-scope artist **Bilal**. "It's 2001 Prince meets Apollonia—but now she can sing."

Members of the Roots also figure prominently on the album. The group's **Ahmir "Questlove" Thompson** co-produced "Wait" with **James Poyser**, while Roots frontman **Black Thought** guests



WRIGHT

on the cut "Ain't Nobody Playin'."

Wright's live shows will prove to be key in breaking her, says MCA VP of marketing **Michelle Joyce**. "Jaguar is very much a visual artist. It's one of the liveliest shows I've ever seen."

Wright, who is booked by **Cara Lewis** for the **William Morris Agency** in New York City, notes, "That's the only place I feel at home. It's where everything in my life comes together and makes perfect sense. When I'm on stage, it's the perfect mix of energy, fear, anger, love—

all the emotions that create passion."

Wright took her show on the road in 2001, touring with **Bilal** and comedian **Steve Harvey**. She also helmed her own multi-city promotional tour that began last September.

Sonya Askew, urban music buyer for Minneapolis-based Musicland, says, "Jaguar falls right in line with artists like **Jill Scott**, **Angie Stone**, and **Erykah Badu**. Consumers are primed for that type of vibe right now. Word-of-mouth is what will sell an album like this."

Prior to the album's official release, the label inserted four-song samplers in 10,000 copies of the September 2001 issue of *Vibe*, which were sold exclusively at **Sam Goody**. Wright, along with members of the Roots, backed up **Jay-Z** on his recent *MTV Unplugged* appearance.

Wright's path to Motive/MCA proves to her that artists' careers can't be planned. "One thing I can't stand about other artists is when they talk about how they planned," she says. "You don't plan anything in this game. You get hit with great opportunities, and either you're there or you're not."

WEEK		LAST WEEK		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL		Artist
1	1	1	1	ROUND AND ROUND DEF JAM 58891/10/JMG	NUMBER 1	Jonell & Method Man
2	2	2	2	THAT WAS THEN BODY HEAD 74767		Roy Jones, Jr. Featuring Dave Hollister, Perion & Hahz The Ripa
3	3	3	3	GROUND ZERO (IN OUR HEARTS YOU WILL REMAIN) SELECT 25076		Cash & Computa
4	5	4	4	AIN'T NOBODY (WE GOT IT LOCKED!) HOUSE OF FIRE 1285		The Rawls Boys Featuring T.O.R.O. & Lil' Smoke
5	4	5	5	GOT UR SELF A... ILL WILL/COLUMBIA 79676/CRG		Nas
6	8	6	6	FATTY GIRL FB 015283/UNIVERSAL		Ludacris, LL Cool J & Keith Murray
7	13	7	7	WE THUGGIN' TERROR SQUAD/ATLANTIC 85174/JAG		Fat Joe Featuring R. Kelly
8	12	8	8	JUMP UP IN THE AIR WESTBOUND 555		Original P Introducing Hyped Up Westbound Soljaz
9	16	9	9	YOUNG'N (HOLLA BACK) DESERT STORM/ELEKTRA 67265/EEG		Fabulous
10	21	10	10	LIGHTS, CAMERA, ACTION! UNIVERSAL 015135		Mr. Cheeks
11	9	11	11	BUSTER 1ST AVENUE 0001		Dennis Da Menace
12	7	12	12	BOUNCIN' BACK (BUMPIN' ME AGAINST THE WALL) JIVE 42982/ZOMBA		Mystikal
13	11	13	13	ALWAYS ON TIME MURDER INC./DEF JAM 588795/10/JMG		Ja Rule Featuring Ashanti
14	2	14	14	DANSIN WIT WOLVEZ FADE 34239/ECMO		Strik Nine
15	19	15	15	BREAK YA NECK J 21061		Busta Rhymes
16	10	16	16	PART II DEF JAM 58891/10/JMG		Method Man & Redman
17	18	17	17	PLAYA PLAYA (PLAYING THE GAME RIGHT) WORLD BEAT 30003		Minott Featuring Kurupted Seed
18	14	18	18	2-WAY BIG YARD 155891/MCA		Rayvon Featuring Shaggy, Ricardo "Rik Rok" Jucent, Brian & Tony Gold
19		19	19	SPECIAL DELIVERY BAD BOY 79409/ARISTA		G. Dep
20	22	20	20	PO' PUNCH POCKET CHANGE 2121		Po' White Trash And The Trailer Park Symphony
21		21	21	GHETTO GIRLS SO SO DEF/COLUMBIA 79612/CRG		Lil Bow Wow
22	20	22	22	ROLL OUT (MY BUSINESS) DISTURBING THE PEACE/DEF JAM SOUTH 588792/10/JMG		Ludacris
23	23	23	23	DO U WANNA ROLL (DOLITTLE THEME) J 21132		R.I., Snoop Dogg & Lil' Kim
24		24	24	PURPLE HILLS SHADY 49583/INTERSCOPE		D12
25	15	25	25	THINK BIG CRIMEWAVE 72002		Crimewave

Records with the greatest sales gains this week. * Videoclip availability. Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). RIAA certification for net shipment of 1 million units (Platinum) with additional million indicated by number following the symbol. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl maxi-single available. Vinyl single available. Cassette maxi-single available. Catalog number is for. * Indicates unavailable, in which case, catalog number is for. ©, ®, ® or ® respectively, based on availability. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.



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Duplaix Gets His 'Kicks' On K7's DJ-Compilation Series

BY CRAIG ROSEBERRY

NEW YORK—Years ago, the city of brotherly love gave birth to Philly soul. More recently, Philadelphia has spawned such neo-soul artists as the Roots, King Britt, Ursula Rucker, and Jill Scott. Among this musically and culturally rich group is singer/songwriter/producer/DJ Vikter Duplaix, who has worked with a versatile collective of artists, including Erykah Badu, Incognito, D'Angelo, Common, and MeShell Ndegéocello.

K7 Records will issue Duplaix's installment of the label's acclaimed "DJ Kicks" series Jan. 29. (It will arrive one day earlier in Europe.) The beat-mixed disc is conceptually modeled after the hip-hop mix tapes and mix shows of the early '90s, when such DJs as Kid Capri and DJ Clue spotlighted rappers talking between tracks.

For Duplaix, the hourlong set represents a sensuous journey through his eclectic musical repertoire and features selections from 4Hero, I.G. Culture's New Sector Movement, De La Soul, Badu, P'Taah, Herbert, and Duplaix himself (under his own name, as well as his Critical Point moniker).

Throughout the disc's diverse soundscape, Duplaix cohesively interweaves melodic, haunting, and funky elements of R&B, soul, hip-hop, and jazz with an undercurrent of his trademark deep percussion-heavy grooves, which the artist views as the backbone or "heartbeat" of music.

"This compilation is all over the place," explains Duplaix, who recently signed an artist album deal with Hollywood Records. (A proper artist album is scheduled to street late this year.) "I'm hoping this offering is a global catalyst for things to come. Maybe it will break down some doors and inspire people to look at, and lis-

ten to, music differently. Rather than listening to music passively, I'd like for people—my audience—to experience music and feel it on a much more primal and instinctual level.

"Some of the artists on this CD are mainly vinyl artists that most people don't get a chance to hear," he continues. "I wanted to be able to expose these artists alongside more familiar names in order to build a connection



DUPLAIX

with people that was interesting and spiritually uplifting."

K7 will issue "Sensuality" Feb. 19, an exclusive Duplaix track featured on the compilation; college, mix-show, and specialty radio will receive "Sensuality" later this month. A video for the song is being delivered to MTV, BET, and MuchMusic. At the same time, Duplaix also appears in the video for "That Night," one of three Duplaix collaborations on the forthcoming JCR/Compost Recordings full-length from Germany-based collective Jazzanova.

All this activity precedes the mid-year K7 release of Duplaix's singles compendium (title still to be determined), which will feature previous-

ly released and unavailable cuts like "Messages," "Galaxy," "Manhood," and the aforementioned "Sensuality."

"We are planning a different route of promotion for Vikter," K7 U.S. label manager Jennifer Masset explains. "In addition to his installment of 'DJ Kicks'—which in and of itself is a statement of Vikter's musical taste and inspirations—we want to complete a broader picture of him as an artist.

"With production credits under his belt ranging from Jazzanova to Erykah Badu to Masters At Work, we want consumers to understand and embrace the bigger picture," Masset adds. "DJ Kicks" represents only one facet of his expertise, so we wanted to release the singles set to focus on his production and vocals, too."

An exclusive Duplaix downloadable track will be available at the label's Web site (K7.com) to consumers who purchase the artist's "DJ Kicks" disc.

Duplaix—who is managed by Chauncey Childs and Tayyib of Philadelphia-based Axis Music Group—kicks off a two-month North American K7 DJ Kicks tour Jan. 28. Confirmed dates in numerous major markets include Washington, D.C.; New York City; Chicago; Detroit; Los Angeles; San Francisco; and Philadelphia. The tour is booked by Asya Shein of Los Angeles-based Mir Media in conjunction with K7 Records.

"It's always awesome to see a great friend succeed," notes globally revered DJ/producer King Britt, who has collaborated with Duplaix in the past under the Scuba guise. "Vikter always dreamed of becoming a singer/producer, and not just your average singer/producer, but a cutting-edge trendsetter. I'd say he's more than succeeding."

recently issued set, *Bringin' Back the Groove*, "Can You Stand the Rain" has been deftly overhauled by DJ/remixer **Richie Santana**, who wisely bids farewell to both singers' previous associations with Latin freestyle and welcomes them into the here and now with anthemic trance mannerisms.

• **Joe T. Vannelli Project Featuring Philypo**, "Nitebush" (Dream-Beat Italy single). Italian DJ/producer Vannelli smartly references **Ike & Tina Turner's** early-'70s top 40 hit "Nutbush City Limits" on this meaty slab of progressive house. Fans of recent dancefloor rhythms from **Depeche Mode**, **Morel**, and **New Order** will find much to admire here.

MICHAEL PAOLETTA

The Beat Box Hot Plate

Lost Witness provides peak-hour vocal and dub mixes that are sure to please fans of the sounds created by **Timo Maas**, **Underworld**, **Danny Tenaglia**, and the like.

• **Beki**, "Wake Up" (Trans Continental/Logic/BMG single). This catchy trance-laced pop jam is tailor-made for "big room" clubs and top 40/rhythm formats via **Guido's** original mix and radio edit, respectively. Less pop-laden is **Johnny Vicious'** progressive house restructuring.

• **Safire Featuring Cynthia**, "Can You Stand the Rain" (Globestar/Globe single). Culled from Safire's

• **RH Factor Featuring Carole Sylvan**, "Brighter Day" (Ultra single). RH Factor (aka producers **Michael Hacker & Michael Rosenman**) and veteran singer Sylvan vibrantly recall **Sylvester's** disco classic, "I Need You," on this incredibly uplifting and inspirational track. Radio programmers are advised to investigate the tight edit, which eschews the song's more soulful elements for airwave-ready progressive house stylings.

• **Regency Buck**, "Free to Change Your Mind" (DreamWorks single). On this hypnotic track—which precedes the March release of the act's DreamWorks full-length debut (*Deliverance*)—Scottish trio Regency Buck wears its rock and electronic colors well.

Beat Box™



by Michael Paoletta

YOKO RISING: What happens when an artist like **Yoko Ono** decides to make the disco rounds?

"It was incredibly energizing," Ono says of her recent Saturday night/Sunday morning surprise appearances at New York City's Roxy and the World clubs, where DJs **Peter Rauhofer** and **Danny Tenaglia**, respectively, were manning the turntables. "I was depressed all day long, but by the time I returned home at 4 a.m., I felt revitalized."

In case you've been napping under a rock, the globally recognized humanitarian and avant-garde pioneer—who ruled underground dancefloors in 1980 with the now-classic "Walking on Thin Ice"—is being embraced by a new generation



ONO

of clubgoers, thanks to the **Orange Factory** remixes of "Open Your Box" (the debut release from Mind Train Records in New York City). In this issue, the track climbs five spots to No. 25 on the Billboard Hot Dance Music/Club Play chart.

"The success of these remixes is totally mind-boggling," Ono says. "When I originally recorded the song in 1970, I was very gung-ho about doing my own thing—even if nobody, except for **John [Lennon]**, agreed with me. It's nice to know that, years later, people are rediscovering my past and getting interested in it."

She continues, "It's so nice to be able to slip into a totally new world. The people in the clubs are cutting-edge. Thirty years ago, it was such a lonely trip. I could never do that trip again. I'm very thankful that people seem to understand me now."

Upon hearing this, Mind Train managing director **Rob Stevens** (who has collaborated with Ono in the past) smiles and says, "Today's club community is embracing these remixes with open arms. Today's generation doesn't carry any of the Yoko baggage of previous generations. They're lis-

tening to the music with open ears—and no preconceived notions."

Because of the dancefloor success of "Open Your Box," the label is already considering other Ono tracks to remix. Stevens points to Ono nuggets like "What Did I Do," "Walking on Thin Ice," and "Yang Yang" as possibilities. (Remixers being banded about are Rauhofer, Tenaglia, **Richie Santana**, **François K.**, and **Eric Kupper**, among others.) "The best part about all of this is that Yoko is very enthusiastic about having today's remixers and producers revisit her earlier recordings."

"When I was first approached about people wanting to remix 'Open Your Box,' I thought, 'How great,'" Ono recalls. "And the timing for the song, especially in light of Sept. 11, couldn't be better. It's time that we open ourselves to each other, again."

After a few seconds of silence, Ono continues, "John would've loved that my music is being heard in today's clubs. Back then, when nobody wanted to know about or hear my music, John strongly supported my vision. In fact, he was laughed at for this. If he were here today, I'm sure he'd say, 'I told you so.'"

ALOHA: Without much fanfare, **Darrell Labrado's** remake of **Stevie Wonder's** "Master Blaster (Jammin')" made its presence known last month on the *Billboard* Hot Dance Music/Maxi-Singles Sales and Hot 100 Singles Sales charts, where it debuted, respectively, at No. 8 and No. 71. We do believe congratulations are in order, as this marks the first time the state of Hawaii has simultaneously had the same track on these two charts.

Issued by Monkeypod Records, based in Molokai, Hawaii, the faithful cover—produced by **Chris Pati** and **Bobby Pileggi** (the label's VP of marketing)—has been attracting fans far beyond the Hawaiian islands. No disrespect to their native artists, but who knew they had this much soul?

Currently sweet 16, Labrado, who is equal parts Hawaiian and Spanish, recorded his first album, *Shaka the Moon*, four years ago. Last year, he took home the best male vocalist award at the Hawaiian Music Awards. With the proper marketing and promotion—as well as the delicious "Master Blaster" by his side (the single is culled from the artist's forthcoming disc, *Someday*)—the ultra-photogenic Labrado is poised for crossover success. For more info, contact the label at 808-553-3736 or log on to monkeypod.com.

JANUARY 12 2002

Billboard HOT DANCE MUSIC

Maxi-Singles Sales, Top Electronic Albums and Breakouts are compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan.

THIS WEEK		LAST WEEK		2 WKS. AGO		WEEKS ON CHART		HOT SHOT DEBUT	
POS.	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist	POS.	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist	POS.	TITLE
1	2	2	9	NUMBER 1		1 Week At Number 1			
1	2	2	9	GUITARRA G		TOMMY BOY SILVER LABEL 2332/TOMMY BOY	G Club Presents Banda Sonora		
2	5	5	9	IN STEREO (THE SUPERCHUMBO MIXES)		NERVOUS 20494	Flip Flop Featuring Faith Trent		
3	6	6	9	HARDER, BETTER, FASTER, STRONGER		VIRGIN 38811	Daft Punk		
4	7	7	9	I'M A SLAVE 4 U		JIVE 42980	Britney Spears		
5	12	12	9	EVERYDAY		NERVOUS 20506	Kim English		
6	3	3	9	RUNNIN'		GROOVILICIOUS 264/STRICTLY RHYTHM	Mark Picchiotti Presents Basstoy Featuring Dana		
7	13	13	9	WHERE'S YOUR HEAD AT		XL 38803/ASTRALWERKS	Basement Jaxx		
8	16	16	9	GET THE PARTY STARTED (REMIXES)		ARISTA 15074	Pink		
9	4	4	11	BE FREE		STRICTLY RHYTHM 12614	Live Element		
10	11	11	9	ALWAYS		MINISTRY OF SOUND PROMO	Bent		
11	14	14	9	GHETTO		TOMMY BOY SILVER LABEL 2307/TOMMY BOY	Rhythm Masters		
12	18	18	9	FREELOVE		MUTE 42419/REPRISE	Depeche Mode		
13	1	1	11	COME ON DOWN		STRICTLY RHYTHM 12589	Crystal Waters		
14	9	9	12	TURN OFF THE LIGHT		DREAMWORKS 450903	Nelly Furtado		
15	10	10	10	CAN HEAVEN WAIT		J 21134	Luther Vandross		
16	8	8	9	BRING IT TO ME		DREAMWORKS PROMO	Soluna		
17	19	19	7	FINALLY		BIG BEAT 85225/ATLANTIC	Kings Of Tomorrow Featuring Julie McKnight		
18	23	23	8	SEXUAL REVOLUTION		EPIC 79680	Macy Gray		
19	17	17	14	HERO		INTERSCOPE PROMO	Enrique Iglesias		
20	21	21	7	DIRTY DANCIN'		YCLEF 21135/J	The Product G&B Featuring Carlos Santana		
21	25	25	8	YOUNG, FRESH N' NEW		VIRGIN PROMO	Kelis		
22	29	29	17	FEEL THE BEAT (REMIXES)		GROOVILICIOUS 269/STRICTLY RHYTHM	Darude		
23	27	27	7	SUBURBAN TRAIN		NETTWERK 33141	DJ Tiesto		
24	20	20	12	YOU KNOW IT'S HARD		OUTPOST/GEFFEN 497653/INTERSCOPE	The Crystal Method		
25	30	30	8	OPEN YOUR BOX (THE ORANGE FACTORY REMIXES)		MINOTRAIN 001	Ono		
26	39	39	8	CAN'T GET YOU OUT OF MY HEAD		CAPITOL PROMO	Kylie Minogue		
27	32	32	8	SAMB-ADAGIO		MCA PROMO	Safri Duo		
28	38	38	8	GHV2 (MEGAMIX)		MAVERICK PROMO/WARNER BROS	Madonna		
29	40	40	8	STAR GUITAR		FREESTYLE OUST/ASTRALWERKS PROMO/VIRGIN	The Chemical Brothers		
30	NEW	1	1	CAUGHT UP		GROOVILICIOUS 271/STRICTLY RHYTHM	DJ Disciple Featuring Mia Cox		
31	37	37	4	WORK		MAW 2302/TOMMY BOY	Masters At Work Feat. Puppah Nas-T & Denise		
32	43	43	8	AIN'T IT FUNNY (REMIX)		EPIC PROMO	Jennifer Lopez Featuring Ja Rule		
33	15	15	11	LETTIN' YA MIND GO		FUTURE GROOVE 9169/MUTE	Desert		
34	22	22	9	IN MY DREAMS		HEART 001	Tina Ann		
35	NEW	1	1	EMOTION		COLUMBIA 79672	Destiny's Child		
36	24	24	9	REACH OUT		DEFINITY 013	Bobby D'Ambrosio With CJ		
37	36	36	9	INTERSTELLA		DECIPHER 004/PIONEER	Mark Shimmon Vs. Third Degree		
38	45	45	9	TRUST YOUR LOVE		SOUNDAY 70595/ORPHEUS	Koda		
39	NEW	1	1	I DON'T UNDERSTAND IT		STRICTLY RHYTHM 12618	Ultra Nate		
40	NEW	1	1	UNDERWATER		NETTWERK 33141	Delerium Featuring Rani		
41	35	35	10	WAKING UP		BEVERAGE/STOCKHOLM IMPORT/UNIVERSAL	Naid		
42	33	33	9	WHO'S CRYING NOW		JELLYBEAN 2633	Karmadelic		
43	NEW	1	1	TAKE MY HAND		ARISTA PROMO	Dido		
44	41	41	8	ONE GOOD REASON		247 72472/ARTEMIS	Nicole J. McCloud		
45	46	46	8	FALL INTO ME		MOONSHINE 88479	Micro		
46	26	26	11	SO STRONG		GROOVILICIOUS 262/STRICTLY RHYTHM	Ben Shaw Featuring Adele Holness		
47	NEW	1	1	MAYBE		BIG 3 PROMO/ARTEMIS	Mpress		
48	31	31	12	IMPRESSIVE INSTANT		MAVERICK PROMO/WARNER BROS	Madonna		
49	42	42	8	SMOKE MACHINE		SKINT IMPORT	X-Press 2		
50	44	44	10	RAPTURE (TASTES SO SWEET)		MADE 002/MINISTRY OF SOUND	iiO		

THIS WEEK		LAST WEEK		2 WKS. AGO		WEEKS ON CHART		HOT SHOT DEBUT	
POS.	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	POS.	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	POS.	TITLE
1	2	4	27	NUMBER 1		9 Weeks At Number 1			
1	2	4	27	WHERE THE PARTY AT		SO SO OEF/COLUMBIA 79605/CRG	Jagged Edge With Nelly		
2	1	2	10	LIFETIME		COLUMBIA 79640/CRG	Maxwell		
3	4	3	10	TRUST YOUR LOVE		SOUNDAY 70595/ORPHEUS	Koda		
4	5	5	10	YES		TOMMY BOY 2286	Amber		
5	8	8	10	WHAT IT FEELS LIKE FOR A GIRL		MAVERICK 42372/WARNER BROS	Madonna		
6	3	1	10	FREELOVE		MUTE/REPRISE 42419/WARNER BROS	Depeche Mode		
7	12	12	10	THIS IS ME		BAD BOY 79403/ARISTA	Dream		
8	7	11	10	SURVIVOR		COLUMBIA 79566/CRG	Destiny's Child		
9	6	7	11	TO THE MUSIC/BOUNCING OFF THE CEILING		STOCKHOLM 015367/MCA	A*Teens		
10	9	9	10	BOOTYLICIOUS		COLUMBIA 79622/CRG	Destiny's Child		
11	13	13	10	MUSIC		MAVERICK 44909/WARNER BROS	Madonna		
12	10	6	10	ALL OR NOTHING		J 21056	O-Town		
13	NEW	1	1	WHERE'S YOUR HEAD AT		XL 38803/ASTRALWERKS	Basement Jaxx		
14	11	10	10	DESERT ROSE		A&M 497321/INTERSCOPE	Sting Featuring Cheb Mami		
15	16	17	10	FILL ME IN		W/LOSTAR/ATLANTIC 88098/AG	Craig David		
16	22	15	10	LORDS OF ACID VS. DETRIOT		ANTLER SUBWAY 6065	Lords Of Acid		
17	20	—	10	DON'T TELL ME		MAVERICK 44910/WARNER BROS	Madonna		
18	15	24	10	STRONGER		JIVE 79405/ZO/BA	Britney Spears		
19	NEW	1	1	I WANNA BE BAD		LAVA/ATLANTIC 85146/AG	Willa Ford		
20	17	19	10	BY YOUR SIDE		EPIC 73544	Sade		
21	23	18	10	CRYSTAL		REPRISE 42397/WARNER BROS	New Order		
22	14	16	10	A WHITER SHADE OF PALE/A QUESTION OF HONOUR		NEMO STUDIO 79374/ANGEL	Sarah Brightman		
23	18	22	10	BROWN SKIN (MEGAMIX)		MOTOWN 015315/UNIVERSAL	India.Arie		
24	NEW	1	1	IT BEGAN IN AFIKA		FREESTYLE OUST/ASTRALWERKS 38798/VIRGIN	The Chemical Brothers		
25	24	20	10	I'M A SLAVE 4 U		JIVE 42980/ZO/BA	Britney Spears		

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

Billboard HOT DANCE BREAKOUTS

Club Play		Maxi-Singles Sales	
1	LOVE'S GONNA SAVE THE DAY Georgie Porgie VINYL/SOUL	1	I SEE RIGHT THROUGH TO YOU DJ Encore Featuring Engelina MCA
2	YOU GOT ME (BURNIN' UP) Funky Green Dogs MCA	2	FINALLY Kings Of Tomorrow Featuring Julie McKnight BIG BEAT/ATLANTIC
3	THE REAL LIFE Raven Maize CREDESCENCE	3	STITCHES Orgy ELEMENTREE/REPRISE
4	THE WINNER TAKES IT ALL Laura Branigan BEHEMOTH/BOINK	4	EVERYDAY Kim English NERVOUS
5	LITTLE GIRL Viola NERVOUS	5	DUST JL Dust BREAKBEAT SCIENCE

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

Billboard TOP ELECTRONIC ALBUMS

THIS WEEK		LAST WEEK		WEEKS ON CHART		HOT SHOT DEBUT	
POS.	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	POS.	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	14	14	NUMBER 1		7 Weeks At Number 1	
1	1	14	14	VARIOUS ARTISTS		RAZOR & TIE 89041	Pulse
2	2	13	13	GARBAGE		ALMO SOUNDS 493115/INTERSCOPE	Beautifulgarbage
3	3	18	18	BJORK		ELEKTRA 82653/EEG	Vespertine
4	4	11	11	LOUIE DEVITO		DEE VEE 40007/MUSICRAMA	N.Y.C. Underground Party Volume 4
5	5	19	19	DAFT PUNK		VIRGIN 49606	Discovery
6	7	8	8	VARIOUS ARTISTS		ROBBINS 75025	Dance Party (Like It's 2002)
7	6	13	13	NEW ORDER		REPRISE 89621/WARNER BROS.	Get Ready
8	8	3	3	DJ SKRIBBLE		BIG BEAT/WARNER ESP 35080/LONDON SIRE	Essential Presents: Skribble's House
9	12	12	12	THE CRYSTAL METHOD		OUTPOST/GEFFEN 493063/INTERSCOPE	Tweekend
10	9	19	19	DARUDE		GROOVILICIOUS 106/STRICTLY RHYTHM	Before The Storm
11	10	8	8	PAUL VAN DYK		MINISTRY OF SOUND 5002	The Politics Of Dancing
12	11	8	8	VARIOUS ARTISTS		ULTRA 1110	Ultra. Chilled 01
13	13	10	10	PAUL OAKENFOLD		WARNER SUNSET/FRR 31169/LONDON SIRE	Swordfish: The Album (Soundtrack)
14	16	12	12	SOUNDTRACK		ELEKTRA 82655/EEG	Lara Croft: Tomb Raider
15	21	11	11	BASEMENT JAXX		XL 10423/ASTRALWERKS	Rooty
16	15	17	17	VARIOUS ARTISTS		WARNER BROS./ELEKTRA/ATLANTIC 14726/ARISTA	Totally Dance
17	20	14	14	DJ ESCAPE		GROOVILICIOUS 35104/STRICTLY RHYTHM	Party Time 2002
18	17	16	16	JAMIROQUAI		EPIC 85954	A Funk Odyssey
19	23	18	18	VARIOUS ARTISTS		ROBBINS 75022	Trance Party (Volume One)
20	22	9	9	VARIOUS ARTISTS		ROBBINS 75024	Best Of Trance Volume 2
21	19	7	7	THE AVALANCHES		MODULAR 31177/LONDON SIRE	Since I Left You
22	18	7	7	THE RIDDLER		TOMMY BOY SILVER LABEL 1523/TOMMY BOY	Dance Mix NYC
23	14	—	—	ZERO 7		PALM 5007	Simple Things
24	NEW	1	1	PAUL OAKENFOLD		PERFECT 05/MUSHROOM	Ibiza
25	NEW	1	1	APHEX TWIN		WARP 31174/LONDON SIRE	Drukqs

• 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 2 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification on of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

Majors Unite To Release Compilation

Three Labels Form Partnership To Launch 'Totally Country' Series

BY DEBORAH EVANS PRICE

NASHVILLE—In an unprecedented show of cooperation, three major Nashville record companies are partnering to issue a series of multi-artist compilation albums. RCA Label Group (RLG), Warner Bros. Nashville, and Sony Music Nashville are joining forces to release *Totally Country*, a hits package that will include Faith Hill, Travis Tritt, Brooks & Dunn, Dixie Chicks, and Lonestar, among others.

The first installment bows Feb. 5 on RLG's BNA label. The next release will come from Sony either late this year or early in 2003, followed by a Warner Bros. release. All three companies share in the marketing and promotional efforts, as well as the profits.

Both RLG chairman Joe Galante and Warner Bros. Nashville president Jim Ed Norman say it is the first time they can remember major labels such as theirs uniting to release such a product. "We actually went down this road a couple of years ago with Universal and never quite got to where we are right now," Galante explains. "This has been a concept that has been floating around that we've all talked about as label heads for quite some time. About a year ago, our guy from special projects called and asked if we'd be interested in pursuing this. After watching the success of all these other packages and doing some research on what it would do [for] the artists themselves, I felt like the time was right to take the shot."

Multi-artist hit packages have been staples of the pop, contemporary Christian, and gospel markets for the past several years. The "Now" and "WoW" compilations have been extremely successful in the pop and Christian genres, respectively, but such an outing is a first for the country community.

"Better late than never," Lonestar lead vocalist Richie McDonald says. (Lonestar's hit "With Me" is included in the series.) "They've seen that it works good for the other genres of music, and the country format can only benefit from it. It's a win-win situation for all labels. It's [about] coming together and working together as a team."

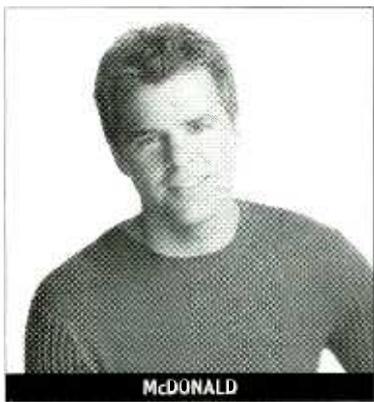
NOT FOR ONE-HIT WONDERS

Galante and his partners in the joint venture carefully scrutinized how such projects would impact the country market. There was concern that the collections would cut into the album sales of artists included on the package if fans got the hit they wanted on a compilation CD.

"We didn't see that putting these packages out on an annual basis really cut into [artist album sales] in a big way," Galante observes. "It wasn't something that was just tearing their sales down on the stars. On the pop side, what we did see is if you were the one-hit wonder, you put this song on that package, you probably didn't see a

bump—you saw a decrease. We kind of weighed the good and bad of it."

After careful consideration, Galante felt the benefits outweighed the risks. He sees the compilations as a way to attract consumers who haven't purchased country music in a while. "I felt strongly that since our market share has been flat as an industry for quite some time, this might be a package where people that were consumers said, 'You know what? I haven't bought a country record in a long time. Let me check this thing out and see what's going on with this format.' It may lead to people actually going, 'Wow, that was good. Let me go check these other guys out.'"



McDONALD

"I would echo that 100%," says Norman, who thinks *Totally Country* will not only acquaint consumers with core artists but also boost the recognition of newcomers. "It's going to be additional exposure for the new artists. There may be potential that this may attract the younger demo . . . There's a confidence on our part that when they check out what's going on, they will be pleased."

Galante says the packaging of *Totally Country* is being designed to educate and encourage consumers to purchase additional music by featured artists. The CD insert will include "album minis"—small replicas of the album covers from which the songs come, as well as additional information on each artist. At press time, 21 acts were to be featured, including Tim McGraw, Sara Evans, Trick Pony, Montgomery Gentry, Martina McBride, Diamond Rio, Phil Vassar, Jeffrey Steele, Kenny Rogers, Toby Keith, Dwight Yoakam, and John Michael Montgomery. In addition to cuts from Sony, Warner Bros., and RLG artists, tracks are also licensed from several other companies.

Galante declined to detail the length of the contract or how many CDs the series will include. Sony Nashville president Allen Butler says, "If it doesn't reach [a] certain sales level, then we can opt not to do one," but he doesn't see that happening. "I feel very positive about it. A lot of our consumers have bought the pop ones already for either themselves or their kids because of the

nature of the music that's on them. I think they'll like these a lot."

Butler also thinks new acts will benefit from the exposure. "Tammy Cochran [a Sony Epic artist] will get introduced to a larger audience, and [so will] any of the newer acts, for that matter. There won't be any brand-new acts on this first one. We are going to establish the brand to begin with, and then on the second album, we will begin to start introducing new acts that aren't quite as known to try to give them some exposure."

COOPERATIVE MARKETING

A marketing committee comprising representatives from all three labels will formulate the project's advertising campaign, but the nuts and bolts of the marketing efforts will be carried out by the label issuing the release at the time. Thus, BNA Records senior director of marketing and artist development Debbie Schwartz is spearheading the initial campaign. Plans call for extensive use of TV advertising to direct people to retail.

"The package really sells itself with all the A-level and up-and-coming artists," Schwartz says. "It's a matter of working with all of the retailers to get the maximum amount of visibility."

Schwartz says point-of-purchase materials will include counter-top displays, flats, and static clings. There will be radio and print advertising and a radio special produced by Nashville-based Huntsman Entertainment. A *Totally Country* Web site will be established, and an e-mail campaign is targeted to reach 120,000 country consumers.

John Gusty, sales manager of Tower Records in Nashville, says he hopes the project sells well but adds that it may be hampered by the tough climate at retail and what he considers to be bad timing. He says an earlier release date would have been better, because then they could have taken advantage of holiday sales or, in January, benefited from consumers spending their gift certificates. "It's a strange time. It's strange timing, and it's a strange market. It seems like it's a weird time to do this."

Nevertheless, all involved are upbeat about the possibilities and say it feels good to be pooling their resources. "We are all one-third partners, no matter who has the distribution or the manufacturing," Butler says. "We split the charge and the profits equally."

Norman says the camaraderie is not unusual. "We certainly have a history in Nashville of working together on various initiatives, sometimes CMA-driven," he says, referring to the Country Music Assn.'s initiatives.

"This project has been a joy to work on," Schwartz says. "In the spirit of cooperation, everybody got it. We had a certain amount of time to get everything done, and it worked."

Nashville

by Phyllis Stark

Scene™

SILVER LININGS: Among the events that made 2001 such an intriguing year were the stories of triumph in the face of adversity. Amid widespread corporate belt-tightening, massive layoffs, early retirement packages, roster cuts, and the loss of four major labels on Music Row, there were some happier stories of promise and potential. In that spirit, we present a list of the year's best:

Most promising new label: Dualtone. Launched last year as an artist-friendly haven by two bright and savvy veterans of the major-label system—**Scott Robinson** and **Dan Herrington**—the label lived up to its promise, with excellent projects by **Jim Lauderdale**, **Radney Foster**, **Hayseed Dixie**, and, especially, **David Ball**.

DUALTONE MUSIC GROUP

Best comeback: David Ball. When the extraordinary "Riding With Private Malone" went to No. 2 in early December 2001, it marked Ball's first top 10 record since 1994.

Most promising new artists: DreamWorks' **Darryl Worley** and Arista Nashville's **Carolyn Dawn Johnson**.

Awards-show moment of the year: **Alan Jackson** performing his moving "Where Were You (When the World Stopped Turning)" on the Country Music Assn. (CMA) Awards. It was just one highlight of the best CMA Awards show in recent memory.

Most overused cliché: The astonishing success of the *O Brother, Where Art Thou?* soundtrack caused label executives that were involved in nearly every left-field or non-mainstream project last year to insist, "*O Brother* proved there is an audience out there hungry for something different."

Most overused artist cliché: "I've finally made the album that I always wanted to make."

Hard as it may be to do, artists need to start exercising more creative control over their earlier album projects so they don't have to spend so much time apologizing for them later in their careers. And in that spirit . . .

Trend of the year: Artists releasing their own albums. **Suzy Bogguss**, **Deana Carter**, **Bruce Robison**, **Billy Yates**, and others decided to cut out the middle man and take their music straight to the fans.

ARTIST NEWS: **Collin Raye** has exited Epic Records in Nashville, his label home for the past decade. Epic will still release his new album, *Can't*

Back Down. Jan. 22. Of the nine albums Raye has released on Epic, five have gone platinum and one has gone gold, according to the Recording Industry Assn. of America. He has scored 21 top 10 singles, including four No. 1 hits. Epic also recently parted ways with **the Kinleys** after two albums (*Billboard*, Dec. 8, 2001).

Ray Stevens has signed with Curb Records. His first project for the label is the single "Osama-Yo' Mama."

Ricky Skaggs will host a gathering of bluegrass and country artists at Nashville's Ryman Auditorium Jan. 16. The event will be televised as the hourlong *All-Star Bluegrass Celebration* on PBS stations in March. Set to appear are **Vince Gill**, **Dixie Chicks**, **Patty Loveless**, **Travis Tritt**, **the Del McCoury Band**, **Earl Scruggs**, **Ralph Stanley**, **Alison Krauss + Union Station**, **Nickel Creek**, and **Bruce Hornsby**. Meanwhile, Lyric Street Records will release *Picky Skaggs & Friends: Songs of Bill Monroe*, Feb. 26. It is Skaggs' second tribute project to Country Music Hall of Famer **Bill Monroe**.

In related news, several important artifacts documenting Monroe's life have been donated to the museum by his son, **James Monroe**. They include clothing, Monroe's family Bible, and a collection of historic photos.

Earl and Randy Scruggs will appear in the upcoming film *Colored Eggs*, which will be in theaters nationwide later this year. The movie (currently filming in Nashville) stars **Faye Dunaway**, **Lauren Holly**, and **Tom Skerritt**. The Scruggs appear in a wedding scene performing "Old Country Road," a new Earl Scruggs composition.

ONTHE ROW: **Terri Clark** has entered into a management agreement with TBA Entertainment and will be represented by the company's senior VP/managing director, **Clarence Spalding**. She split from previous management company AGF Entertainment several months ago.

Roger Springer joins Milene Music as a staff songwriter. Springer's songs have been cut by **Mark Chesnutt**, **George Strait**, **Mark Wills**, **Clay Walker**, and **Joe Diffie**.

The Nashville office of Get-Music.com has closed due to a corporate restructuring. Executive producer **Kimmy Wix** and associate producer **Jenny Alford** exit.

Jessica Wimberly is promoted to management coordinator at Dream-catcher Artist Management. She previously was the company's administrative assistant.

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Billboard® TOP COUNTRY ALBUMS

The top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by **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		7 Weeks At Number 1		38	37	39	35	MONTGOMERY GENTRY		Carrying On	6
1	1	1	7	GARTH BROOKS ▲		Scarecrow	1	39	33	29	10	LYLE LOVETT		Anthology Volume One: Cowboy Man	26
2	2	2	36	SOUNDTRACK ▲		O Brother, Where Art Thou?	1	40	30	30	14	GEORGE JONES		The Rock: Stone Cold Country 2001	5
3	3	3	18	TOBY KEITH ▲		Pull My Chain	1	41	52	60	18	CHELY WRIGHT		Never Love You Enough	4
4	4	4	8	GEORGE STRAIT ●		The Road Less Traveled	1	42	42	43	11	PAT GREEN		Three Days	7
5	6	5	15	MARTINA MCBRIDE ●		Greatest Hits	1	43	47	46	8	LEANN RIMES ●		I Need You	1
6	7	7	74	SOUNDTRACK ▲ ²		Coyote Ugly	1	44	38	34	14	BILLY GILMAN ●		Dare To Dream	6
7	5	6	36	TIM MCGRAW ▲		Set This Circus Down	1	45	46	49	13	VARIOUS ARTISTS		This Is Your Country: 20 Contemporary Country Classics	27
8	8	8	10	REBA MCENTIRE ●		Greatest Hits Volume III - I'm A Survivor	1	46	43	44	15	GEORGE STRAIT ▲		Latest Greatest Straitest Hits	1
9	9	10	38	TIM MCGRAW ▲ ²		Greatest Hits	1	47	44	42	17	DIAMOND RIO ●		One More Day	5
10	12	17	36	KENNY CHESNEY ▲ ²		Greatest Hits	1	48	50	54	21	CAROLYN DAWN JOHNSON		Room With A View	8
11	13	16	122	DIXIE CHICKS ▲ ³		Fly	1	49	45	45	10	BILLY GILMAN ▲ ²		One Voice	2
12	10	12	37	BROOKS & DUNN ●		Steers & Stripes	1	50	51	48	11	THE CHARLIE DANIELS BAND		The Live Record	38
13	16	18	64	SARA EVANS ▲		Born To Fly	6	51	55	58	23	TRACY BYRD		Ten Rounds	12
14	14	15	47	LONESTAR ●		I'm Already There	1	52	48	50	35	TAMMY COCHRAN		Tammy Cochran	27
15	11	11	13	DAVID BALL		Amigo	11	53	59	61	72	RODNEY CARRINGTON		Morning Wood	18
16	20	9	11	ANNE MURRAY		What A Wonderful Christmas	6	54	56	63	14	VARIOUS ARTISTS		Hank Williams: Timeless	22
17	17	19	6	CLINT BLACK		Greatest Hits II	8	55	61	66	14	SHEDAISY		The Whole Shebang - All Mixed Up	30
18	18	21	20	ALISON KRAUSS + UNION STATION		New Favorite	3	56	53	57	8	VARIOUS ARTISTS		O Sister! The Women's Bluegrass Collection	53
19	15	14	40	ALAN JACKSON ▲		When Somebody Loves You	1	57	49	51	18	EARL SCRUGGS AND FRIENDS		Earl Scruggs And Friends	41
20	22	25	17	STEVE HOLY		Blue Moon	20	58	58	56	11	LEANN RIMES		God Bless America	20
21	23	23	74	JO DEE MESSINA ●		Burn	1	59	63	64	17	PHIL VASSAR		Phil Vassar	23
22	19	20	34	LEE ANN WOMACK ▲ ²		I Hope You Dance	1	60	60	59	9	MERLE HAGGARD		Roots: Volume 1	47
23	24	22	36	NICKEL CREEK		Nickel Creek	17	61	64	67	16	ROBERT EARL KEEN		Gravitational Forces	10
24	31	32	22	CYNDI THOMSON		My World	7	62	54	55	10	ROY D. MERCER		Greatest Hits: The Best Of How Big'a Boy Are Ya?	26
25	28	27	42	RASCAL FLATTS ●		Rascal Flatts	14	63	66	62	27	PATTY LOVELESS		Mountain Soul	19
26	25	24	65	TRAVIS TRITT ▲		Down The Road I Go	8	64	72	—	17	MARK WILLS		Loving Every Minute	10
27	27	28	12	TRACE ADKINS		Chrome	4	65	73	75	10	TRACY LAWRENCE		Tracy Lawrence	13
28	26	26	23	SOUNDTRACK		Down From The Mountain	10	66	67	68	75	AARON TIPPIN ●		People Like Us	5
29	21	13	8	GARTH BROOKS		The Magic Of Christmas - Songs From Call Me Claus	8	67	69	65	14	VARIOUS ARTISTS		Dancin' With Thunder: The Official Music Of The PBR	32
30	32	31	31	BRAD PAISLEY		Part II	3	68	75	74	17	JEFF CARSON		Real Life	38
31	36	37	13	GARY ALLAN		Alright Guy	4	69	—	—	3	KENNY ROGERS		Live By Request	68
32	35	35	14	JESSICA ANDREWS ●		Who I Am	2	70	74	70	22	SOUNDTRACK		Songcatcher	42
33	34	36	22	BLAKE SHELTON		Blake Shelton	3	71	—	—	4	JOE DIFFIE		In Another World	56
34	29	33	42	TRICK PONY		Trick Pony	12	72	—	—	9	RANDY TRAVIS		Live - It Was Just A Matter Of Time	61
35	39	38	41	JAMIE O'NEAL ●		Shiver	14	73	70	72	13	RICKY SKAGGS		History Of The Future	35
36	41	41	37	CHRIS CAGLE		Play It Loud	20	74	68	71	29	ROY D. MERCER		Roy D. Mercer Vs. Yankees	24
37	40	40	10	TRISHA YEARWOOD		Inside Out	1	75	—	—	34	EMMYLOU HARRIS		Red Dirt Girl	5

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for 200,000 units (Platino). △² 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 percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ▲ indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

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Billboard® TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST		Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST		Title	TOTAL CHART WKS
		IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL								
1	1	LEE GREENWOOD ▲		American Patriot	18	13	8	ALAN JACKSON ▲ ⁵		The Greatest Hits Collection	323
2	2	DIXIE CHICKS ◆		Wide Open Spaces	205	16	17	THE CHARLIE DANIELS BAND ▲ ³		A Decade Of Hits	590
3	3	FAITH HILL ▲ ⁷		Breathe	112	15	6	FAITH HILL ▲		Faith	188
4	5	SHANIA TWAIN ◆		Come On Over	217	17	19	BILLY GILMAN ●		Classic Christmas	20
5	9	JOHNNY CASH ●		16 Biggest Hits	143	17	24	HANK WILLIAMS JR. ▲ ⁴		Greatest Hits, Vol. 1	394
6	4	WILLIE NELSON ▲ ²		Willie Nelson's Greatest Hits (& Some That Will Be)	56	19	20	JOHN DENVER		The Best Of John Denver	183
7	7	TOBY KEITH ▲		How Do You Like Me Now?!	113	20	25	PATSY CLINE ▲		Heartaches	159
8	13	WILLIE NELSON ●		16 Biggest Hits	173	20	25	TIM MCGRAW ▲ ⁴		Everywhere	190
9	10	BROOKS & DUNN ▲ ³		The Greatest Hits Collection	224	22	23	RODNEY CARRINGTON		Live! C'mon Laugh You Bastards	4
10	12	GARTH BROOKS ◆		Double Live	163	21	—	LONESTAR ▲ ³		Lonely Grill	132
11	11	TOBY KEITH ▲		Greatest Hits Volume One	161	21	—	GARY ALLAN ▲		Smoke Rings In The Dark	110
12	14	BURL IVES		Rudolph The Red-Nosed Reindeer	37	21	21	MONTGOMERY GENTRY ▲		Tattoos & Scars	126
						25	21	PATSY CLINE ▲ ⁵		12 Greatest Hits	759

● 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 (Oro). △ Certification for 200,000 units (Platino). △² 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. ▲ indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

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Billboard® HOT COUNTRY SINGLES & TRACKS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' radio track service. 148 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist	PEAK POSITION	IMPRINT & NUMBER/PROMOTION LABEL	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist	PEAK POSITION	IMPRINT & NUMBER/PROMOTION LABEL
				NUMBER 1			3 Weeks At Number 1								
1	1	1	8	WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) K. STEGALL (A. JACKSON)	Alan Jackson	1	ARISTA NASHVILLE ALBUM CUT	31	32	32	14	I DON'T HAVE TO BE ME ('TIL MONDAY) R. VAN HORN, J. AZAR, J. YOUNG, R. C. BANNON	Steve Azar	31	MERCURY ALBUM CUT
2	3	4	15	WHERE THE STARS AND STRIPES AND THE EAGLE FLY A. TIPPIN, M. BRADLEY, B. WATSON, K. BEARD, C. BEATHARD, A. TIPPIN	Aaron Tippin	2	LYRIC STREET 164059	32	36	50	1	YOUNG N. WILSON, B. CANNON, K. CHESNEY (C. WISEMAN, N. SHERIDAN, S. MCEWAN)	Kenny Chesney	32	BNA ALBUM CUT
3	2	3	14	RUN T. BROWN, G. STRAIT (T. LANE, A. SMITH)	George Strait	2	MCA NASHVILLE 172221	33	34	34	7	INSIDE OUT M. WRIGHT, T. YEARWOOD (B. ADAMS, G. PETERS)	Trisha Yearwood Featuring Don Henley	33	MCA NASHVILLE 172219
4	5	5	14	GOOD MORNING BEAUTIFUL W. CRIMES (Z. LYLE, T. CERNEY)	Steve Holy	4	CURB ALBUM & SOUNDTRACK CUT	34	35	35	9	I CRY B. CHANCEY (M. SELBY, T. SILLERS)	Tammy Cochran	34	EPIC ALBUM CUT
5	4	2	21	I WANNA TALK ABOUT ME J. STROUD, T. KEITH (B. BRADDOCK)	Toby Keith	1	DREAMWORKS 450874	35	38	36	9	I DON'T WANT YOU TO GO P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, T. POLK)	Carolyn Dawn Johnson	35	ARISTA NASHVILLE ALBUM CUT
6	6	6	28	I'M TRYIN' D. HUFF (C. WALLIN, J. STEELE, A. SMITH)	Trace Adkins	6	CAPITOL 77667	36	41	42	6	THAT'S JUST JESSIE L. REYNOLDS (K. DENNEY, K. PHILLIPS, P. J. MATTHEWS)	Kevin Denney	36	LYRIC STREET ALBUM CUT
7	7	8	12	WRAPPED UP IN YOU A. REYNOLDS (W. KIRKPATRICK)	Garth Brooks	7	CAPITOL ALBUM CUT	37	31	27	17	EASY FOR ME TO SAY C. BLACK (C. BLACK, H. NICHOLAS)	Clint Black With Lisa Hartman Black	27	RCA ALBUM CUT
8	9	9	20	WRAPPED AROUND F. ROGERS (B. PAISLEY, C. DOUBOIS, K. LOVEFACE)	Brad Paisley	8	ARISTA NASHVILLE 69103	38	42	43	7	I'M NOT GONNA DO ANYTHING WITHOUT YOU K. STEGALL (R. VAN WARMER, R. ALVES)	Mark Wills With Jamie O'Neal	38	MERCURY ALBUMS CUT
9	8	7	19	RIDING WITH PRIVATE MALONE W. NEWTON (T. SHEPHERD, W. NEWTON)	David Ball	2	DUALTONE 01120	39	33	37	5	CHRISTMAS COOKIES T. BROWN, G. STRAIT (A. BARKER)	George Strait	33	MCA NASHVILLE ALBUM CUT
10	10	10	18	BRING ON THE RAIN B. GALLIMORE, T. MCGRAW (B. MONTANA, H. DARLING)	Jo Dee Messina With Tim McGraw	10	CURB ALBUM CUT	40	43	41	4	JEZEBEL P. WORLEY, C. WRIGHT (M. HUMMON, J. DEMARCUS)	Chely Wright	40	MCA NASHVILLE 172227
11	11	12	12	THE LONG GOODBYE K. BROOKS, R. DUNN, M. WRIGHT (P. BRADY, R. KEATING)	Brooks & Dunn	11	ARISTA NASHVILLE ALBUM CUT	41	37	31	14	BEER RUN A. REYNOLDS (K. ANDERSON, K. BLAZY, G. OUCAS, A. WILLIAMS, K. WILLIAMS)	George Jones Duet With Garth Brooks	24	BANDIT ALBUMS CUT/BNA
12	13	16	7	THE COWBOY IN ME B. GALLIMORE, J. STROUD, T. MCGRAW (C. WISEMAN, J. STEELE, A. ANDERSON)	Tim McGraw	12	CURB ALBUM CUT	42	44	49	8	WHEN YOU LIE NEXT TO ME D. HUFF (K. COFFEY, T. HARMON, J. O. MARTIN)	Kellie Coffey	42	BNA ALBUM CUT
13	17	19	11	BLESSED M. MCBRIDE, P. WORLEY (H. L. NOSEY, T. VERGES, B. JAMES)	Martina McBride	13	RCA ALBUM CUT	43	45	38	11	DAYS OF AMERICA M. D. CLUTE, H. PAUL, D. ROBBINS (H. PAUL, D. ROBBINS, L. T. MILLER)	Blackhawk	38	COLUMBIA ALBUM CUT
14	18	14	20	ONLY IN AMERICA K. BROOKS, R. DUNN, M. WRIGHT (K. BROOKS, D. COOK, R. ROGERS)	Brooks & Dunn	1	ARISTA NASHVILLE ALBUM CUT	44	46	45	6	SHE DOESN'T DANCE M. MCGUINN, S. DECKER (M. MCGUINN, D. PFRIMMER, S. DECKER)	Mark McGuinn	44	VFR ALBUM CUT
15	14	13	25	IN ANOTHER WORLD D. COOK, L. WILSON (T. SHAPIRO, W. WILSON, J. YEARY)	Joe Diffie	13	MONUMENT ALBUM CUT	45	47	39	11	HOMELAND K. ROGERS, B. MAHER, J. MCKELL (K. MILES, J. SUNDRUD)	Kenny Rogers	39	DREAMCATCHER ALBUM CUT
16	16	17	18	SOME DAYS YOU GOTTA DANCE P. WORLEY, B. CHANCEY (T. JOHNSON, M. MORGAN)	Dixie Chicks	16	MONUMENT ALBUM CUT	46	40	33	20	SOMETHIN' IN THE WATER J. STEELE, S. BAGGETT (J. STEELE, A. ANDERSON, B. DIPIERO)	Jeffrey Steele	33	MONUMENT 79625
17	15	15	21	JUST LET ME BE IN LOVE B. J. WALKER, JR. (T. MARTIN, M. NESLER, T. SHAPIRO)	Tracy Byrd	15	RCA 69106	47	52	55	4	MY LIST J. STROUD, T. KEITH (T. JAMES, R. BISHOP)	Toby Keith	47	DREAMWORKS ALBUM CUT
18	12	11	22	WITH ME D. HUFF (B. JAMES, T. VERGES)	Lonestar	10	BNA 69105	48	48	47	13	GOD BLESS THE USA J. CRUTCHFIELD, L. GREENWOOD (L. GREENWOOD)	Lee Greenwood	7	MCA NASHVILLE/CAPITOL/CURB 73128
19	20	20	18	SAINTS & ANGELS S. EVANS, P. WORLEY (V. BANKS)	Sara Evans	19	RCA 69107	49	39	46	8	THE CHRISTMAS SHOES W. KIRKPATRICK, G. KENNEDY (E. CARSWELL, L. AHLSTROM)	3 Of Hearts	39	RCA 69110
20	19	18	21	LOVE OF A WOMAN B. J. WALKER, JR., T. TRITT (K. BRANDT)	Travis Tritt	2	COLUMBIA ALBUM CUT	50	51	51	11	GETTIN' BACK TO YOU D. GIBSON (D. DERN, D. GIBSON, B. DAVIS)	Daisy Dern	46	MERCURY ALBUM CUT
21	21	22	14	I'M MOVIN' ON M. BRIGHT, M. WILLIAMS (P. WHITE, D. V. WILLIAMS)	Rascal Flatts	21	LYRIC STREET ALBUM CUT	51	54	53	8	HEATHER'S WALL B. WATSON, P. WORLEY (R. GILES, T. NICHOLS, G. GODARD)	Ty Herndon	51	EPIC ALBUM CUT
22	22	23	17	I BREATHE IN, I BREATHE OUT C. LINDSEY (C. CAGLE, J. ROBBIN)	Chris Cagle	22	CAPITOL ALBUM CUT	52	53	59	4	JINGLE BELL ROCK A. TIPPIN, B. WATSON, M. BRADLEY (J. BEAL, J. BOOTHE)	Aaron Tippin	52	LYRIC STREET ALBUM CUT
23	24	25	21	COLD ONE COMIN' ON J. SCAIFE (M. GEIGER, W. MULLIS, M. HUFFMAN)	Montgomery Gentry	23	COLUMBIA ALBUM CUT	53	50	48	8	OSAMA-YO' MAMA R. STEVENS (R. STEVENS, C. W. KALB, JR.)	Ray Stevens	48	CURB PROMO SINGLE
24	23	24	18	ALL OVER ME B. BRADDOCK (B. SHELTON, E. T. CONLEY, M. PYLE)	Blake Shelton	23	WARNER BROS. 16724/WRN	54	49	44	10	THIS AIN'T NO RAG, IT'S A FLAG C. DANIELS, P. KELLY (C. DANIELS)	The Charlie Daniels Band	33	BLUE HAT PROMO SINGLE/AUDIUM
25	26	26	11	THAT'S WHEN I LOVE YOU B. GALLIMORE, P. VASSAR (P. VASSAR, J. WOOD)	Phil Vassar	25	ARISTA NASHVILLE ALBUM CUT	55	57	52	8	GOD, FAMILY AND COUNTRY D. S. MILLER, C. MORGAN (C. MORGAN, C. MORRIS, L. MCDANIEL)	Craig Morgan	52	BROKEN BOW ALBUM CUT
26	27	29	10	DOES MY RING BURN YOUR FINGER F. LIDDELL (B. MILLER, J. MILLER)	Lee Ann Womack	26	MCA NASHVILLE 172220	HOT SHOT DEBUT							
27	29	40	4	WHAT IF SHE'S AN ANGEL J. RITCHEY (B. WAYNE)	Tommy Shane Steiner	27	RCA ALBUM CUT	56	58	54	11	MODERN DAY BONNIE AND CLYDE B. J. WALKER, JR., T. TRITT (W. ALDRIDGE, J. LEBLANC)	Travis Tritt	56	COLUMBIA ALBUM CUT
28	25	21	19	SHIVER K. STEGALL (J. O'NEAL, L. DREW, S. SMITH)	Jamie O'Neal	21	MERCURY 172216	57	60	—	9	IT'S ALRIGHT TO BE A REDNECK K. STEGALL (P. MC LAUGHLIN, B. KENNER)	Alan Jackson	53	ARISTA NASHVILLE ALBUM CUT
29	28	28	10	I ALWAYS LIKED THAT BEST P. WORLEY, T. L. JAMES (C. THOMSON, T. L. JAMES, J. KIMBALL)	Cyndi Thomson	28	CAPITOL ALBUM CUT	58	55	—	2	CALL ME CLAUD A. REYNOLDS (J. YATES, L. SANDERSON, G. BROOKS)	Garth Brooks	55	CAPITOL 77669
30	30	30	10	I SHOULD BE SLEEPING J. KING, J. STROUD (L. DREW, S. SMITH)	Emerson Drive	30	DREAMWORKS ALBUM CUT	59	59	—	1	WHAT DO YOU SEE S. KENNEDY, S. ISAACS (S. ISAACS, G. SHAYNE, N. REGNEY)	Sonya Isaacs	59	LYRIC STREET ALBUM CUT
								60	58	54	11	TO QUOTE SHAKESPEARE B. GALLIMORE, T. MCGRAW (H. LAMAR, G. BARNHILL)	The Clark Family Experience	51	CURB ALBUM CUT

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. Video clip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. ©2002, VNU Business Media, Inc. All rights reserved.

JANUARY 12
2002

Billboard® TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	2	14	15	WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin	15	14	7	15	GIRL IN LOVE COLUMBIA 79648/SONY	Robin English
2	1	12	14	GOD BLESS THE USA CURB 73128	Lee Greenwood	16	10	10	10	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	The Osborne Brothers
3	3	7	17	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT CURB 73116	LeAnn Rimes	17	18	18	18	UNBROKEN BY YOU LYRIC STREET 164048/HOLLYWOOD	Kortney Kayle
4	4	10	14	AMERICA WILL ALWAYS STAND RELENTLESS NASHVILLE 51377/MADACY	Randy Travis	18	15	15	15	POUR ME WARNER BROS. 16918/WRN	Trick Pony
5	6	12	16	GOD BLESS AMERICA CURB 73127	LeAnn Rimes	19	16	16	16	LOVE IS ENOUGH RCA 69034/RLG	3 Of Hearts
6	5	10	16	CALL ME CLAUD/ZAT YOU SANTA CLAUS? CAPITOL 77669	Garth Brooks	20	16	16	16	AUSTIN GIANT 18767/WRN	Blake Shelton
7	7	8	12	THE CHRISTMAS SHOES RCA 69110/RLG	3 Of Hearts	21	23	23	23	SIMPLE LIFE COLUMBIA 79541/SONY	Mary Chapin Carpenter
8	8	10	14	SOMETHIN' IN THE WATER MONUMENT 79625/SONY	Jeffrey Steele	22	17	17	17	HOW DO YOU LIKE ME NOW?! DREAMWORKS 450932/INTERSCOPÉ	Toby Keith
9	11	10	14	THE WAY YOU LOVE ME WARNER BROS. 16618/WRN	Faith Hill	23	19	19	19	NIGHT DISAPPEAR WITH YOU LYRIC STREET 164050/HOLLYWOOD	Brian McCann
10	12	10	14	HOW DO I LIVE CURB 73022	LeAnn Rimes	24	25	25	25	COME A LITTLE CLOSER WARNER BROS. 16762/WRN	Lila McCann
11	9	10	14	ON A NIGHT LIKE THIS WARNER BROS. 16751/WRN	Trick Pony	25	21	21	21	OKLAHOMA/WARM & FUZZY EPIC 79503/SONY	Billy Gilman
12	13	10	14	IT DON'T MATTER TO THE SUN/LOST IN YOU CAPITOL 58788	Garth Brooks as Chris Gaines	26	24	24	24	DIDN'T WE LOVE CURB 73126	Tamara Walker
						27	20	20	20	ALL NIGHT LONG/MERRY CHRISTMAS FROM THE FAMILY COLUMBIA 79515/SONY	Montgomery Gentry Featuring Charlie Daniels

Records with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with multi-million titles indicated by a numeral following the symbol. ©2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved. Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

Latin Notas™



by Leila Cobo

PATIENCE: Sometimes, good things do come to those who wait. Take the second pressing of *Para Mi Amor*, the latest album from **Priscila y sus Balas de Plata**. Due out this month, it will include "Sobrevivo," a Spanish version of the **Destiny's Child** hit "Survivor." According to bandleader **Priscila Paíz**, authorization to release the Spanish adaptation wasn't obtained until after *Para Mi Amor* went on sale last Nov-



PRISCILA Y SUS BALAS DE PLATA

ember, so producers had to hold her group's version for the new pressing.

"We've already recorded it, and we've done the video," Paíz says. "We shot the video in Monterrey [Mexico], and it has elaborate choreography, which is something we haven't done before."

A LATIN ALTERNATIVE: New Jersey-based *rock en español* promotion company FMF Promotions has announced a partnership with the Programming Group to promote alternative Latin music in retail stores. The Programming Group produces the Instore Sports Network, a closed-circuit video service that broadcasts music and sports programming to retailers in the U.S. and Puerto Rico. As of December 2001, FMF has been providing the service with a two-hour reel of Latin rock and pop videos that alternate throughout the day with English-language videos. FMF's participation kicked off in 50 Foot Locker stores throughout the U.S. and Puerto Rico, where videos are shown on video walls throughout the day.

"We're testing with 50 stores to gauge reaction," says FMF's **Fazzari**, who has signed a six-month contract that will be up for renewal in July. "Based on the reaction, they'll hopefully expand. In this programming, you have everything from **Christian Castro** to **Genitallica**. I even programmed *banda* video, so it's not only rock. We want to engage the people who come into the store and also represent artists that are little-known here. Something like taking MTV Lati-

no or MTV S to Foot Locker."

MUSICAL PALETTE: Disa Latin Music has announced that three of its artists—**El Poder del Norte**, **Palomo**, and **Liberación**—will record tracks for the soundtrack of *Frida*, the film starring **Salma Hayek** based on the life of Mexican painter **Frida Kahlo**. **El Poder del Norte** recorded "Lágrimas," **Palomo** recorded "El Antifaz," and **Liberación** recorded "Viva la Vida." The film will be released in April.

FROM ONE MEDIUM TO ANOTHER: Music writer **Ernesto Lechner** has been tapped to co-write the autobiography of **Renán Almendárez Coello** with the popular Los Angeles-based radio personality. Better-known as "**El Cucuy de la Mañana**," Almendárez Coello, whose syndicated morning show on La Nueva 107.5 FM has consistently topped Arbitron ratings for the past four years, also hit the *Billboard* charts earlier this year with an album of poems set to music.

The book will be published by Rayo, a new HarperCollins imprint specializing in Latin-themed books, and will be printed in English and Spanish. Lechner, who describes Almendárez Coello's life story as "something out of a **García Márquez** book," traveled with the radio personality to El Salvador and then his native Honduras last December. There, Almendárez Coello was honored for having raised more than \$1.7 million for the victims of the January 2001 Honduras earthquake. More than 400 homes were built with the money.

NEW LABEL: Producer/singer **Carlos Daniel Ochoa** has launched a new record label, 226 Records, based out of West Palm Beach, Fla. The label will have its own publishing division, as well as a marketing and promotions arm that organizes and books special events. Artists signed to the label include Ochoa (aka **Carlos Daniels**), **Armada Norteña**, and **Jesús Hernández y tu Típica Vallenata**.

SMALL WONDER: Singer **Denise González**, who portrayed **Selena** in her girlhood in the touring musical production based on the late singer's life, will be touring with **Cirque du Soleil's Quidam** show for one year starting this month. González will play Zoe, the show's main character and will sing in French and possibly also in English. "This will be like a stepping stone," says González, who at 13 years old has already released an indie jazz album.

Prisioneros Consider A Comeback

BY SERGIO FORTUNO

SANTIAGO, Chile—After two sold-out performances last Nov. 30-Dec. 1 at Santiago's Estadio Nacional, Chile's biggest arena, newly reunited rock group Los Prisioneros are now deciding whether to call it quits or take up several offers presented to them by different players in the local music and entertainment industry.

Coming together after a 10-year hiatus, the trio certainly is a tempting act. It attracted a total of 125,000 people to its recent shows—an unprecedented number for a Chilean outfit—and the combined sales of its discography amount to more than 730,000 units.

While none of these offers has yet been accepted, the group could say yes at any moment. Spurred by the reunion shows and the possibility of future activities, Los Prisioneros and their manager, Carlos Fonseca, formed a partnership called Los Prisioneros Producciones Artísticas, through which they promote themselves. This company, Fonseca says, will eventually release material for a live album from the two recent shows, as well as a documentary about the concerts.

Record labels are also interested in releasing Los Prisioneros' music. Warner Music Chile is one of the companies that has made formal overtures. Its managing director, Alfonso Carbone, was the first to hire the trio to play in his country, Uruguay, in 1986. Now he wants the group to cut new songs for his label.

"If this remains as only two nights of nostalgia, that's all it will be," Carbone says. "I'd agree if they release a live album independently, but they'll need a record company for the future."

EMI Chile owns the entire Prisioneros catalog and has already opted to capitalize upon the impact of their reunion with the release of a new greatest-hits compilation, *Antología*. Another EMI product, the live compilation *El Caser Pirata* that was released late last year, was decisive in bringing Los Prisioneros back together.

"The recordings there are taken from tapes just mixed in stereo," drummer Miguel Tapia says. "At the time, they were not processed through a multi-track console. That's why we named it like that. [The title means 'the bootleg cassette.'] Then, last year, Carlos [Fonseca] suggested we do a good live album, something we never did in our career."

Tapia, lead singer Jorge González, and guitarist Claudio Narea agreed. After tickets for the first show sold out, a second one was added. Los Prisioneros did not promote the event with any paid publicity in the media or billboards in the streets.

Without intermediaries, the three of them invested \$290,000 in producing the event. Fonseca estimates the profits amount to \$943,000, a number the band never saw before.



LOS PRISIONEROS

Though they arguably remain the most popular Chilean rock act, business was never good for Los Prisioneros. Internal problems (guitarist Claudio Narea abandoned the group in 1989), technically bad shows, fruitless investments to export the band

to other Latin American countries, and the censorship of the military government led by Augusto Pinochet conspired against the group's finances in the '80s.

"We decided to stop [in 1991] out of frustration," Tapia says. "We had done pretty well, but, really, we wanted to conquer the world."

During the press conference to announce their reunion, González remembered that he never could be pleased with the sound of his group onstage. At the end of the second show at the Estadio Nacional, his face showed that now he could finally enjoy playing live. "We should play more," he said, smiling to an audience of old and new fans as he left the stage. "We'll think about it."

Six Questions With Singer Alejandro Sanz

BY LEILA COBO

MIAMI—Alejandro Sanz finished the year with four Latin Grammys, a successful *MTV Unplugged* album, a lucrative publishing deal with Warner/Chappell, and a new baby girl. Perhaps his only mishap was the failed Latin Grammy awards show, where he was scheduled to perform with *Destiny's Child*.

You recorded a duet with the Corrs earlier this year. You say you did so because it felt musically natural and organic. Did it turn out that way?

Well, musically speaking, yes. But then the actual making of it wasn't as organic, because we couldn't get together in the studio. People want us to do musically great things, but then there's no time to do them. It's a great contradiction, because if we don't have time for music, what do we have time for?

I would not have thought Alejandro Sanz and Destiny's Child would be an organic match . . .

I thought the same thing at first. But everyone was so excited at the prospect, I had to say I was excited too. But then, [if you had] heard them sing in Spanish, you would have been surprised. Because I was able to take them to my territory. It would have worked.

Was making the *Unplugged* album a totally different experience for you?

It's changed me a lot. It's reinforced some of the ideas I had about making albums like this. I've realized that in the end, there's a lot of danger in recording studios. You have so

many possibilities and so much time with those machines. And then when you play live and make mistakes, you realize how much heart the songs have. I would say, "Don't fix that, don't fix that!"

Maybe when you have too much time in the studio, you think things over too much?

[His Grammy Award-winning album] *El Alma Al Aire* had one week too many of production. Before we mixed it, the album was ready.

What happened?

Well, we messed with it a bit. The

real inspiration is knowing when to stop. I've found that out through my painting. I'll be painting, and now, when the painting is ready, I'm starting to stop when I have to. But the impulse is to continue, because you're enjoying it, you're seeing it, and you want to continue to be part of the piece. You don't want to get separated because you're part of the work of art, and in that moment, you're as beautiful as the work of art.

Your songs don't follow a traditional pop format. Among other things, they use a lot of jazz chords. Why?

I don't know the names of the chords. What I try is that it doesn't sound precisely the way it should sound. I don't think I do pop. Every time I do a song, even a ballad, I think of flamenco. I think, "How would this sound in the voice of Camarón [de la Isla]?", and I look for a flamenco rhythm, even in a slow song, and precisely when you expect a certain chord in a certain place, I change it.

6 Questions



SANZ

Billboard **HOT LATIN TRACKS**

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
				NUMBER 1		
1	1	1	14	TANTITA PENA K. CAMPOS (K. CAMPOS, F. RIBA)	Alejandro Fernandez SONY DISCOS	1
2	3	3	11	DEJAME ENTRAR E. ESTEFAN JR., S. KRYS (C. VIVES, M. MADERA, A. CASTRO)	Carlos Vives EMI LATIN	1
3	2	2	17	SUERTE S. MEHARAK R., T. MITCHELL (S. MEHARAK R., T. MITCHELL)	Shakira EPIC/SONY DISCOS	1
4	4	4	32	NO ME CONOCES AUN PALOMO (F. Y. QUEZADA, A. TRIGO)	Palomo DISA	3
5	5	12	4	COMO DUELE L. MIGUEL (A. MANZANERO)	Luis Miguel WEA LATINA	5
6	7	6	17	USTED SE ME LLEVO LA VIDA REY-NERIO (ESTEFANO, O. POVEDA)	Alexandre Pires ARIELA/BMG LATIN	5
7	6	5	17	HEROE M. TAYLOR, E. IGLESIAS, C. PAUCAR (E. IGLESIAS, P. BARRY, M. TAYLOR, C. GARCIA ALONSO)	Enrique Iglesias INTERSCOPE/UNIVERSAL LATINO	1
8	8	7	33	COMO SE CURA UNA HERIDA R. PEREZ (R. PEREZ, J. L. PILOTO)	Jaci Velasquez SONY DISCOS	1
9	18	11	9	CELOS M. ANTHONY, J. A. GONZALEZ (A. JAFEN, M. ANTHONY)	Marc Anthony COLUMBIA/SONY DISCOS	8
10	9	9	14	YO QUERIA K. SANTANDER, D. BETANCOURT (C. CASTRO, T. COTUGND, S. GIACOBBE)	Cristian ARIELA/BMG LATIN	6
11	16	16	12	VOLVERE JUNTO A TI L. PAUSINI (A. CERRUTO, O. PARISINI (CHEPE), L. PAUSINI)	Laura Pausini WEA LATINA	11
12	11	10	12	INOCENTE POBRE AMIGO J. TARRODO, J. ALVAREZ (J. GABRIEL)	Juan Gabriel ARIELA/BMG LATIN	7
13	17	17	8	LA AGARRO BAJANDO J. M. LUGO (J. MONTES OJILES)	Gilberto Santa Rosa SONY DISCOS	13
14	14	18	15	ESTAS QUE TE PELAS R. MARTINEZ, R. MUNOZ (M. A. PEREZ, C. REYNA, JR.)	Intocable EMI LATIN	13
15	12	13	9	HUELO A SOLEDAD J. LOSADA, V. FELJOD, P. DOUGAN, A. QUINTERO (A. GABRIEL)	Ana Gabriel SONY DISCOS	12
16	10	8	11	PROMESAS M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	7
17	15	25	15	SE QUE ME VAS A DEJAR B. SILVETTI (M. A. SOLIS)	Marco Antonio Solis FONOVISA	12
18	22	24	11	SALADO PAGUILAR (J. SEBASTIAN)	Pepe Aguilar MUSART/BALBOA	14
19	13	14	24	CADA VEZ TE EXTRANO MAS G. LIZARRAGA, A. VALENZUELA, O. VALENZUELA (M. LUNA)	Banda El Recodo FONOVISA	7
20	20	20	28	ME VAS A EXTRANAR PAGUILAR (FATO)	Pepe Aguilar MUSART/BALBOA	2
21	24	26	12	EL PRIMER TONTO J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART/BALBOA	15
22	21	21	10	EN LA MISMA CAMA V. CANALES, A. ALVARADO (F. Y. QUEZADA)	Liberacion DISA	18
23	19	19	7	Y SOLO SE ME OCURRE AMARTE H. GATICA (A. SANZ)	Alejandro Sanz WEA LATINA	18
24	27	29	4	DE RAMA EN RAMA LOS TIGRES DEL NORTE (T. BELLO)	Los Tigres Del Norte FONOVISA	24
				GREATEST GAINER		
25	35	39	13	SI TU SUPIERAS A. A. ALBA (A. A. ALBA)	Los Temerarios FONOVISA	11
26	23	22	8	NO SE VIVIR SIN TI J. GUILLEN (G. FRANCO)	Conjunto Primavera FONOVISA	22
27	26	28	5	FLOR SIN RETONO C. ZAA, M. SALCEDO (R. FUENTES GASSON)	Charlie Zaa SONOLUX/SONY DISCOS	26
28	33	32	7	SUFRIENDO A SOLAS PRIVERA (J. A. FERRUSQUILLA)	Lupillo Rivera SONY DISCOS	27
29	25	33	10	DE VERDAD D. CHILD, R. CANTOR (J. SIERRA, J. MARRI, S. MANDILE)	Alejandra Guzman RCA/BMG LATIN	22
30	28	30	13	VAS A SUFRIR GRUPO BRYNDIS (M. POSADAS)	Grupo Bryndis DISA	28
31	38	31	7	TAN FACIL QUE HUBIERA SIDO PRAMIREZ (J. E. PINA)	Vicente Fernandez SONY DISCOS	31
32	42	50	6	PARA BIEN O PARA MAL H. PATRON (J. M. NAPOLEON)	Pedro Fernandez MERCURY/UNIVERSAL LATINO	32
33	30	23	16	RESUMIENDO B. SILVETTI (R. MONTANER, Y. MARRUFO)	Ricardo Montaner WEA LATINA	11
34	39	36	3	PEQUENA AMANTE M. BUENROSTRO (M. BUENROSTRO)	El Poder Del Norte DISA	34
35	RE-ENTRY	4		SOLO A TU LADO QUIERO VIVIR B. WEEDEN (D. ELIZONDO, J. YVE V)	Jyve V EMI LATIN	35
36	34	—	2	DIME NOT LISTED (NOT LISTED)	Jaime Camil UNIVISION	34
				HOT SHOT DEBUT		
37	NEW	1		AGUANTALO AHI NOT LISTED (NOT LISTED)	Limi-t 21 EMI LATIN	37
38	29	34	8	QUE SERA DE TI A. JAFEN (A. MARCOS, M. MARCOS)	Melina Leon SONY DISCOS	29
39	45	42	14	UNA MUJER COMO TU M. MORALES (G. MORALES)	Los Rieleros Del Norte FONOVISA	21
40	32	27	4	MIENTEME K. SANTANDER (J. GAVIRIA, X. MUNOZ, B. OSSA)	Olga Tanon WEA LATINA	27
41	37	35	14	SHHH A. B. QUINTANILLA III, C. 'CK' MARTINEZ (A. B. QUINTANILLA III, C. MARTINEZ, I. GIRALDO)	A.B. Quintanilla Y Los Kumbia Kings EMI LATIN	23
42	41	—	10	SERA PORQUE TE AMO R. SAENZ QUIROZ (F. DA SILVA, L. O. FORTE)	Los Tigrillos WEA LATINA	21
43	NEW	1		COMO PUDISTE O. VALENZUELA (G. LIZARRAGA, O. VALENZUELA, J. LIZARRAGA)	Banda El Recodo FONOVISA	43
44	36	—	2	SAL DE LA CAMA NOT LISTED (NOT LISTED)	Jose Nogueras UNIVERSAL LATINO	36
45	48	47	3	POR TU PLACER S. GEORGE (R. CONTRERAS, J. GRECO, M. CANCELI)	Frankie Negron WEACARIBE/WEA LATINA	45
46	43	41	20	DERECHO A LA VIDA J. GUILLEN (C. SANCHEZ)	Conjunto Primavera FONOVISA	13
47	47	48	3	TUS CARTAS A. MACIAS (NOT LISTED)	Cuisillos De Arturo Macias MUSART/BALBOA	47
48	NEW	1		ME VOLVI A ACORDAR DE TI I. RODRIGUEZ (A. VEZZANI)	Los Angeles De Charly FONOVISA	48
49	NEW	1		TE QUIERO MUCHO NOT LISTED (NOT LISTED)	El Coyote Y Su Banda Tierra Santa EMI LATIN	49
50	46	—		EL AYUDANTE PRAMIREZ (M. E. TOSCANO)	Vicente Fernandez SONY DISCOS	9

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 89 stations (30 Latin Pop, 16 Tropical/Salsa, 54 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Weeks on chart, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. ♠ Videoclip availability. ©2002, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	DEJAME ENTRAR EMI LATIN	CARLOS VIVES	21	23	NADA SUICO UNIVERSAL LATINO	JUANES
2	1	SUERTE EPIC/SONY DISCOS	SHAKIRA	22	22	TU CONVENCILA MICK & THERESA/UBERES	LEY ALEJANDRO
3	3	COMO DUELE WEA LATINA	LUIS MIGUEL	23	21	MIENTEME WEA LATINA	OLGA TANON
4	4	USTED SE ME LLEVO LA VIDA ARIELA/BMG LATIN	ALEXANDRE PIRES	24	25	SAL DE LA CAMA UNIVERSAL LATINO	JOSE NOGUERAS
5	5	HEROE INTERSCOPE/UNIVERSAL LATINO	ENRIQUE IGLESIAS	25	26	DIME UNIVISION	JAIME CAMIL
6	6	COMO SE CURA UNA HERIDA SONY DISCOS	JACI VELASQUEZ	26	27	EL DUELO WEA ROCK/WEA LATINA	LA LEY CON ELY GUERRA
7	7	TANTITA PENA SONY DISCOS	ALEJANDRO FERNANDEZ	27	28	CELOS COLUMBIA/SONY DISCOS	MARC ANTHONY
8	8	YO QUERIA ARIELA/BMG LATIN	CRISTIAN	28	28	TAI VEZ, QUIZA UNIVERSAL LATINO	PAULINA RUBIO
9	9	VOLVERE JUNTO A TI WEA LATINA	LAURA PAUSINI	29	29	SI QUIERES PRISMA/ARIELA/BMG LATIN	LOS TRI-O
10	10	Y SOLO SE ME OCURRE AMARTE WEA LATINA	ALEJANDRO SANZ	30	32	ENTREGATE CRESCENT MOON/SONY DISCOS	SHALIM
11	17	O ME VOY O TE VAS FONOVISA	MARCO ANTONIO SOLIS	31	36	LA AGARRO BAJANDO SONY DISCOS	GILBERTO SANTA ROSA
12	11	DE VERDAD RCA/BMG LATIN	ALEJANDRO GUZMAN	31	31	SE QUE ME VAS A DEJAR FONOVISA	MARCO ANTONIO SOLIS
13	14	FLOR SIN RETONO SONOLUX/SONY DISCOS	CHARLIE ZAA	33	—	TE QUIERO COMER LA BOCA EMI LATIN	LA MOSCA TSE TSE
14	12	RESUMIENDO WEA LATINA	RICARDO MONTANER	34	37	COMO TE EXTRANO MERCURY/UNIVERSAL LATINO	PEDRO FERNANDEZ
15	18	COMO OLVIDAR WEA LATINA	OLGA TANON	35	—	POR VOLVERTE A VER EMI LATIN	ALEXS SYNTEK
16	24	SOLO A TU LADO QUIERO VIVIR EMI LATIN	JYVE V	36	33	EL HUMANAQUENO MELBOY/FONOVISA	KING AFRICA
17	15	HUELO A SOLEDAD RCA/BMG LATIN	ANA GABRIEL	37	39	COMO TU RCA/BMG LATIN	JAGUARES
18	16	INOCENTE POBRE AMIGO ARIELA/BMG LATIN	JUAN GABRIEL	38	—	COMO ME ACUERDO SONY DISCOS	ROBI DRACO ROSA
19	13	QUE SERA DE TI SONY DISCOS	MELINA LEON	39	—	DAMELA LITTLE FISH	LA SECTA ALLSTAR
20	20	BESAME WEA LATINA	RICARDO MONTANER	40	34	EL BAILE DEL GORILA SONY DISCOS	MELBOY

TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	CELOS COLUMBIA/SONY DISCOS	MARC ANTHONY	21	21	A CAMBIO DE QUE SONY DISCOS	HUEY DUNBAR
2	1	LA AGARRO BAJANDO SONY DISCOS	GILBERTO SANTA ROSA	22	19	DAME UNA OPORTUNIDAD KAREN/UNIVERSAL LATINO	JOSEPH FONSECA
3	3	DEJAME ENTRAR EMI LATIN	CARLOS VIVES	23	11	TANTITA PENA SONY DISCOS	ALEJANDRO FERNANDEZ
4	4	AGUANTALO AHI EMI LATIN	LIMI-T 21	24	14	Y SOLO SE ME OCURRE AMARTE WEA LATINA	ALEJANDRO SANZ
5	5	POR TU PLACER WEACARIBE/WEA LATINA	FRANKIE NEGRON	25	20	EL BAILE DEL GORILA SONY DISCOS	MELBOY
6	6	SAL DE LA CAMA UNIVERSAL LATINO	JOSE NOGUERAS	26	15	QUE SERA DE TI SONY DISCOS	MELINA LEON
7	7	PENA DE AMOR J&N/SONY DISCOS	PUERTO RICAN POWER	27	—	LLUVIA J&N/SONY DISCOS	ALEX BUENO
8	8	COMO DUELE WEA LATINA	LUIS MIGUEL	28	—	CALLATE CUTTING	FULANITO
9	12	COMERTE A BESOS WEACARIBE/WEA LATINA	FRANKIE NEGRON	29	—	ASI ES QUE VIVO YO CUTTING	FULANITO
10	13	UN CHIN CHIN WEACARIBE/WEA LATINA	CHARLIE CRUZ	30	40	PARA NO VERTE MAS EMI LATIN	LA MOSCA TSE TSE
11	4	SUERTE EPIC/SONY DISCOS	SHAKIRA	31	33	EL BAILE DEL GORILA SONY DISCOS	ORO SOLIDO
12	10	HEROE INTERSCOPE/UNIVERSAL LATINO	ENRIQUE IGLESIAS	32	—	BOCA ARIELA/BMG LATIN	GISSELLE
13	26	SOLO A TU LADO QUIERO VIVIR EMI LATIN	JYVE V	33	23	DE VERDAD RCA/BMG LATIN	ALEJANDRO GUZMAN
14	24	HUELLAS P & A	LA LINEA	34	—	MEDLEY GRAN COMBO LATIN WORLD	FIEL A LA VEGA
15	27	DILE LATINO/SONY DISCOS	SERGIO VARGAS	35	—	LA REINA DE LA PISTA SONY DISCOS	ORO SOLIDO
16	18	COMO OLVIDAR WEA LATINA	OLGA TANON	36	—	AIN'T IT FUNNY	JENNIFER LOPEZ FEATURING JA RULE
17	17	EL HUMANAQUENO MELBOY/FONOVISA	KING AFRICA	37	35	SEÑORITA A MI ME GUSTA SU STYLE CRESCENT MOON/SONY DISCOS	RABANES
18	29	TE QUIERO UNIVERSAL LATINO	LOS TOROS BANDO	38	36	HAY QUE EMPEZAR OTRA VEZ SONY DISCOS	CELIA CRUZ
19	25	VOLVERE JUNTO A TI WEA LATINA	LAURA PAUSINI	39	22	RESUMIENDO WEA LATINA	RICARDO MONTANER
20	16	MIENTEME WEA LATINA	OLGA TANON	40	30	DIME UNIVISION	JAIME CAMIL

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	NO ME CONOCES AUN DISA	PALOMO	20	20	SHHH EMI LATIN	A.B. QUINTANILLA Y LOS KUMBIA KINGS
2	4	ESTAS QUE TE PELAS EMI LATIN	INTOCABLE	21	21	SERA PORQUE TE AMO WEAEM/WEA LATINA	LOS TIGRILLOS
3	2	PROMESAS UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	22	27	PARA BIEN O PARA MAL MERCURY/UNIVERSAL LATINO	PEDRO FERNANDEZ
4	3	CADA VEZ TE EXTRANO MAS FONOVISA	BANDA EL RECODO	23	38	COMO PUONISTE FONOVISA	BANDA EL RECODO
5	6	SALADO MUSART/BALBOA	PEPE AGUILAR	24	22	DERECHO A LA VIDA FONOVISA	CONJUNTO PRIMAVERA
6	5	EN LA MISMA CAMA DISA	LIBERACION	25	25	TUS CARTAS MUSART/BALBOA	CUISILLOS DE ARTURO MACIAS
7	8	EL PRIMER TONTO MUSART/BALBOA	JOAN SEBASTIAN	26	29	TE QUIERO MUCHO EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA
8	9	DE RAMA EN RAMA FONOVISA	LOS TIGRES DEL NORTE	27	24	EL AYUDANTE SONY DISCOS	VICENTE FERNANDEZ
9	10	DESPRECIADO SONY DISCOS	LUPILLO RIVERA	28	30	ME VOLVI A ACORDAR DE TI FONOVISA	LOS ANGELES DE CHARLY
10	7	NO SE VIVIR SIN TI FONOVISA	CONJUNTO PRIMAVERA	29	26	LLUVIA UNIVISION	JESSIE MORALES: EL ORIGINAL DE LA SIERRA
11	17	SI TU SUPIERAS FONOVISA	LOS TEMERARIOS	30	40	INOCENTE POBRE AMIGO ARIELA/BMG LATIN	JUAN GABRIEL
12	13	NO TE PODIAS QUEDAR FONOVISA	CONJUNTO PRIMAVERA	31	36	QUIZAS MANANA RCA/BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO
13	15	SUFRIENDO A SOLAS SONY DISCOS	LUPILLO RIVERA	32	31	MI FANTASIA FONOVISA	LOS TIGRES DEL NORTE
14	14	VAS A SUFRIR DISA	GRUPO BRYNDIS	33	34	HUELO A SOLEDAD SONY DISCOS	ANA GABRIEL
15	11	TANTITA PENA SONY DISCOS	ALEJANDRO FERNANDEZ	34	31	EL ABANDONADO SONY DISCOS	JUAN RIVERA
16	19	TAN FACIL QUE HUBIERA SIDO SONY DISCOS	VICENTE FERNANDEZ	35	28	1-2-3 UNIVISION	IMAN
17	18	PEQUENA AMANTE DISA	EL PODER DEL NORTE	36	—	BESAME MORENITA COSTARCA/SONY DISCOS	ADAN CHALINO SANCHEZ
18	12	Y LLEGASTE TU FONOVISA	BANDA EL RECODO	37	—	MONEDA SIN VALOR EMI LATIN	LOS INVASORES DE NUEVO LEON
19	16	SE QUE ME VAS A DEJAR FONOVISA	MARCO ANTONIO SOLIS	38	—	SANGRE DE REY SONY DISCOS	MICHAEL SALGADO
20	23	UNA MUJER COMO TU FONOVISA	LOS RIELEROS DEL NORTE	39	35	POR	

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	6	MARC ANTHONY COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	Libre	1	46	45	51	50	JOSE ALFREDO JIMENEZ ARIOLA 75005/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 1	27
2	2	2	4	LUIS MIGUEL WEA LATINA 41572 (11.98/17.98)	Mis Romances	2	51	56	51	56	PEPE AGUILAR MUSART 2503/BALBOA (8.98/12.98)	Lo Mejor De Nosotros	10
3	3	3	4	CARLOS VIVES EMI LATIN 35956 (9.98/15.98) ♣	Dejame Entrar	1	39	49	51	56	ALICIA VILLARREAL UNIVERSAL LATINO 014824 (8.98/13.98)	Soy Lo Prohibido	15
4	6	5	4	ALEJANDRO SANZ WEA LATINA 41541 (10.98/17.98) ♣	MTV Unplugged	4	59	26	54	54	SELENA EMI LATIN 32119 (10.98/17.98)	Live, The Last Concert--Houston, Texas February 26, 1995	2
5	5	4	4	LUPILLO RIVERA SONY DISCOS 84648 (15.98 EQ CD) ♣	Sufriendo A Solas	3	52	53	55	55	WISIN Y YANDEL BM 60106 (13.98 CD)	De Nuevos A Viejos	26
6	4	6	18	GIPSY KINGS NONESUCH 79642/AG (17.98 CD)	Somos Gitanos	3	69	66	56	56	OLGA TANON WEA LATINA 89180 (10.98/16.98) ♣	Yo Por Ti	4
7	7	7	11	ALEJANDRO FERNANDEZ △ SONY DISCOS 84637 (10.98 EQ/16.98) ♣	Origenes	2	57	49	57	57	VARIOUS ARTISTS FONOVISA 8137 (8.98/12.98)	El Mas Grande Homenaje A Los Tigres Del Norte	29
8	8	8	11	JOAN SEBASTIAN MUSART 12524/BALBOA (7.98/13.98) ♣	En Vivo: Desde La Plaza El Progreso De Guadalajara	1	58	44	58	58	CHRISTINA AGUILERA ● RCA 89323/BMG LATIN (10.98/17.98)	Mi Reflejo	1
9	15	14	4	CHARLIE ZAA SONOLUX 84540/SONY DISCOS (9.98 EQ/16.98)	De Un Solo Sentimiento	9	59	55	59	59	JESSIE MORALES UNIVISION 310024 (9.98/13.98) ♣	El Original De La Sierra-16 Super Exitos	6
10	12	22	7	PAULINA RUBIO ● UNIVERSAL LATINO 543319 (10.98/16.98) ♣	Paulina	1	60	24	60	24	VICENTE FERNANDEZ △ SONY DISCOS 84445 (10.98 EQ/15.98) ♣	Mas Con El Numero Uno	3
11	13	17	11	LAURA PAUSINI WEA LATINA 41070 (10.98/16.98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	11	61	60	61	60	JACI VELASQUEZ SONY DISCOS 84626 (8.98 EQ/14.98)	Christmas (Spanish)	23
12	10	12	4	A.B. QUINTANILLA Y LOS KUMBIA KINGS △ EMI LATIN 29745 (9.98/14.98)	Shhh!	1	62	64	62	64	MARCO ANTONIO SOLIS FONOVISA 528 (10.98/16.98)	En Concierto Vol. 2	27
13	14	10	11	LOS TEMERARIOS FONOVISA 6129 (10.98/12.98) ♣	Baladas Rancheras	3	63	61	63	61	GISSELLE ARIOLA 86762/BMG LATIN (8.98/13.98)	8	23
14	9	9	11	EL PODER DEL NORTE DISA 727018 (8.98/13.98) ♣	El Autentico Y Unico En Vivo	7	64	65	64	65	MICHAEL SALGADO SONY DISCOS 84630 (8.98 EQ/13.98)	Sangre De Rey	26
15	11	13	11	VICENTE FERNANDEZ △ SONY DISCOS 84185 (10.98 EQ/16.98) ♣	Historia De Un Idolito Vol. 1	1	65	68	65	67	RICARDO ARJONA △ SONY DISCOS 84503 (10.98 EQ/17.98)	Galeria Caribe	1
16	19	30	11	LA LEY WEA ROCK 40949/WEA LATINA (10.98/16.98) ♣	MTV Unplugged	13	66	73	66	73	JOSE ALFREDO JIMENEZ ARIOLA 75005/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 2	39
17	16	15	11	LOS ANGELES AZULES DISA 727014 (8.98/13.98) ♣	Historia Musical	2	67	71	67	71	CELIA CRUZ SONY DISCOS 84519 (10.98 EQ/16.98)	La Negra Tiene Tumbao	66
18	20	21	11	VARIOUS ARTISTS J&N 84682/SONY DISCOS (10.98 EQ/16.98)	Bachata Hits	18	68	66	68	66	FULANITO CUTTING 2048 (9.98/14.98)	Americanizao	67
19	18	31	11	SHAKIRA △ SONY DISCOS 83775 (10.98 EQ/16.98) ♣	MTV Unplugged	1	69	63	69	63	VARIOUS ARTISTS GRAMMY/COLUMBIA 86139/SONY DISCOS (11.98 EQ/17.98)	2001 Latin Grammy Nominees	24
20	21	28	11	VARIOUS ARTISTS J&N 84683/SONY DISCOS (10.98 EQ/16.98)	Merengue Hits	20	70	57	70	57	ROBI ROSA SONY DISCOS 84686 (16.98 EQ CD)	Libertad Del Alma	11
21	33	16	11	KING AFRICA MELODY 6142/FONOVISA (8.98/12.98)	Pachanga	16	71	67	71	67	LOS BUKIS FONOVISA 6166 (8.98/12.98)	Greatest Hits	54
22	23	20	11	GRUPO BRYNDIS DISA 727012 (8.98/13.98) ♣	Historia Musical Romantica	1	72	67	72	67	MASTER JOE APONTE 1262 (8.98/13.98)	Franco Tiradores 2	71
23	28	24	11	EL CHICHICUILOTE LIDERES 950220 (7.98/13.98)	Moviendo Las Plumas	13	73	67	73	67	RICKY MARTIN △ SONY DISCOS 84300 (11.98 EQ/18.98)	La Historia	1
24	22	23	11	LUPILLO RIVERA ● SONY DISCOS 84276 (8.98 EQ/13.98) ♣	Despreciado	1	74	67	74	67	VARIOUS ARTISTS MAVERICK MUSICA 89416/WEA LATINA (11.98/18.98)	Platinum Rhythm	42
25	29	34	11	CRISTIAN △ ARIOLA 85324/BMG LATIN (10.98/15.98) ♣	Azul	2	75	67	75	67	VARIOUS ARTISTS J&N 82754/SONY DISCOS (9.98 EQ/13.98)	Bachatahits 2001	7
26	37	46	11	THALIA ○ EMI LATIN 34722 (8.98/14.98) ♣	Thalia Con Banda-Grandes Exitos	2	76	67	76	67	AZUL AZUL △ SONY DISCOS 84180 (10.98 EQ/16.98) ♣	El Sapo	3
27	17	29	11	JACI VELASQUEZ ○ SONY DISCOS 84289 (10.98 EQ/16.98)	Mi Corazon	7	77	67	77	67			
28	27	19	11	LOS ANGELES DE CHARLY FONOVISA 6154 (8.98/12.98) ♣	Te Voy A Enamorar	1	78	67	78	67			
29	NEW			LITO & POLACO APONTE 1272 (8.98/13.98)	Mundo Frio	29							
30	26	18	11	LIBERACION DISA 727017 (8.98/13.98) ♣	Ahora Y Siempre	9							
31	30	33	11	LOS TIGRES DEL NORTE FONOVISA 6145 (8.98/12.98) ♣	Uniendo Fronteras	1							
32	25	43	11	MANU CHAO RADIO BEMA 10321/VIRGIN (17.98 CD) ♣	Proxima Estacion...Esperanza	8							
33	41	41	11	LOS TRI-O PRISMA/ARIOLA 78910/BMG LATIN (15.98 CD)	Siempre En Mi Mente	7							
34	58	47	11	LIMI-T 21 EMI LATIN 32401 (10.98/15.98)	Calle Sabor Esquina Amor	34							
35	34	32	11	GRUPO BRYNDIS DISA 727016 (8.98/13.98) ♣	En El Idioma Del Amor	1							
36	31	35	11	MARCO ANTONIO SOLIS ● FONOVISA 0527 (10.98/16.98) ♣	Mas De Mi Alma	1							
37	40	39	11	JUAN GABRIEL ARIOLA 88777/BMG LATIN (11.98/16.98)	Por Los Siglos	21							
38	42	44	11	VARIOUS ARTISTS J&N 84684/SONY DISCOS (10.98 EQ/16.98)	Salsa Hits	38							
39	35	52	11	OZOMATLI INTERSCOPE 493116 (12.98/18.98) ♣	Embrace The Chaos	1							
40	38	36	11	RICARDO MONTANER ○ WEA LATINA 86821 (10.98/15.98)	Sueno Repetido	16							
41	36	40	11	ANA GABRIEL SONY DISCOS 84636 (9.98 EQ/16.98)	Huelo A Soledad	26							
42	47	51	11	VARIOUS ARTISTS EMI LATIN 36346 (10.98/17.98)	Radio Hits...Es Musica	42							
43	32	27	11	LOS HURACANES DEL NORTE FONOVISA 6156 (8.98/12.98) ♣	Mensaje De Oro	14							
44	48	37	11	ALEXANDRE PIRES ARIOLA 87883/BMG LATIN (14.98 CD)	Alexandre Pires	37							
45	54	58	11	GILBERTO SANTA ROSA ○ SONY DISCOS 84291 (10.98 EQ/17.98) ♣	Intenso	13							
46	45	42	11	JESSIE MORALES UNIVISION 310034 (9.98/13.98) ♣	El Original De La Sierra: Loco	10							
47	43	68	11	GIPSY KINGS NONESUCH 79541/AG (16.98/24.98)	Volare! The Very Best Of The Gipsy Kings	3							
48	56	50	11	ALEJANDRA GUZMAN RCA 89173/BMG LATIN (10.98/15.98)	Soy	22							
49	53	48	11	PALOMO DISA 72032 (6.98/10.98)	Fuerza Musical	9							

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 LUIS MIGUEL MIS ROMANCES (WEA LATINA)	1 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	1 LUPILLO RIVERA SUFRRIENDO A SOLAS (SONY DISCOS)
2 ALEJANDRO SANZ MTV UNPLUGGED (WEA LATINA)	2 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	2 JOAN SEBASTIAN EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA (MUSART/BALBOA)
3 GIPSY KINGS SOMOS GITANOS (NONESUCH/AG)	3 VARIOUS ARTISTS BACHATA HITS (J&N/SONY DISCOS)	3 LOS TEMERARIOS BALADAS RANCHERAS (FONOVISA)
4 ALEJANDRO FERNANDEZ ORIGENES (SONY DISCOS)	4 VARIOUS ARTISTS MERENGUE HITS (J&N/SONY DISCOS)	4 EL PODER DEL NORTE EL AUTENTICO Y UNICO EN VIVO (DISA)
5 CHARLIE ZAA DE UN SOLO SENTIMIENTO (SONOLUX/SONY DISCOS)	5 LIMI-T 21 CALLE SABOR ESQUINA AMOR (EMI LATIN)	5 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
6 PAULINA RUBIO PAULINA (UNIVERSAL LATINO)	6 VARIOUS ARTISTS SALSA HITS (J&N/SONY DISCOS)	6 LOS ANGELES AZULES HISTORIA MUSICAL (DISA)
7 LAURA PAUSINI LO MEJOR DE LAURA PAUSINI-VOLVERE JUNTO A TI (WEA LATINA)	7 GILBERTO SANTA ROSA INTENSO (SONY DISCOS)	7 GRUPO BRYNDIS HISTORIA MUSICAL ROMANTICA (DISA)
8 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	8 OLGA TANON YO POR TI (WEA LATINA)	8 EL CHICHICUILOTE MOVRIENDO LAS PLUMAS (LIDERES)
9 LA LEY MTV UNPLUGGED (WEA ROCK/WEA LATINA)	9 GISSELLE 8 (ARIOLA/BMG LATIN)	9 LUPILLO RIVERA DESPRECIADO (SONY DISCOS)
10 SHAKIRA MTV UNPLUGGED (SONY DISCOS)	10 CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS)	10 THALIA THALIA CON BANDA-GRANDES EXITOS (EMI LATIN)
11 KING AFRICA PACHANGA (MELODY/FONOVISA)	11 FULANITO AMERICANIZAO (CUTTING)	11 LOS ANGELES DE CHARLY TE VOY A ENAMORAR (FONOVISA)
12 CRISTIAN AZUL (ARIOLA/BMG LATIN)	12 VARIOUS ARTISTS BACHATAHITS 2001 (J&N/SONY DISCOS)	12 LIBERACION AHORA Y SIEMPRE (DISA)
13 JACI VELASQUEZ MI CORAZON (SONY DISCOS)	13 INDIA THE BEST (RMM)	13 LOS TIGRES DEL NORTE UNIENDO FRONTERAS (FONOVISA)
14 LITO & POLACO MUNDO FRIO (APONTE)	14 VARIOUS ARTISTS LATIN DANCING IN THE U.S.A. (SONY DISCOS)	14 GRUPO BRYNDIS EN EL IDIOMA DEL AMOR (DISA)
15 MANU CHAO PROXIMA ESTACION...ESPERANZA (RADIO BEMA/VIRGIN)	15 VARIOUS ARTISTS MERENGUE MILLENNIUM VOL. 3 (LIDERES)	15 LOS HURACANES DEL NORTE MENSAJE DE ORO (FONOVISA)
16 LOS TRI-O SIEMPRE EN MI MENTE (PRISMA/ARIOLA/BMG LATIN)	16 CACHAITO LOPEZ CACHAITO (NONESUCH/AG)	16 JESSIE MORALES EL ORIGINAL DE LA SIERRA: LOCO (UNIVISION)
17 MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)	17 MELINA LEON CORAZON DE MUJER (SONY DISCOS)	17 PALOMO FUERZA MUSICAL (DISA)
18 JUAN GABRIEL POR LOS SIGLOS (ARIOLA/BMG LATIN)	18 JUAN LUIS GUERRA 440 COLECCION ROMANTICA (KAREN/UNIVERSAL LATINO)	18 JOSE ALFREDO JIMENEZ LAS 100 CLASICAS VOL. 1 (ARIOLA/BMG LATIN)
19 OZOMATLI EMBRACE THE CHAOS (INTERSCOPE)	19 VARIOUS ARTISTS 2002 ANO DE EXITOS: SALSA (UNIVERSAL LATINO)	19 PEPE AGUILAR LO MEJOR DE NOSOTROS (MUSART/BALBOA)
20 RICARDO MONTANER SUENO REPETIDO (WEA LATINA)	20 VICTOR MANUELLE INSTINTO Y DESEO (SONY DISCOS)	20 ALICIA VILLARREAL SOY LO PROHIBIDO (UNIVERSAL LATINO)

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ♣ indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.



SBS Helps Raise Both Funds and Spirits. Approximately \$400,000 was raised at the benefit concert held by Spanish Broadcasting System (SBS) last month to aid the families of the victims of Sept. 11 and American Airlines flight 587, which crashed Nov. 12 in Queens, N.Y. The Madison Square Garden extravaganza—which included performances by Thalía, Marc Anthony, and Juan Luis Guerra—was co-produced by SBS CEO Raul Alarcón. Emilio Estefan Jr. was in charge of the musical production. Pictured, above left, is singer Jon Secada opening the show together with New York City police and firefighters. Shown below, left, are singers José José and Carlos Vives sharing the stage. Pictured above, from left, are SBS CFO Joe García, Hispanic Federation director Lorraine Cortez-Vázquez, WQSK (La Mega 97.9) New York PD Jorge Mier, WQSK and WPAT (Amor 93.1) New York GM Carey Davis, Alarcón, and SBS New York VP of programming Al Fuentes.



by Steve Graybow

Jazz Notes™

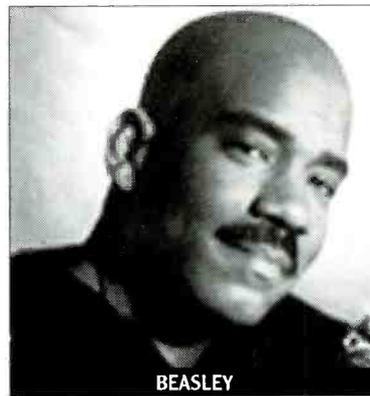
A TOUCH OF CLASS: If no one has yet been credited with saying that nothing ever gets easier, someone should grab that phrase and trademark it right away. As the economy gets tighter, it seems almost inevitable that the concept of art for the sake of art becomes anachronistic. As it relates to music, it is inevitable that opportunities afforded musicians will become less frequent and that the possibility of artists being given the opportunity to release their music commercially just because they have talent will increasingly become a thing of the past.

“Young musicians today still think that if they play well, that is enough to get them a recording deal, and that is just not true anymore,” says saxophonist **Walter Beasley**, who teaches a class on smooth jazz and traditional R&B at

1975 Blue Note release) *Pressure Sensitive*, which had a huge influence on me, are not reflected in the smooth jazz often heard today,” Beasley says. “Those recordings have too much improvisation and too much of an urban feel for today’s tastes.” However, rather than complain about how things have changed, Beasley uses classic jazz sides as teaching material, explaining to his students how industry expectations, and therefore the rules for success, have altered.

Beasley thinks that the most important thing he teaches his students is “how to survive.” A follower of the teachings of the late educator/philosopher **John Dewey** (1859-1952), Beasley similarly stresses that truth changes with the times and that when truth changes, a curriculum must be developed that deals with the current reality.

In keeping with his own change-with-the-times aesthetic, the musician taught himself how to program and record with Pro Tools and the basics of audio engineering after being bumped from a session at a local recording studio by a rap act who paid the studio upfront to cancel their other clients. “I think it made for a better record,” Beasley says, “because becoming self-sufficient allowed me to get in touch with my writing ability and creativity.”



BEASLEY

his alma mater, the Berklee College of Music in Boston. “At this point, I am deeply concerned that there are diminishing opportunities for up-and-coming musicians. My philosophy is that you cannot be a good musician who knows nothing about the business side of the industry if you want to survive. You need to know more about business than you do actual performance. The paradigm has shifted, and if you want to be successful, you must be prepared.”

On his fourth date for Shanachie, *Rendezvous* (Jan. 8), Beasley gives several promising young musicians the type of opportunity that has become increasingly rare these days. Former student **Abria Smith** performs spoken word and shares writing credits with Beasley on the song “I Had a Dream,” while the cuts “Things I Do for Love” and “Sweet Nothings” were penned by former students **Myron Davis** and **Kevin Hoo**, respectively.

Beasley explains, “Along with being an educator and musician comes the responsibility to be a conduit through which my most talented students can enter the record industry.”

Recorded at Beasley’s home studio, *Rendezvous* respectfully mines the deep urban grooves pioneered by such artists as **Ronnie Laws** and **Jeff Lorber** in the mid-’70s and early ’80s. “Elements of albums, such as (Laws’

NOTEWORTHY: Vocalist **Nanette Natalie’s** *Is Love Enough* (Benyo Music)—originally released last fall and featuring pianist **Richard Wyands** and flugelhorn player **Warren Vache**—has been picked up by City Hall Distribution for a February rerelease.

Béla Fleck & the Flecktones release their first-ever DVD, *Live at the Quick* (Columbia), Feb. 12. The disc and its companion CD feature banjo player Fleck, bassist **Victor Wooten**, percussionist **Future Man**, and saxophonist **Jeff Coffin** joined by such guest musicians as steel-pan drummer **Andy Narell** and saxophonist **Paul McCandless**. The concert will also air continuously (and for free) on the DirecTV cable channel throughout this month.

Tired of the same old jazz? Try **Lyle Ritz** and **Herb Ohta’s** *A Night of Ukulele Jazz* (Flea Market Music, released Dec. 4, 2001), a set of standards performed exclusively on ukuleles. Ritz released two ukulele jazz discs on Verve in the late ’50s, *How About Uke* and *50th State Jazz*; Ohta has recorded **Bach** compositions performed solo on the ukulele.

AND: Jazz at Lincoln Center has named longtime member **Lisa Schiff** chairman of the board. Schiff is owner of the After Nine Music label.

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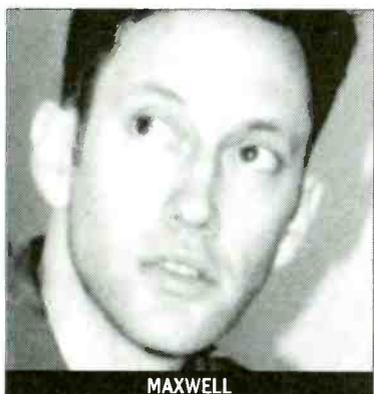


by Jim Bessman

MAXWELL WANTED: Experimental theater's Richard Maxwell seems to be everywhere lately. His latest play, *Drummer Wanted*, earned glowing notices in *The New York Times* and *The Village Voice*, and the young playwright/songwriter was even featured in *GQ*.

But Maxwell, who has headed the New York City Players theater company since founding it in 1999, has also recently released his second album of self-penned songs from his plays. The songs are performed by the original artists.

The 19-cut *I'm Feeling So Emotional*, on Maxwell's New York City Financial District Record Company label, fol-



MAXWELL

lows 1999's *Showtunes* and features underproduced songs from *Drummer Wanted*, as well as its preceding plays *Cave Man* and *Boxing 2000*.

"The title is very literal," the BMI writer says of his new disc. "I'm shocked at how emotional the songs are, but maybe because when they're out of context they have even more value: The emotionality of the songs without the surrounding play makes a direct connection to the accumulated sentiment—I think."

Still, Maxwell's songs were written specifically for his plays, which have earned him comparisons with Bertolt Brecht, David Mamet, and Sam Shepard.

"I've always considered my shows musicals, even though they don't fit the traditional form, because musical show songs reveal things about characters that text doesn't," Maxwell continues. "In my plays, the songs allow the characters to express certain aspects that aren't otherwise shown. They can be very immediate and emotional because music is emotional—not like text."

Maxwell's songs, he notes, are "genre-based." Using the one-act, two-character *Drummer Wanted* as an example, he explains that the song "Overdrive," which is sung by the shift-

less young drummer, "feels like a Led Zeppelin song—something he would listen to." The drummer's mother, with whom he shares a symbiotically dysfunctional relationship, sings "What Can We Do" as "an early '60s rock [song with an] almost Motown sound."

A Fargo, N.D., native who grew up in suburban Chicago, Maxwell has been writing songs since high school. Various influences include the likes of Elvis Costello, Talking Heads, the Dead Kennedys, Black Flag, and "that kind of rock that got your ass kicked in suburban Chicago in the early '80s," he played guitar in a high-school rock group called **Ricky & the Croatians**.

"I had the choice before college of pursuing music and theater. I chose theater but pined for music," says Maxwell, who studied acting at Illinois State University and helped found the Cook County Theater Department company in Chicago. He moved to New York in 1994 and has produced 10 shows since.

But he says he cut his teeth on high-school productions of such classic Broadway musicals as *Oklahoma!* and *Hello, Dolly!* "They must have stuck with me, because my first show with Cook County was a deconstruction of *Oklahoma!*: *Swing Your Lady*, which was at one point the proposed title of *Oklahoma!* I can draw a straight line back to those rehearsals and the passionate arguments about what is theater and wanting to break down the relationship between performer and audience—which continues to inspire me."

Veteran New York guitarist/bassist **Scott Sherratt**, who produced *I'm Feeling So Emotional* and has played music on several Maxwell plays, concurs with the composer/playwright that the songs stand out on their own, independent of the plays.

"I don't have a theater background," Sherratt says, "but I'm constantly amazed by Richard's wonderful sense of melody and structure and how he always comes up with something different."

Sherratt is now set to act as a cornerman in a road show this month of *Boxing 2000*, which Maxwell is taking to Minneapolis, Chicago, and Columbus, Ohio. Upon their return, Maxwell, Sherratt, and **Dickey Betts Band** drummer **Frank Lombardi**—who is Sherratt's former **Furious Styles** bandmate and *I'm Feeling So Emotional*'s engineer—will do two February music gigs in New York City.

Meanwhile, Maxwell is finishing an as-yet-untitled play that will be translated into Dutch and performed in Holland in the fall.



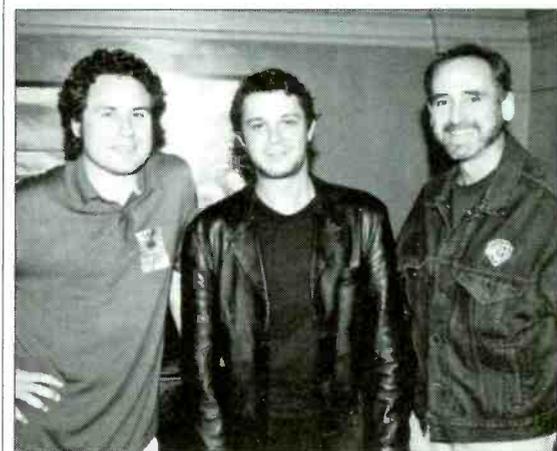
Messiah Appears Downtown. The Bottom Line's annual *Downtown Messiah* has become an eclectic Christmas tradition at the New York City showcase club. This year's Greenwich Village-styled presentation of Handel's oratorio was again directed by singer/songwriter Richard Barone and featured stylists ranging from folk, bluegrass, improvisational jazz, blues, R&B, and rock, as well as choir and chamber orchestra. It was televised in its entirety for the first time on Metro TV and simulcast on WFUV-FM. Pictured backstage, from left, are participants David Johansen, Jane Siberry, and Barone. (Photo: Chuck Pulin)



Naked Spirit. Naked Eyes founding member Peter Byrne has signed a multi-year publishing deal with Spirit Music Group. Byrne's catalog includes such hits as "Promises Promises," "(What) In the Name of Love," and "When the Lights Go Out." Pictured at the signing in Los Angeles, from left, are Spirit Music Group president Mark Fried and Byrne.



Ballard Offers Hope. Universal Music Publishing producer/songwriter Glen Ballard and his wife, Liv, recently hosted the first annual Songs of Hope Celebrity Sheet Music Auction at their home in Los Angeles. The event drew nearly 200 music industry executives and top songwriters and raised almost \$90,000 for City of Hope. Pictured at Ballard's residence, from left, are City of Hope executive board president and Zomba Group senior VP of West Coast operations Neil Portnow, Ballard, City of Hope 2001 publishing chair and Universal Music Publishing Group Worldwide president David Renzer, entertainment lawyer Donald S. Passman, and Universal Music Group president/COO Zach Horowitz.



Sanz Signs With Warner/Chappell. WEA Latina artist Alejandro Sanz has signed a worldwide publishing agreement with Warner/Chappell Music covering his entire catalog of songs from his publishing company, Gazul Productions. Sanz—whose songs have been cut by the likes of Ricky Martin, Julio Iglesias, and Malu—won four Latin Grammys for his album *El Alma Al Aire*, including album of the year. His latest disc is *MTV Unplugged*. Pictured at the signing, from left, are Warner/Chappell Music Spain's managing director Alvaro DeTorres, Sanz, and Warner/Chappell Music chairman/CEO Les Bider.



SESAC's Celebration. Songwriters, publishers, industry execs, and press representatives crowded into Santa Monica's Buffalo Club for SESAC's annual holiday party. Pictured, from left, are SESAC's Pat Rogers, Disney Music Publishing's Susan Borgeson, drummer/producer Russ Kunkel, and SESAC's Stephanie Hall and Dennis Lord.



Songwriter Showcase Hits 40. The Songwriters Hall of Fame (SHOF) and the National Academy of Popular Music (NAPM) recently sponsored their 40th Songwriter Showcase since debuting the series in November 1990. The New York City event featured six writer/artists and two songwriting teams selected from 141 NAPM member submissions. Pictured standing, from left, are Amy Speace, Ron Irizarry, SHOF managing director April Anderson, SHOF projects director Bob Leone, Dor Lata, Sherry Stearn, and David Stereo. Pictured seated, from left, are Vince Donohue, Victoria Lavington and Rebekah Fischman of Molly Pitcher, Dave Goldman, and Carla Hall.

Composer David Rice Brings Poignancy To Holiday Program

BY CHRISTOPHER WALSH

WASHINGTON, D.C.—The poignancy of the just-concluded holiday season was aptly summarized with the performance, airing on the TNT network in December, of “Christmas (For the Ones You Leave Behind)” by Mandy Moore and composer/producer David Rice.

Along with artists Tony Bennett, Usher, and Charlotte Church, Moore and Rice performed the new song for the Dec. 9 taping of *Christmas in Washington*, attended by the President and First Lady. In this melancholy season, Rice explains, he was inspired to create something more meaningful than initially intended.

“Mandy got an invitation to perform at *Christmas in Washington*,” says Rice, who co-wrote and produced “Your Face” and “Turn the Clock Around” from Moore’s *I Wanna Be With You* and *Mandy Moore*, respectively. “I had been working on a Christmas song for her already, at her request. But once this event came about, I felt that the

song I had been working on wasn’t really appropriate. This was before Sept. 11, and it just had a different mood altogether.”

‘I think [the song] wound up being an honest description of the way a lot of people may be feeling this Christmas.’

—DAVID RICE

In a 10-minute burst of inspiration, Rice wrote “Christmas (For the Ones You Leave Behind)” in his backyard, later recording the song in his home studio. “That’s what got the producers of the concert interested in using it,” he adds.

Rice’s studio is based around a Macintosh G4 running Cubase soft-

ware; he is partial to a Yamaha CP70 electric piano, he adds. “A basic home studio setup, but I get good results. I use Cubase mainly because I do a lot of software synth stuff and sequencing. That’s basically the heart of it.”

For the recording, engineer Joe Chiccarelli tracked Moore’s vocal with an Audio-Technica 4060 microphone through a Neve 1073 preamplifier, Universal Audio LA-2A compressor/limiter, and Lucid 24-bit A/D converter. Engineer Richard Dodd recorded cellist Eric Gorfain, and Rice played an Ovation 12-string acoustic guitar (switching to an Ovation Adamas graphite-top 12-string for the performance).

“The 4060 sounded great,” Rice says. “I just like it for female vocals. It gets a nice top end, it’s really smooth. And the Adamas was a profoundly beautiful guitar.

“I think it wound up being an honest description,” Rice adds, “of the way a lot of people may be feeling this Christmas.”

Studio Monitor

by Christopher Walsh

DR. SWEDIEN AND SIR DUKE: Revered engineer **Bruce Swedien** says his epiphany came at 23 years of age, during a session with **Duke Ellington** at Universal Recording Studios in Chicago. “Music came out of every pore in his body,” Swedien remembers. “Man, that guy just turned my life around.”

Addressing an enthralled Society of Professional Audio Recording Services (SPARS) group on the eve of the 111th Audio Engineering Society

issuing of the long-anticipated *Invincible* but also a prestigious honor bestowed upon the American of Swedish descent.

During a Nov. 10 ceremony in Luleå, Sweden, the five-time Grammy winner was presented—under ruling of **King Carl XVI Gustav**—with the honorary doctor of philosophy degree from Luleå University of Technology. Swedien is the first in the music industry to receive this honor.

“It was an indescribable feeling,” Swedien says. “There were 400 people from the university involved. A big deal, in a cathedral—a big brass ensemble, choir, pipe organ. Afterward, we danced until 4 in the morning. I still haven’t come down.”

Swedien’s enthusiasm for his work has been lovingly applied to recordings such as Jones’ *The Dude*, *Back on the Block*, and *Q’s Jook Joint*, the latter two taking best engineered recording Grammys; Jackson’s *Thriller*, *Bad*, and *Dangerous* albums account for three more Grammys in the category.



SWEDIEN

Convention in New York City, Swedien eloquently detailed experiences with Ellington as well as **Count Basie**, **Sarah Vaughan**, and others. With these heartfelt remarks, he capped an eventful 2001, a year which saw the release of **Michael Jackson’s** *Invincible*, Swedien’s eighth project with the artist.

From the **Four Seasons’** “Big Girls Don’t Cry” (his first of 13 Grammy nominations, in 1962), to Jackson’s *Thriller*—which is one of the best-selling albums in the history of recorded music—and *Invincible*, Ellington’s lasting impact on Swedien is unmistakable. “Duke Ellington was absolutely incredible,” he recalls. “I get chills thinking about those days.

“Being a Swede [born and raised in] Minnesota, I was taught to keep everything low-key. As a youngster, you’re taught, ‘Don’t get too excited, don’t make waves.’ But that didn’t agree with anything that was in my heart.

“I met Duke in ’57 or ’58 and **Quincy [Jones]** in 1959. I was lucky: I got to work with **Billy Strayhorn**, **Woody Herman**, **Jack Teagarden**. But Duke Ellington was the guy. I don’t know if he saw something in me for the future or what it was, but we would sit and talk. I’d always loved what I do, but after spending time with Duke, it just dawned on me [that] it’s OK to love what you do. There’s nothing wrong with that.”

Swedien’s year not only saw the

Shortly before commencing, in 1958, a decade-long stay at Universal Recording, Swedien purchased a Neumann U 47 tube microphone. Like that work ethic nurtured by Ellington, the U 47 would become a pillar of Swedien’s career, as he recently explained.

“I spoke at two universities in Sweden, and recently at Berklee in Boston,” Swedien says. “The lecture is about the U 47 that I bought new in 1956. I play a recording I did with Count Basie and **Joe Williams** in August 1960, where Joe sings on that microphone. Then I play one by Sarah Vaughan, where she is singing on that microphone, in 1963. Then I play a third recording that I did with Michael in April 2001. It is just spectacular! What it shows, I think, is that microphone technology was really quite mature 40 years ago.”

The U 47 is one of 105 microphones in Swedien’s collection. He recently added an Alesis MasterLink and two Apogee PSX-100 converters to his equipment roster. A fan of Pro Tools, he is looking forward to Digidesign’s 2002 product introductions, and recently discovered Steinberg’s Nuendo software.

“There’s a fine balance between feel and having the tools to take your talent as far as it will go,” Swedien says. “Duke taught me never to stop reading—about music, about technical stuff, everything. He just had a big impact on my life.”

JANUARY 12 2002 Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 5, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	HOW YOU REMIND ME Nickelback/ R. Parashar, Nickelback (Roadrunner)	ALWAYS ON TIME Ja Rule Featuring Ashanti/ I. Gotti (Murder Inc./Def Jam/IDJMG)	WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) Alan Jackson/ K. Stegall (Arista Nashville)	MY SACRIFICE Creed/ J. Kurzweg, K. Kelsey, Creed (Wind-Up)	IN THE END Linkin Park/ D. Gilmore (Warner Bros.)
RECORDING STUDIO(S) (Location) Engineer(s)	GREENHOUSE (Burnaby, British Columbia) Joey Moi	CRACKHOUSE (New York) Milwaukee Buck	EMERALD TRACKING ROOM (Nashville) John Kelton	J. STANLEY PRODUCTIONS (Ocoee, FL) John Kurzweg, Kirk Kelsey, Creed	NRG (N. Hollywood, CA) Don Gilmore, John Ewing Jr.
CONSOLE(S)/ DAW(S)	SSL 4048 E/G	Roland 770	SSL 9000 J	Pro Control	Neve 8068
RECORDER(S)	Pro Tools	Pro Tools	Otari 900 II	Pro Tools	Studer A827
RECORDING MEDIUM	Pro Tools	Pro Tools	BASF 931	Pro Tools	Quantegy 499
MIX DOWN STUDIO(S) (Location) Engineer(s)	ARMOURY (Vancouver, British Columbia) Randy Staub	HIT FACTORY (New York) Irv Gotti, 7. Glen Marchese	SOUND STATION (Nashville) John Kelton	J. STANLEY PRODUCTIONS (Ocoee, FL) John Kurzweg, Kirk Kelsey, Creed	SOUNDTRACK (New York) Andy Wallace, Steve Sisco
CONSOLE(S)/DAW(S)	SSL 4072 G+	SSL 9000 J	SSL 4000 G	Pro Control	SSL 4000 G Series w/ultimation/ Pro Tools
RECORDER(S)	Sony 3348, Tascam DA-88	Studer A827, Pro Tools	Ampex ATR 102	Pro Tools	Sony 3348 HR
MIX DOWN MEDIUM	Pro Tools, Quantegy DA8	BASF 900	Quantegy GP9	Pro Tools	BASF 900 1/2"
MASTERING (Location) Engineer	STERLING SOUND (New York) George Marino	BERNIE GRUNDMAN (Hollywood, CA) Brian Gardner	MASTERMIX (Nashville) Ken Love	GATEWAY (Portland, ME) Bon Ludwig	BERNIE GRUNDMAN (Hollywood, CA) Brian "Big Bass" Gardner
CD/CASSETTE MANUFACTURER	UNI	UNI	BMG	BMG	WEA

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INTERNATIONAL

Indie Label Vale Music 'Triumphs'

Million-Plus Album Sales Pave Way For Export Of Reality TV/Talent-Show Hybrid

BY HOWELL LLEWELLYN

MADRID—A Spanish independent label has been catapulted into the major leagues as a result of the extraordinary popularity of a local-music-focused TV series that melds the hit '70s program *Fame* with the reality-TV approach of international hit show *Big Brother*. Now, that winning formula is set to be exported throughout Europe.

Vale Music, a Barcelona-based compilation and dance-music indie, sold 1.3 million copies of seven unusually priced releases keyed to the *Operación Triunfo* (Operation Triumph) TV series in 10 days. Just prior to Christmas, the company placed all seven in the top 12 slots of the country's national album charts, including No. 1.

And Vale Music is preparing to negotiate joint-venture deals with major labels in an effort to tap into the potential of a flood of *Triunfo*



Triunfo record and walk out with two or three more CDs as gifts."

Miguel Angel Gómez, president of EMI Music Spain and of labels body/International Federation of the Phonographic Industry affiliate AFYVE, observes, "Many pessimists say music doesn't sell anymore, but something like this gets them back into the record shops to rediscover music. *Operación Triunfo* is working as a fantastic mechanism to boost music sales."

Vale Music managing director Narcís Rebollo says, "We have succeeded in making music fashionable again."

A GRIPPING PREMISE

The Spanish public is gripped by *Operación Triunfo*, and the show regularly has a 50% viewing share (an audience approaching 8 million). The "triumph" of the title derives from the show's format, where viewers, guided by the jury's opinions, vote to whittle down the 16 entrants to one eventual winner at the end of the series. The contestants—all singers—were selected from 5,000 applicants.

The 16 contestants are ensconced for four months in a specially designed music academy in Barcelona. From 9 a.m. to 10 p.m. every day, they are filmed studying and rehearsing everything from voice training, diction, and dance to make-up techniques, behavior, English, fitness, and how the music industry works. Each week of incarceration is screened in a weekly one-hour summary that follows the live show.

"From the outset, our intention was to help promising young [singing] talents to achieve stardom," *Operación Triunfo* director Tinet Rubira says. "There is no jealousy or hatred [among participants], because they know it is up to each one of them. It is not about somebody else doing better, but about each person excelling themselves every week."

Warner/Chappell Music Spain president Alvaro de Torres notes, "The contestants are like a country's top athletes, who live in a high-yield

training camp for months before the Olympic Games. *Triunfo* shows that music well-treated on TV can be a powerful sales tool. The public identifies closely with these aspiring artists."

The winner—who is chosen in early March—will be Spain's candidate in the May 18 Eurovision Song Contest. All the contestants are signed to Vale Music, but Vale is in negotiations with Spanish majors for various post-series joint ventures. "We [at Vale] are aware we cannot handle all 16 artists, and besides, we want all the major labels to participate in this adventure," Rebollo explains. "We will devise joint ventures with each of the majors."

The program was conceived by Barcelona production company Gestmusic, partly owned by Dutch TV production company Endemol, which designed the original *Big Brother* format. Gestmusic and Vale Music will produce a version of *Operación Triunfo* in Portugal this spring, and Endemol plans to export the Spanish success story to other European countries during 2002.

Each week a guest star appears on the program, performs live, and then gives professional advice to the contestants. These have included such artists as Sting, Paul McCartney, Italy's Laura Pausini, Monica Naranjo, and Rosana. (The latter guests on *Album*, as does last year's Spanish Eurovision entrant, David Civera.)

Rosa Lagarrigue—who runs RLM, one of Spain's top management companies with an artist roster that includes Alejandro Sanz, Miguel Bosé, Niña Pastori, and Pedro Guerra—says the public interest in the show is "logical... The program is highly professional, it has a clear aim of developing and discovering new talent, and it has found a golden formula for reaching the audience's heart."



REBOLLO

contestants who are gaining huge TV exposure.

The top-selling album, at 2,800 pesetas (\$15.50), is a 35-song double-CD called *Operación Triunfo—Album* that sold more than 600,000 units in its first three days of release, Dec. 13-15, 2001, according to Vale Music. The other six platinum-selling (100,000 units) titles are six-song mini-CDs, released each Wednesday after a Monday-night three-hour live "gala" episode that includes performances by the show's 16 contestants in front of a live audience and an industry jury, plus songs from guest stars.

There are plans to release a total of 16 such "Singles Gala" albums retailing at 995 pesetas (\$5.50). To date, each release in the series has outsold its predecessor.

"The typical *Operación Triunfo* client is not a regular record buyer," notes Javier López, music sales manager at Madrid's largest record outlet, French-owned FNAC. "The phenomenon is attracting many new people who come in to buy a

Sony Europe Marketing Team Restructures

BY EMMANUEL LEGRAND

LONDON—Sony Music Europe (SME) is reorganizing its international marketing team following the Dec. 14, 2001, departure of Frank Stroebele, VP of marketing for Epic and Continental repertoire.

London-based Stroebele will not be replaced by a single appointee. SME marketing director of Epic

Jeroen van der Meer will add the responsibility for Epic's international repertoire to his portfolio, while an announcement is expected shortly regarding a post covering Stroebele's former Continental repertoire responsibilities. It is understood that a job has been offered to Mark Bond, currently GM of licensed repertoire at indie label V2 in London. Both posts report to senior VP of marketing Julie Borchard.

SME president Paul Burger declines to comment on the possible arrival of Bond, but says splitting the two functions will provide an opportunity to concentrate on Continental repertoire, earmarked by Sony Music as a major area for development.

"Jeroen has worked closely with Frank over the past years, and we are giving him a chance to prove himself," Burger comments. "In addition, by separating Epic's repertoire and Continental Europe's repertoire, it will help provide a greater focus on

this repertoire that we want to build upon."

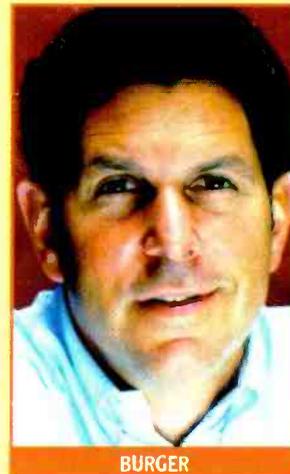
Stroebele—who joined SME in March 1998 from Universal Music Germany—is relocating to Berlin, where his new management company, Eye Sound Management, launched Jan. 1. Burger says, "We are sorry that Frank is leaving. He's done an excellent job over the three

years he has been in London. We hope we will work with him in his new capacity."

With offices in London and Berlin, Eye Sound Management aims primarily to focus on European artists with international potential. Although Stroebele says it is too soon to name acts signed to his new company, he confirms that he is already working on deals.

According to Stroebele, working on such artists as Anastacia and Macy Gray, as well as Sarah Connor from Germany, Hooverphonic from Belgium, or the Bomfunk MC's from Finland during the past few years has given him the invaluable experience of dealing at international and Pan-European levels.

Stroebele notes that recent years have seen greater opportunities emerge for European acts. "These days, success can come from anywhere, but organizing a Pan-European success is not an easy task," he says. Stroebele adds that he does not rule out "managing U.S. acts for Europe."



BURGER

Netherlands' Free Record Shop To Go Private

BY JENNIFER DEMPSEY

AMSTERDAM—Free Record Shop (FRS) founder Hans Breukhoven has announced plans to buy back the remaining shares in the company, which is the Netherlands' largest music retailer.

Breukhoven currently owns 51% of FRS, which was floated in 1989 in order to raise capital. Shares reached a high of 58 euros (\$52.20) in February 2000, but they have subsequently plummeted to around 9.5 euros (\$8.50). The company has blamed "undervaluation of shares" for the fall in its listing, based on perceived problems with its e-commerce activities in 2000.

Breukhoven says, "I don't regret floating the company—we needed the money back in 1989. But we've

now grown from 80 to over 300 shops [internationally], and to be honest, being on the stock exchange costs more money and trouble than it's worth. Now we can concentrate on long-term plans, rather than constantly having to show short-term results."

According to Breukhoven, "the reaction to the announcement has been positive. Both investors and employees have said it's the best thing to happen to the Free Record Shop."

FRS also has branches in Belgium, Luxembourg, Norway, and Finland. It is looking to expand into France. Breukhoven says that if he buys back the company, he will stay involved with FRS and not sell his shares for two years. The offer memorandum is due this month.



London Hosts Awards For World Music

Inaugural Event Honors Such Artists As Susheela Raman And Manu Chao

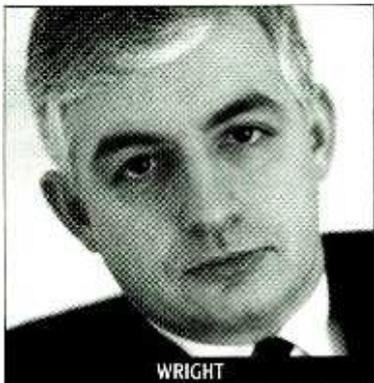
BY NIGEL WILLIAMSON

LONDON—World music artists Nitin Sawhney, Cuba's Orlando "Cachaíto" Lopez, French global maverick Manu Chao, Romanian gypsy troupe Taraf de Haïdouks, and young British-Asian singer Susheela Raman are among the first winners of the inaugural BBC Radio 3 Awards for World Music.

The winners at the event were announced Jan. 5 in London; all of them—except for Chao, who is currently backpacking around the globe—will perform at a Jan. 28 awards ceremony in the U.K. capital.

Highlights from the awards will be broadcast on the mainly classical-formatted Radio 3 Jan. 29 and televised on the BBC Knowledge cable channel Feb. 3. Negotiations are also under way with the European Broadcasting Union for the winners' concert to be broadcast across Europe.

Although sponsored by U.K. public national network Radio 3, the awards have a genuinely international aspect; seven of the winners in the nine categories were voted for by the 1,800 delegates who attended WOMEX, the annual world music expo that last year was held in Rot-



WRIGHT

THE BBC RADIO 3 AWARDS FOR WORLD MUSIC

terdam, Holland. The winners of two other awards—the BBC Radio 3 Listeners Award and the accolade for album of the year, which are both voted on by a college of 240 international critics and world-music specialists—will not be revealed until the ceremony.

But three of the four names heading the album of the year poll have already won in other categories. The winner will be one of the following: Chao's Virgin album *Proxima Estacion: Esperanza* (Next Station: Hope), Lopez's *Cachaíto* (on World Circuit), Senegalese artist Baaba

Maal's *Missing You* (Palm Pictures), and Raman's *Salt Rain* (Narada). Maal is the favorite to win.

The full list of winners voted on by WOMEX delegates is Mali's Djelimady Tounkara (best African artist), Lopez (best Americas/Caribbean artist), Tuvan group Yat Khaa, which is from the Central Asian republic of Tuva (best Asia/Pacific artist), Taraf de Haïdouks (best Europe/Middle East artist), Raman (best world newcomer), Chao (Innovation Award), and Sawhney (who received a special award for "boundary crossing").

BBC Radio 3 has made a major bid to shed its conservative image as a predominantly classical station during the past 18 months and to promote cultural diversity in music. The station now programs several hours of world music per week and took the initiative in establishing the awards.

"The fact that we're doing it is a testament to the growing popularity of world music," BBC Radio 3 controller Roger Wright says. "We wanted something to give it a higher profile, but we also wanted a mature awards ceremony that wasn't just people opening envelopes. The winners' concert should be a remarkable event."

Attention Increased For Swedish-Language Acts

BY KAI R. LOFTHUS

STOCKHOLM—The health of Sweden's music industry is being boosted by a new generation of massively popular local-language artists.

But while those acts undoubtedly contributed to the Swedish record business' double-digit growth during third-quarter 2001 (*Billboard*, Nov. 24, 2001), industry executives are expressing doubts as to whether there is enough talent to perpetuate the trend—and whether domestic radio stations will provide enough support for music with Swedish lyrics.

While local record companies had been on an international mission over the past three to five years—developing such acts as A*Teens, Emilia, the Cardigans, and Eagle-Eye Cherry—Swedish record buyers have been largely starved of music with lyrics in their native tongue. But such acts as Patrik Isaksson and Bo Kaspers Orkester (both on Sony Music Sweden), Uno and Rebecka Törnqvist (Warner Music Sweden), Håkan Hellström and Fattaru (Virgin Records Sweden), Lars Winnerbäck and Lilleman (Universal Music Sweden), and Tomas Ledin (Anderson Records) are now filling that void.

Two years ago, Isaksson sold 140,000 copies of his debut album, *När Verkligheten Tränger Sig På* (When Reality Intrudes). His recent sophomore album, *Tillbaks På Ruta 1* (Back at Route 1), sold 45,000 units and was certified gold during

the first three weeks of release, according to the label. He was signed to Sony Music Sweden by deputy managing director Leif Käck, who had just switched from an A&R post at Warner Music Sweden, where he worked with such similarly successful local-language artists as Orup, Anders Glenmark, Cajsa Stina Åkerström, and Jumper.

LOCAL LANGUAGE PREFERRED

"Isaksson is certainly filling a void," Käck says. "During the past three years, labels have had an enormous focus on young artists performing their material in English in order for them to break internationally. I think that, whether they're from France or Sweden, people would prefer to hear lyrics in their own language."

Proof of that is Tomas Ledin, who has embodied the success of Swedish-language music since the '70s. His latest studio record, *Djuavulen & Ängeln* (The Devil & the Angel), released last autumn, sold 150,000 units (platinum), while this year's double-CD compilation *Fästen Har Bärjat—Ett Samlingsalbum 1972-2001* (The Party Has Begun—A Compilation) has sold 250,000 copies here to date.

One of Ledin's biggest fans is his wife, Marie Ledin, managing director of Anderson Records. At her label, she also oversees other artists, including Anni-Frid "Frida" Lyngstad and Eva Dahlgren. But she is less bullish

about the commercial prospects of local-language music in the coming year and recently signed two acts who sing in English. An upcoming single by Dahlgren will also be sung in English, although her forthcoming album will be in Swedish.

Although Sanji Tandan, Käck's former boss and the managing director of Warner Music Sweden (which distributes Anderson Records), obviously values the financial importance of local-language repertoire, he believes there will be still more English-language releases next year. "It can be more rewarding in the short term to work with a local-language artist, because you're limiting the work geographically to one market," he says.

Käck agrees. "The investment required to market artists abroad is huge, and you don't always need to have, for instance, a video for a local artist in Sweden. The domestic marketing of a local artist is different and more simplified."

Marie Ledin, on the other hand, is more skeptical: "How can it be easier to work with Swedish-language artists? Singing in Swedish has nearly become an obstacle, since [labels and artists] aren't exactly getting any help from Swedish radio stations."

"Everything goes in cycles," she concludes, "and right now, it's Swedish-language repertoire which is trendy. I hope and believe that stimulates more new artists to sing in Swedish."

NEWSLINE...

The European Union (EU) and the U.S. have agreed on a temporary solution to a dispute regarding music that is played in small shops and other establishments in the U.S. without compensation to European copyright owners. EU trade commissioner Pascal Lamy says, "We have agreed on a process that will result in a U.S. financial contribution to support projects and activities for the benefit of European music creators." Details of the sums involved were not disclosed; the agreement requires authorization by Congress in the U.S. The issue was first highlighted in 1996 by the Irish Music Rights Organization.

GORDON MASSON

Barcelona's Palau Sant Jordi arena is hosting the MTV Europe Music Awards ceremony Nov. 13. MTV Networks Europe president/CEO Brent Hansen calls the venue fantastic, adding that it will accommodate the event's biggest live audience to date, around 12,000 people. The Palau (Catalan for "palace") Sant Jordi was built for the 1992 Olympic games, and it is now Spain's premier indoor music venue. Hansen says the choice of Barcelona was "natural, [because it is] a city that breathes culture, modernity, and a cool ambience."

HOWELL LLEWELLYN

The Australian Federal Court in Sydney has delayed announcing the penalties to be levied against Universal Music Australia and Warner Music Australia, after finding the companies guilty of misusing their market strength by pressurizing retailers to stop importing cheaper CDs from Asia. The presiding judge, Justice Donald Hill, had intended to announce the penalties Dec. 19, 2001, but gave the companies 21 days to file an appeal. The case was originally brought by the Australian Competition and Consumer Commission in 1999.

CHRISTIE ELIEZER

The business and assets of U.K. online music portal Worldpop have been sold to iTouch, a London-based provider of services to the international mobile industry, for an undisclosed sum. Worldpop was recently placed in the hands of administrators (*Billboard Bulletin*, Nov. 14, 2001). According to Worldpop managing director Geoff Smith, iTouch will use the Worldpop brand in the nine countries in which it operates. The Official U.K. Charts Co. is currently in discussions with a number of potential sponsors for the British singles and albums charts following the expiry of its previous agreement with Worldpop.

LARS BRANDLE

Executive Turntable

RECORD COMPANIES: **Shaun James** is promoted to chairman of Warner Music Australasia. He remains chairman of Warner Music Australia.

Savannah Hahn is promoted to managing director of Sony Music Korea, based in Seoul. She was deputy managing director.

Panos Theofanellis is named managing director of Warner Music Greece, based in Athens. He was managing director of BMG Greece.

Universal Music Italy promotes **Stefano Zappaterra** to A&R director, based in Milan. He was marketing director. **Carlo Galassi** is promoted to marketing director. He was head of new media. **Fabio Riveruzzi** is promoted to head of new media. He was new media marketing director.

Elin Rekdal is named promotion/product manager at Play-ground Music Scandinavia, based in Oslo. She was previously in a PR

role at Norwegian niche music operation Rikskonsertene.

George Levendis is named to the dual role of managing director of Greek media group Antenna's new label Heaven and general director of Antenna Entertainment (incorporating the group's TV and radio properties). He was senior VP of marketing at Arista Greece.

Jürgen Otterstein is named corporate culture chief at the Hamburg-based Edel Group. He remains managing director of artist management firm OK Visions Entertainment and its record label Tru Note.

MUSIC PUBLISHING: **Claudio Buja** is named managing director of Universal Music Publishing Italy, based in Milan. He was A&R director at Universal Music Italy.

Michele Del Vecchio is named head of light music at Milan-based publisher Curci Edizioni. He was managing director of Universal Music Publishing Italy.



JAMES



HAHN

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INTERNATIONAL

Folkie James Keelaghan Takes Indie Route 'Home'

Canadian Singer/Songwriter Finds These Troubled Times Fitting For His Traditional-Styled Material

BY LARRY LeBLANC

TORONTO—James Keelaghan, arguably Canada's leading folk-styled singer/songwriter today, contends that these are favorable times for his music.

"Retail has gone to hell, and the promised savior of the Internet [selling music] hasn't yet materialized," he points out. "That has left artists like me in a good position. The folk world has always been about touring your ass off. You sell huge amounts of CDs at concerts. You are not as dependent on retail as the pop acts are."

Keelaghan adds that following the Sept. 11 terrorist attacks, "people are looking for music that will touch their souls. I'm a believer that can happen with folk singer/songwriters."

Keelaghan's album *Home* will be released in Canada Jan. 15 by Vancouver-based Jericho Beach Music and distributed nationally by its parent firm, Festival Distribution. It will be released in the U.S. and Europe by U.S.-based folk label Applesseed Records through Koch International.

The finely crafted recording contains seven Keelaghan originals, plus the traditional songs "Henry's Down Fall" and "The Flowers of Magherally" and songs by Canadians David Francey, Ian Tamblin, and violinist Oliver Schroer. The latter produced the album, which was recorded at the Banff Centre for the Arts in Banff, Alberta.

"I really like James Keelaghan," says Stewart Duncan, director of music and DVD-Video at the Indigo Books and Music chain, which operates 89 stores nationally. "He's a real strong performer who sells in markets where the folk festivals are."

Jericho Beach Music was formed by Festival Distribution in 1997 to provide an outlet for folk and world-beat releases in Canada. Its debut release was Keelaghan's collaborative project with guitarist Oliver Lopez, *Compadres*, which fused Latin and Celtic music.

PROUD TO BE A FOLKIE

A founding board member of the North American Folk Alliance in 1989, Keelaghan isn't reticent about being categorized as a contemporary folk artist. "I'm proud to be part of that tradition," he says. "It's music with a real history. A folk singer/songwriter is always moving forward with an eye to the past and with an eye to a particular sound. You try to be more timeless."

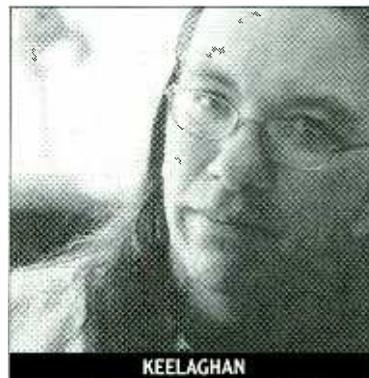
Canada has long produced an impressive number of leading contemporary-folk performers, from Ian & Sylvia, Gordon Lightfoot, Neil Young, and Joni Mitchell in the 1960s; Bruce Cockburn, Murray McLachlan, Kate & Anna McGarrigle, and Stan Rogers in the 1970s; and Loreena McKennitt, Fred Eaglesmith, Roy Forbes, Heather Bishop, Teresa Doyle, and Connie Kaldor in more recent years.

"With the possible exception of Britain and Australia, the folk tradition is stronger in Canada than anywhere else," Keelaghan observes. "It's a true alternative music in this country and has been able to survive and to grow [without radio]. I do get some airplay on the [government-owned] CBC and university and college radio stations. In the U.S., I get airplay on National Public Radio stations and on specialty folk programs."

'HOME' IS A STATE OF MIND

The album's title is significant for Keelaghan, who over 15 years has evolved from being a popular coffee-house draw in his hometown of Calgary, Alberta, to regularly performing abroad. In the next two months, Keelaghan notes, he will tour England, Germany, and Switzerland. "Home" for Keelaghan is a state of mind.

"I'm on the road an insane amount of time," he says with a sigh. "From the beginning of my career, it was obvious to me that if I wanted to make a full-time living, I had to play outside Canada. In 1998 and 1999, I



KEELAGHAN

did 300 days each year on the road. I got married 18 months ago and scaled back touring a bit, but this is shaping up to be a busy year."

Growing up in Calgary, Keelaghan studied history at the University of Calgary until he turned to music as a career. "While working as a security guard at a mall at Christmas time, I found myself following around a guy dressed as a bottle of A&W Root Beer, dispensing cookies to children. I thought to myself, 'No university degree is worth this.' I didn't go back to school the next term."

WEA Germany's Sasha Reaps Benefits Of AOL Link

BY WOLFGANG SPAHR

HAMBURG—WEA pop vocalist Sasha is one of the first of Warner Music's German stars to personally benefit from the AOL/Time Warner merger.

AOL and Warner Music Germany have joined forces for one of the German record industry's biggest-ever marketing and promotional campaigns. The latest Sasha album on WEA, *Surfin' on a Backbeat* (released Nov. 26, 2001), will benefit from a promotional budget in Germany alone of more than \$2 million, spread between Warner and AOL.

Retailers are hoping that the album and its ongoing campaign will help reinvigorate the troubled German music market. Industry estimates for 2001 suggest it will be down 20% in value compared with the previous year. So far, the album has shipped more than 200,000 units in the Germany/Switzerland/Austria region, and Warner Music Germany president Bernd Dopp is clearly happy with the favorable public response to the campaign.

"Our friends at AOL and ourselves have worked together to formulate joint targets," Dopp says, "discovering in the process that there is much common ground, allowing us to become even stronger. Warner Music's attractive content can help AOL enhance its profile, while we can use AOL as a platform to present our artists to an even broader target group." East West paved the way with a joint AOL campaign earlier this year for the Corrs.

As part of the Sasha campaign, AOL users were able to take part in an online competition during September and October to win tickets for an artist showcase, which was recorded by AOL

and made available as a video stream exclusively to members. Other online elements included background material on the making of the album, pictures from the album photo shoot, and the video of the single "Here She Comes Again," all available at dedicated Sasha destinations through AOL.

INTERACTIVE ARTIST

AOL users were also able to listen to the entire album online as part of a "global premiere" feature. An interview with Sasha was streamed live Dec. 11 over the Internet through AOL, with an interactive portion that enabled AOL

Keelaghan's new album features his historical storytelling, particularly on "October 70" and "Stonecutter," a characteristic evident throughout his catalog: *Timelines*, released in Canada by his own Tranquilla label in 1987; *Small Rebellions* (1990), also on Tranquilla; *My Skies* (1993) on Redbird/Green Linnet Records in North America, which won him a Juno Award for best roots & traditional album; *A Recent Future* (1995), also on Redbird/Green Linnet; and *Road* (1999), on Jericho Beach Music. In the U.K., Topic Records released *My Skies, A Recent Future*, and *Road*.

"Stonecutter" and "October 70" formed the foundation of what the record was going to be; the rest of it followed," Keelaghan claims.

The album's stand-out track, however, is "Sinatra and I," which relates a couple's journey with their dog, blessed with the unlikely name of Sinatra. Keelaghan explains, "Somebody noticed that I didn't have any dog songs and requested one. The dog is called Sinatra because of its blue eyes."

users to ask the artist questions.

Alexander Maurus, GM of WEA Records Germany, says he sees major advantages in the joint marketing and promotion activities staged by AOL and Warner Music. "This [campaign] marks merely the beginning of our joint activities," he says. "There are no limits to the marketing ideas on either side."

Hamburg-based AOL Germany brand manager Julia Duden says she has also been very satisfied with the Sasha campaign. She comments, "It is very important for AOL and Warner Music to grow together, and this will result in many more music highlights."

BMG G/S/A Head Departs

BY WOLFGANG SPAHR

HAMBURG—In the latest BMG upper-echelon change, the president of its Germany/Switzerland/Austria (G/S/A) operations, Christoph Schmidt, is relinquishing those duties less than a year after accepting them. The move is thought to be linked to the group's ongoing cost-cutting efforts.

It could not be determined at press time whether Schmidt would be leaving BMG, as the company says he will continue to represent it on the board of the German Phonographic Industry Assn. and as shareholders' representative of collection society GVL. He will also be available to Bertelsmann as a consultant.

Schmidt, 54, joined BMG in Munich in 1984 from PolyGram. He

was originally appointed to head BMG GSA in February 2001 by then-BMG U.K. and Europe president Richard Griffiths, succeeding Thomas Stein. After Griffiths was fired the following June, Stein became BMG Europe president. He will now be responsible for the G/S/A sector, pending word on a successor or other reorganization.

Sources suggest that BMG is, in fact, stripping out a layer of regional management by removing Schmidt. Under this scenario, label heads in Germany, Switzerland, and Austria are expected to report directly to Stein. This is comparable to a recent move at Warner Music GSA, when label heads were made accountable to the company's European president, Paul-Rene Albertini (*Billboard Bulletin*, Sept. 17, 2001).



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(Dempa Publications Inc.) 12/26/01		Supported By (CIN) 12/31/01		(Media Control) 01/02/02		(SNEP/FOP/TITE-LIVE) 01/01/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	1	1	1	1	1
ALWAYS J-FRIENDS PROJECT		SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS		I BELIEVE BROSIS POLYDOR		LA MUSIQUE STAR ACADEMY MERCURY	
2	3	2	3	2	2	2	2
AI NO UTA STRAWBERRY FLOWER TOSHIBA EMI		GOTTA GET THRU THIS DANIEL BEDINGFIELD RELENTLESS		FROM SARAH WITH LOVE SARAH CONNOR X-CELL/EPIC		TOUTES LES FEMMES DE TA VIE LS (POPSTARS) UNIVERSAL	
3	6	3	2	3	5	3	3
12 GATU NO LOVE SONG GACKT NIPPON CROWN		HOW WONDERFUL YOU ARE GORDON HASKELL FLYING SPARKS		WONDERFUL DREAM MELANIE THORNTON X-CELL/EPIC		CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI	
4	4	4	4	4	3	4	4
TRAVELING HIKARU UTADA TOSHIBA EMI		MURDER ON THE DANCE FLOOR SOPHIE ELLIS BEXTOR POLYDOR		WIR KIFFEN STEFAN RAAB EDEL		SOUS LE VENT GAROU & CELINE DION COLUMBIA	
5	2	5	5	5	4	5	5
A SONG IS BORN AYUMI HAMASAKI & KEIKO AVEX TRAX		HUSBANDS AND GLADRAGS STEREOPHONICS V2		SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS/EMI		JE SERAI (TA MEILLEURE AMIE) LORIE SONY	
6	8	6	7	6	7	6	8
STARS MIKA NAKASHIMA SONY		WILL I? IAN VAN DAHL NULIFE/ARISTA		HERO ENRIQUE IGLESIAS UNIVERSAL		LES MOTS MYLENE FARMER & SEAL POLYDOR	
7	9	7	6	7	6	7	6
SHIROI KOIBITACHI KEISUKE KUWATA VICTOR		HAVE YOU EVER S CLUB 7 POLYDOR		ATLANTIS NO ANGELS & DONOVAN POLYDOR		ON A TOUS BESOIN D'AMOUR CLEMENCE & JOHNNY HALLYDAY UNIVERSAL	
8	NEW	8	8	8	9	8	7
EMBRYO DIR EN GREY FIRE WALL DIVISION		LATELY SAMANTHA MUMBA WILD CARD/POLYDOR		WHAT IF KATE WINSLET EMI		TRACKIN' BILLY CRAWFORD V2	
9	10	9	NEW	9	8	9	9
MINIHAMUZU NO AI NO UTA MINIHAMUZU ZETIMA		WHAT IF KATE WINSLET LIBERTY		BECAUSE I GOT HIGH AFROMAN UNIVERSAL		J'AI TOUT OUBLIE MARC LAVOINE & CRISTINA MAROCCO MERCURY	
10	5	10	10	10	10	10	NEW
ONE MORE DREAM SPEED TOY'S FACTORY		COUNTRY ROADS HERMES HOUSE BAND LIBERTY		MOI... LOLITA ALICIA KEYS POLYDOR		FALLIN' ALICIA KEYS BMG	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
16	NEW	13	18	12	15	17	22
THE MEANING OF PEACE KUMI KODA & BDA AVEX TRAX		BECAUSE I GOT HIGH AFROMAN UNIVERSAL		PAID MY DUES ANASTACIA EPIC		HARDER BETTER FASTER STRONGER DAFT PUNK VIRGIN	
18	NEW	20	23	21	64	18	24
PAPI PAPI BIRTHDAY MAYD DKAMOTO TOKUMA		EVERYBODY HEAR'SAY POLYDOR		EMOTION DESTINY'S CHILD COLUMBIA		QUAND JE SERAI JEUNE PRISCILLA JIVE	
20	27	24	28	24	27	23	31
ITSUMO NANO DEMO YUMI KIMURA TOKUMA		DO WAH DIDDY DJ OTZI EMI		FALLIN' ALICIA KEYS J/BMG		LET ME BLOW YA MIND EVE FEATURING GWEN STEFANI POLYDOR/UNIVERSAL	
22	NEW			25	NEW	24	29
COME TOGETHER MOVE AVEX TRAX				HEAVEN D.J. SAMMY FEATURING YANOU UNIVERSAL		DON'T STOP MOVIN' S CLUB 7 POLYDOR/UNIVERSAL	
24	NEW			26	35	26	30
CHRISTMAS EVE TATSURO YAMASHITA WARNER				LAST CHRISTMAS WHAMI EPIC		LE VENT NOUS PORTERA NOIR DESIR UNIVERSAL	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	1	1	1	1	1
W-INDS 1ST MESSAGE PONY CANYON		ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS		ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI		LS LS MERCURY	
2	NEW	2	2	2	3	2	NEW
SOPHIA THE SHORT HAND—SINGLES COLLECTION TOY'S FACTORY		GABRIELLE DREAMS CAN COME TRUE—GREATEST HITS POLYDOR		ANASTACIA BREAK OF NATURE EPIC		STAR ACADEMY ALBUM MERCURY/UNIVERSAL	
3	NEW	3	3	3	2	3	2
VARIOUS ARTISTS PETIT BEST 2—3.7.10 ZETIMA		BLUE ALL RISE INNOCENT		SARAH CONNOR GREEN EYED SOUL X-CELL/EPIC		JEAN-JACQUES GOLDMAN CHANSONS POUR LES PIEDS COLUMBIA	
4	1	4	NEW	4	4	4	3
MY LITTLE LOVER SINGLES TOY'S FACTORY		STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM V2		LIGHTHOUSE FAMILY WHATEVER GETS YOU THROUGH THE DAY POLYDOR		FLORENT PAGNY 2 MERCURY	
5	3	5	5	5	6	5	5
VARIOUS ARTISTS SUPERSTAR CHRISTMAS SONY		S CLUB 7 SUNSHINE POLYDOR		ENYA A DAY WITHOUT RAIN WEA		GERALD DE PALMAS MARCHER DANS LE SABLE POLYDOR	
6	7	6	4	6	5	6	8
ENYA THEMES FROM CALMI CUORI APPASSIONATI WARNER MUSIC		WESTLIFE WORLD OF OUR OWN RCA		NO ANGELS ELEMENTS POLYDOR		LORIE PRES DETOI SONY	
7	NEW	7	NEW	7	8	7	9
RYUICHI KAWAMURA SHIN AI—ONLY ONE VICTOR		DIDO NO ANGEL ARISTA		PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI		PASCAL OBISPO MILLESIME (LIVE 0001) EPIC	
8	5	8	NEW	8	7	8	4
MARIAH CAREY GREATEST HITS SONY		STEPS GOLD—THE GREATEST HITS JIVE		ANDRE RIEU MUSIK ZUM TRAUMEN POLYDOR		LAURENT VOULZ AVRIL BMG	
9	NEW	9	NEW	9	9	9	7
SOPHIA THE LONG HAND—MEMBER'S SELECTION TOY'S FACTORY		ANASTACIA BREAK OF NATURE EPIC		MELANIE THORNTON READY TO FLY X-CELL/EPIC		GAROU SEUL... AVEC VOUS (LIVE) COLUMBIA	
10	4	10	6	10	15	10	NEW
EVERY LITTLE THING EVERY BALLAD SONGS AVEX TRAX		BEE GEES THEIR GREATEST HITS—THE RECORD POLYDOR		SOUNDTRACK THE LORD OF THE RINGS WEA		YANNICK NOAH YANNICK NOAH PHILIPS/UNIVERSAL	
CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDCAN) 01/12/02		(APYVE) 12/26/01		(ARIA) 12/31/01		(FIMI) 12/31/01	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	3	1	3
I WON'T BE HOME FOR CHRISTMAS BLINK-182 MCA/UNIVERSAL		AND THEN THERE WAS SILENCE BLIND GUARDIAN VIRGIN		GET THE PARTY STARTED PINK ARISTA		PAID MY DUES ANASTACIA EPIC	
2	2	2	NEW	2	2	2	1
ONLY TIME ENYA REPRISE/WARNER		SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS		HERO ENRIQUE IGLESIAS UNIVERSAL		SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN EMI	
3	5	3	4	3	1	3	2
STUCK IN A MOMENT YOU CAN'T GET OUT OF UZ INTERSCOPE/UNIVERSAL		SUERTE SHAKIRA COLUMBIA		SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS		CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI	
4	7	4	2	4	4	4	4
RAPTURE (TASTES SO SWEET) ID MINISTRY OF SOUND/SPG		CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI/DEON		HOW YOU REMIND ME NICKELBACK ROADRUNNER		IN THE END LINKIN PARK WARNER BROS.	
5	8	5	3	5	7	5	6
REVOLUTION STONE TEMPLE PILOTS ATLANTIC/WARNER		CHICAS MILAS REMIXES MONICA NARANJO EPIC		I'M REAL JENNIFER LOPEZ EPIC		ETERNITY ROBBIE WILLIAMS EMI	
6	6	6	NEW	6	9	6	7
THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER		FALLIN' ALICIA KEYS ARIOLA/BMG		RAPTURE LJO EMI		Y YO SIGO AQUI PAULINA RUBIO UNIVERSAL	
7	4	7	10	7	6	7	10
HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL		BAYA BAYA SAFRI DUO POLYDOR		WHAT WOULD YOU DO? CITY HIGH INTERSCOPE		E RITORNO DA TE LAURA PAUSINI CGD	
8	9	8	5	8	NEW	8	NEW
KNIVES OUT RADIOHEAD CAPITOL/EMI		SPACE MELODY LUNA PARK BLANCO Y NEGRO		U GOT IT BAD USHER ARISTA		WALK ON UZ ISLANO/UNIVERSAL	
9	NEW	9	7	9	10	9	NEW
GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL		WALK ON UZ MERCURY/UNIVERSAL		MISS CALIFORNIA DANTE THOMAS ELEKTRA		POINT OF VIEW DB BOULEVARD WEA	
10	NEW	10	8	10	NEW	10	8
RAYGUN MATTHEW GOOD BAND DARKTOWN/UNIVERSAL		PAID MY DUES ANASTACIA EPIC		FAMILY AFFAIR MARY J. BLIGE MCA		HERO ENRIQUE IGLESIAS UNIVERSAL	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
12	19	14	NEW	14	18	12	15
SURVIVOR (IMPORT) DESTINY'S CHILD COLUMBIA/SONY		OVERPROTECTED BRITNEY SPEARS JIVE		HEY BABY NO DOUBT INTERSCOPE		WHAT'S GOING ON VARIOUS ARTISTS SONY	
14	25	15	NEW	19	22	13	23
AND THEN THERE WAS SILENCE BLIND GUARDIAN FAB		KUNG FU FIGHTING CARLOS JEAN VS. MALABAR EXI HISPAVOX		BUGGIN' ME SELWYN EPIC		NUVOLE RAPIDE SUBSONICA SONY	
15	RE	16	NEW	21	26	18	25
WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WARNER		PARTIENDO LA PANA ESTOPA ARIOLA/BMG		LIVIN' IT UP JA RULE DEF JAM		SEXY FRENCH AFFAIR SONY/SELF	
17	27	20	NEW	30	34	19	37
FIXED NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL		VOL 1.0 GROOVE TEMPO MUSIC		WHO DO YOU LOVE NOW? DANNI MINOGUE WARNER		THAT DAY NATALIE IMBRUGLIA BMG	
19	26			31	37	21	31
I WANT LOVE ELTON JOHN ROCKET/MERCURY/UNIVERSAL				DIDDY P. DIDDY ARISTA		FREELOVE DEPECHE MODE MUTE/EMI	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	1	1	1
VARIOUS ARTISTS BIG SHINY TUNES 6 UNIVERSAL		OPERACIÓN TRIUNFO ALBUM VALE MUSIC		THE 12TH MAN THE FINAL DIG? EMI		PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI	
2	2	2	NEW	2	3	2	2
VARIOUS ARTISTS MUCHDANCE 2002 BMG		OPERACIÓN TRIUNFO SINGLES GALA 7 VALE MUSIC		KYLIE MINOGUE FEVER FESTIVAL		LAURA PAUSINI THE BEST OF LAURA PAUSINI CGD	
3	4	3	3	3	2	3	8
CREED WEATHERED EPIC/SONY		ESTOPA DESTRANGIS ARIOLA/BMG		BEE GEES THEIR GREATEST HITS—THE RECORD POLYDOR		OLMO OLMO & FRIENDS SONY	
4	9	4	4	4	5	4	7
NICKELBACK SILVER SIDE UP EMI		ALEJANDRO SANZ MTV UNPLUGGED WARNER MUSIC		THE CORRS THE BEST OF THE CORRS WARNER		ANASTACIA BREAK OF NATURE EPIC	
5	3	5	5	5	6	5	3
VARIOUS ARTISTS WOMEN AND SONGS 5 WARNER		SHAKIRA SERVICIO DE LAVANDERIA COLUMBIA		CREED WEATHERED EPIC		ZUCCHERO SHAKE POLYDOR	
6	5	6	2	6	4	6	4
ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE		OPERACIÓN TRIUNFO SINGLES GALA 6 VALE MUSIC		BOB THE BUILDER THE ALBUM BBC/UNIVERSAL		ADRIANO CELENTANO IL CUORE LA VOCE SONY	
7	6	7	6	7	NEW	7	6
ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL		LUIS MIGUEL MIS ROMANCES WARNER MUSIC		ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING EMI		ZERO RENATO LA CURVA DELL'ANGELO EPIC	
8	RE	8	8	8	8	8	5
LINKIN PARK HYBRID THEORY WARNER		LOS PITUFOS FIESTA PITUFA DIVACSA		MADONNA GREATEST HITS VOLUME 2 WARNER		POOH BEST OF THE BEST CGD	
9	NEW	9	NEW	9	9	9	9
ALICIA KEYS SONGS IN A MINOR J/BMG		OPERACIÓN TRIUNFO SINGLES GALA 4 VALE MUSIC		SOUNDTRACK SHREK MCA		ANDREA BOCELLI CIELI DI TOSCANA SUGAR	
10	NEW	10	7	10	7	10	10
PINK MISSUNDAZTODD ARISTA/BMG		OPERACIÓN TRIUNFO SINGLES GALA 5 VALE MUSIC		ANDREA BOCELLI CIELI DI TOSCANA POLYDOR		ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING EMI	

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

Global Music Pulse

Edited by Nigel Williamson



PREDICTIONS: In the first two issues of the new year, Global Music Pulse will look at acts likely to make a mark internationally in 2002. Part one of the series follows.

NO RAIN ON THEIR PARADE: "We twist things around," 16-year-old drummer/songwriter **Tom White** says. "We write a pop song and then work out how to make it different." It's a refreshing approach that looks set to make the **Electric Soft Parade** one of the brightest new British duos in 2002. The pair consists of White and his brother, vocalist **Alex**, 18. Their debut project, *Holes in the Wall* (db Records), is due in February. They are already attracting critical acclaim for their classic-pop-with-a-twist sound, which displays influences ranging from the **Verve** to **Teenage Fanclub**. The brothers' rise has seemed unstoppable since U.K. radio station Xfm played their demo a year ago. As a result, they were snapped up by A&R legend **Dave Bates** for his new label. The only blip in their ascent has been an enforced name alteration due to the existence of a **Doors** tribute band called the **Soft Parade**. "But as long as we're in a posh hotel and we feel out of place, we'll be all right," they say with enviable teenage attitude.

NIGEL WILLIAMSON

ROCK REVIVAL: Denmark is witnessing a rock revival spurred by two debut acts, **Saybia** and **Jupiter Day**. The latter's eponymous disc will be released Feb 4, preceded by first single "Empty Space" (Sony). The five-piece delivers a sparkling brand of hard-hitting, instrumentally layered rock. Co-production is by **Zed (the Cure, Charlatans)**. "He added to our music. He could hear something in his head—maybe a guitar riff that needed a certain ring, and he took care of it," frontman **Mark Rosinér** says. "But I don't think we sound Danish. We're very international." Saybia takes a different approach with its seductive melancholy. Already a radio favorite, the quintet won national radio DR's prize as the best new talent in the country. "Basically, we want to tell the history of the world through our music," frontman **Søren Huus** says ambitiously. The group will perform at MIDEM 2002 later this month. Saybia's debut, *The Second You Sleep* (EMI), is due Jan 21.

CHARLES FERRO

CHILL-OUT CHAMPIONS: The phenomenon known as chill-out and lounge music, featuring influ-

ences from jazz to electronica and world music, has produced two new French acts set to make immaculately mellow waves in 2002. **Aliftree's** debut album, *Spaced* (Verve), is released this month and features vocal contributions from **Helen Merrill** and **Rona Hartner**. **Llorca's** debut, *Newcomer* (F Communications), has already sold 120,000 units, almost exclusively by word-of-mouth. The group's sleek and rounded soul-jazz sound is now taking off in Australia, and further international success seems likely to follow.

GARY SMITH

GEMMA SPARKLES: Irish eyes are on **Gemma Hayes** as the girl most likely to break through in 2002. The Tipperary, Ireland-born singer/songwriter releases her debut album in the spring on the Source label. It comes on the back of two well-received EPs (*4.35am* and *Work to a Calm*) and was co-produced by **Dave Fridmann** (Mercury Rev, Mogwai, the **Flaming Lips**) in his Tarbox Studios in Buffalo, N.Y. At 23, Hayes appears able to fill the sensitive songstress niche occupied by the likes of **Beth Orton**. Last year, she toured Europe as a special guest of **Sparklehorse** and supported **Turin Brakes** on a U.K. tour. Extensive touring activity is planned around the release of her album.

NICK KELLY

TASTING GOOD: Singapore hip-pop group **Urban Xchange** has released its first album—*What Are We Doing Here?*—on Universal Music. The 14-track disc of original material incorporates elements of garage and R&B. First single "Stupid" is garnering extensive airplay on Singapore radio. Urban Xchange is the first Singapore band directly signed to Universal Music. Universal Music Singapore music director Gary See says, "They're our musical babies, because they're our first local signing. We've seen them grow up so fast, it's incredible. Musically, they're up there with the best, and the feedback we're getting is extraordinary." Urban Xchange formed about six months ago and came to prominence on TV and cinema screens endorsing Coca-Cola's Life Tastes Good campaign. The band was also noticed by **Hans Ebert**, VP of creative services for Universal Music Asia. He heard demos and asked the band to rework his own song, "I Wanna Be Like Jackie Chan," for the Asian version of the soundtrack for the movie *Rush Hour 2*.

NAZIR HUSAIN

MUSIC & MEDIA	
EUROCHART	
Eurocharts are compiled by <i>Music & Media</i> from the national singles and album sales charts of 18 European countries.	
THIS WEEK	LAST WEEK
(MUSIC & MEDIA) 01/02/02	
SINGLES	
1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE
2	SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS
3	LA MUSIQUE STAR ACADEMY ISLAND
4	I BELIEVE BROSIS ZEITGEIST/POLYDOR
5	TOUTES LES FEMMES DE TA VIE L5 MERCURY
6	HERO ENRIQUE IGLESIAS INTERSCOPE
11	PAID MY DUES ANASTACIA EPIC
10	FALLIN' ALICIA KEYS J
7	SOUS LE VENT GAROU & CELINE DION COLUMBIA
8	FROM SARAH WITH LOVE SARAH CONNOR X-CELL/EPIC
HOT MOVER SINGLES	
21	WONDERFUL DREAM MELANIE THORNTON EPIC
22	LES MOTS MYLENE FARMER & SEAL POLYDOR
24	GOTTA GET THRU THIS DANIEL BEDINGFIELD RELENTLESS
43	EMOTION DESTINY'S CHILD COLUMBIA
47	WILL I? IAN VAN DAHL A&S/NULIFE/ARISTA
ALBUMS	
1	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS
2	ANASTACIA FREAK OF NATURE EPIC
3	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI
4	ANDREA BOCELLI CIELI DI TOSCANA SUGAR/POLYDOR
8	STING ... ALL THIS TIME A&M
6	BEE GEES THEIR GREATEST HITS—THE RECORD POLYDOR
5	MADONNA GHVZ MAVERICK/WARNER BROS.
9	GABRIELLE DREAMS CAN COME TRUE GO/BEAT/POLYDOR
10	SARAH CONNOR GREEN EYED SOUL X-CELL/EPIC
7	WESTLIFE WORLD OF OUR OWN RCA

THE NETHERLANDS	
THIS WEEK	LAST WEEK
(STICHTING MEGA TOP 100) 12/31/01	
SINGLES	
1	L'AMOUR TOUJOURS GIGI D'AGOSTINO MEDIA
2	LOPEN OP HET WATER MARCO EN SITA POLYDOR
3	HERO ENRIQUE IGLESIAS POLYDOR
4	HAPPY SITA ZOMBA
5	PAID MY DUES ANASTACIA EPIC
ALBUMS	
1	ANASTACIA FREAK OF NATURE EPIC
2	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING EMI
3	ANDREA BOCELLI CIELI DI TOSCANA POLYDOR
4	GIGI D'AGOSTINO L'AMOUR TOUJOURS MEDIA
14	BEE GEES THEIR GREATEST HITS—THE RECORD POLYDOR

SWEDEN	
THIS WEEK	LAST WEEK
(GLF) 12/28/01	
SINGLES	
1	ROCKA PÅ! MAROOLIO VS. THE BDDPERS BONNIER MUSIC
2	LIFE E-TYPE STOCKHOLM
3	QUEEN OF MY HEART WESTLIFE RCA
4	HEY BABY (UHH, AHH) DJ OTZO CMC
5	IN THE END LINKIN PARK WARNER
ALBUMS	
1	MAROOLIO LUCK OCK LYCKLIG BONNIER MUSIC
2	AINBUSK I MIDVINTERD—EN JUL PA GOTLAND STOCKHOLM
4	ANDREA BOCELLI CIELI DI TOSCANA POLYDOR
3	WESTLIFE WORLD OF OUR OWN RCA
8	LINKIN PARK HYBRID THEORY WARNER

DENMARK	
THIS WEEK	LAST WEEK
(IFPI/NIELSEN MARKETING RESEARCH) 12/28/01	
SINGLES	
1	I WANT WHAT SHE'S GOT EYE Q EMI
2	BECAUSE I GOT HIGH AFROMAN UNIVERSAL
3	SNAPS NARSKE HUBBI UNIVERSAL
4	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
5	YOU ROCK MY WORLD MICHAEL JACKSON SONY
ALBUMS	
1	KIM LARSEN & KJUKKEN SANGE FRA GLEMMEBOGEN MEDLEY/EMI
5	ANASTACIA FREAK OF NATURE SONY
3	SISSEL KYRKJEBO SISSEL IN SYMPHONY UNIVERSAL
4	BEE GEES THEIR GREATEST HITS—THE RECORD UNIVERSAL
2	EYE Q LET IT SPIN MEDLEY/EMI

NORWAY	
THIS WEEK	LAST WEEK
(VERDENS GANG NORWAY) 01/01/02	
SINGLES	
1	PAID MY DUES ANASTACIA EPIC
2	BECAUSE I GOT HIGH AFROMAN UNIVERSAL
4	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE
6	FALLIN' ALICIA KEYS J/BMG
3	HERO ENRIQUE IGLESIAS INTERSCOPE
ALBUMS	
1	MORTEN ABEL I'LL COME BACK AND LOVE YOU FOREVER VIRGIN
2	ANASTACIA FREAK OF NATURE EPIC
5	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS
3	SISSEL KYRKJEBO SISSEL IN SYMPHONY MERCURY
4	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI

NEW ZEALAND	
THIS WEEK	LAST WEEK
(RECORD PUBLICATIONS LTD.) 12/23/01	
SINGLES	
1	11 SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN EMI
2	3 CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE FESTIVAL
1	FALLIN' ALICIA KEYS J/BMG
2	EVERYWHERE MICHELLE BRANCH WARNER
21	GET THE PARTY STARTED PINK ARISTA
ALBUMS	
1	2 ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING EMI
2	1 THE BEE GEES THEIR GREATEST HITS—THE RECORD UNIVERSAL
3	3 PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI
4	5 ANDREA BOCELLI CIELI DI TOSCANA UNIVERSAL
5	4 HAYLEY WESTENRA MY GIFT TO YOU UNIVERSAL

PORTUGAL	
THIS WEEK	LAST WEEK
(PORTUGAL/AFPI) 12/26/01	
SINGLES	
1	1 CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
2	NEW BECAUSE I GOT HIGH AFROMAN UNIVERSAL
3	3 DROWNING BACKSTREET BOYS ZOMBA
4	2 WALK ON U2 UNIVERSAL
5	8 DIG IN LENNY KRAVITZ VIRGIN
ALBUMS	
1	1 PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI
2	2 BACKSTREET BOYS GREATEST HITS—CHAPTER ONE ZOMBA
3	4 DIANA KRALL THE LOOK OF LOVE UNIVERSAL
4	3 THE SMASHING PUMPKINS ROTTEN APPLES—GREATEST HITS VIRGIN
5	6 STING ... ALL THIS TIME UNIVERSAL

ARGENTINA	
THIS WEEK	LAST WEEK
(CAPIFI) 12/14/01	
ALBUMS	
1	2 BANDANA BANDANA BMG
2	1 LUIS MIGUEL MIS ROMANCES WARNER
3	4 ALEJANDRO SANZ MTV UNPLUGGED WARNER
4	6 DIEGO TORRES UN MUNDO DIFERENTE BMG
5	3 SHAKIRA SERVICIO DE LAVANDERIA SONY
6	8 BRITNEY SPEARS BRITNEY JIVE
7	11 MICK JAGGER GODDESS IN THE OORWAY EMI
8	NEW MADONNA GREATEST HITS VOLUME 2 WARNER
9	NEW LEON GIECO BANDIDOS RURALES EMI
10	5 CHICHI PERALTA PA OTRO LAO UNIVERSAL

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
ANASTACIA Freak of Nature (S)			9	2					4	1
BEE GEES Their Greatest Hits—The Record (U)			10					3		5
ANDREA BOCELLI Ciel di Toscana (U)								10	9	3
CREED Weathered (S)	1							5		
EMINA Day Without Rain (W)	7			5		6				
PINK FLOYD Echoes—The Best of Pink Floyd (E)				7					1	10
ROBBIE WILLIAMS Swing When You're Winning (E)			1	1				7	10	2

Events Calendar

JANUARY

Jan. 7-8, **Future of Music Policy Summit**, Georgetown University, Washington, D.C. 202-661-2065.

Jan. 9, **American Music Awards**, Shrine Auditorium, Los Angeles. 323-931-8200.

Jan. 9-12, **29th Annual International Assn. for Jazz Education Conference**, Long Beach Convention Center and Hyatt Regency Hotel, Long Beach, Calif. 785-776-8744.

Jan. 11, **North Florida Music Assn. Second Annual Showcase**, Marquee Theater, Jacksonville, Fla. 904-386-4196.

Jan. 20-24, **MIDEM 2002**, Palais Des Festivals, Cannes. 212-370-7470.

Jan. 26, **Music Publicity Seminar**, sponsored by UCLA Extension, Universal Citywalk, Los Angeles. 310-825-0641.

Jan. 29-Feb. 3, **Country in the Rockies**, presented by the T.J. Martell Foundation, Crested Butte, Colo. 800-785-2873.

FEBRUARY

Feb. 9, **Third Annual T.J. Martell Foundation Family Day**, Basketball City, New York City. 615-256-2002.

Feb. 12-14, **M3 REPLItech North America**, Los Angeles Convention Center, Los Angeles. 800-800-5474.

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

Feb. 21-24, **14th Annual International Folk Alliance Conference**, Adam's Mark Hotel, Jacksonville, Fla. 301-588-8185.

Feb. 23, **Start and Run Your Own Record Label**, New Yorker Hotel, New York City. 212-688-3504.

Feb. 26, **Fourth Annual Entertain-**

FOR THE RECORD

The first name of Five for Fighting's John Ondrasik was misspelled in the story "Industry Rediscovered Its Troubadour Traditions," which ran in the Dec. 22, 2001, issue of *Billboard*.

Life Lines

BIRTHS

Boy, Shylo Shakir, to **Greta Rushion** and **Chylo "Chyskillz" Parker**, Dec. 10 in Long Island, N.Y. Mother is a manager in ASCAP's business affairs department. Father is a rap/hip-hop producer.

DEATHS

Conte Candoli, 74, of cancer, Dec. 14 in Palm Desert, Calif. Candoli was a jazz trumpeter who got his start in

ment Law Initiative Luncheon and Conference, Regent Beverly Wilshire Hotel, Los Angeles. 310-392-3777.

Feb. 27, **44th Annual Grammy Awards**, Staples Center, Los Angeles. 310-392-3777.

Feb. 27-March 2, **33rd Annual Country Radio Seminar**, Nashville Convention Center, Nashville. 615-327-4487.

MARCH

March 2-3, **Global Entertainment & Media Summit**, New Yorker Hotel, New York City. 973-228-4450.

March 6, **2002 World Music Awards**, Monte Carlo Sporting Club, Monte Carlo, Monaco. 377-93-25-43-69.

March 8-10, **Southland Theatre Artists Goodwill Event**, sponsored by the T.J. Martell Foundation, Luckman Fine Arts Complex, Los Angeles. 615-256-2002.

March 9-12, **National Assn. of Recording Merchandisers Convention & Trade Show**, San Francisco Marriott, San Francisco. 856-596-2221.

March 11, **Best Cellars Wine Dinner**, sponsored by the T.J. Martell Foundation, Loews Vanderbilt Plaza, Nashville. 615-256-2002.

March 14, **Heston Hoston Golf Classic**, sponsored by the T.J. Martell Foundation, Miami Shores Country Club, Miami. 615-256-2002.

March 14-16, **Billboard/Airplay Monitor Radio Seminar & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.



COUNTRY CALENDAR: With participation from such artists as **George Jones, Faith Hill, Tim McGraw, Sara Evans, Vince Gill, and Martina McBride**, the Down Syndrome Assn. of Middle Tennessee has produced its second annual Down Home Country calendar for 2002. The calendar is available for \$10, plus shipping, at the dsamt.org Web site. Proceeds will go toward support and educational services for families affected by Down syndrome. Contact: **Tina Swanson** at 615-386-9002.

TRITT GRANTS WISH: Country artist **Travis Tritt** recently granted

Woody Herman's band at the age of 16. He went on to record with Frank Sinatra, Ella Fitzgerald, and Nat King Cole and was a member of the Tonight Show band for 20 years. Candoli often worked with his older brother, trumpeter Pete Candoli, on recordings on the Mercury, Crown, and Somerset labels.

Gilbert Becaud, 74, of lung cancer, Dec. 18 in Paris. Becaud was a French singer who was well-known in the 1950s alongside fellow vocalists Charles Aznavour and Guy Beart. His songs have been recorded by Frank Sinatra, Edith Piaf, Bob Dylan, Nina Simone, James Brown, and

March 20-24, **Cowboy Poetry & Music Festival**, Melody Ranch Motion Picture Studio, Santa Clarita, Calif. 661-286-4021.

March 23-27, **Winter Music Conference**, Miami Beach Convention Center, Miami Beach. 954-563-4444.

APRIL

April 27, **KLOS Mark & Brian Celebrity Golf Tournament**, sponsored by the T.J. Martell Foundation, Coyote Hills Golf Club, Fullerton, Calif. 615-256-2002.

April 30, **Fishing for a Cure**, sponsored by the T.J. Martell Foundation, Nashville Shores, Nashville. 615-256-2002.

MAY

May 2, **Skylar Neil Memorial Golf Tournament**, sponsored by the T.J. Martell Foundation, Malibu Country Club, Malibu, Calif. 615-256-2002.

May 7-9, **Billboard Latin Music Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

May 29-31, **Emerging Artists and Technology in Music Conference**, MGM Grand Hotel, Las Vegas. 702-792-9430.

JUNE

June 16, **MuchMusic Video Awards**, MuchMusic headquarters, Toronto. 416-591-7400.

June 24-26, **M3 REPLItech Europe**,

Melanie Wright's wish to be in a country music video through the Make-a-Wish Foundation. Tritt's upcoming video for "Modern Day Bonnie and Clyde" features Wright, an 18-year-old former dance student who is suffering from ovarian cancer. Contact: **Dixie Weathersby** at 615-457-8582.

MUSIC THERAPY PARTNERSHIP: The Institute for Music and Neurologic Function (IMNF), an affiliate of the Beth Abraham Family of Health Services in the Bronx, N.Y., and Musicians on Call (MOC) have formed a new partnership to better enhance the music therapy received by the IMNF's patients. The partnership will allow MOC volunteers to bring music directly to patients' bedsides. Contact: **Connie Tejada** at 718-519-4168.

Cher. His musical comedy, *Madame Roza*, was performed on Broadway in the late 1980s.

Clifford T. Ward, 57, of pneumonia, Dec. 18 in Kidderminster, England. Ward was a singer/songwriter best-known for his 1970s hit "Gaye" and for the singles "Scullery" and "Wherewithal." His songs were recorded by such artists as Art Garfunkel and Ringo Starr. Ward made more than a dozen albums, including 1973's *Home Thoughts* and 1974's *Mantle Pieces*. His latest album was 1994's *Julia and Other New Stories*. Ward had suffered from multiple sclerosis for 20 years.

Amsterdam Rai, Amsterdam. 800-800-5474.

Center, Seattle. 800-342-2460.

SEPTEMBER

Sept. 12-14, **National Assn. of Broadcasters Radio Show**, Washington State Convention and Trade

Good Works. and *Calendar to Jill Pesselnick* at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or jesselnick@billboard.com.

Brazilian Rocker Eller Dies At The Age Of 39

BY LEILA COBO

MIAMI—In her hit song "Eu Queria Ser Cassia Eller," Brazilian rock singer Cassia Eller sang: "I could have been a priest/a poet/The king of soccer, a great filmmaker, a Nepalese monk/But what I would really like to be is Cassia Eller."

The words, written by fellow composer Pericles Cavalcante, epitomize the irreverent, iconoclastic Eller, who died Dec. 29, 2001, in Rio de Janeiro, Brazil, of cardio-respiratory failure, according to the doctors who treated her. Eller, who was 39, died at the peak of her 11-year career, following a stint as the Rolling Stones' opening act and the success of her eighth and latest album, *Acústico MTV* (Universal), which has sold more than 250,000 copies.

The impressive sales—unusual for a Brazilian rock act, much less a female rock singer there—were hailed by Marcelo Castello Branco, president of Universal Music Brazil/Southern Cone, just two weeks before Eller's unexpected demise.

"Cassia Eller's success is probably the most noteworthy [musical achievement] of the year," Castello Branco said at the time. "There's this mistaken notion that the music industry is very 'of the moment.' In this case, we have an artist who's been around for many years, and recognizing her talent today is very fair and gives me great happiness."

Eller—a charismatic performer with a distinctive guttural yet sensual voice—was known for her organic blend of rock and *musica popular brasileira*. The daughter of a military father and a samba-singer mother, Eller first burst onto the Brazilian music scene with her eponymous debut in 1990 on PolyGram, which included the hit single "Por Enquanto" (penned by Renato Russo) and a reggae version of the Beatles' "Eleanor Rigby." The label's follow-up, 1992's *O Marginal*, featured the single of the same name, which reflected on Brazil's marginalized, delinquent youth. Some critics say the song radicalized Brazilian rock.

Although Eller wrote some of her own material, she became better-known as a reinventor of a wide

range of standards, even though on subsequent albums she recorded previously unreleased tracks written specifically for her.

"One trait that makes a singer a great singer is being able to take a song and make it their own," longtime producer/songwriter Nando Reis told the Brazilian press. "She had that intensity. The intensity and quality of the things we did together had genuine artistic expression. It's hard to understand death. It's put an end to all that."

Beyond her music, Eller flaunted convention in her personal life. Openly gay, she was raising her 8-year-old son, Francisco, with her partner of 13 years. An unabashed provocateur, she liked to test audiences with punk attire and hairdos, as well as by baring her breasts on TV.

Eller's acknowledgment of drug use in the past (from 1998 to 2000 she went into a detoxification program for cocaine abuse) has fueled speculation that her death was provoked

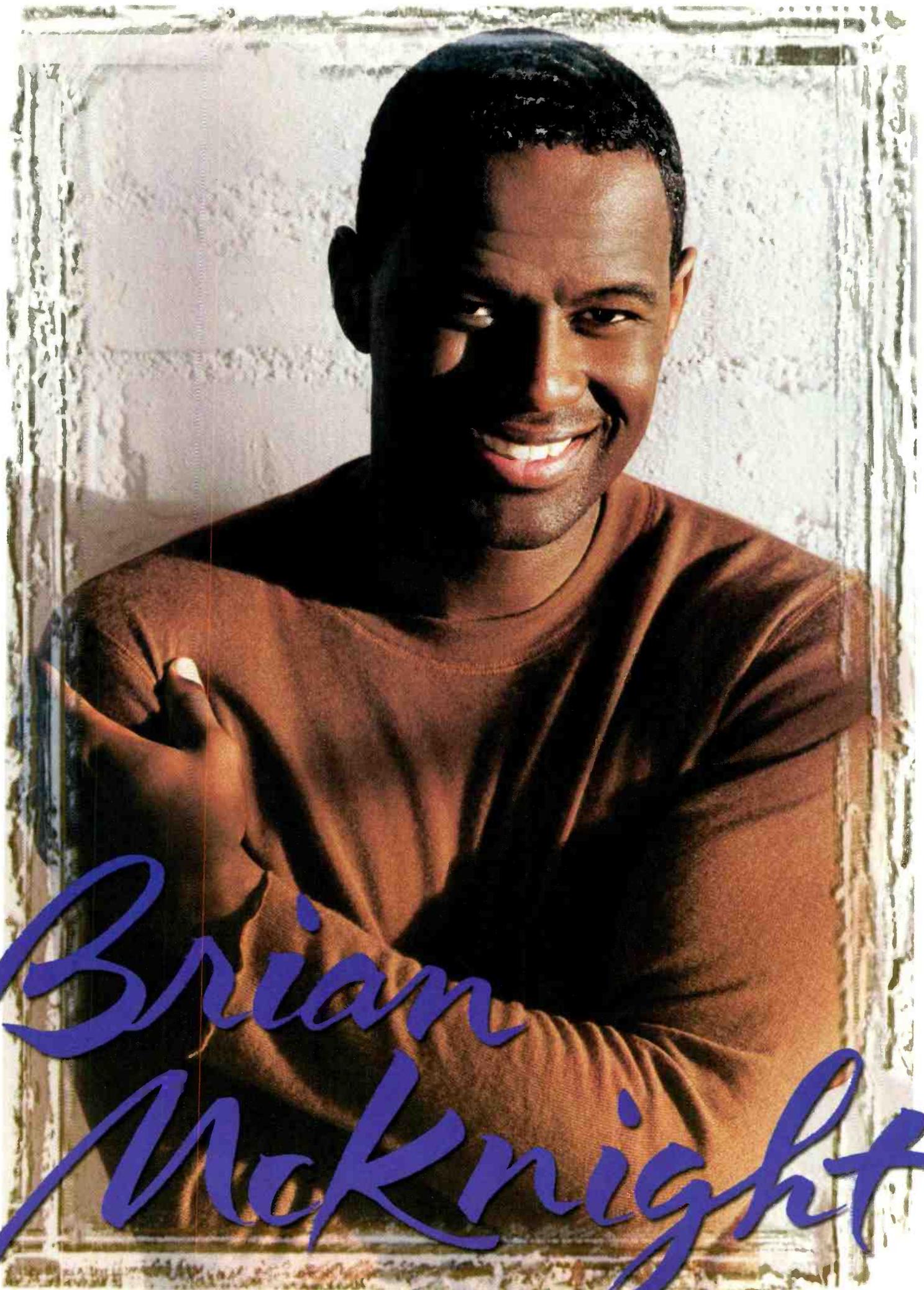
by a drug overdose, a claim her family denies. Although autopsy results are still pending, a spokesman at the Santa Maria hospital in Rio de Janeiro told the Associated Press that Eller had been admitted in an "agitated and disoriented" state and had probably died following an "external intoxication."

Eller was buried Dec. 30 at Rio de Janeiro's Saudade cemetery with close to 500 people in attendance, according to Brazilian press reports.

"She was a talented, marvelous, intelligent person," Brazilian singer Djavan says. "It's a great loss. She was acerbic and tender at the same time, and that duality made her a different person."

Solution to this week's puzzle (page 102)





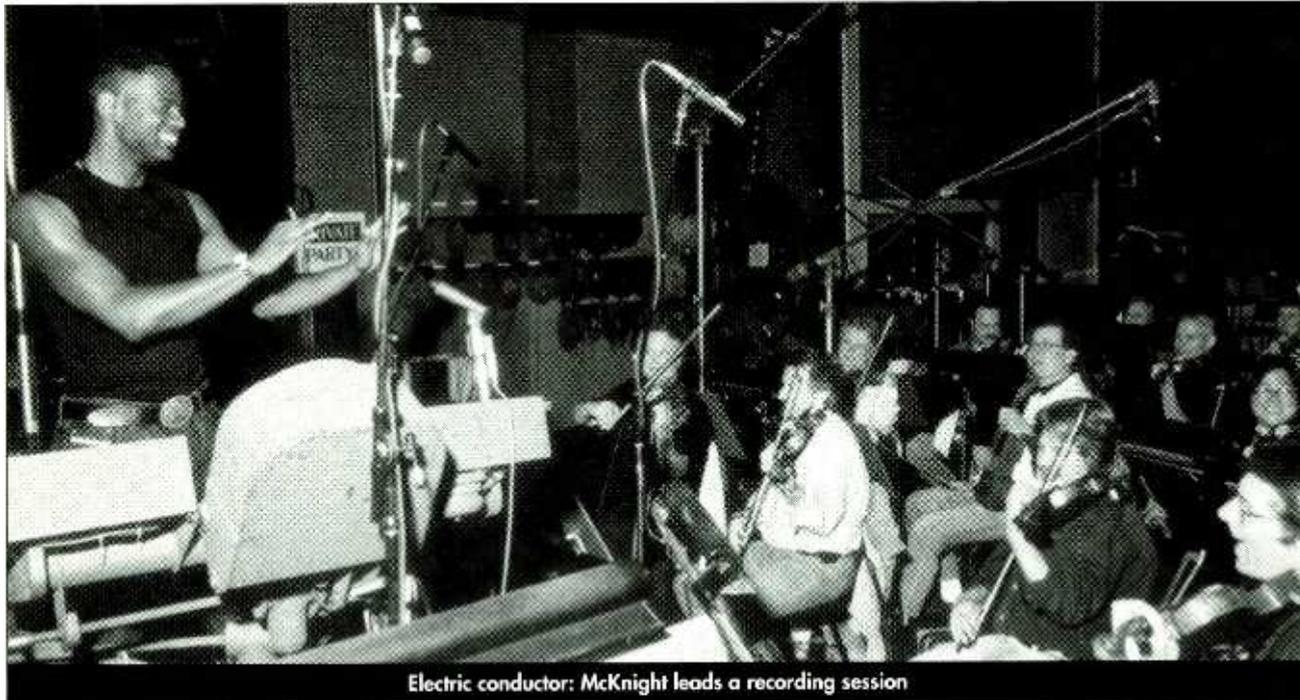
*Brian
McKnight*

Billboard's 10th-Anniversary Salute

Brian
McKnight
10th Anniversary

super talent

In a brief decade, he's compiled a lengthy résumé: hit-making artist, musician, arranger, producer, soundtrack contributor and multi-genre songwriter. And he's just getting started. BY DON WALLER



Electric conductor: McKnight leads a recording session

Brian McKnight is a singer, songwriter, multi-instrumentalist, musical arranger, record producer—even an actor, co-starring in the sitcom *Sister, Sister*—who's been hanging platinum records on his walls for the past 10 years.

Drawing from a rich musical wellspring that stretches from R&B, gospel, jazz and pop to funk, rock and hip-hop, McKnight has won fistfuls of awards, made dozens of guest appearances on other artists' records and—perhaps most tellingly—provided the soundtrack to countless numbers of romantic encounters. With a track record like that, where do you start?

The biographical facts are these: Brian McKnight was born in Buffalo, raised in Orlando and attended Oakwood College in Huntsville, Ala. His older brother, Claude, is a member of hitmaking vocal group Take 6. By the time he was 19, McKnight had signed his first record deal.

Former Mercury Records president-turned-producer/consultant Ed Eckstine elaborates: "In '88 or '89, I was running Wing Records, which was folded into Mercury, when Sam Sapp—one of my A&R interns—left Brian's tape on the seat of my car. Other people were interested as well, but I told Brian that, rather than get sucked into one of those dial-a-producer situations, we would allow him to write and produce his first two records, and, if that didn't work out, then we'd go the other route.

"His talent was obvious," Eckstine continues. "He incorporated the jazz singing of a Nat 'King' Cole with the classic-soul singer-songwriter style of a Marvin Gaye or a Stevie Wonder or a Donnie Hathaway. He's really a jazz fan who works in an R&B idiom. And he has that hip-hop influence. The biggest thing I did was tell him to be aware of what was on the radio and take what he wanted from that. Plus, he was really focused, always prepared, always knew what his responsibilities

were. His work ethic was definitely a serious factor in his ultimate success."

Three years later, his 1991 debut album, *Brian McKnight*, went platinum, spurred by the startling single success of the surprisingly stark ballad "One Last Cry," a top-10 R&B hit that reached No. 13 on the Hot 100.

INSPIRATIONAL PIANO

Alicia Keys, whose J Records debut *Songs in A Minor*

features a musical appearance by McKnight, cites "One Last Cry" as "one of the first songs I fell in love with when I started getting into writing. It was deep and real and brutally truthful, and Brian's piano playing was even more inspirational; I played many of his songs on the piano when I was learning. I have so much respect for him."

About this time, McKnight duetted with Vanessa Williams on "You Gotta Go," which appeared on her 1991 *Comfort Zone* album, leading to a second duet, "Love Is," which became a No. 3 pop hit and appeared on the 1992 soundtrack to the TV show *Beverly Hills 90210*.

"I've always been known as a 'song man,'" says former Mercury Records West Coast A&R rep-turned-consultant Tom Vickers. "And I met with [publishing veteran] Jolene Cherry while looking for songs for Vanessa's follow-up to "Save the Best for Last." She played me this song written by Tonio K., John Keller and Michael Caruso called 'Love Is,' which they'd demo'd as a male vocal. She wanted Vanessa to cut it, but after I played it for Ed Eckstine, he suggested doing it as a duet between Brian and Vanessa."

McKnight cemented his platinum status with his 1995 follow-up, *I Remember You*, featuring a top-10 R&B cover of Van Morrison's "Crazy Love," which appeared on the 1994 soundtrack to the *Jason's Lyric* film. (McKnight also produced and arranged the Aaron Hall, Keith Sweat, R. Kelly and Usher collaboration, "U Will Know," for that film's soundtrack.) McKnight's own composition "Every Beat of My Heart," which was awarded a daytime Emmy for its usage on *As the World Turns*, also stems from his sophomore effort.

Continued on page 54

With Pen In Hand: A Serious And Versatile Songwriter

McKnight's tunes have been covered, by—among dozens of others—Alicia Keys, Boyz II Men, George Benson, Take 6 and Johnny Mathis

"Brian McKnight has always been distinguished by his amazing voice, incredible musicianship and the strength of his songwriting," says Universal Music Publishing Group World-wide president David Renzer. "While the A&R community has tremendous respect for Brian because he's known for being a multi-instrumentalist, he also works really hard. I remember a few years ago—before 'Back At

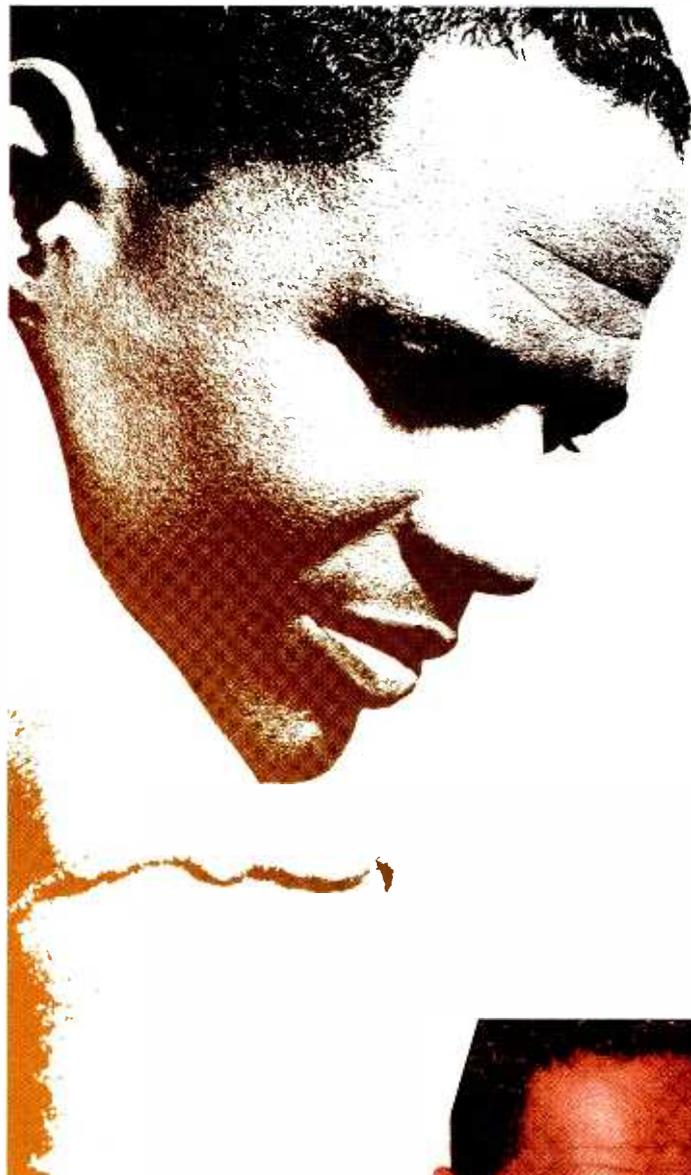
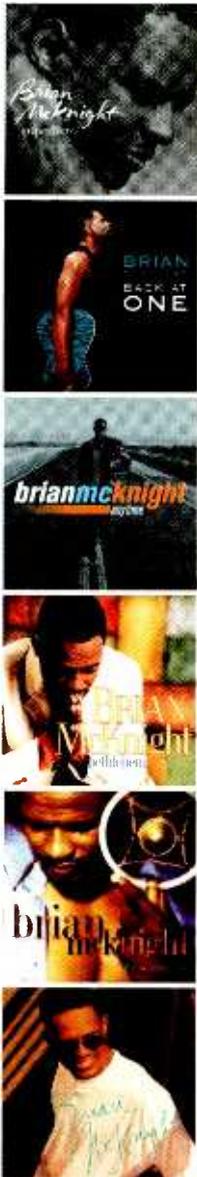
One' was even released—we had a conference of MDs of publishing from around the world. I told him this was an good opportunity to meet all these people who'd be working his songs. He came down with a full band and back-up singers and played a complete show for them and just killed."

"Songwriting is definitely the most fun part of the job for Brian," agrees McKnight's longtime manager, Herb Trawick. "That's where you

get to see how serious he is at work. He approaches songwriting like a job; he writes almost every day—Latin, rap, pop, funk, gospel, a jazzy song or a sexy song—which is why he's got a backlog of about 3,000 songs."

Aside from Boyz II Men, Kirk Whalum, Aaron Hall, Philip Bailey, Damian Hall, Tracie Spencer, Waymon Tisdale, Art Porter and Take 6, McKnight's compositions have been

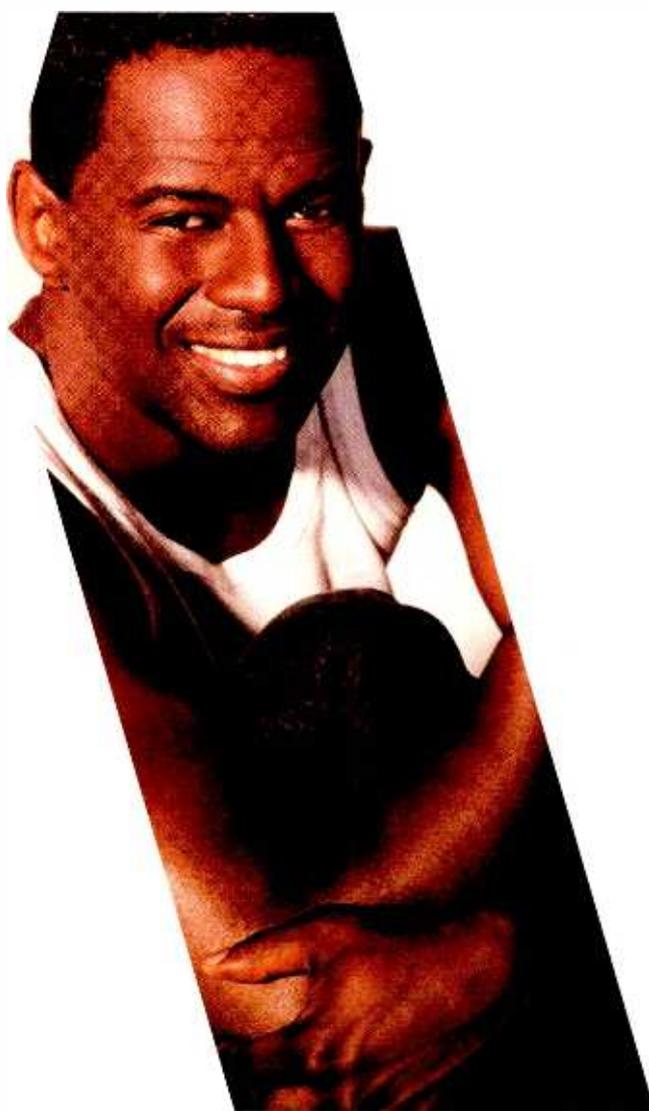
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Multi-Platinum
Songwriter
Composer
Producer
Singer
Artist

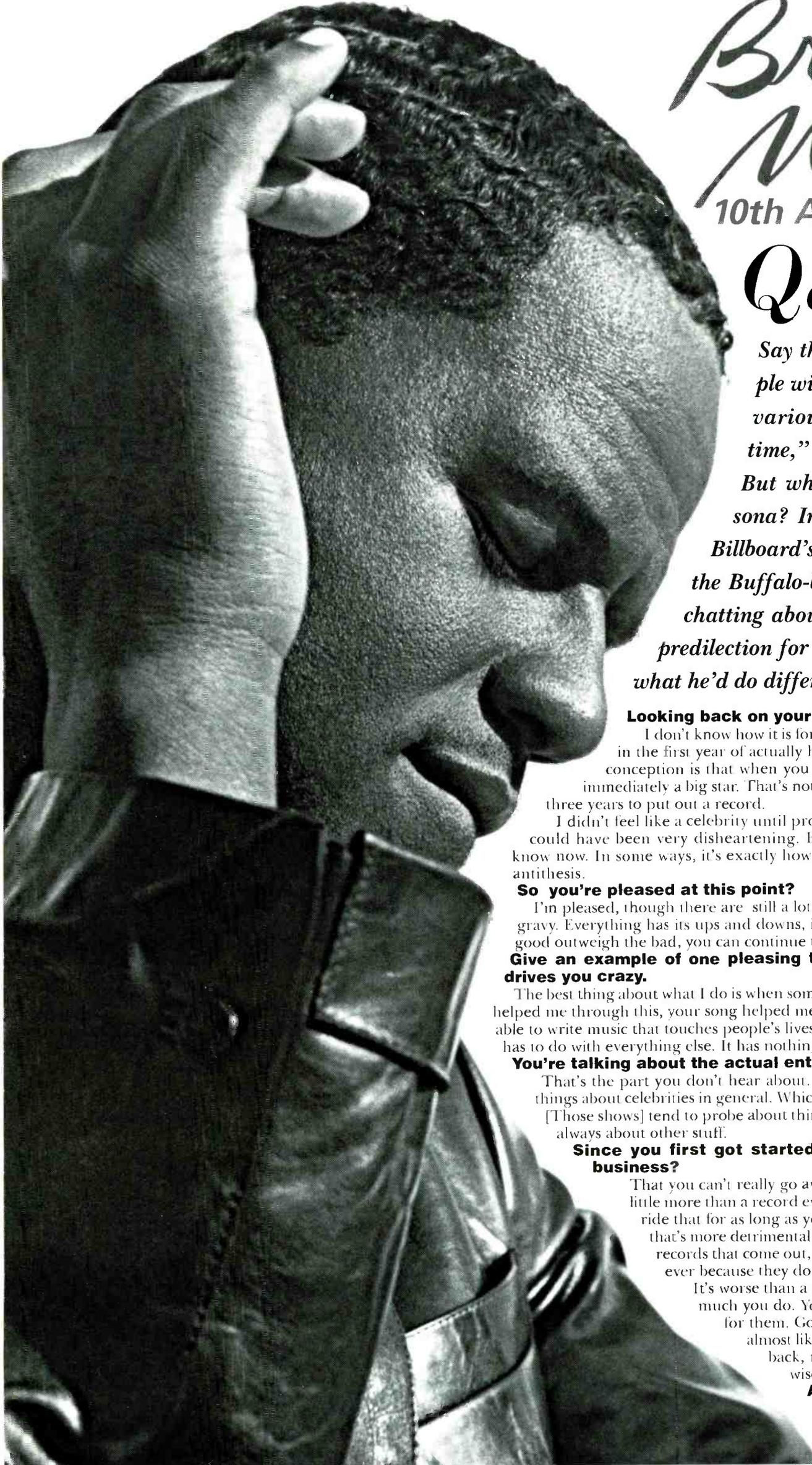
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Brian McKnight

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Q&A BY GAIL MITCHELL

Say the name "Brian McKnight" and most people will start reeling off the romantic balladeer's various hits, including "One Last Cry," "Anytime," "Back at One" and "Love of My Life." But what about the man behind the public persona? In the following one-on-one interview with Billboard's R&B/rap associate editor Gail Mitchell, the Buffalo-born, Orlando-bred McKnight takes five—chatting about his platinum-selling career thus far, his predilection for jazz, his most quirky song inspiration and what he'd do differently if he were starting out now.

Looking back on your career thus far, are you where you want to be?

I don't know how it is for everybody else, but I probably grew up and matured more in the first year of actually having a record out than I have in my whole life. The misconception is that when you get signed, you immediately release a record and you're immediately a big star. That's not the way it worked out for me. I got signed. But it took me three years to put out a record.

I didn't feel like a celebrity until probably four or five years after that. On the one hand, that could have been very disheartening. But I don't think I would trade that in, knowing what I know now. In some ways, it's exactly how I thought it would be. In other ways, it's completely the antithesis.

So you're pleased at this point?

I'm pleased, though there are still a lot of things that drive me crazy. There's nothing that's 100% gravy. Everything has its ups and downs, its pros and cons. As long as you can continue to make the good outweigh the bad, you can continue to do what you do.

Give an example of one pleasing thing that's happened and something that still drives you crazy.

The best thing about what I do is when somebody says, "We used your song at our wedding. Your song helped me through this, your song helped me through that." That's what this should be all about: being able to write music that touches people's lives. That's why I got into this in the first place. The bad stuff has to do with everything else. It has nothing to do with the actual music.

You're talking about the actual entertainment business?

That's the part you don't hear about. Everything is always so negative, and people dwell upon things about celebrities in general. Which is why I don't watch *Access Hollywood* or anything like that. [Those shows] tend to probe about things that have nothing to do with the person's actual art. It's always about other stuff.

Since you first got started, what's changed the most about the record business?

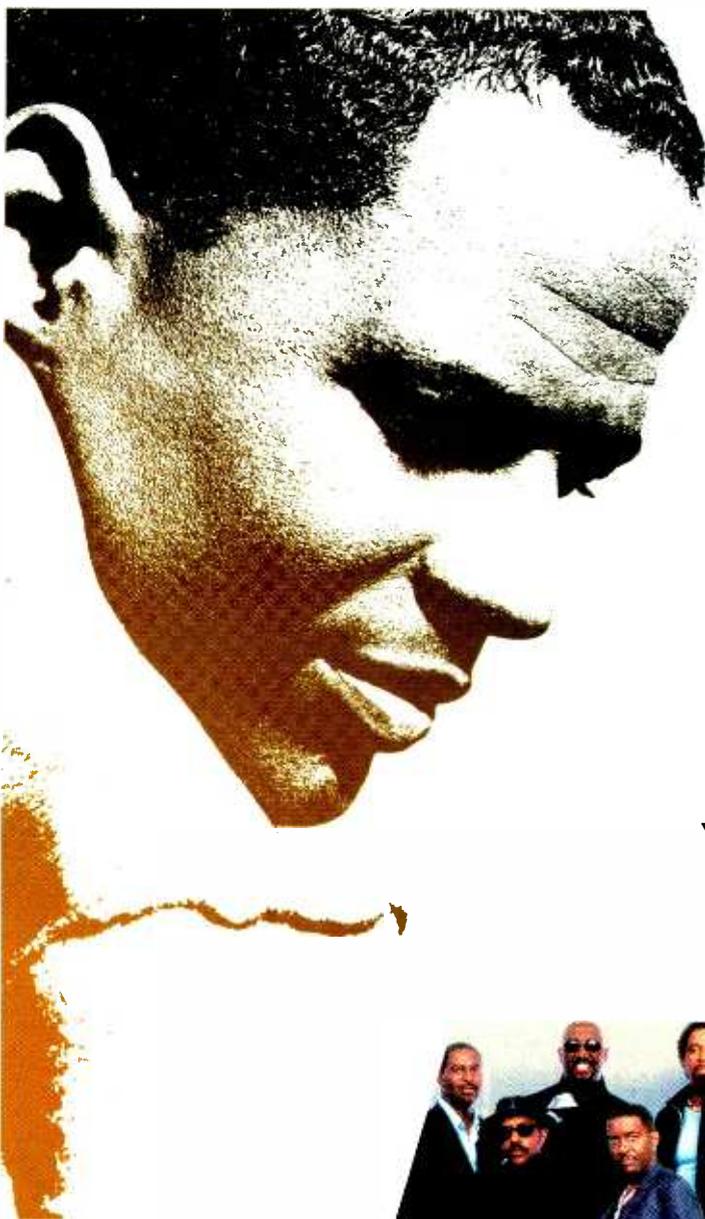
That you can't really go away anymore. I've done five albums in nine years. That's a little more than a record every two years. It used to be [that] you could make a record, ride that for as long as you could and wait for people to want you back again. Now, that's more detrimental than having a bad record. Every Tuesday, there are so many records that come out, it's very easy to be forgotten. The public is more fickle than ever because they don't know how to attach themselves to someone.

It's worse than a relationship, in a lot of ways, because it doesn't matter how much you do. You have to continue to cultivate your fan base and be there for them. Going away for three years and coming back with a record is almost like starting over again. It's like you have to keep coming right back, right back, right back. Capitalize on it right now or otherwise...

At what point did you decide you wanted to make a career of this?

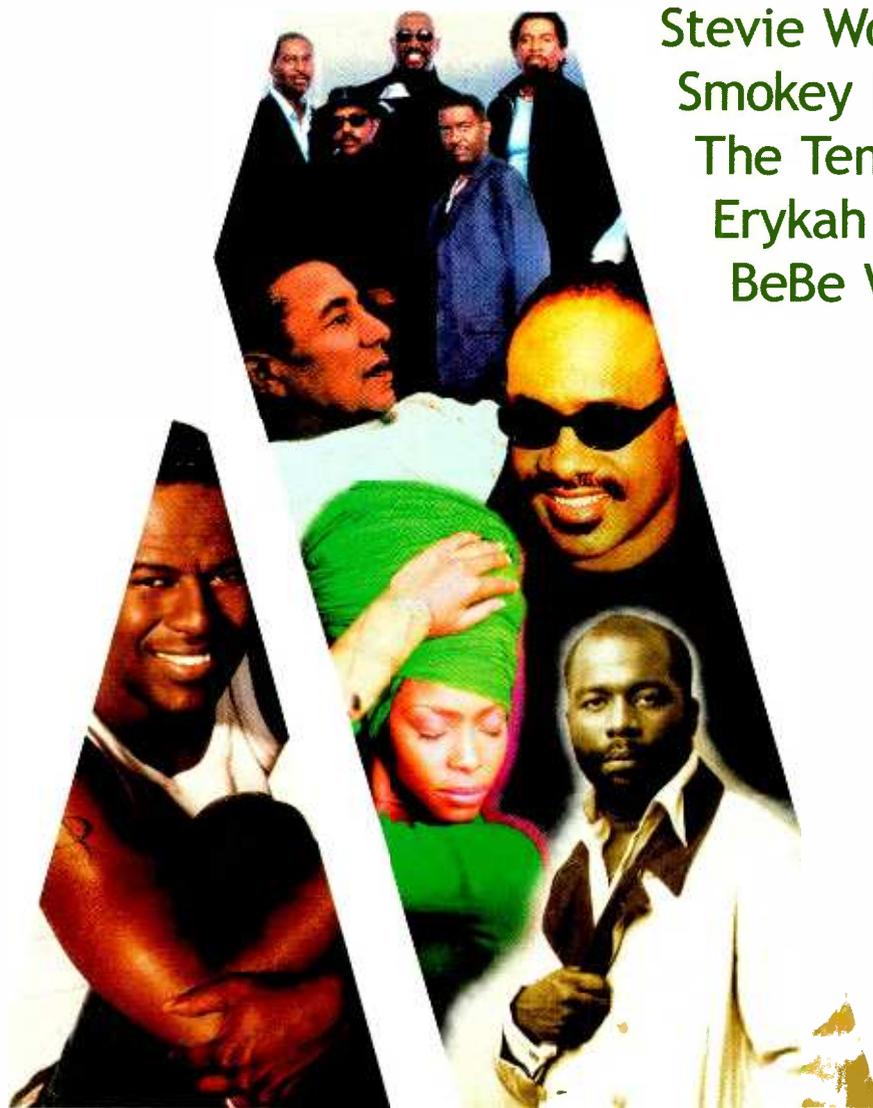
I really wasn't looking to be an artist. I've been writing songs, it seems, like my whole life. I just really wanted to

Continued on page 50



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McNumbers: BM's Top-Charting Records

Compiled by Keith Caulfield

Brian McKnight's top R&B/hip-hop album, *Anytime*, spent three weeks at No. 1 on the chart and 76 weeks on the list overall. Following the No. 17 peak of his eponymously titled 1992 debut, all of his studio sets have reached the top five.

On the Hot R&B/Hip-Hop Singles & Tracks chart, McKnight has racked up 12 top-40 hits, including the top-10 songs "Back at One," "Crazy Love," "You Should Be Mine" and "One Last Cry." While his highest-charting R&B single is "You Should Be Mine," which climbed to No. 4 over on The Billboard Hot 100, he's had two top-three R&B singles. His 1993 duet with Vanessa Williams, "Love Is," from the *Beverly Hills, 90210* soundtrack, hit No. 3, and 1999's "Back at One" spent eight weeks at No. 2.

Titles on both charts are ordered by peak position. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak.

TOP R&B/HIP-HOP ALBUMS

1. *Anytime* (1997)
2. *Back At One* (1999)
3. *Superhero* (2001)
4. *I Remember You* (1995)
5. *Brian McKnight* (1992)



HOT R&B/HIP-HOP SINGLES & TRACKS

1. "You Should Be Mine (Don't Waste Your Time)" (featuring Mase) (1997)
2. "Back at One" (1998)
3. "One Last Cry" (1993)
4. "Crazy Love" (From *Jason's Lyric*) (1995)

5. "Love of My Life" (2001)
6. "The Way Love Goes" (1992)
7. "On the Down Low" (1995)
8. "Hold Me" (featuring Tone & Kobe Bryant) (1998)
9. "I'll Take Her" (Ill Al Skatch, featuring Brian McKnight) (1994)
10. "Still in Love" (1996)



Through 1997, all of McKnight's releases were through Mercury. In 1998, he moved to Motown. "Love Is" was released on Giant/Reprise. ■

INTERVIEW

Continued from page 48

know if what I was doing could even compare to the things that were out there. That's why I sent my demo in. I was in Alabama, going to college. All I had to go by was what I heard on the radio. I was like, "If that's a hit, then maybe what I'm doing isn't that far off." The feedback I got back was "Please sing us a demo." Then I watched my brother get his first Grammy when I was 18. It was, "Wow, he made it. Maybe it's possible."

Are you a singer first or a songwriter?

I'm a songwriter first, for a lot of reasons. It's the complete creation of something from nothing. The same way that painters and sculptors start with nothing and end up with something. I can't even tell you how it happens or why. Obviously, there's a formula that I go by at the same time. I write about the same subject. I've written 800 songs about that same subject.

What inspires you?

Everything and anything. Not just to me, but around me. My friends, TV, movies. There are so many ideas just waiting to happen that I absorb and that most people just walk by.

What's the most quirky thing you've absorbed that turned into a song?

Probably with the song "When You Wanna Come" on my *Superhero* album. I'm into talk radio: I very rarely listen to regular radio. I listen to Tom Leykis in Los Angeles every day when I'm home. He has a different subject every hour. The subject this day was women in long-term relationships who weren't being sexually satisfied. All my friends brag about how great they are in bed, so there can't be too many women that are going to call up, right? However, woman after woman was sharing horrible stories about their mates. That's where that whole song came from.

You write frequently with Brandon Barnes. How did you two hook up?

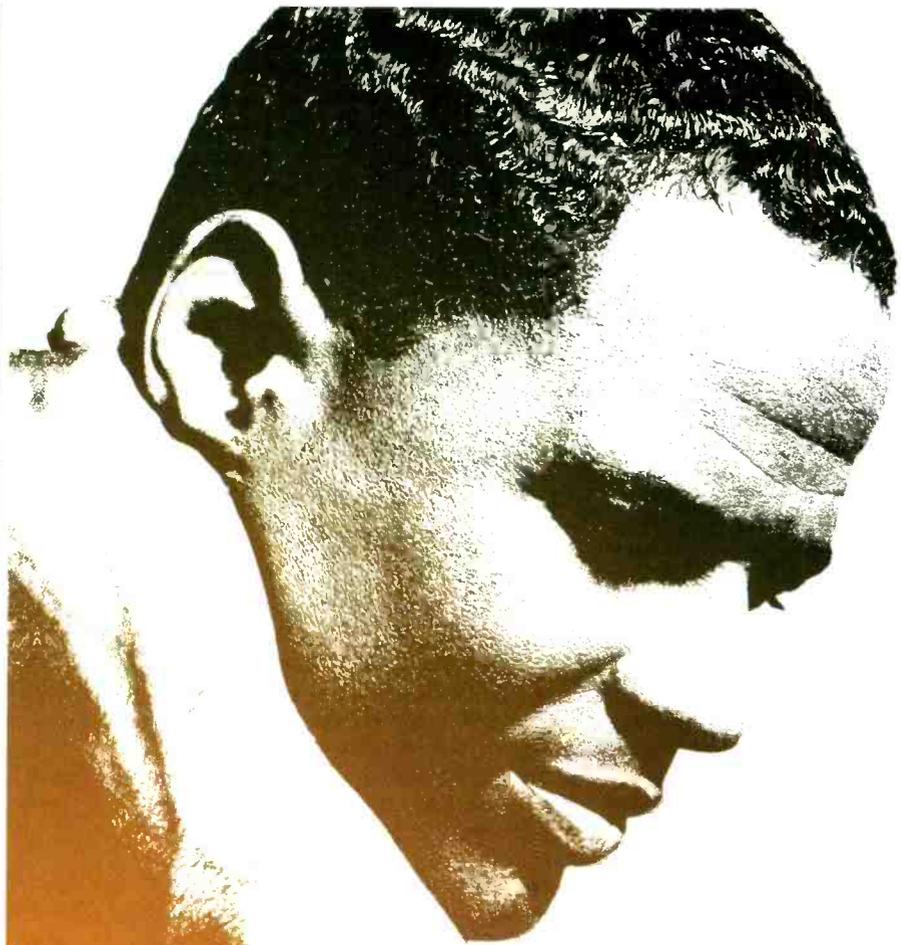
Brandon is my best friend, whom I've known since I

Continued on page 56

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LONDON—Brian McKnight's international path may not be paved with platinum to the same extent as in his homeland. But, by taking a hands-on approach to his career outside the U.S., he has reached levels of success and familiarity in several key markets that are the envy of other R&B performers.

"Obviously, the biggest difference is the level of the celebrity status," the singer told *Billboard* on a visit to

*Brian
McKnight*
10th Anniversary

plane and meeting other people, and, with American artists, that's more of a struggle," notes Kronfeld. "But Brian does understand the value of it and wants to get his music played everywhere in the world.

"He's happy to do the parts of the job that a lot of artists don't like: talking to the media, playing showcases, doing TV performances, he's just a pro, and we appreciate that."

McKnight Seizes The Day Overseas

Hard work and enthusiasm have helped the writer/singer make progress on "getting his music played everywhere in the world." BY PAUL SEXTON

London to support his *Back At One* album in January 2000. He also has taken on promotional duties on a different scale than back home. During the *Back At One* campaign, those duties included a live show at the Jazz Café in London attended by Universal Music U.K.'s then-chairman and CEO John Kennedy, now president/CEO of Universal Music International, and his deputy (and successor) Lucian Grainge.

"In the States," said McKnight, "I can't walk five feet without people going crazy."

But these were not the words of an American superstar indignant at having to get his passport out and go back several squares on the game board of success. As Andrew Kronfeld, senior VP, international, Universal Motown Group, says, McKnight has embraced his foreign duties with enthusiasm. "Having lived in the U.K., I think most artists there are used to getting on a



That approach has brought McKnight considerable results in Asia Pacific territories, Australia, New Zealand and South Africa. Kronfeld says that combined sales there of *Back At One* topped 300,000, and that—with the recent success there of "Love of My Life" as the lead single from his new *Superhero* follow-up—album sales this time had risen to 130,000 within a month of release by late November.

HALF A MILLION SALES

"He's been out [to Asia] for promotion on this album," says Kronfeld, "and we're trying to firm up a February concert tour there. Our goal is to sell over half a million records in that part of the world. He went there [on the last album], and the single 'Back At One' was quite a big hit, whereas, in Europe, he's been there

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SUPER TALENT

Continued from page 46

DOCUMENTARY KNOCKOUT

McKnight's multimedia crossover continued with the title track for *When We Were Kings*, the 1997 soundtrack to the Academy Award-winning Muhammad Ali documentary, which he performed with Diana King. This tune also can be heard on the soundtrack to the 1999 *Our Friend Martin* film.

Building on this marketplace momentum, McKnight's next solo effort, 1997's *Anytime*, went double-platinum. While the title track was a top-10 pop and No. 1 R&B hit, "You Should Be Mine"—a studio col-



laboration with Puff Daddy and Mase, built around a James Brown sample and sung with Kelly Price—and "The Only One for Me" were both top-10 R&B hits.

The following year, McKnight released *Bethlehem*, a Christmas album. He also sang on Mariah Carey's hit "Whenever You Call," heard on the diva's #1's album.

All of this laid the groundwork for McKnight's triple-platinum success with 1999's *Back At One*. The title track was a No. 2 pop hit for McKnight—and a top-10 country hit when covered by Mark Wills.

Motown president/CEO Kedar Massenberg notes that "10 years ago, John Tita of PolyGram Publishing made me aware of this rising young producer-pianist-songwriter who had a deep jazz background and wrote from the heart. When Brian's contract was transferred

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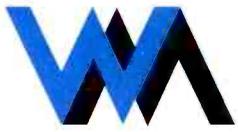
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INTERVIEW

Continued from page 50

was 18. It's a really odd pairing. He's a 44-year-old white man who lives in Goshen, Ala. All he really wants to do is write songs and hunt. When Oct. 15 comes around, that's when bow season starts, and he's out with his bow and arrow in the woods, shooting deer. You would never think this guy would be my best friend. But Brandon has taught me everything I know about writing songs. We're very much the same. We're both multi-instrumentalists, we both sing, and we both do melodies. It's a great pairing for me, because it's hard for me to write songs with people who only write lyrics or who only do tracks. And we're both really fast. It doesn't take long to write a song. A lot of people who write songs spend forever on one line when, usually, your first thought is the best one.

Do you and Barnes collaborate in person or over the phone?

We wrote "Anytime" over the phone. We wrote "Still" over the phone. I can't remember the last song we did when we were actually writing it in person together. If I have an idea and I'm home at my piano, I call him and he gets on his. Five, 10 minutes later, we've got the song done.

Outside of "songwriter/singer," what one or two words best describe you?

One word: oxymoron. What you see isn't necessarily what you get, and what you get isn't necessarily what you see. In a lot of ways, I'm a little boy, as far as my real personality goes. I think that people think I take this more seriously than I do, which I really don't.

Who were your early singing and songwriting influences?

First, people in my family, like my grandfather and my Uncle Tom. Outside of them, Nat "King" Cole. I wanted to play like him. Then, once I heard Stevie Wonder sing, it sort of canceled out everything else. I'm also a huge jazz fan. That's an inherent thing inside of me. Between

Brian McKnight

10th Anniversary

Oscar Peterson, Bill Evans and Miles Davis. I learned the long history of jazz. I never thought of it this way, but I learned the hardest thing to do first: play jazz. I started playing in piano bars when I was 15. I'd go in and paint my moustache on. I was 6 ft., 2-inch when I was 12. That's



Inspiration: Bill Evans, Miles Davis, Nat "King" Cole

where I learned to do the foundation of what I do. I played in church and clubs. Every weekend, it was the same: Friday night in the clubs, Saturday morning in church, Saturday night in the clubs, Sunday morning in church. That kind of thing.

Have you ever thought about doing a jazz album?

I've thought about it, and I've actually proposed songs already. It's just a matter of when it would be the best

time to actually put that out. It's on the horizon. **You've worked with Mariah Carey, Nate Dogg, Usher and others. Who haven't you worked with that you would still like to?**

It's hard to think in those terms. I want to work with anyone who has the same vision I do. It doesn't matter if you're known. Some of the most rewarding things I've done have been with people who weren't necessarily known. I've done some things with people overseas that people in America have never even heard of. Those things were so rewarding, even more so than a lot of things I've done here, because we were on the same page. It's sometimes hard to find that. When you're all about the music and creating something, that's exciting to me. Whether it sells a million copies or it sells nothing—it's that experience of someone else's vision being the same as yours.

Any chance of you and your brother Claude [of Take 6] doing something together?

Even though I've worked on their records and they worked a little on my first record, I'm not really sure. We haven't talked about it. When it comes to music, we deal with so many issues as brothers that we very rarely talk about it. If it happens organically, fine.

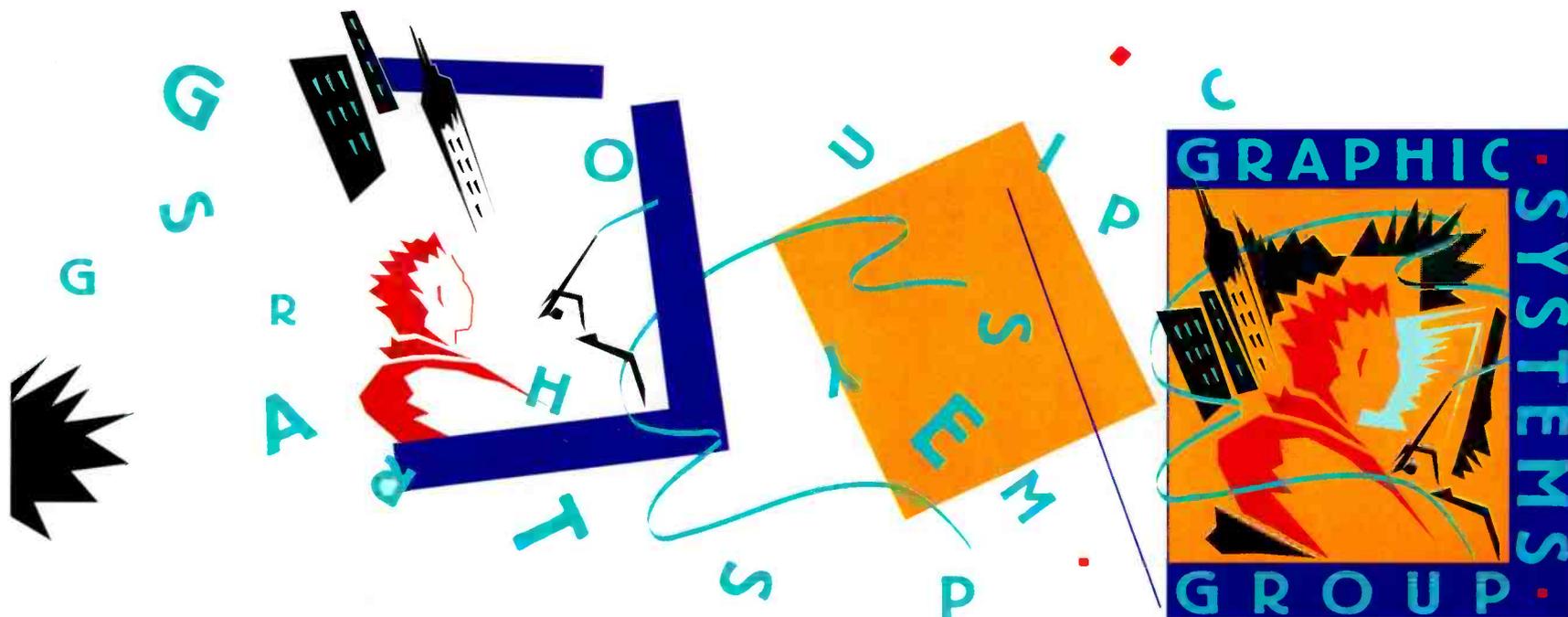
How did Alicia Keys come to record your song "Never Felt This Way"?

That was nothing more than [J Records chief] Clive Davis calling and saying, "I've got this new artist. She loves you, and I think she would complement you." I don't know why she did my song, but I thank her for the publishing.

Are you working with other artists at this point?

I'm also working with Kelly Price, who's doing a song I wrote for her. But what I have now is the opportunity to develop a couple of things that I'm really excited about through my B Entertainment label. One is a black country female, something there's never been before.

Continued on page 58



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INTERVIEW

Continued from page 56

I'm also working with a hip, 20-year-old rock guy, a singer-songwriter kind of on the Dave Matthews tip.

Do you ever feel anxious or nervous about having to top yourself?

I never think about it. The one thing I've learned is where to go and how to get there—as opposed to “What did I do last time?” If I start thinking in terms of having to do another “Anytime” or “Back at One,” what happens when I don't reach that point? If I do the best that I can right now and I know it's the best, then I'm satisfied.

Talk about your songwriting/recording process.

I approach songwriting like it's my 9-to-5. My engineer Chris knows that I'm coming to the studio with something that I've worked on today. This is an every-

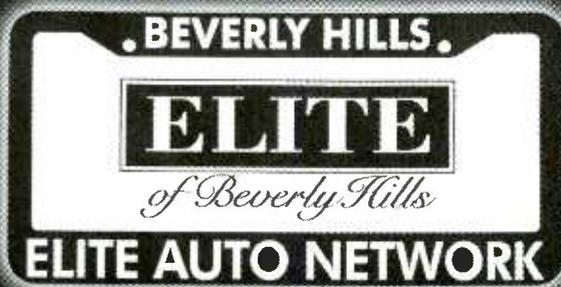
Brian
McKnight
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day process. Sunday through Thursday. I wake up and I do my normal everyday things. But, at some point, I know I'm going to challenge myself to come up with something new that day. Now, it may suck. It may be the worst thing you ever heard. But I'm going to write something today, period. And I'm going to record it today. If by chance I don't have something, I call Chris and say, “I'm not coming today.” That's it. If I had to estimate, I'd say I write maybe 200 songs a year.

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Which of your five albums epitomizes Brian McKnight the artist?

Superhero, because it's everything I'm about, personality-wise and music-wise. There's a lot of jazz influence, a little rock, an obvious R&B thing, an obvious pop thing and inspirational music, complemented by some of my best friends, like Justin [Timberlake of 'N Sync], Nate Dogg, [hip-hop producer] Battlecat and [gospel's] Fred Hammond. My other albums were basically undergrad. This record is my graduation.

A lot of people might not picture you working with someone like Battlecat.

For that matter, they wouldn't picture me doing a rock song either. But, at the same time, I can't continue to make only the records that the label thinks I should make.

Is that hard to get around?

It's not hard, because what I did was give them a foundation. I gave them the record that they needed with the other songs. Then there were two or three songs where I did what I wanted to do, period.

It seems this is a more liberating record for you.

Absolutely. Only because I wasn't making a record. I



With sons Niko (left) and Brian Jr.

was just into writing songs every day. When I was on tour, I was doing some home recording. When I got off the tour, I had 35 songs recorded. I was like, “Let's put out a record.”

Any thoughts about doing another holiday album?

I don't know. I put so much into that record... What's happened is that people are discovering it every year, which is great. Hopefully, after 10 years, it may be platinum. But I didn't make that record

for that reason. I wanted people to see a side of the holiday that encompasses everything the holiday is about. Obviously, that means the Christian aspect of it, but also the relationship aspect. Even going back into the political [realm] in Bethlehem and dealing with the reactions that night. All the different perspectives. It would be hard to come back after that.

What musical trends to you see on the horizon?

I have no idea. Just when you think you've figured it out, it changes again. What I hope never happens is that people stop accepting great songs. I still think a great song beats everything.

If you were starting out now, what would you do differently?

It would be hard to start that way now. If I had to do it all over again and start now, I'd probably just be a writer.

Do you see yourself evolving into doing just that?

The public will dictate that. If they stop wanting me as an artist, hopefully they will never stop liking real songs. Then I'll be able to continue to do that. But you just never know.

What advice do you have for someone just starting out?

Don't ever try to be the next somebody else. Always try to be the first you.

Beyond your solo career, are you currently developing other projects, like soundtracks or acting?

The soundtrack thing isn't as appealing as scoring. That's the next step for me. Acting-wise, there's always a script. I'm just waiting on the right one. Having this success in music, you don't want to do something else and have it not work. It has to be the right thing.

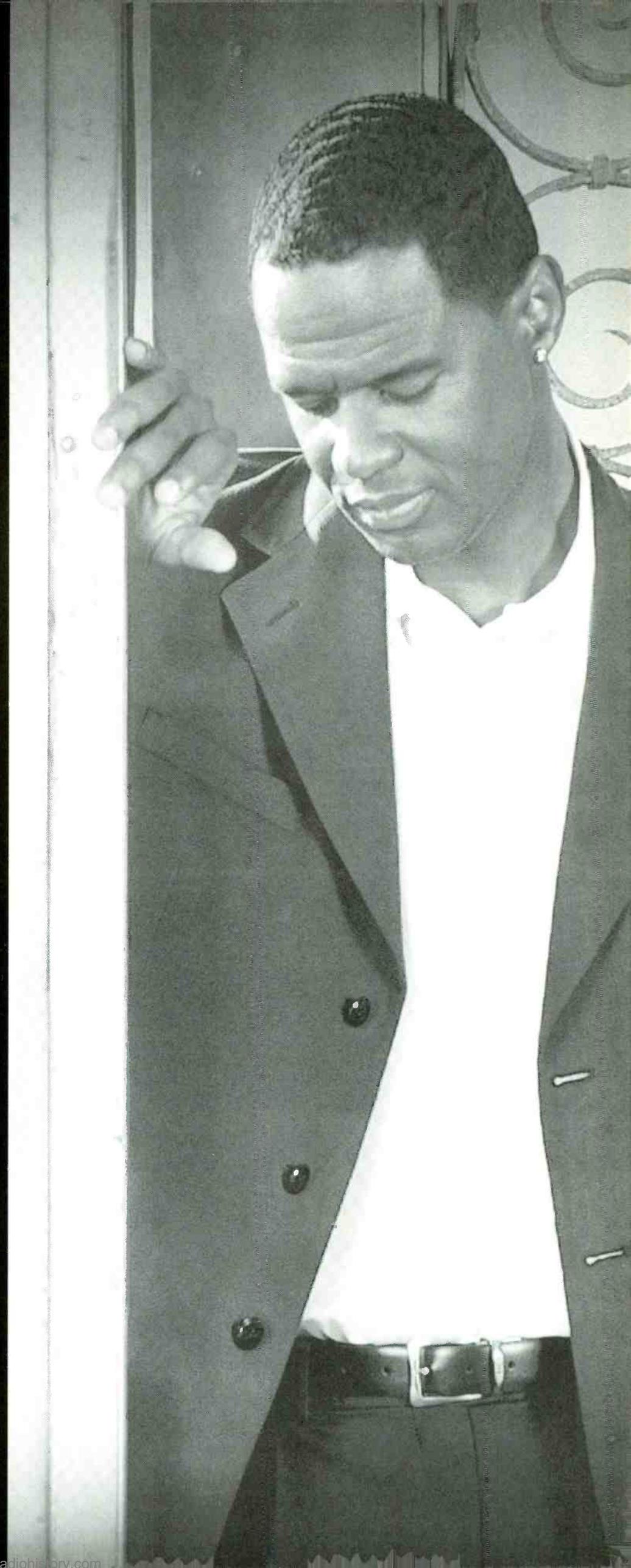
What else is left for you to accomplish?

Just making it. Staying power. I think I've already done it. But I want to be able to stop because I want to—and not because I have to. Or never stop. ■

10 years
and still more than amazing.

Congratulations, Brian McKnight.

from your friends at **SEARS**



SUPER TALENT

Continued from page 54

to Motown in the wake of the PolyGram-Universal merger, we did 3 million copies of *Back At One* in the U.S. I was proud to be involved in that."

Also in 1999, McKnight paid homage to the late Marvin Gaye on the *Marvin Is 60* tribute album, performing "Distant Lover." That same year, McKnight's renditions of his own "Home"—first heard on *Back At One*—and "Discovery" appeared on the soundtracks to the *Stuart Little* and *Life* films, respectively.

PROFESSORIAL THOUGHTS

McKnight celebrated the millennium by contributing "Thinkin' Bout Me" to the *Nutty Professor 2: The Klumps* soundtrack, as well as the theme song—"Win"—to the *Men of Honor* soundtrack.

Fueled by the guitar-driven title track, McKnight's most recent album, *Superhero*, sports duets with Justin Timberlake of 'N Sync on "My Kind of Girl" and gospel great Fred Hammond of Commissioned on "When Will I See You Again." Issued last October, the album is already certified gold and climbing.

McKnight's longtime manager, Herb Trawick, offers several reasons for his client's success. "First," he notes, "you have Brian's integrity as an artist and songwriter. Second, you have the entertainment aspects of his live show. Brian's always been contrarian in his approach to playing out; he's always been a headliner. You have to remember that, even as a 19-year-old, Brian was very adult. His early records would've been considered 'neo-soul' if such a term had even existed back then. A little later, he took a hip-hop tack. But he's always had an uncentered approach—look how his audience has gotten younger, even as he's gotten older. He's been able to keep disparate groups interested. And that was our strategy from the very beginning: to keep as many balls as possible in the air. That's why—after doing 18 months of research—Sears came to us with an offer to sponsor Brian's tour. They were astonished at his con-

Brian McKnight

10th Anniversary

sistency, the depth of his demographic appeal and his versatility.

"As for Brian's future, we'd like to break new sales plateaus," Trawick continues. "We'd like to take his songwriting ability and spread it into scoring films. He might do some acting, but it's going to have to be a part that feels real—Brian's never wanted to do anything stereotypical. In the long run, trends don't matter. Brian's built to last; he's not even close to peaking, and you can't count him out. I've been honored to have this partnership for the last 11 years. Every day, I get inspired by his music. How much more blessed can you get?"

SUBSTANTIAL SPRINGBOARD

"I was at Wing for Brian's initial launch," recalls Motown senior VP/marketing & promotion Michael Johnson. "I remember he did a show at the Miami Nights club with a thousand women hanging on his every word. Brian's always had the musical depth and strong family background that give him the substance to serve as his springboard. Even at an early age, you could tell he was an old soul."

Motown's Massenbergh concludes, "As a songwriter, performer and producer, Brian is a self-contained artist who's been able to transform himself while always following his heart. How many artists of his generation—and because he's been around so long, people tend to forget that he's still a young man—can out-sing Brian? He'll always be a credible artist. And, with his work ethic, I believe that if he would've put the same amount of effort into his athletic career as he did into his singing, he would've been a point guard in the NBA." ■

Awards & Nominations

2002

NAACP IMAGE AWARDS
Outstanding Male Artist—*Superhero*
(nomination; awards to take place Feb. 23, 2002)

2001

AMERICAN MUSIC AWARDS
Best R&B Male Solo: "Back At One" (winner)

NAACP IMAGE AWARDS
Outstanding Male Artist: "Stay or Let it Go" (nomination)

GRAMMY AWARDS

Best R&B Male Vocal Performance: "Stay Or Let it Go" (nomination); Best Pop Male Vocal Performance: "6, 8, 12" (nomination); Best Duo or Group Vocal Performance: "Coming Back Home" (nomination)

2000

AMERICAN MUSIC AWARDS
Favorite Male Soul/R&B Artist: "The Only One For Me" (nomination); Favorite Soul/R&B Album: *Anytime* (nomination)

BLOCKBUSTER AWARDS
Best R&B Male Solo: "Back At One" (winner)

GRAMMY AWARDS
Best R&B Vocal Performance: "Back At One" (nomination); Best Short Form Video: "Back At One" (nomination)

MTV MUSIC VIDEO AWARDS

Best R&B Video: "Back At One" (nomination)

NAACP IMAGE AWARDS
Outstanding Male Artist: "Back At One" (winner)

SOUL TRAIN AWARDS
Best R&B/Soul Single, Male: "Back At One" (nomination); Best R&B/Soul Album, Male: *Back At One* (nomination)

1999

BILLBOARD MUSIC AWARDS
Best R&B Single: "The Only One For Me" (nomination)

BLOCKBUSTER AWARDS
Favorite R&B Male: *Anytime* (nomination)

GRAMMY AWARDS
Best Male Pop Vocal Performance: "Anytime" (nomination); Best Male R&B Vocal Performance: "The Only One for Me" (nomination)

MTV MUSIC VIDEO AWARDS

Best Male Artist: "Anytime" (nomination)

THE NAACP IMAGE AWARD: two nominations

THE SOUL TRAIN MUSIC AWARDS
Best Male Solo Artist: "The Only One for Me" (winner)

1996

EMMY AWARDS
"Every Beat of My Heart," which was adopted as a theme for the TV soap *As the World Turns*

Brian,

Thanks for
sharing your
amazing talent.

Love & Songs,
Diane Warren



Congratulations Brian McKnight

It's been fun
Anytime,
One Last Cry,
The Way Love Goes
6 8 12,
Win, Still
Just to mention a few
special moments.
Anticipating many more
in the future.

co-writer / best friend
Brandon Barnes
Melanie & Kids
CBC Entertainment LLC

OVERSEAS

Continued from page 54

several times and we just haven't connected with a hit single." McKnight is booked internationally by Tony Goldring at William Morris; plans call for a European visit in the spring, after the Asia Pacific dates.

"We've had some good starts [last time] in Germany and Holland," Kronfeld continues, "but we're just going to start attacking it again this year—and also solidify Asia, Australia, New Zealand and South Africa, because that's where he's really strong."

WRITING FAME

In the U.K., McKnight has one top-40 single to his name so far; in October 1998, "You Should Be Mine" reached No. 36. But he has been enjoying major overseas success there and in many other territories in his songwriting guise in recent months, via the piano ballad "Never Felt This Way" that he contributed to Alicia Keys' *Songs in A Minor*, a huge international success.

"We sell 20,000 or 30,000 units in the U.K., but that's not our goal; we'd like to be able to sell 100,000 records," says Kronfeld, who believes that the second single from *Superhero*, "Still," gives McKnight "a better chance" of a chart single abroad.

"In terms of international," he continues, "the R&B artists who are selling are the ones with a hip-hop edge or a gimmicky thing like Sisqo's 'Thong Song.' For a more serious R&B artist, we've got to focus on finding 'the Brian audience,' because there is a huge amount of people out there who just need to be exposed to the music. What's so great about Brian is he's such an amazing talent: the way he writes, performs, arranges. He's magnetic; people go toward him when they see him live. It becomes a different picture for them than watching a video or listening to an album, so that's what we concentrate on. We're trying to focus on getting him out to all the places that we need to, so that we can let people see what it's about." ■

SERIOUS WRITER

Continued from page 46

covered by such diverse artists as Alicia Keys ("Never Felt This Way"), Vanessa Williams ("You Gotta Go"), Johnny Mathis ("Every Beat of My Heart") and George Benson ("I'll Be Good to You"). But his most eye-opening cover came in 2000, when Mark Wills scored a top-10 country hit with McKnight's own previous R&B and pop chartbuster, "Back at One."

"I believe the country success of 'Back at One' came because [Universal Music Group chairman/CEO] Doug Morris played the song for [then-Mercury Nashville chairman] Luke Lewis," recalls Renzer, "saying it could be fantastic for Mark Wills. It's a classic song."

"At one time," Trawick remembers, "there were six different stations in New York City playing 'Back at One.'" Indeed, the song's multi-format success garnered McKnight an armful of awards, including ASCAP's and Billboard's Pop & R&B Songwriter of the Year in 2000—the song put McKnight at No. 1 on Billboard's Hot 100 Songwriters, No. 4 on the Hot Country Songwriters and No. 7 on the Hot R&B/Hip-Hop Singles & Tracks Songwriters charts that year—and one of ASCAP's Most-Performed Country Songs in 2001.

"Whether they're R&B, jazz or country, Brian McKnight's songs are as timeless as they are inspiring," says 'N Sync's Justin Timberlake, who—after McKnight performed and produced a track on 'N Sync's *Celebrity* album—dueted on McKnight's last album.

"Whether written solo or with [his frequent writing partner] Brandon Barnes, Brian's songs have always

had the ability to cross genres," seconds Renzer, noting that "Anytime" got a lot of adult-contemporary airplay. Artists are just beginning to tap into covering his songs. Herb and I are committed to bringing Brian into the same league as a Babyface, who writes and produces hits for artists where he's not the vocalist. We've done folios of his sheet music, used our Web site, put him on our monthly sampler of singles, and we've been exploring commercial licensing and international opportunities, as well as working with Kathy Nelson at Universal Soundtracks & Films, among others, in the film and television arena. *All My Children*, *Days of Our Lives*, *The Jenny Jones Show* and *The Steve Harvey Show* are just some of the TV things we've done."

Similarly, McKnight's film-soundtrack writing credits stretch from *Nutty Professor 2: The Klumps* ("Thinkin' 'Bout Me"), *Stuart Little* ("Home") and *Life* ("Discovery") to the theme song for *Men of Honor* ("Win").

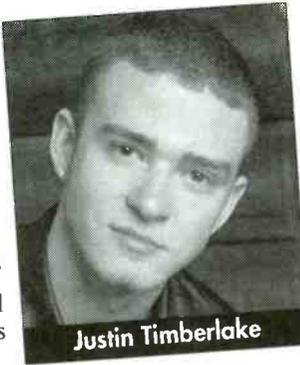
"I remember when we met with Geoff Bywater and Robert Kraft and they screened us *Men of Honor*," Trawick recalls. "Brian

sat there the whole time looking kind of distracted or something. They thought he hated it. As soon as the movie ended, he ran out to the studio. The next morning, he delivered the track!"

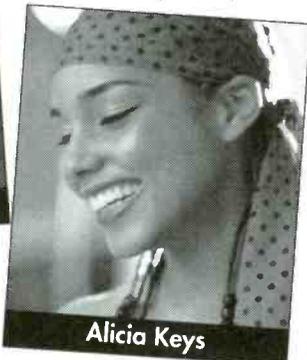
Renzer adds, "That particular song, 'Win,' is such an uplifting, powerful song that it's been chosen to be the theme for the Winter Olympics."

"We've always presented Brian as not only an organic singer with an understated elegance," says Trawick, "but also as an artist whose songwriting has always been at the forefront. There's no upper limit to where he can go. He wrote and recorded a Christmas album with Boyz II Men in 11 days!"

—Don Waller



Justin Timberlake



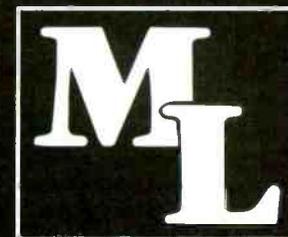
Alicia Keys

**Marleah Leslie & Associates
Warmly Congratulates
Our Client**

Brian McKnight

**On his
Ten Year Anniversary
as an amazing singer
and
songwriter**

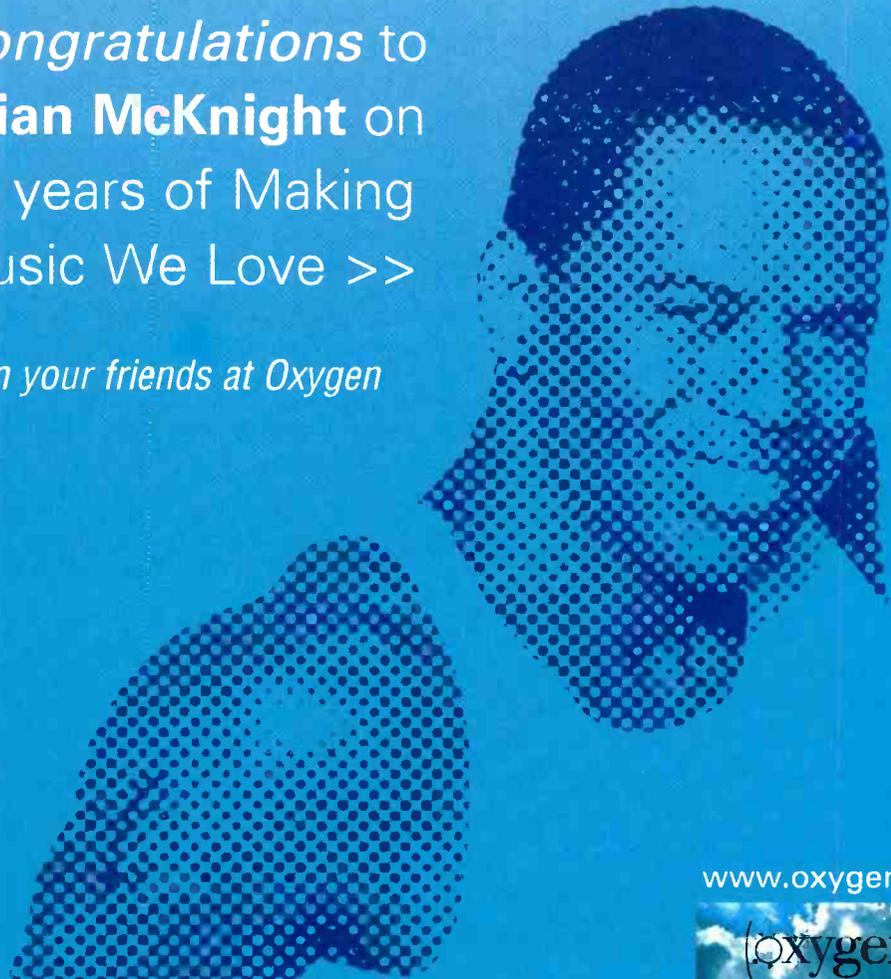
**We are so honored
to work with you**



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Brian McKnight** on
10 years of Making
Music We Love >>

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Brian McKnight
For 10
Incredible
Years!**

**It's always a pleasure
to work with the best
Here's to the next
10 together**

**Vernon J. Brown, Esq., CPA
Erroll Collier, CPA
V. Brown & Company
New York - Los Angeles**

MERCHANTS & MARKETING

Game Products Help Carry Retailers

Xbox, GameCube, And Related Items Made Strong Showing In 2001

BY STEVE TRAIMAN

SAINT PETE BEACH, Fla.—For music and video retailers, Christmas 2001 was a break-out season for sales of video-game products.

Industry projections indicate game sales have been exceptionally strong through the first 11 months of 2001, aided by the recent launches of a pair of new systems: the Microsoft Xbox and the Nintendo GameCube (GC), which launched, respectively, Nov. 15 and Nov. 18.

Music and video retailers are also benefiting. Such chains as the Musicland Group and parent Best Buy, Circuit City, Hastings Entertainment, and Blockbuster Entertainment, as well as independent J&R Music & Computer World, all report that games were a sales bright spot during the holidays.

The improving gaming results reflect a bigger commitment to video and computer games by traditional music and video retailers.

"In the absence of any hot toys, the hot gifts for kids [were] video games," says Scott Burtness, VP of video games and PC software for the Musicland Group. "We had terrific launches for both new systems [GC and Xbox]."



Indeed, Best Buy reports that the chain's 600-plus stores sold through the majority of both systems on the first day they became available, and sales have been brisk ever since. The same was true at Musicland, which had consoles, games, and accessories available at its 420-plus Sam Goody, 200 On Cue, and 76 Media Play outlets.

A popular seller has been an Xbox bundle package for \$490 that features an extra controller, three games of the buyer's choice, a free Replay frequent shopper club membership, and a \$50 coupon book for discounts on games, DVD-Video, and audio CDs.

Burtness notes the new systems also helped power sales of Sony's PlayStation 2 (PS2) systems and products and titles from Nintendo's Game Boy Advance. PS2 console sales were particularly strong. He expects that substantial game sales "should continue into next year, as the industry is on a roll now."

Best Buy has not yet announced the results of its December 2001 sales. It will do so Jan. 9.

The report for Circuit City's 632

'Consumers will focus on home-related products and are looking for value for their dollar, which should bode well for the game business. We're expecting next year to have a lot of growth potential.'

—JIM BABB, CIRCUIT CITY

outlets, including several dozen smaller mall stores, was also good. The company says Xbox sales during the holiday season were strong out of the gates and that results for GC, PS2, and PlayStation have also been solid.

"Consumers will focus on home-related products and are looking for value for their dollar, which should bode well for the game business," Circuit City spokesman Jim Babb says. "We're expecting next year to have a lot of growth potential, as more hardware and new games will continue to fill the pipeline."

At Hastings Entertainment, Sean Ferrin, game buyer for the 143-unit chain, notes that "the Friday after Thanksgiving was our biggest single day for game sales and kicked off our biggest week ever."

The chain held back sales of both Xbox and GC by launching them in the chain Nov. 23. This was in order to focus on a major promotion that included three free months of video-game rentals to all new system purchasers and \$15 in coupons for \$5 discounts on any two games and one accessory. The stores have been renting games for some time at \$4.99 for five days, with PS2, Xbox and GC consoles now available for \$19.99. The hardware and software sales push began in earnest earlier in 2001.

"We've seen a huge impact from our weekly ads for expanded product offerings," Ferrin observes. "We've been discussing ways to expose more video games in all the stores for next year, seeing that if we put it out there, it does sell."

At Blockbuster, participating U.S. stores are offering one free five-day game rental to customers who have purchased a new game console between Dec. 1, 2001 and Jan. 31 of this year. Blockbuster director of video-game purchasing Brian

Woodrick says, "Few people can afford to build an extensive library of games. At Blockbuster stores, we offer an ever-changing selection of titles that allow gaming consumers to try out the latest games before they buy." He also claims that Blockbuster outlets have been greatly increasing their inventory of games during the fourth quarter and into the new year to include the new Xbox and GC formats.

Game sales have also been steady at Manhattan's J&R Music & Computer World.

"Everything we get [for the new systems] blows out instantly, and the attachment ratio for games and accessories is excellent," says Steve Giblin, merchandising manager at the multimedia megastore, which now includes video-game and computer hardware, software, and accessories.

Xbox was available only as a bundle package at \$524.99, including the console, a second controller, and *NFL Fever 2002*, *Oddworld Munch's Oddysee*, and *Halo* games.

"We came up with the actual retail price of each component to assure our customers a fair value," Giblin says. "Pulling console prod-



uct into the computer software area has produced a lot of cross-selling, as they're all gamers."

Strong sales by music and video retailers reflect a larger boom in overall game sales, which are on pace for a benchmark year. While final figures have not yet been tallied, NPDFunworld, a research group that tracks sales at retail outlets and projects totals, reports the U.S. video-game industry generated more than \$6.4 billion in revenue in the first 11 months of 2001—a substantial 36% gain over \$4.7 billion for the year-ago period. In fact, that 11-month figure almost matches total 2000 sales, which were \$6.6 billion. And it sets a pace that promises to rival the 1999 industry sales record of \$6.9 billion.

NPDFunworld senior account executive Richard Ow says, "Adding the launch of two new console hardware systems to the fact that [the fourth quarter] typically produces 50% of annual video-game sales dollars [creates the likelihood that] a new record will be set."

Crow's Nest Flying High

Chicago Retailer Perseveres In Uncertain Economy

BY MOIRA MCCORMICK

CHICAGO—At a time when the climate for music retail is shaky at best, Crow's Nest, a Crest Hill, Ill.-based independent chain, continues to expand locally by appealing to the musical tastes—and taste buds—of its college-aged patrons.

Owner Floyd Crow (who was named small-chain retailer of the year by the National Assn. of Recording Merchandisers in 1997) opened his third Crow's Nest location three months ago with a new superstore in upscale Lincoln Park on Chicago's North Side. It comes complete with a café, catering to, among others, the DePaul University students living in the area. In fact, 600 of them live above the store in a five-story dormitory. The new Crow's Nest occupies the 20,000-square-foot first floor.

Crow—whose two other locations are the 28-year-old, 14,000-square-foot flagship store in



The new Crow's Nest features the Lyric Lounge for its coffee-sipping clientele.

south suburban Crest Hill, and a 7-year-old, 17,000-square-foot outlet in the DePaul University-owned Chicago Music Mart downtown—had set an opening day of Sept. 12 for the Lincoln Park store. Although he is quick to acknowledge that the horrific events of the previous day made his own subsequent difficulties seem trivial, he says it was a challenge to open while faced with the non-arrival of such essential components as credit-card machines; printed materials; the store's own private, organic coffee blend; and assorted celebrities who'd been slated to kick off the grand opening.

They soldiered on, though, offering such consumer incentives as 10 days of deep discounts, a "half-off any item" promotion, a Caffeine Achievers Club (every sixth cup of coffee is free), and in-store concerts. Crow notes that the store has also started a street-marketing team called KAOS (Kreating an Original Scene) that distributes flyers promoting in-store sales, concerts, and other events. Team members receive points on every flyer redeemed, which can then be traded in for such items as concert tickets and CDs.

Upon entering the store, customers may proceed to the left—where the dominant color scheme is a vibrant purple, burnt orange, and yellow and

the bins are a marbled gray—or hang an immediate right and patronize the Lyric Lounge café. Crow's son Brian came up with the concept for the café (including its whimsical drink names, like Whole Latte Love and Sgt. Peppermint) and oversees its operation. Tables and couches seat approximately 30, and café patrons can listen to music while they sip.

Thirty-two listening stations are scattered throughout Crow's Nest. Two of them—dubbed Nesting Stations—are equipped with purple plush beanbag-style chairs. Some 290 different CDs may be sampled at Crow's Nest's listening-dome stations.

Just beyond the Lyric Lounge is the spacious, partitioned classical section, with oak bins, bluish ambient lighting, and custom egg-in-a-nest-design wallpaper (one egg for each of Crow's three children). "Most classical rooms are too

stuffy," Floyd Crow observes. "I wanted a nice, cozy atmosphere, not the Sistine Chapel."

Brian Crow says the store goes deep into catalog and prides itself on typically not taking any longer than two days to fill special orders. He notes that the boxed sets featured on end-caps are grouped according to genre.

Buyer Ivan Moreno, previously employed at Best Buy and Tower Records, says he has an unusual amount of leeway in what he stocks. "It's a local chain, and decisions are made locally—they don't come from the top all the way on the West Coast."

New product retails between \$12.98 and \$14.98 list. Cassettes are still stocked as well. Crow's Nest also carries DVD-Videos (ranging in price from \$19.98-\$22.99) and VHS (\$6.99-\$14.99). There's a Kids' Corner with a wide variety of front-facing audio, video, and DVD-Video titles catering to children. Floyd Crow estimates that the store—which employs 50 staffers—carries 130,000 audio, video, and DVD-Video titles.

Store hours are longer here than at the other Crow's Nest locations, in deference to the college-student clientele: Monday, Friday, and Saturday 9 a.m.-midnight; Tuesday, Wednesday, and Thursday 9 a.m.-11 p.m.; and Sunday 10 a.m.-10 p.m.

Alliance Pacts With Microsoft

Deal Allows For Greater Use Of All Music Guide In Windows XP, Other Products

BY BRIAN GARRITY

NEW YORK—Alliance Entertainment says a recently expanded licensing deal with Microsoft for its All Media Guide (AMG) data opens the door for AMG to become the “de facto standard” for digital music and video metadata.

The pact, announced in late November 2001, allows for greater use of AMG data in the Windows Media Player for Windows XP, as well in a wide range of Microsoft products and services. The new deal expands on a previous arrangement in which Alliance licensed its All Media Guide to Microsoft for use in the Windows Media Player.

AMG president Vladimir Bogdanov says, “Once Microsoft begins to use [AMG], it’s just a question of how widespread that use is. And once use is wide enough, it does become a de facto standard.”

AMG is vying for market supremacy in the metadata business against such rivals as Muze. Bogdanov points out that Microsoft is not just a player platform but also an encoding platform with its WMA format. AMG’s becoming a standard will hinge, in part, on WMA becoming a widespread encoding standard, he says.



BOGDANOV

Will Poole, VP of the Windows Digital Media Division at Microsoft, says AMG’s music and movie content databases are “key ingredients” in the company’s ongoing enhancements to its Windows and MSN platforms.

WIDESPREAD DATA

Going forward, AMG data will also be further integrated into Microsoft Plus, WindowsMedia.com, MSN Music, and MSN Search.

As for XP-related uses, digital files created and managed on the XP platform are tagged and embedded with AMG’s fully standardized metadata, including artist names, song titles, and unique ID numbers. Thus, once files are initially recognized online, most of the AMG metadata associated

with the created file will be accessible offline as well. This is perhaps the biggest change in the relationship between Microsoft and AMG. The previous arrangement was almost exclusively based on remote access—meaning that most of the metadata a user saw had to be accessed online.

Elements like reviews and biographies will still have to be accessed through the Internet. But any basic data elements—including birth dates, performers on the album, album credits, and other formal data—will reside on the users’ local XP operating system.

Bogdanov says that allowing more metadata to reside on a consumer’s desktop is key to Microsoft’s goal of driving more computer-based music and video consumption. The reason? Convenience of use requires more freedom in accessing and manipulating data.

“Somehow, you have to convince the consumer that it does make sense to play CDs on the computer after all,” he says. “The only way you can offer better quality comes down to the management of information to make the experience on the computer more meaningful—that’s where the metadata comes in.”

Declarations Of Independents™



by Chris Morris

RECORD ROUND-UP: It’s that sleepy time of the new year when Declarations of Independents excavates the office, listens to advances, and stumbles over indie records that got lost in the shuffle. So, without further ado . . .

Supremum, Tales (Smile, out now). The writing of catchy, blissfully melodic, punchy rock’n’roll songs about heartbreaking girls is an increasingly arcane art, but this Los Angeles quartet seeks to restore it. Anyone who has had a kick out of **Fountains of Wayne** and its rockin’ neo-pop ilk will be enraptured by this economically played and neatly composed slab. In a perfect world (similar to the one that existed in, say, 1966), AM radio programmers would spin tracks like “This Time,” “Fall Out,” and “Her Name” and yell, “That’s a hit!”

The Bottle Rockets, Songs of Salm (Bloodshot, Feb. 25). Here’s a project that’s as good in the execution as it is on paper: Outstanding Missouri rootsters tip a 10-gallon hat to the late Texas twister **Doug Salm**. Sir Doug was a wonderful songwriter, and the Rockets locate the Lone Star soul in 13 Salm compositions, including “Mendocino,”

taining collection of tough-girl punk-pop with a debt to **Blondie** and the **Ramones**: it contains her best-known song “Tell That Girl to Shut Up” (which was penned, by the way, in honor of a well-known rock critic’s housemate). *Holly & the Italians*



is a more opulently arranged piece that includes two duets with **Joey Ramone**, the original single version of “Shut Up,” and an unusual reading of **Buffalo Springfield’s** “For What It’s Worth.”

Robert Bradley’s Blackwater Surprise, New Ground (Vanguard, Feb. 5). Alabama-born, Detroit-bred singer Bradley (who arrives on the indie side after a stint at RCA) has been unfairly slotted in the blues category. He is, in fact—like the late **Ted Hawkins**, whom he resembles—a pop performer whose music rises and falls on the blues. His wonderfully rich, preternaturally ancient voice animates the songs here. The album-opening “Train”—on which Bradley wrings surprisingly deep and fresh emotion from a scenario as old as the Continental Divide—is exemplary of his gifts.

Caitlin Cary, While You Weren’t Looking (Yep Roc, March 26). Among **Whiskeytown** alumni, **Ryan Adams** has been getting all the ink, but this fine, affecting solo project by Adams’ one-time cohort in the band proves there was more than one strong creative force there. Cary possesses a heart-melting voice (think of **Linda Thompson** for a comparison), and the songs—“Shallow Heart, Shallow Water,” “What Will You Do?,” “Hold On to Me”—hit home. A bonus three-inch CD includes a track with Adams.

The Electric Eels, The Eyeball of Hell (Scat, out now). This slovenly, prophetic band of Cleveland malcontents hammered out their damaged brand of proto-punk in the heartland as the CBGBs scene erupted in New York City. This generous 24-track compilation—the latest in Scat’s ongoing series of Ohio rock documents—brings together such well-blown chunks of mid-’70s bile as “Agitated,” “Cyclotron,” and “Jaguar Ride,” plus demented unreleased material featuring a Cle-town sturp-group of Eels, **Mirrors**, and **Styrenes** members.

MVD WORLD LEADERS IN MUSIC DVD!



Curtis Mayfield - In Concert

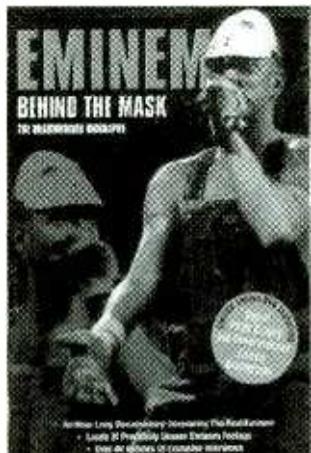


Chicago - RAW: Real Artists Working



London Rock & Roll Show

Live 1972 with Little Richard, Chuck Berry & Jerry Lee Lewis!



Eminem - Behind The Mask



2 Live Crew - Freakfest



“Be Real,” “I Don’t Want to Go Home,” and the monumental “At the Crossroads.” (No “She’s About a Mover,” though. Dang.) It’s a loving homage that doesn’t make us miss Salm any less, but makes his memory all the brighter.

Concrete Blonde, Group Therapy (Manifesto, Jan. 15). After an eight-year hiatus, the original lineup of this second-generation L.A. punk unit—**Johnette Napolitano**, **Jim Mankey**, and **Harry Rushakoff**—regroups for a new outing. Napolitano was always one of the most powerful singers among her Angel City peers, and she delivers the goods here on the stormy “When I Was a Fool” and the glam-era memoir “Roxy.” In all, this moody collection is a mature return to form.

Holly & the Italians, The Right to Be Italian; Holly Beth Vincent, Holly & the Italians (Wounded Bird, Jan. 15). Napolitano’s erstwhile mid-’90s recording partner Vincent sees her two early-’80s Virgin albums—one a band set, the other a solo project—rereleased with bonus tracks. *The Right to Be Italian* is an enter-

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Retail Track™



by Ed Christman

NEW YEAR, NEW LOOK: When BMG Distribution convenes in the new year (beyond press time), the company is going to be a different place. Most of the senior management structure that has been guiding it for the past decade is gone—although, to be sure, company president **Pete Jones** still has his hand firmly on the wheel.

Jones' new management team consists of **Bob Morelli** (who, sources say, has been named senior VP of associated labels, marketing, and branch operations) and **Rick Wilcoxon**, who has been named senior VP of sales. Previously, Morelli was senior VP of associated labels, and Wilcoxon was VP of national sales.

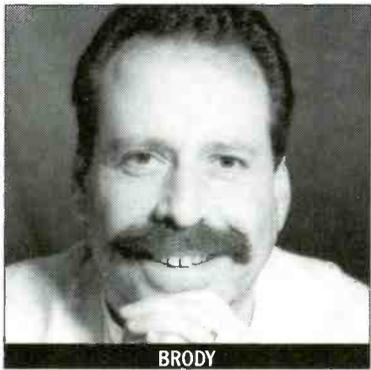
Gone are **Rick Bleiweiss**, senior VP of marketing and branch operations, and **Rick Cohen**, VP of national sales. Similarly, VP of branch operations **Tom O'Flynn** has been relocated to the BMG Heritage operation, which will function as a reissue label, as well as overseeing the sales of the company's catalog. Prior to the surprise departures of Bleiweiss and Cohen, several other executives left BMG due to the corporate-mandated, companywide downsizing, including senior VP of new media and business development **Sami Valkonen**, senior VP of operations **Pete Paulson**, and VP of legal and business affairs **Denis Kellman**.

For the same reason, two branch managers in the field are gone: **Bob Bean**, who headed the Detroit branch, and **Charlie Brown**, who headed the Seattle one. They have been replaced by, respectively, **Diane Steffens** (formerly the Washington, D.C., marketing manager) and **Len Rokosz** (the Seattle branch's marketing manager). Atlanta sales manager **Graham Edmonds** has left the company—as have Boston marketing manager **Nancy Flynn** and San Francisco sales manager **Charlie Clendenon**. The latter sales office has been shut down, with staffers there working out of their homes.

MAJOR POSSIBILITIES: In what could be a big developing story this year, Wal-Mart is once again said to be studying the issue of buying music directly from the majors. It began this dialogue at last year's National Assn. of Recording Merchandisers annual convention and pursued discussions on the topic for a few months before letting it drop. But sources say the world's largest retailer is once again doing research on the issues related to making such a decision. The majors appear to be split about whether or not they want to deal directly with Wal-Mart, which can move tonnage but is not known for being gentle with its suppliers. And of course, there is no word on what Anderson Merchandising and Handleman think of such a move.

MISLABELED: Sony Music Distribution appears to have had a slight manufacturing problem with the packaging of the **Nas** album. According to New York City-based independent merchants, the company apparently mislabeled one shipment of the album with the parental advisory sticker, but that shipment contained the "clean" version. Consequently, independent stores that got the mislabeled **Nas** album were inundated with returns of the title. Meanwhile, New York City was a big portion of the street-date violations on the title, with merchants there selling 2,000 of the 3,500 units counted by SoundScan in the week prior to its release.

BIG VISION: **Jeff Brody**, who heads up JRB Sales and Marketing Innovations in Holmdel, N.J., tells Retail Trak that he "has signed a deal that will allow my company to bring labels to Red for distribution." As part of the deal, Brody has formed the JRB Label Group, which will act as the sales and marketing arm for labels that it brings to Red.



BRODY

MAKING TRACKS: **Larry Weiss**, executive VP of operations at WEA Inc., the parent of the WEA distribution entity, is retiring from the company after 26 years of service. Operations will now report to **Mike White**, executive VP of administration, general counsel, and operations at WEA Inc.

JOB FAIR: The following individuals are seeking new opportunities: **Denis E. Kellman**, former VP of business and legal affairs at BMG Distribution. He may be reached at 845-986-8328 or at debalo@warwick.net.

Andrew Klein, former sales director for Ellipsis Arts & the Relaxation Co. (718-264-1139).

Ron DiMatteo, Northeast regional sales manager for DNA (516-921-3843).

Helene Gurin, the former sales representative with BMG Distribution most recently handling the New York stores of Virgin Megastore and HMV (hbg18@hotmail.com).

Bill Gerstein, Northeast One-Stop COO (518-348-1288/wgerst7354@aol.com).

Southern Comfort Aids Cowboy Mouth

BY MATTHEW S. ROBINSON

CAMBRIDGE, Mass.—Spirits manufacturer Southern Comfort is attempting to increase consumer association with its roots in the city of New Orleans by aligning itself in a new marketing campaign with the act Cowboy Mouth, a local jam band that regularly plays in the city's French Quarter district.

The company is hoping to translate the band's regional reputation into national success and benefit in the process by aggressively plugging the drink and the relatively unknown group in a series of ads running both on radio and online.

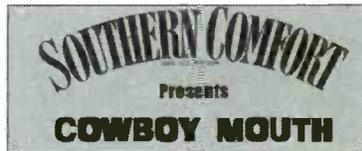
'BACK TO ITS HERITAGE'

"We want to position ourselves as a New Orleans product," explains Kirsten Hawley, marketing integration manager for Southern Comfort, a subsidiary of Brown-Forman of Louisville, Ky., "which is one of the reasons we got together with Cowboy Mouth."

The makers of Southern Comfort—a whiskey-based liquor that originated in New Orleans (Irish immigrant Martin Wilkes Heron created Southern Comfort in New Orleans in 1874)—want to bring the product "back to its heritage" and consider Cowboy Mouth "one of the

favorite sons of the city."

Last Mardi Gras, Southern Comfort approached the band with a sponsorship proposal. Since that time, Cowboy Mouth has been touring the country in a Southern Comfort-splashed tour bus, plugging the



drink and their home city.

For the band, which found itself a casualty of two failed stints in the major-label system—one with MCA and another with Atlantic—financial assistance from Southern Comfort was worth the swap of product plugs and bus and venue signage.

"With the AOL/Time Warner merger, the tiny label we were on [Atlantic/Blackbird] was closing its doors," guitarist/songwriter Paul Sanchez says. "We needed an assist to be able to stay on the road."

The Southern Comfort promotion is now in its second phase, with a contest that will allow a Cowboy Mouth fan to come to New Orleans and direct the video to the single "Jenny Says."

The fan-filmed video, which will feature Southern Comfort product

placement, will be broadcast on Rollingstone.com around the time of the 2002 New Orleans Jazz and Heritage Festival.

"Basically, we said that if you have a video camera and some creativity, you can make a video for this hard-working band," Hawley says. "As a sponsor, we were able to offer both a way to get the video done and to get our customers involved in an exciting way."

Paul Tuell, U.S. brand director for Southern Comfort, notes that the partnership will also help the band get some national exposure. "It's a unique sponsorship arrangement, because the band is not big," he says. "Despite that, they are one of the best shows I have ever seen."

Sanchez says support from Southern Comfort has been strong. "They've promoted our live shows really well—better than some of the record labels we've recorded for."

Southern Comfort executives hope that those efforts translate into consumers understanding its "New Orleans message." Hawley says, "Ultimately, the mission of Cowboy Mouth is to bring New Orleans to the people. That is also what Southern Comfort wants to do, so by partnering the band and the brand, it allows both of us to do just that."

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In The News

• Internet portal Yahoo has integrated and rebranded its music properties under the recently acquired banner of Launch.com. The new music business—officially known as Launch, Your Yahoo Music Experience (launch.yahoo.com)—will be run by Launch Media co-founders Dave Goldberg and Bob Roback. The integrated site will feature Internet radio stations, promotional downloads and music videos, music news, photos, charts, and album reviews. It will also market music-related subscription services, including Pressplay, for which Yahoo is a distribution affiliate.

• EMusic.com has entered into content-licensing pacts with six independent record labels: OM Records, Olympia, JSP, Minty Fresh, Checkered Past, and Emperor Norton. Acts covered under the agreements include Louis Armstrong, Buddy Guy, the Shostakovich Quartet, Komeda, Spanic Boys, and Plastic Fantastic Machine.

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RETAIL: Jeffrey B. Yapp is named group president of the retail division for Cablevision in Bethpage, N.Y. He was president/COO of Hollywood Entertainment.

NEW MEDIA: Vivendi Universal Net USA names Paul L.H. Ouyang executive VP/COO, Steven Sheiner chief revenue officer, and Lori Weintraub executive VP in Los Angeles. Vivendi Universal Net USA also names Laurie B. Rubenstein senior VP of public relations in New York City. They were, respectively, executive VP/CFO at MP3.com, executive VP of sales and marketing at MP3.com, president of InsideSessions, and VP of public relations for GetMusic.

Vernon E. Altman is named to the board of directors for Roxio in Milpitas, Calif. He is director and global senior partner of Bain & Co.

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JANUARY 12 2002 Billboard TOP HOLIDAY ALBUMS

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
		Compiled from a national sample of retail store and rack reports collected, copied, and provided by VideoScan.	
		NUMBER 1 <small>5 Weeks At Number 1</small>	
1	2	VARIOUS ARTISTS ▲ EMI/ZD/MBA/SDNY 585620/UNIVERSAL (19.98 CD)	Now That's What I Call Christmas!
2	1	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1225 (17.98 CD)	Christmas Extraordinaire
3	4	DESTINY'S CHILD ● MUSIC WORLD/COLUMBIA 86098/CRG (12.98 EQ/18.98)	8 Days Of Christmas
4	3	BARBRA STREISAND ▲ COLUMBIA 85920/CRG (12.98 EQ/18.98)	Christmas Memories
5	6	CHARLOTTE CHURCH ▲ SONY CLASSICAL 89463 (12.98 EQ/18.98)	Dream A Dream
6	5	TRANS-SIBERIAN ORCHESTRA ▲ LAVA/ATLANTIC 92736/AG (11.98/17.98)	Christmas Eve And Other Stories
7	7	KENNY G ▲ ² ARISTA 19090 (12.98/18.98)	Faith: A Holiday Album
8	8	VINCE GUARALDI ▲ FANTASY 8431 (10.98/15.98)	A Charlie Brown Christmas
9	18	ANNE MURRAY STRAIGHTWAY 20335 (19.98 CD)	What A Wonderful Christmas
10	34	VARIOUS ARTISTS INTEGRITY 14804/TIME LIFE (19.98 CD)	Songs 4 Worship Christmas
11	12	TONY BENNETT/CHARLOTTE CHURCH/PLACIDO DOMINGO/VANESSA WILLIAMS SONY CLASSICAL 89468 (12.98 EQ/18.98)	Our Favorite Things
12	9	CELINE DION ▲ ¹ 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	These Are Special Times
13	27	JACI VELASQUEZ WORD 85780/EPIC (11.98 EQ/17.98)	Christmas
14	-	VARIOUS ARTISTS WINDHAM HILL 11604/RCA (17.98 CD)	A Winter's Solstice: Silver Anniversary Edition
15	11	'N SYNC ▲ ² RCA 87726 (11.98/18.98)	Home For Christmas
16	10	NEWSONG REUNION 10033/ZD/MBA (11.98/17.98)	The Christmas Shoes
17	13	TONI BRAXTON ● ARISTA 14723 (12.98/18.98)	Snowflakes
18	21	SOUNDTRACK INTERSCOPE 490765 (12.98/18.98)	Dr. Seuss' How The Grinch Stole Christmas
19	32	DAVE KOZ & FRIENDS CAPITOL 33837 (17.98 CD)	A Smooth Jazz Christmas
20	26	VARIOUS ARTISTS LAVA/ATLANTIC 83512/AG (12.98/18.98)	MTV TRL Christmas
21	-	VARIOUS ARTISTS WALT DISNEY 860887 (4.98/7.98)	Disney's Christmas Collection
22	17	VARIOUS ARTISTS TIME LIFE 18800 (19.98 CD)	The Time-Life Treasury Of Christmas
23	37	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1995 (15.98 CD)	Christmas In The Aire
24	24	JEWEL ▲ ATLANTIC 83250/AG (10.98/17.98)	Joy: A Holiday Collection
25	16	VARIOUS ARTISTS A&M 493138/INTERSCOPE (12.98/18.98)	A Very Special Christmas 5
26	19	GARTH BROOKS CAPITOL (NASHVILLE) 35624 (10.98/17.98)	The Magic Of Christmas — Songs From Call Me Claus
27	-	AMY GRANT ● A&M 490462/INTERSCOPE (11.98/17.98)	A Christmas To Remember
28	14	KENNY G ▲ ³ ARISTA 18767 (12.98/18.98)	Miracles — The Holiday Album
29	39	VARIOUS ARTISTS ● ARISTA 19019 (11.98/17.98)	Ultimate Christmas
30	23	MANNHEIM STEAMROLLER ▲ ⁴ AMERICAN GRAMAPHONE 1988 (15.98 CD)	A Fresh Aire Christmas
31	38	BING CROSBY MCA SPECIAL PRODUCTS 731143/MCA (3.98/6.98)	White Christmas
32	36	VARIOUS ARTISTS ▲ ARISTA/CAJ/JIVE 41741/ZD/MBA (12.98/18.98)	Platinum Christmas
33	33	GEORGE WINSTON ▲ ³ WINDHAM HILL 1025/RCA (10.98/18.98)	December
34	25	NAT KING COLE ● CAPITOL 21251 (10.98/17.98)	The Christmas Song
35	20	MARIAH CAREY ▲ ⁴ COLUMBIA 64222/CRG (11.98 EQ/17.98)	Merry Christmas
36	-	BURL IVES MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	Rudolph The Red-Nosed Reindeer
37	-	NAT KING COLE ● EMI/CAPITOL SPECIAL MARKETS 57729 (2.98/5.98)	Christmas Favorites
38	15	TRANS-SIBERIAN ORCHESTRA LAVA/ATLANTIC 83145/AG (11.98/17.98)	The Christmas Attic
39	28	MANNHEIM STEAMROLLER ▲ ⁵ AMERICAN GRAMAPHONE 1984 (15.98 CD)	Christmas
40	31	CARRERAS-DOMINGO-PAVAROTTI (MERCURIO) SONY CLASSICAL 89131 (12.98 EQ/18.98)	The Three Tenors Christmas

▲ 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 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 (Dor) △ Certification of 200,000 units (Platino) ▲¹ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMC 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. ♣ indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

Only in Hollywood. Despite a wavering economy and consolidation in many kindred business sectors, the news just kept getting better for DVD throughout 2001, as the industry ascended to new heights. VHS, too, remained strong as the case for the dual-format was hammered home, at least for the time being. Which is not to say that the home-entertainment road map did not undergo some definitive re-sketching.

With DVD-player penetration approaching 25 million homes—or one-quarter of the U.S. market—it became standard practice for even the most conservative retailer to evict a portion of catalog VHS tenants to make room for their digital counterparts. These moves continue to send ripples through now “old-school” VHS distribution models, which had already started to change during the prior year.

GETTING A BOOST

A glance at purchasing trends shows what a difference a year can make, as the latter part of 2000 was only speckled with headlines touting DVD titles that passed the 1 million-unit mark. Now, with DreamWorks Home Entertainment's *Shrek* selling 2.5 million DVDs in two days, followed by Universal Studios Home Video's *Dr. Seuss' How the Grinch Stole Christmas* selling 3 million in six days, the format is now playing in a whole new ballpark.

Previous multi-million hallmarks were set during the year by Walt Disney Home Entertainment's *Snow White and the Seven Dwarfs*, Universal's *The Mummy Returns*, Twentieth Century Fox Home Entertainment's *Star Wars: Episode I—The Phantom Menace* and Paramount's *Godfather* boxed set.

“We are all sort of chuckling at all the million-unit announcements that kept coming out last year at this time,” says Kelly Sooter, head of domestic marketing at DreamWorks. “There is clearly a great appetite for this product.”

DVD got another boost with the broad availability of two prominent video-game consoles—Microsoft's X-Box and the widely available Sony PlayStation 2, both of which facilitate the playback of DVD video titles. By the end of the year, DVD suppliers were looking closely at how to tap into this new demographic. Several studio executives noted that the concept of adding new interactive features to titles and even releasing specially tailored editions for the video-game market is a practice that likely will take root in the coming year.

Yet, while DVD flexed its muscles with the broad home-entertainment market, VHS proved to be no shrinking violet in terms of overall business. Helping to keep the format afloat was the emergence of the dual-format household, a trend that happily, if temporarily, muted the either/or debate of the previous year as the DVD player made a home in the living room while the VCR moved into the playroom or bedroom. While *The Grinch* sold an initial 3 million DVDs, it also managed to sell 5.5 million VHS units; *Shrek* sold 4.5 million on VHS in its first two days.

“The marketplace is saying they are willing, and happy, to live with two formats,” DreamWorks' Sooter says. “We have heard anecdotally from our retail partners that there were people who picked up both the *Shrek* VHS and DVD. We didn't really believe that would happen; we thought people would be forced to choose.”

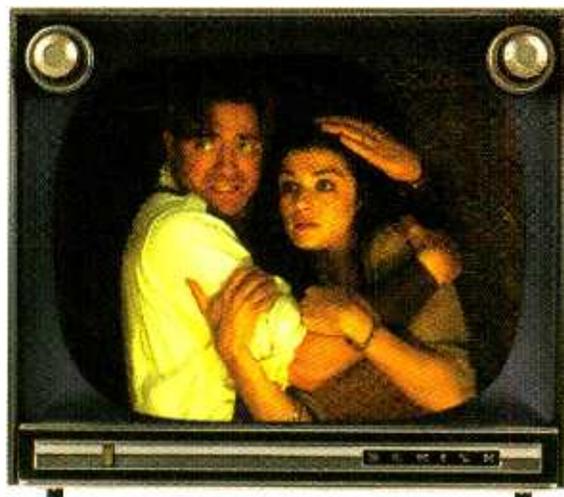
The lesson here, she says, is to keep giving VHS its due. “VHS continues to do the lion's share of business for all studios and retailers, and there is absolutely a need to focus on it and not walk away too quickly,” says Sooter. “DVD has sex appeal, but the VHS consumer has been very loyal for the past 10 years. We need to make sure we are looking at them as part of the overall mix.”

Indeed, although DVD gained considerable ground, the children's market remained largely a VHS phenomenon during 2001. Most of the biggest family DVDs appealed to a larger audience or were seen as collectible. And, despite efforts from trendsetters such as Columbia TriStar Home Video, which has consistently been releasing children's titles on DVD, several studios remained shy about releasing big kids vids in the format.

The Year In Video 2001

DVD's continued market penetration explodes with multi-million selling titles, while VHS holds its own with some high-profile children's releases.

BY CATHERINE APPLEFELD OLSON



“The kids' market is still a VHS market, and VHS is still the No. 1 place for those titles,” says Michael Arkin, Paramount senior VP of marketing. The studio brought out Nickelodeon franchises *Dora the Explorer*, *Little Bill* and *The Little Bear Movie* on VHS only. Although next year will see the release of some Nick properties out on DVD, Arkin adds, “Eventually, DVD will be the market for children's titles, but there is still a video stronghold.”

TURNING TO THE NET

For the big marquee and other theatrical titles, the scales clearly tipped during the past year in DVD's favor, though not as far as some in the industry had predicted. “We were very surprised at how strong VHS remained,” says Ken Graffeo, Universal senior VP of marketing. “Next year will be a test. At the beginning of the year, I think VHS will still be just as strong. I don't think the format will see as rapid a decline as people projected, but I think we will see a shift—

slight declines as DVD starts to accelerate.”

In terms of sales generated, the writing on the wall could be seen quite clearly by the fourth quarter, particularly regarding new day-and-date theatrical releases. “I would not be surprised if most studios' sales at this point are around 50% for DVD,” says Marshall Forster, executive VP of sales, North America and Canada, at Columbia TriStar. Several executives note that, by this time next year, DVD may well have muscled into the position of providing 75% of studio sales receipts.

As DVD continued to gain momentum, the chicken-and-egg dynamics of supply and demand shifted into full gear as video and combo stores shaved shelf space and consumers had to rethink where they might find VHS catalog titles. By year's end, the vast majority of VHS sales were centered at mass-merchant stores, which, not coincidentally, tend to attract customers in search of family and catalog titles.

Another trend that is beginning to surface is the Internet, for consumers seeking now-hard-to-find VHS titles. The number of consumers who are turning to the likes of Amazon.com for catalog tapes is somewhat ironic, since it was on the Internet that early DVD adopters looked for software when store selection was minimal, only two years ago.

DVD, and digital video, made Internet inroads in 2001, as well. In preparation for the delivery of video-on-demand, BestBuy.com launched a digital content channel for music, movies and games that enables consumers to purchase DVDs online, get new-release information and box-office results, and see streaming-video trailers. Best Buy teamed with Internet DVD rental site NetFlix to offer a branded rental subscription service.

Blockbuster Entertainment teamed with Universal Pictures to make available for digital streaming the studio's films on its nascent Blockbuster Entertainment On-Demand service. The agreement came just after Blockbuster and Universal signed a revenue-sharing agreement that applies to new films available to rent at Blockbuster.

Blockbuster, which came relatively late to the DVD party, made up for lost time by eliminating approximately 25% of its VHS rental inventory during the year, a move that helped bring the VHS-dominated rental market a whole lot closer to center. The chain also opened an additional 176 company-operated stores in 2001.

The changing rental market continued to affect studio distribution and pricing policies. In 2000, Warner Home Video set up direct accounts with retailers for rental product. That move was followed by Universal, which elected only to distribute rental product through two distributors—Ingram and Video Product Distributors. Though there were no overt changes this year, the debate on pricing continues.

“We have no immediate plans for changing the pricing we currently have, but we are watching the business closely,” says Universal's Graffeo, echoing the sentiment of every major studio. “We want to maintain the integrity of the VHS business as we begin to see a shift, but we also want to make sure we are not cannibalizing the market.”

Stay tuned. ■

The Year In Charts

The chart recaps for the Year in Video Spotlight reflect cumulative performance on Billboard's weekly video charts for the 2001 chart year. The chart year began with the Dec. 2, 2000, issue and ran through the Nov. 24 issue.

As in past years, recaps for Top Video Sales, Top Video Rentals and Top Kid Video are based on an inverse point system in which a title receives points for each week it appears on the pertinent chart. This year, each of those charts experienced a change in methodology. Beginning with the June 23 issue, the Top Video Sales and Top Kid Video charts were compiled using information from VideoScan. Those two charts joined Top DVD Sales, Top Health & Fitness and Top Recreational Sports, which already used VideoScan information, and Top Music Videos, which uses information compiled by SoundScan. This spotlight's recaps for DVD, Health & Fitness, Recreational Sports and Music Video reflect sales accumulated during each week a title appeared on the pertinent chart.

Starting with the July 28 issue, Top Video Rentals was compiled using information provided by the Video Software Dealers Association.

All charts are now compiled on a weekly basis, although some may only appear in Billboard every other week. Points for all chart weeks, including unpublished weeks, count toward these recaps.

These lists were compiled by Anthony Colombo with assistance from video charts manager Marc Zubatkin.



The Emperor's New Groove

Top Video Sales

Pos. TITLE — Label/Distributing Label

- 1 THE EMPEROR'S NEW GROOVE** — Walt Disney Home Video/Buena Vista Home Entertainment
- 2 CHICKEN RUN** — DreamWorks Home Entertainment
- 3 THE SILENCE OF THE LAMBS** — MGM Home Entertainment
- 4 COYOTE UGLY** — Touchstone Home Video/Buena Vista Home Entertainment
- 5 MISS CONGENIALITY** — Warner Home Video
- 6 BRING IT ON** — Universal Studios Home Video
- 7 GLADIATOR** — DreamWorks Home Entertainment
- 8 102 DALMATIANS** — Walt Disney Home Video/Buena Vista Home Entertainment
- 9 TOY STORY 2** — Walt Disney Home Video/Buena Vista Home Entertainment
- 10 MEET THE PARENTS** — Universal Studios Home Video
- 11 MARY-KATE & ASHLEY: OUR LIPS ARE SEALED** — Dualstar Video/Warner Home Video
- 12 FANTASIA 2000** — Walt Disney Home Video/Buena Vista Home Entertainment
- 13 DINOSAUR** — Walt Disney Home Video/Buena Vista Home Entertainment
- 14 ERIN BROCKOVICH** — Universal Studios Home Video
- 15 X-MEN** — FoxVideo
- 16 RECESS: SCHOOL'S OUT** — Walt Disney Home Video/Buena Vista Home Entertainment
- 17 THE BOOK OF POOH: STORIES FROM THE HEART** — Walt Disney Home Video/Buena Vista Home Entertainment
- 18 THE SOPRANOS: THE COMPLETE FIRST SEASON** — HBO Home Video/Warner Home Video
- 19 PLAYBOY: THE COMPLETE ANNA NICOLE SMITH \$450 MILLION PLAYMATE** — Playboy Home Video/Universal Music & Video Dist.
- 20 LADY AND THE TRAMP II: SCAMP'S ADVENTURE** — Walt Disney Home Video/Buena Vista Home Entertainment

Top Video Sales Labels

Pos. LABEL (No. of Charted Titles)

- 1 WALT DISNEY HOME VIDEO** (24)
- 2 UNIVERSAL STUDIOS HOME VIDEO** (30)
- 3 FOXVIDEO** (31)
- 4 PLAYBOY HOME VIDEO** (13)
- 5 WARNER HOME VIDEO** (34)



Buena Vista Home Video

Top Video Sales Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 BUENA VISTA HOME ENTERTAINMENT** (34)
- 2 WARNER HOME VIDEO** (64)
- 3 UNIVERSAL STUDIOS HOME VIDEO** (32)
- 4 FOXVIDEO** (31)
- 5 UNIVERSAL MUSIC & VIDEO DIST.** (14)



Gladiator

Top Video Rentals

Pos. TITLE — Label/Distributing Label

- 1 GLADIATOR** — DreamWorks Home Entertainment
- 2 MEET THE PARENTS** — Universal Studios Home Video
- 3 ALMOST FAMOUS** — DreamWorks Home Entertainment
- 4 THE FAMILY MAN** — Universal Studios Home Video
- 5 WONDER BOYS** — Paramount Home Video
- 6 CAST AWAY** — FoxVideo
- 7 O BROTHER, WHERE ART THOU?** — Touchstone Home Video/Buena Vista Home Entertainment
- 8 WHAT LIES BENEATH** — DreamWorks Home Entertainment
- 9 ERIN BROCKOVICH** — Universal Studios Home Video
- 10 TRAFFIC** — USA Home Entertainment

Top Video Rentals Labels

Pos. LABEL (No. of Charted Titles)

- 1 COLUMBIA TRISTAR HOME VIDEO** (25)
- 2 PARAMOUNT HOME VIDEO** (17)
- 3 UNIVERSAL STUDIOS HOME VIDEO** (16)
- 4 WARNER HOME VIDEO** (21)
- 5 DREAMWORKS HOME ENTERTAINMENT** (9)

Top Video Rentals Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 WARNER HOME VIDEO** (36)
- 2 BUENA VISTA HOME ENTERTAINMENT** (27)



WARNER HOME VIDEO

- 3 COLUMBIA TRISTAR HOME VIDEO** (25)
- 4 PARAMOUNT HOME VIDEO** (17)
- 5 UNIVERSAL STUDIOS HOME VIDEO** (16)

Top DVD Sales

Pos. TITLE — Label/Distributing Label

- 1 GLADIATOR** — DreamWorks Home Entertainment
- 2 CROUCHING TIGER, HIDDEN DRAGON** — Columbia TriStar Home Video
- 3 CAST AWAY** — FoxVideo
- 4 X-MEN** — FoxVideo
- 5 GONE IN 60 SECONDS** — Touchstone Home Video/Buena Vista Home Entertainment
- 6 TRAFFIC** — USA Home Entertainment
- 7 STAR WARS: EPISODE I — THE PHANTOM MENACE** — FoxVideo
- 8 THE MATRIX** — Warner Home Video
- 9 THE PATRIOT** — Columbia TriStar Home Video
- 10 MEET THE PARENTS** — Universal Studios Home Video
- 11 THE PERFECT STORM** — Warner Home Video
- 12 HANNIBAL** — MGM Home Entertainment
- 13 SHREK (SPECIAL EDITION)** — DreamWorks Home Entertainment
- 14 SCARY MOVIE** — Touchstone Home Video/Buena Vista Home Entertainment
- 15 UNBREAKABLE** — Touchstone Home Video/Buena Vista Home Entertainment
- 16 MISSION: IMPOSSIBLE 2** — Paramount Home Video
- 17 SNOW WHITE AND THE SEVEN DWARFS** — Walt Disney Home Video/Buena Vista Home Entertainment
- 18 THE MUMMY RETURNS (FULL FRAME)** — Universal Studios Home Video
- 19 THE MUMMY RETURNS (WIDESCREEN)** — Universal Studios Home Video
- 20 CHARLIE'S ANGELS: SPECIAL EDITION** — Columbia TriStar Home Video

Top DVD Sales Labels

Pos. LABEL (No. of Charted Titles)

- 1 COLUMBIA TRISTAR HOME VIDEO** (38)
- 2 FOXVIDEO** (31)
- 3 DREAMWORKS HOME ENTERTAINMENT** (12)
- 4 WARNER HOME VIDEO** (34)
- 5 UNIVERSAL STUDIOS HOME VIDEO** (22)



Top DVD Sales Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 WARNER HOME VIDEO** (56)
- 2 BUENA VISTA HOME ENTERTAINMENT** (36)
- 3 COLUMBIA TRISTAR HOME VIDEO** (38)
- 4 FOXVIDEO** (31)
- 5 DREAMWORKS HOME ENTERTAINMENT** (12)

Top Recreational Sports Videos

Pos. TITLE — Program Supplier

- 1 MLB: WORLD SERIES 2000** — USA Home Entertainment
- 2 TONY HAWK: SKATEBOARDING TRICK TIPS—VOL. 1** — Redline Entertainment
- 3 WWF: THE ROCK: THE PEOPLE'S CHAMP** — World Wrestling Federation Home Video
- 4 MICHAEL JORDAN TO THE MAX** — FoxVideo
- 5 WWF: DIVAS IN HEDONISM** — World Wrestling Federation Home Video
- 6 NHL OFFICIAL 2001 STANLEY CUP CHAMPIONSHIP** — USA Home Entertainment
- 7 WWF: WRESTLEMANIA X-SEVEN** — World Wrestling Federation Home Video
- 8 NASCAR RACERS: START YOUR ENGINES** — FoxVideo
- 9 WWF: TABLES LADDERS CHAIRS** — World Wrestling Federation Home Video
- 10 NBA: 2001 NBA FINALS CHAMPIONSHIP** — USA Home Entertainment

Top Recreational Sports Video Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 WORLD WRESTLING FEDERATION HOME VIDEO** (32)
- 2 USA HOME ENTERTAINMENT** (11)
- 3 FOXVIDEO** (2)
- 4 REDLINE ENTERTAINMENT** (5)
- 5 SONY MUSIC ENTERTAINMENT** (8)

Top Health & Fitness Videos

Pos. TITLE — Program Supplier

- 1 BILLY BLANKS: TAE-BO WORKOUT** — Ventura Distribution
- 2 THE CRUNCH: TAE BOXING WORKOUTS** — Anchor Bay Entertainment
- 3 YOGA CONDITIONING FOR WEIGHT LOSS** — Living Arts
- 4 AM/PM YOGA FOR BEGINNERS SET** — Living Arts

Continued on page 74





TIME
LIFE
VIDEO

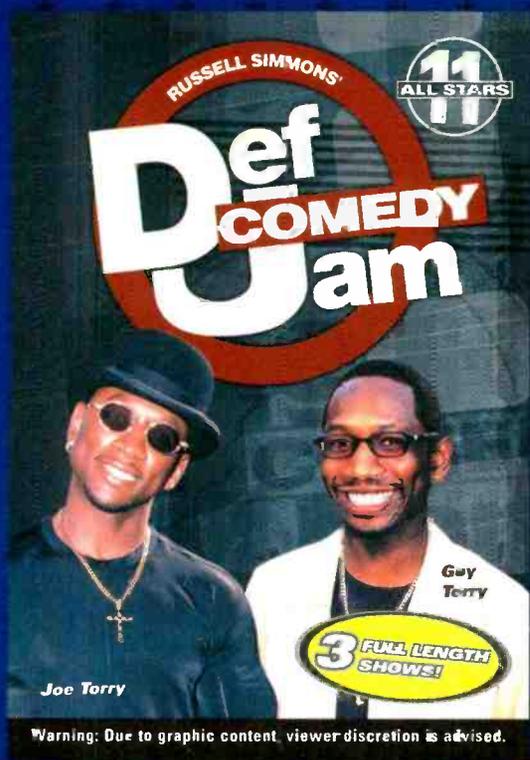
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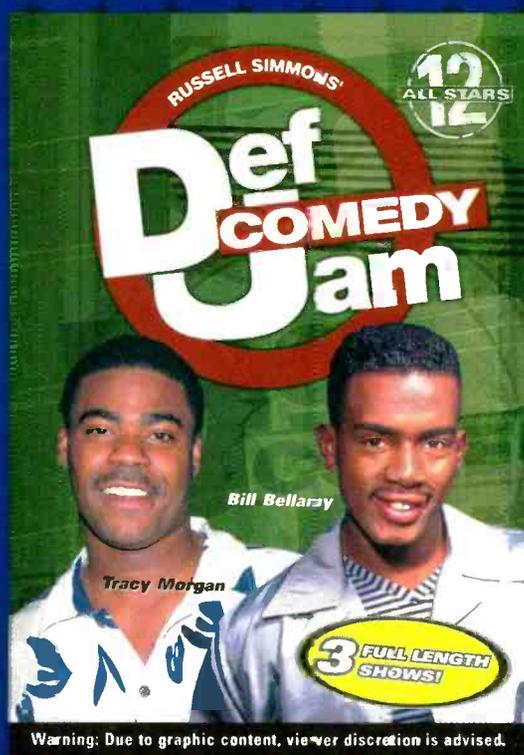
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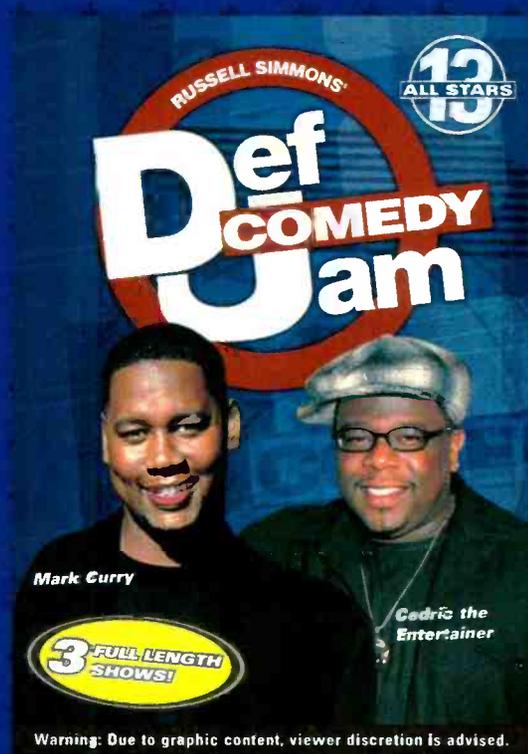
DVD: VOL: 11 76431509703
VHS: VOL: 11 764315089432

Warning: Due to graphic content, viewer discretion is advised.



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VHS: VOL: 12 764315089531

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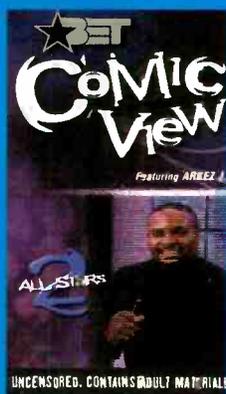
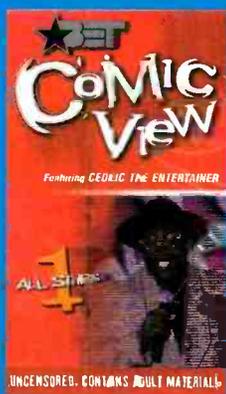


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DVD OVERSEAS

WITH DISC SALES SOARING, VIDEO GETS A BRIEF BOOST

BY SAM ANDREWS

LONDON—Britain's love affair with DVD reached new heights in 2001. Triple-digit growth transformed a home-video industry that was sliding into slightly decrepit maturity into a new and vital force in the entertainment business. *Analysts Screen Digest* estimates that more than 3 million DVD players will have found their way into U.K. households, a staggering penetration rate of 13% for a three-year-old format.

Sales of discs grew around 125% year-on-year, according to estimates from the British Video Association. Best estimates for the total number of DVDs sold in 2001 suggest that consumers will have bought more than 32 million units. The format now accounts for 35% of the U.K. sell-through video sales and has helped drive the entire sell-through market up by almost 10%, to about 125 million units total.

Rental, too, has been helped by DVD. VHS rentals may have fallen 3% year-on-year, but the market as a whole is up around 9% as a result of DVD.

GROWTH OPPORTUNITY

It is not just the video divisions that are excited at the future prospects for the format. At an exclusive press-free weekend retreat organized this autumn by *Billboard's* sister publication, *The Hollywood Reporter*, at the Cliveden Hotel outside London, Europe's leading media CEOs all cited DVD as the greatest growth opportunity over the next five years. This will largely be driven by the emergence of DVD players selling for less than \$70 in Europe within the next two to three years, according to Jim Bottoms, joint managing director of Understanding & Solutions. DVD, he says, "really does become a no-brainer at this point, a real impulse purchase product."

DVD's prominence also attracted the attention of the European Union's competition commissioner, Mario Monti, who launched an investigation in June into what he perceived were the high prices of DVDs in the EU compared to the

United States. To widespread publicity, he also said he would investigate Hollywood's implementation of regional coding on DVDs, which divides the world into six regions—ostensibly to protect local-rights holders from grey-market imports and to fall into line with local release patterns. While he upheld the rights of intellectual property holders, Monti said he was concerned that "we do not permit a system which could be used as a smoke-screen to allow firms to maintain artificially high prices or to deny choice to consumers."

His inquiry, however, was timed just as the prices were falling across the region. *Analysts Screen Digest* estimated that, while average prices in Europe this year will range around \$20 to \$23, prices in individual territories such as Britain range from as low as \$13.99 to as high as \$34.99 for single releases. Having received replies

from all the major studios, Monti went quiet on the subject, and the feeling within the industry was that he would drop the investigation.

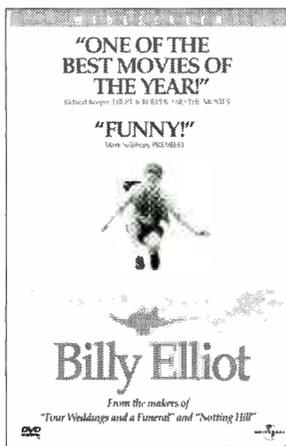
Video, long perceived as the poor cousin in all but revenues of the home-entertainment industry, is now more like the rich uncle, as its rival formats (terrestrial/satellite TV, video-on-demand, Web streaming and broadband cable) all scratch around saddled with either huge debts or plunging advertising revenues.

DVD movies such as *Gladiator*, *Dinosaur* and *Billy Elliot* account for 45% of sales and have, in turn, renewed interest in video distribution in the U.K. as a whole.

BREAKING THE MOLD

U.S. video distributor Anchor Bay is the latest to launch a British arm. Under the leadership of British indie veteran Mo Claridge, Anchor Bay Entertainment U.K. is releasing a classic set of movies, including *The Long Good Friday*, *Halloween*, *The Evil Dead* and one of the most requested but unavailable cult comedy classics, *Withnail and I*.

Continued on page 72



Of 2001's video charts were any indication, the audience for VHS and DVD formats have become obviously differentiated. A quick glance at the sales charts for each format reveals that child-oriented titles proved their clout in the overall home-video market, but they were more appealing to VHS buyers. Meanwhile, DVD sales were dominated by action and adventure films. In keeping with this separation, the Academy Award-winning *Gladiator* was the No. 1 DVD of 2001, while *The Emperor's New Groove* topped the Video Sales chart.

It was a year dominated by Warner Home Video, with the company earning No. 1 ratings in the year-end Video Rentals, Kid

the top 10 included videos such as *Star Wars: Episode I—The Phantom Menace*, *Austin Powers: The Spy Who Shagged Me* and *Buena Vista Social Club*. Only two animated features—*South Park* and *Tarzan*—ranked in the top 10.

The lure of ancient Rome resulted in *Gladiator's* No. 1 year-end spot for rentals; it topped that chart for eight weeks and appeared for a total of 24.

The staying power of *Erin Brockovich* was proven with a top 10 appearance on the rental chart both this year and last. Fewer comedy titles appeared in 2000's year-end rental chart, though *American Pie* was No. 1. Only two non-dramatic titles—*Notting Hill* and *Austin Powers: The Spy Who Shagged*

and thanks to sequels *Lady and the Tramp II*, *The Little Mermaid II* and *Fantasia 2000*, Walt Disney Home Video was kid video's top label. The label's *The Tigger Movie* also earned a spot on the year-end chart two years in a row. Similarly, Warner Home Video earned a consecutive spot as the top kid video distributing label. Its Mary-Kate & Ashley, Scooby Doo and Powerpuff Girl titles made strong showings the last two years.

DVD SALES

Amazing stunts and full-throttle action lend themselves to the emerging DVD format, so it is no surprise that the year's top sellers in this category were films such as *Gladiator*, *Crouching Tiger, Hidden*

Recapping The Year

ON THE CHARTS, ACTION AND ANIMATION ARE TOPS FOR SALES AND DRAMATIC STAYING POWER REAPS BENEFITS FOR RENTALS.

BY JILL PESSELNICK

Video and DVD Sales distributing-labels categories. Buena Vista Home Entertainment also reigned supreme in the VHS market by placing an impressive 11 titles on that format's sales chart.

VHS SALES & RENTALS

Toss an emperor, some chickens, a menagerie of dogs and talking toys together, and you get a year-end Video Sales chart that was very animation-oriented. Four of the top 10 VHS titles were animated flicks, with *The Emperor's New Groove* holding on to the format's No. 1 spot by spending five weeks atop the Video Sales chart during the year. *Chicken Run*, *102 Dalmatians* and *Toy Story 2* also made it into the year-end top 10. The majority of other top VHS titles, including *Coyote Ugly*, *Miss Congeniality*, *Bring It On* and *Meet the Parents*, leaned toward more comedic themes.

Walt Disney Home Video and distributor Buena Vista Home Entertainment came away with No. 1 label and distributor rankings. Four Buena Vista titles made it into the top 10, and seven others appeared on the year-end VHS sales chart. Distributor/label Warner Home Video also proved strong, landing 10 titles in the top 40.

Warner Home Video dominated the Top Video Sales chart last year, when most top 10 titles were adult-oriented. Its film *The Matrix* held the No. 1 position, while the rest of

Me—were among last year's top 10 rentals.

Warner Home Video came in at No. 1 as the top rental distributor for the second year in a row, due largely to the success of *Miss Congeniality*. In 2001, *The Matrix* was Warner's top rental title. Columbia TriStar Home Video also followed a strong showing last year with a

Dragon; and *X-Men*. Indeed, *Gladiator* was the No. 1 DVD of the year, topping the DVD Sales chart for four weeks and staying in the top 25 for 39 weeks. Other action-oriented films in this year's top 10 include *Gone in 60 Seconds* and *Star Wars: Episode I—The Phantom Menace*.

The Matrix, last year's No. 1 DVD, made an appearance on this year's year-end chart, as did *The Patriot: Mission: Impossible 2* also stayed strong with another showing on this year's chart.

More animated films made it on to the 2001 chart, though most of the titles had lower rankings than last year. The *Toy Story* gift pack, for example, was No. 6 last year, while the highest animated movie in 2001 was the No. 13 *Shrek*.

Warner Home Video and Buena Vista Home Entertainment had the same one-two punch as last year, ranking first and second, respectively, on the year-end Top DVD Distributing Labels chart. The strength of *The Matrix*, *The Perfect Storm* and *Miss Congeniality* led to Warner's position this year, while Buena Vista had a total of six titles on the DVD Sales chart. With two titles in the top 10, and a total of four films on the chart, Columbia TriStar was 2001's top DVD label.

MUSIC, SPORTS & FITNESS

Jive/Zomba Video came away with the top label and distributing honors this year, with five of its

Continued on page 72



Toy Story 2

No. 1 berth on the Top Video Rental Labels chart. The company's *The Wedding Planner* and *Charlie's Angels* made it into the year-end top 20.

KID VIDEO

Last year, it was Mary-Kate & Ashley titles that dominated kid video. This year, it's Mary-Kate & Ashley again. Three titles from the twins' line made it into the year-end chart, and their *Our Lips Are Sealed* title was the year's top-seller. The video spent 24 weeks on the chart and held the No. 1 position for seven. Mary-Kate & Ashley's *Passport to Paris* was last year's topper, and four series titles held positions on the year-end chart.

For the second year in a row,



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AV:X.02

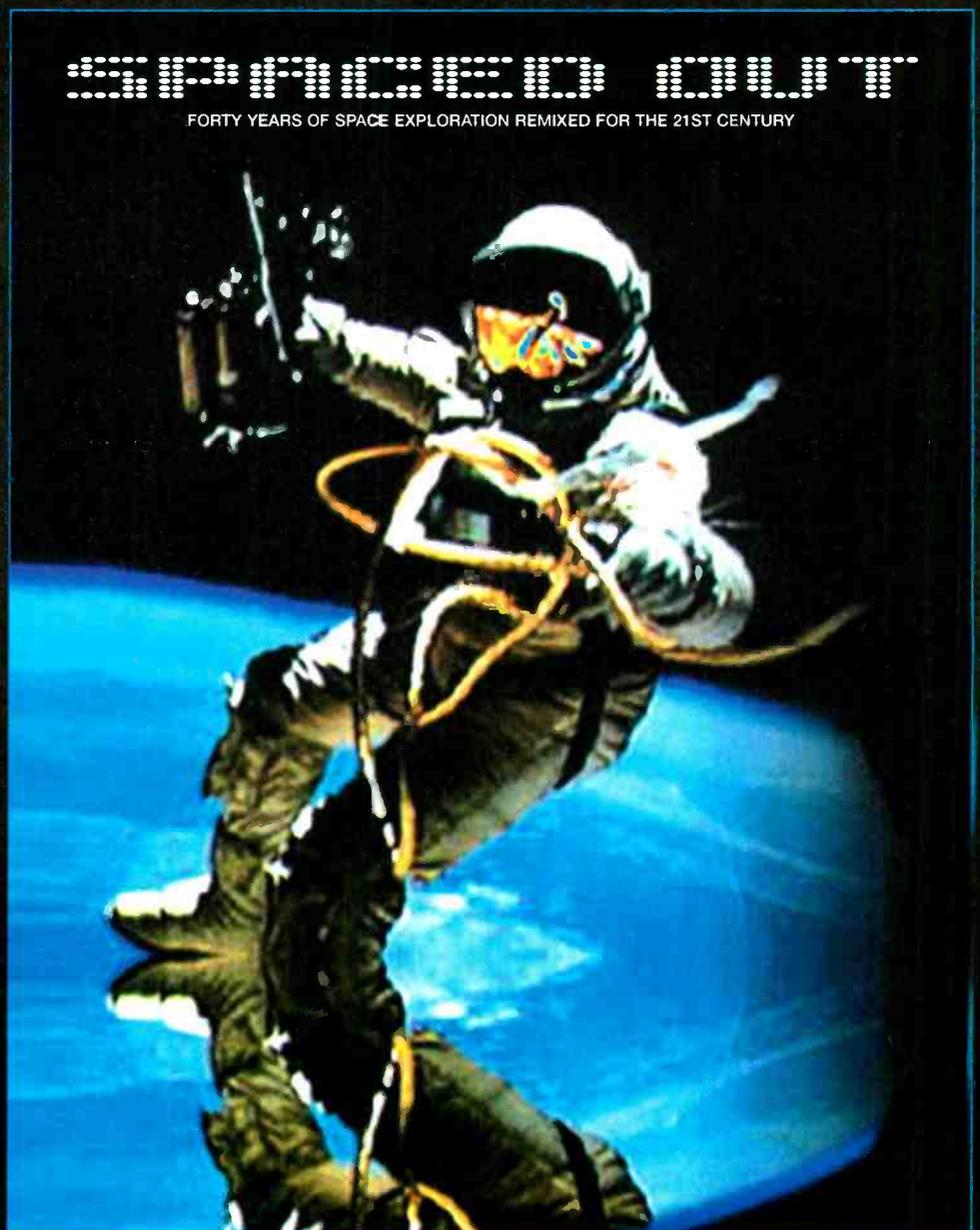
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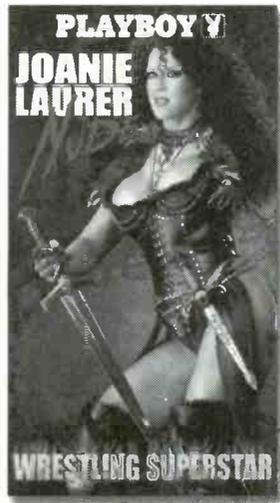
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DVD OVERSEAS
Continued from page 70

THE MAIN EVENT



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Its catalog, which totals around 150 titles to date, is set to increase with newer fare that may also benefit from a theatrical run. "We haven't got a set budget for acquisitions, but, then again, we haven't got any confines either," says Claridge, who readily admits that it is DVD that has made such a launch viable. "The aim is to become a major independent distributor in the U.K."

Former Warner Home Video U.K. managing director Mike Heap also returned to the video fray in the guise of chief executive of Entertainment Rights. Children's specialist Entertainment Rights launched its own video label, Right Entertainment, to exploit properties such as *Postman Pat* and *Basil Brush*. Distribution is through Universal Pictures Video U.K.

DVD has also been a mold-breaker in other ways. Within the movie-distribution chain, it has spectacularly crashed through once sacrosanct release windows. Led by Warner's simultaneous release policy on rental VHS and sell-through DVD, the industry and the public have become used to buying or renting a movie at the same time. This year, the release window

was changed forever when Universal Pictures International president Peter Smith announced that the distributor's video rental to sell-through window outside of North America would shrink from four to six months to four to eight weeks. Smith cited the need to "get more of that theatrical heat into the sell-through business," and the implication is clear that it is not just the rental to sell-through window that will shorten. Theatrical windows will have to become more flexible if distributors are to maximize their incomes. Predictably, the move was welcomed by sell-through stores. "People who were not buying movies on VHS are now doing so on DVD. The fact that the product is fresher helps," says Ian Dawson, head of video at HMV.

It was also accepted with a degree of equanimity by rental shops. Michael Senker of U.K. national rental outlet VidBiz merely shrugged at the move and called for a level playing field with the cinemas. "We can't wait six months for films like Sylvester Stallone's *Driven*," he says. "If it dies in the cinema in two weeks, we have got to get a chance to capitalize on the marketing from that too—let's have a four-week window to video." ■

RECAPPING THE YEAR
Continued from page 70

titles earning top 10 slots in the year-end chart. Tool's *Salival* reached No. 1 (spending 49 weeks on the chart and two weeks at No. 1 during the year), while 'N Sync's *Live at Madison Square Garden* and *Making the Tour*, Britney Spears' *Britney in Hawaii: Live & More* and Aaron Carter's *Aaron's Party (Come Get It)* rounded out the company's top year-end titles.

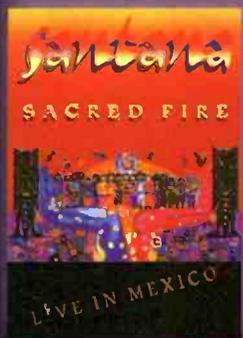
Though the *World Series 2000* video earned a No. 1 slot this year, it was World Wrestling Federation Home Video that came away with top honors. A total of 12 WWF titles earned top 20 year-end spots, with four being in the top 10. This is similar to the WWF's success last year; when 14 titles were in the top 20 and eight videos were in the top 10.

It's a Tae-Bo and yoga competition on the year-end Health & Fitness chart, with *Billy Blanks: Tae-Bo Workout* winning the No. 1 spot. Three other Blanks titles appear on the chart, but it was Living Arts' yoga titles that made up the majority of the top 20 this year and earned the company the No. 1 distributing label honor. Five of its videos were in the top 10, and a total of eight were in the top 20. ■

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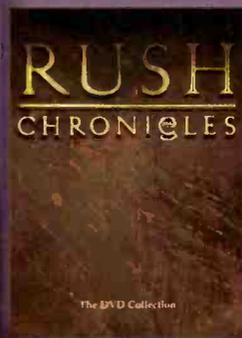
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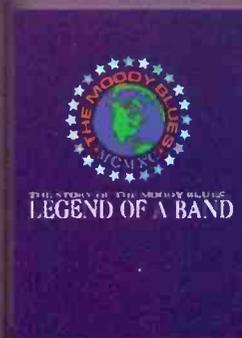
Classic Santana, recorded and filmed during a two night stand in May of 1993 in Mexico City.

Features all time classics such as "Black Magic Woman / Gypsy Queen," "Oye Como Va," "Soul Sacrifice," and "Make Somebody Happy."



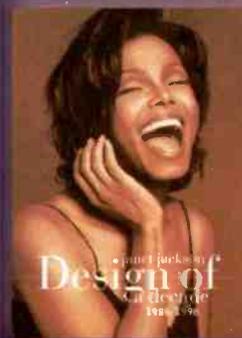
Experience the unmistakable and dynamic sounds and visuals of Rush, with the first ever DVD release of *Chronicles: The DVD Collection*.

Features 70 minutes of all the classic Rush tunes set to video, including "Tom Sawyer," "Subdivisions" and "Time Stand Still," plus 2 hidden bonus videos.



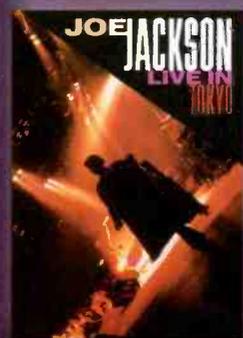
Experience first hand what The Moody Blues have to say about their illustrious 25+ year career, as one of Britain's most poignant rock bands.

Featuring classic hits like "Your Wildest Dreams," "Nights In White Satin" and "I Know You're Out There Somewhere."



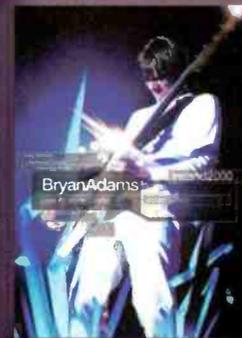
All the music, all the dance, all the style of a decade! Janet Jackson's *Design of a Decade* is now available on DVD.

Included in Janet's DVD compilation are 17 digitally remastered videos featuring "When I Think of You," "Miss You Much," "That's The Way Love Goes," "Black Cat," "Alright," and the conceptual masterpiece "Rhythm Nation."



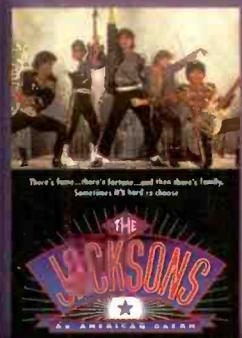
Join Joe Jackson & crew as they entertain our Japanese friends at the Nakano Sun Plaza with his newly remastered visuals and audio of *Live in Tokyo* on DVD for the first time!

Including classic hits like "Steppin' Out," "I'm The Man," "One More Time" and "Man In The Street." A must have for any Joe Jackson collection!



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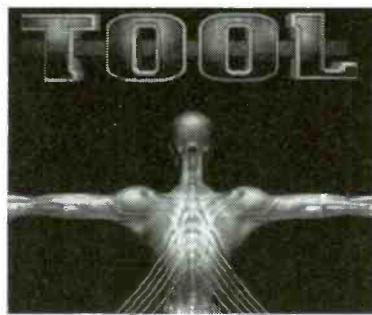
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Mary-Kate & Ashley

- 6 **SUPERNATURAL LIVE** — *Santana* — BMG Video
- 7 **MAKING THE TOUR** — 'N Sync — *Jive/Zomba Video*
- 8 **LISTENER SUPPORTED** — *Dave Matthews Band* — BMG Video
- 9 **BALLER BLOCKIN'** — *Cash Money Millionaires* — *Cash Money/Universal Music & Video Dist.*
- 10 **AARON'S PARTY (COME GET IT) — THE VIDEO** — *Aaron Carter* — *Jive/Zomba Video*
- 11 **TOURING BAND 2000** — *Pearl Jam* — *Epic Music Video/Sony Music Entertainment*
- 12 **ON BROADWAY** — *Mark Lowry* — *Spring House Video/Chordant Dist. Group*
- 13 **TIMELESS—LIVE IN CONCERT** — *Barbra Streisand* — *Columbia Music Video/Sony Music Entertainment*
- 14 **WHAT A TIME!** — *Bill & Gloria Gaither and Their Homecoming Friends* — *Spring House Video/Chordant Dist. Group*
- 15 **I DO BELIEVE** — *Gaither Vocal Band* — *Spring House Video/Chordant Dist. Group*
- 16 **THE VIDEOS: 1994-2001** — *Dave Matthews Band* — *BMG Video*
- 17 **CRUSH TOUR LIVE** — *Bon Jovi* — *Island Video/Universal Music & Video Dist.*
- 18 **E.** — *Eminem* — *Interscope Video/Universal Music & Video Dist.*
- 19 **S & M** — *Metallica* — *Elektra Entertainment*
- 20 **AARON'S PARTY... LIVE IN CONCERT!** — *Aaron Carter* — *Jive/Zomba Video*



Top Music Video Labels

Pos. LABEL (No. of Charted Titles)

- 1 **JIVE/ZOMBA VIDEO** (13)
- 2 **SPRING HOUSE VIDEO** (33)
- 3 **EPIC MUSIC VIDEO** (15)
- 4 **EAGLE VISION** (5)
- 5 **TOOL DISSECTIONAL/VOLCANO** (1)

Top Music Video Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 **JIVE/ZOMBA VIDEO** (13)
- 2 **CHORDANT DIST. GROUP** (38)
- 3 **SONY MUSIC ENTERTAINMENT** (36)
- 4 **UNIVERSAL MUSIC & VIDEO DIST.** (15)
- 5 **RED DISTRIBUTION** (2)



Top Kid Video Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

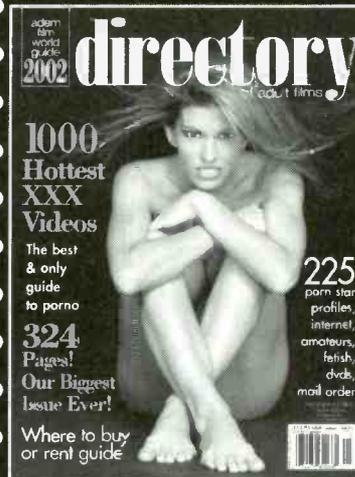
- 1 **WARNER HOME VIDEO** (30)
- 2 **PARAMOUNT HOME VIDEO** (21)
- 3 **BUENA VISTA HOME ENTERTAINMENT** (18)
- 4 **LYRICK STUDIOS** (20)
- 5 **FOXVIDEO** (10)

Top Music Videos

Pos. TITLE — Artist — Label/Distributing Label

- 1 **SALIVAL** — *Tool* — *Tool Dissectional/Volcano/Zomba Video*
- 2 **THE UP IN SMOKE TOUR** — *Various Artists* — *Red Distribution*
- 3 **LIVE AT MADISON SQUARE GARDEN** — *'N Sync* — *Jive/Zomba Video*
- 4 **BRITNEY IN HAWAII: LIVE & MORE** — *Britney Spears* — *Jive/Zomba Video*
- 5 **HELL FREEZES OVER** — *Eagles* — *Geffen Home Video/Universal Music & Video Dist.*

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JANUARY 12 2002 Billboard TOP KID VIDEO					
THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	YEAR OF RELEASE	PRICE
1	1	THE LAND BEFORE TIME: THE BIG FREEZE UNIVERSAL STUDIOS HOME VIDEO 87981	NUMBER 1 3 Weeks At Number 1	2001	19.98
2	2	BARBIE IN THE NUTCRACKER ARTISAN HOME ENTERTAINMENT 12060		2001	19.98
3	4	MICKEY'S MAGICAL CHRISTMAS: SNOWED IN THE HOUSE OF MOUSE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22943		2001	22.99
4	3	HOLIDAY IN THE SUN DUALSTAR VIDEO/WARNER HOME VIDEO 37442		2001	19.96
5	5	HOW THE GRINCH STOLE CHRISTMAS! ◆		1966	14.95
6	7	POKEMON: MEWTWO RETURNS WARNER HOME VIDEO 22142		2001	14.95
7	6	RUDOLPH THE RED-NOSED REINDEER SONY WONDER/SONY MUSIC ENTERTAINMENT 54048		1964	9.98
8	9	RUDOLPH: ISLAND OF MISFIT TOYS GOODTIMES HOME VIDEO 77442		2001	22.95
9	8	FROSTY THE SNOWMAN SONY WONDER/SONY MUSIC ENTERTAINMENT 515743		1969	9.98
10	12	A CHARLIE BROWN CHRISTMAS PARAMOUNT HOME VIDEO 837183		1990	16.95
11	10	RUDOLPH: ISLAND OF MISFIT TOYS W/CD GOODTIMES HOME VIDEO 34322		2001	26.95
12	19	BOB THE BUILDER: PETS IN A PICKLE LYRICK STUDIOS 24102		2001	14.99
13	15	SCOOBY-DOO & THE CYBER CHASE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1748		2001	19.96
14	13	RECESS CHRISTMAS: MIRACLE ON THIRD STREET WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22944		2001	22.99
15	11	BOB THE BUILDER: BOB'S WHITE CHRISTMAS LYRICK STUDIOS 24104		2001	14.99
16	14	ROLIE POLIE OLLIE: JINGLE JANGLE DAY'S EVE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23338		2001	14.99
17	30	BOB THE BUILDER: CAN WE FIX IT? LYRICK STUDIOS 24101		2001	14.99
18	16	BLUE'S CLUES: BLUE'S BIG HOLIDAY NICKELODEON VIDEO/PARAMOUNT HOME VIDEO 839413		2001	9.95
19	24	DORA THE EXPLORER: TO THE RESCUE NICKELODEON VIDEO/PARAMOUNT HOME VIDEO 874443		2001	12.95
20	22	RUGRATS: ALL GROWED UP NICKELODEON VIDEO/PARAMOUNT HOME VIDEO 839413		2001	12.95
21	23	SCOOBY DOO: SPOOKIEST TALES TURNER HOME ENTERTAINMENT/WARNER HOME VIDEO 1759		2001	14.95
22	23	BOB THE BUILDER TO THE RESCUE! LYRICK STUDIOS 24100		2001	14.99
23	23	BABY MOZART ARTISAN HOME ENTERTAINMENT 00002		2001	14.98
24	23	ULTIMATE SILLY SONGS BIG IDEA/LYRICK STUDIOS 2113		2001	12.99
25	23	ELMO'S WORLD: WILD WILD WEST SONY WONDER 54073		2001	12.98

JANUARY 12 2002 Billboard RECREATIONAL SPORTS					
THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE	
1	1	2001 WORLD SERIES	WARNER HOME VIDEO 20017	19.95	
2	2	TONY HAWK'S TRICK TIPS: VOL. II	BEDLINE ENTERTAINMENT 77020	14.98	
3	3	WWF: HARDY BOYZ	SONY MUSIC ENTERTAINMENT 54105	14.95	
4	4	CARL RIPKIN JR.: IRONMAN'S LEGENDARY CAREER	WARNER HOME VIDEO 20021	14.95	
5	5	TONY HAWK: SKATEBOARDING TRICK TIPS VOL. 1 ◆	BEDLINE ENTERTAINMENT 77002	15.95	
6	6	WWF: SUMMERSLAM 2001	SONY MUSIC ENTERTAINMENT 274	19.95	
7	7	WWF: UNDERTAKER - THIS IS MY YARD	SONY MUSIC ENTERTAINMENT 288	14.95	
8	8	NASCAR RACERS: START YOUR ENGINES	FOXVIDEO 2000298	5.79	
9	9	WWF: BEST OF WRESTLEMANIA	SONY MUSIC ENTERTAINMENT 831	14.95	
10	10	WWF: LITA-IT JUST FEELS RIGHT	WORLD WRESTLING FEDERATION HOME VIDEO 279	14.95	
11	11	MUHAMMAD ALI: EXCLUSIVE FIGHT FOOTAGE	WARNER HOME VIDEO 5863	59.95	
12	12	WWF: WRESTLEMANIA X-SEVEN	WORLD WRESTLING FEDERATION HOME VIDEO 269	19.95	
13	13	WWF: UNFORGIVEN 2001	SONY MUSIC ENTERTAINMENT 54101	14.95	
14	14	WWF: BEST OF RAW VOL. 1	SONY MUSIC ENTERTAINMENT 838	14.95	
15	15	WWF: NO MERCY 2001	SONY MUSIC ENTERTAINMENT 54103	19.95	
16	16	WWF: MOST MEMORABLE MATCHES '00	WORLD WRESTLING FEDERATION HOME VIDEO 826	14.95	
17	17	MICHAEL JORDAN TO THE MAX	FOXVIDEO 2001286	14.98	
18	18	WWF: INVASION 2001	SONY MUSIC ENTERTAINMENT 273	19.95	
19	19	BALL ABOVE ALL	VENTURA DISTRIBUTION 0803	14.98	
20	20	WWF: BEST OF RAW VOL. 3	SONY MUSIC ENTERTAINMENT 286	19.98	

JANUARY 12 2002 Billboard HEALTH & FITNESS					
THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE	
1	1	YOGA FOR BEGINNERS: STRESS RELIEF	LIVING ARTS 1077	9.98	
2	2	TOTAL YOGA	LIVING ARTS 1080	9.98	
3	3	THE CRUNCH: TAE BOXING WORKOUTS	ANCHOR BAY ENTERTAINMENT 10813	14.98	
4	4	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS	LIVING ARTS 1088	14.98	
5	5	DENISE AUSTIN: POWER YOGA PLUS	ARTISAN HOME ENTERTAINMENT 11754	14.98	
6	6	YOGA FOR BEGINNERS COLLECTION	LIVING ARTS 1070	17.98	
7	7	YOGA FOR BEGINNERS: ABS YOGA	LIVING ARTS 1075	9.98	
8	8	BILLY BLANKS: TAE-BO WORKOUT	VENTURA DISTRIBUTION 2274	39.95	
9	9	YOGA CONDITIONING FOR WEIGHT LOSS	LIVING ARTS 1203	14.98	
10	10	THE METHOD PILATES: TARGET SPECIFICS	PARADE VIDEO 840	12.98	
11	11	PILATES: BEGINNING MAT WORKOUT	LIVING ARTS 1231	14.98	
12	12	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES	ARTISAN HOME ENTERTAINMENT 10152	14.98	
13	13	TAE-BO ADVANCED WORKOUT 2-PACK	VENTURA DISTRIBUTION 2435	29.95	
14	14	BASIC YOGA FOR DUMMIES	ANCHOR BAY ENTERTAINMENT 11586	9.99	
15	15	BILLY BLANKS: TAEBO II-2-PACK ◆	VENTURA DISTRIBUTION 2433	29.98	
16	16	METHOD-ALL IN ONE	PARADE VIDEO 906	12.98	
17	17	THE METHOD PILATES: PRECISION TONING	PARADE VIDEO 572	12.98	
18	18	BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK	VENTURA DISTRIBUTION 110013	49.98	
19	19	SUM DOWN-BELLYDANCE FITNESS FOR BEGINNERS	GOLDHILL HOME VIDEO 379	14.98	
20	20	BILLY BLANKS: TAE-BO LIVE	VENTURA DISTRIBUTION 2723	59.95	

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HOME VIDEO

Cumming Discusses His 'Party'

LOS ANGELES—Alan Cumming and Jennifer Jason Leigh wrote, directed, and starred together in New Line's Jan. 15 DVD-Video release *The Anniversary Party*. And with a little help from such stars as Gwyneth Paltrow, Kevin Kline, and Phoebe Cates, they shot the digital video (DV) film in only 19 days.



CUMMING

Why did you do the film on DV?
I like the immediacy and the relaxed nature of DV. There's not this tension on the set like you have on film, where going for a take means film is running and it's costing money. It was shot on DV first and then put onto film. [Director of photography] John [Bailey] was just very clever and made it look as good as it possibly [could]. A lot of the DV films we saw prior to shooting... we were horrified by how ugly they were.

How do you like the DVD? It seems well-suited for such an intimate film.
I really like it on DVD. It looks really lovely because it's back in the form it was created in, which is DV.

6 Questions

How involved were you in the DVD production?
We had discussions of how it would look and the content of it. And, of course, Jennifer and I did the commentary.

Which is great—very illuminating. Did you rehearse?
No—in fact, we weren't even together! I can't remember why, but we did that in separate cities at separate times. If you notice, we don't actually ever say things to each other.

What do you hope viewers will get from the commentary?
We were so close to the film, so there's a lot of our personal lives in it. That might be more than normally enlightening. And I quite like the way the commentary is also our meandering thoughts about other things in the world.

Was there anything you wanted on the DVD but couldn't get?
Because we shot on DV, the deleted scenes were never put onto film and graded. So next time, I'm going to make sure the deleted scenes get colorized in editing. There was one scene in particular between Jennifer and me the next morning [after the "party"] that was really interesting. But when you're making films, the more ends you tie, the more questions you ask, in a way. I think the film is better for not tying up all the ends.

CATHERINE CELLA

JANUARY 12 2002 Billboard TOP MUSIC VIDEOS					
THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE	
1	1	AMERICA: A TRIBUTE TO HEROES	WARNER MUSIC VIDEO 38562	19.99/19.96	
2	2	BRITNEY: THE VIDEOS ▲	JIVE/ZOMBA VIDEO 41785	14.98/24.98	
3	3	ELEVATION TOUR 2001	INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 586543	19.98/32.98	
4	4	FRAT PARTY AT THE PANKAKE FEST	WARNER REPRIS VIDEO 3-554	19.98/24.99	
5	5	ALL FOR YOU	VIRGIN MUSIC VIDEO 10144	24.98 DVD	
6	6	WHEN INCUBUS ATTACKS: VOL. 2	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50231	14.98/19.98	
7	7	DROWNED WORLD TOUR 2001	WARNER MUSIC VIDEO 38558	19.98/24.99	
8	8	LIVE IN NEW YORK CITY	COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 5801	19.98/29.98	
9	9	HELL FREEZES OVER ▲	GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548	24.95/24.99	
10	10	STILL UPPER LIP LIVE	ELEKTRA ENTERTAINMENT 40232	19.98/24.98	
11	11	THE VIDEOS: 1994-2001 ▲	BMG VIDEO 65012	19.95/24.97	
12	12	ALL THIS TIME	A&M VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 93189	19.98/24.98	
13	13	THE UP IN SMOKE TOUR ▲	EAGLE VISION/RED DISTRIBUTION 30001	19.95/23.97	
14	14	LIVE (L) (I) (S) (A) (G) (E) 50-LIVE IN PEORIA	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54085	14.98/19.98	
15	15	CHOICES-THE MOVIE ◆	COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 40639	14.98/19.98	
16	16	ANGEL	DEF JAM HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 60879	19.98/24.98	
17	17	GREATEST VIDEO HITS COLLECTION: 1988-2000 ◆	VIRGIN MUSIC VIDEO 77912	19.98/19.98	
18	18	THE VIDEO HITS-CHAPTER ONE ▲	JIVE/ZOMBA VIDEO 41779	19.98/24.98	
19	19	LIVE FROM NEW YORK	J RECORDS/BMG VIDEO 20027	14.98/19.98	
20	20	SALIVAL	TOOL DISSECTIONAL/VOLCANO/ZOMBA VIDEO 31159	24.98/29.98	
21	21	VIDEO GREATEST HITS: HISTORY	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50123	14.98/24.98	
22	22	BRITNEY IN HAWAII: LIVE & MORE ▲	JIVE/ZOMBA VIDEO 41704	19.95/24.97	
23	23	LISTENER SUPPORTED ▲	BMG VIDEO 65005	19.95/24.97	
24	24	ONE NIGHT ONLY	MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 60895	16.98/24.98	
25	25	ENLARGED TO SHOW DETAIL 2	VOLCANO/BMG VIDEO 32185	19.98/24.98	
26	26	LIVE FROM AUSTIN, TEXAS ▲	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50103	14.95/19.97	
27	27	LIVE: 2001	COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54029	14.98/19.98	
28	28	SUPERNATURAL LIVE ▲	ARISTA RECORDS INC./BMG VIDEO 15750	19.95/24.97	
29	29	TOURING BAND 2000 ▲	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54010	19.95/24.97	
30	30	OFF THE MAP	WARNER REPRIS VIDEO 38530	19.98/24.99	
31	31	LIVE AT MADISON SQUARE GARDEN ▲	JIVE/ZOMBA VIDEO 41723	19.95/24.97	
32	32	INTERNATIONAL SUPERVIDEOS!	WARNER MUSIC VIDEO 38550	19.98/24.99	
33	33	HISTORY ON FILM: VOLUME II	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50123	14.95/19.97	
34	34	IN THE FLESH - LIVE	COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54185	12.98/19.98	
35	35	THE DANCE ▲	WARNER REPRIS VIDEO 38486	19.95/24.97	
36	36	THE ESSENTIAL VIDEO COLLECTION	COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54094	14.98/19.98	
37	37	RESTLESS XPOSED	COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 19879	14.98/19.98	
38	38	AARON'S PARTY... LIVE IN CONCERT! ▲	JIVE/ZOMBA VIDEO 41749	14.95/19.97	
39	39	AROUND THE WORLD WITH THE BACKSTREET BOYS ▲	JIVE/ZOMBA VIDEO 41747	19.95/24.97	
40	40	DEATH ROW UNCLUT ◆	DEATH ROW/VENTURA DISTRIBUTION 66200	19.98/19.95	

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JANUARY 12 2002 **Billboard** **TOP VHS SALES**™

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
1	NEW		NUMBER 1 THE PRINCESS DIARIES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews	2001	G	22.99
2	4	3	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99
3	1	3	PEAR HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23889	Ben Affleck Josh Hartnett	2001	PG-13	24.99
4	3	5	HOW THE GRINCH STOLE CHRISTMAS UNIVERSAL STUDIOS HOME VIDEO 85825	Jim Carrey	2000	PG	24.98
5	2	2	JURASSIC PARK III UNIVERSAL STUDIOS HOME VIDEO 86742	Sam Neill William H. Macy	2001	PG-13	22.98
6	5	2	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5402	Jackie Chan Chris Tucker	2001	PG-13	22.94
7	6	3	THE LAND BEFORE TIME: THE BIG FREEZE UNIVERSAL STUDIOS HOME VIDEO 87981	Animated	2001	NR	19.98
8	7	42	SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22253	Animated	1937	G	19.99
9	8	12	BARBIE IN THE NUTCRACKER ARTISAN HOME ENTERTAINMENT 12090	Barbie	2001	NR	19.98
10	11	9	DR. DOLITTLE 2 FOXVIDEO 2022671	Eddie Murphy	2001	PG	22.98
11	12	7	SAVE THE LAST DANCE PARAMOUNT HOME VIDEO 156613	Julia Stiles	2000	PG-13	14.95
12	17	7	O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
13	13	10	CATS & DOGS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21253	Jeff Goldblum Elizabeth Perkins	2001	PG	22.98
14	10	7	MICKEY'S MAGICAL CHRISTMAS: SNOWED IN THE HOUSE OF MOUSE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22943	Mickey Mouse	2001	NR	22.99
15	9	5	HOLIDAY IN THE SUN QUALSTAR VIDEO/WARNER HOME VIDEO 37442	Mary-Kate & Ashley Olsen	2001	NR	19.96
16	20	14	SPY KIDS (PAN & SCAN) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23538	Antonio Banderas Alan Cumming	2001	PG	24.99
17	14	94	HOW THE GRINCH STOLE CHRISTMAS! ♦ WARNER HOME VIDEO 65409	Animated	1966	NR	14.95
18	16	3	POKEMON: MEWTWO RETURNS WARNER HOME VIDEO 22142	Pokemon	2001	NR	14.95
19	21	7	CAST AWAY FOXVIDEO 2002443	Tom Hanks Helen Hunt	2000	PG	19.98
20	19	21	NATIONAL LAMPOON'S CHRISTMAS VACATION WARNER HOME VIDEO 11893	Chevy Chase	1989	PG-13	14.95
21	23	13	THE MUMMY RETURNS UNIVERSAL STUDIOS HOME VIDEO 86741	Brendan Fraser Rachel Weisz	2001	PG-13	22.98
22	15	7	RUDOLPH THE RED-NOSED REINDEER SONY WONDER/SONY MUSIC ENTERTAINMENT 54048	Animated	1964	NR	9.98
23	18	3	BEETHOVEN'S 4TH UNIVERSAL STUDIOS HOME VIDEO 87175	Judge Reinhold Julia Sweeney	2001	NR	19.98
24	25	7	THE WEDDING PLANNER COLUMBIA TRISTAR HOME VIDEO 05718	Jennifer Lopez Matthew McConaughey	2000	PG-13	14.95
25	22	43	A CHRISTMAS STORY WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 65045	Darren McGavin Peter Billingsley	1983	PG	14.95
26	29	40	IT'S A WONDERFUL LIFE ARTISAN HOME ENTERTAINMENT 20623	James Stewart Donna Reed	1946	NR	19.98
27	30	26	BRING IT ON UNIVERSAL STUDIOS HOME VIDEO 87173	Kirsten Dunst	2000	PG-13	14.98
28	RE-ENTRY		COYOTE UGLY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99
29	26	8	RUDOLPH: ISLAND OF MISFIT TOYS GOODTIMES HOME VIDEO 77442	Animated	2001	NR	22.95
30	24	6	FROSTY THE SNOWMAN SONY WONDER/SONY MUSIC ENTERTAINMENT 515743	Animated	1969	NR	9.98
31	33	4	WHITE CHRISTMAS PARAMOUNT HOME VIDEO 61043	Bing Crosby Danny Kaye	1954	NR	9.95
32	40	16	MEN OF HONOR FOXVIDEO 2002094	Robert De Niro Cuba Gooding, Jr.	2000	R	14.98
33	32	17	A CHARLIE BROWN CHRISTMAS PARAMOUNT HOME VIDEO 837163	Animated	1990	NR	16.95
34	27	7	RUDOLPH: ISLAND OF MISFIT TOYS W/CD GOODTIMES HOME VIDEO 34322	Animated	2001	NR	26.95
35	37	25	RUSH HOUR NEW LINE HOME VIDEO/WARNER HOME VIDEO 4687	Jackie Chan Chris Tucker	1998	R	14.95
36	39	23	OFFICE SPACE FOXVIDEO 14244	Ron Livingston Jennifer Aniston	1999	R	9.98
37	RE-ENTRY		WHAT WOMEN WANT PARAMOUNT HOME VIDEO 156603	Mel Gibson Helen Hunt	2000	PG-13	14.95
38	28	2	CHOCOLAT MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24682	Juliette Binoche Johnny Depp	2000	PG-13	19.99
39	RE-ENTRY		THE PATRIOT COLUMBIA TRISTAR HOME VIDEO 05702	Mel Gibson	2000	R	14.95
40	RE-ENTRY		BOB THE BUILDER: PETS IN A PICKLE LYRICK STUDIOS 24102	Animated	2001	NR	14.99

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1	2	3	NUMBER 1 PEAR HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23889	Ben Affleck Josh Hartnett	PG-13	29.99
2	1	2	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5404	Jackie Chan Chris Tucker	PG-13	26.98
3	NEW		THE PRINCESS DIARIES (PAN & SCAN) WALT DISNEY HOME VIDEO 24220	Anne Hathaway Julie Andrews	G	29.99
4	5	8	SHREK (SPECIAL EDITION) DREAMWORKS HOME ENTERTAINMENT 89012	Mike Myers Eddie Murphy	PG	26.99
5	NEW		MOULIN ROUGE FOXVIDEO 2000870	Nicole Kidman Ewan McGregor	PG-13	29.98
6	NEW		SCARY MOVIE 2 DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24014	Anna Faris Regina Hall	R	29.99
7	3	2	JURASSIC PARK III (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21101	Sam Neill William H. Macy	PG-13	26.98
8	7	5	PLANET OF THE APES FOXVIDEO 2002896	Mark Wahlberg Helena Bonham Carter	PG-13	29.98
9	4	2	JURASSIC PARK III (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 21489	Sam Neill William H. Macy	PG-13	26.98
10	9	10	STAR WARS: EPISODE I-THE PHANTOM MENACE FOXVIDEO 2002391	Liam Neeson Ewan McGregor	PG	29.98
11	8	5	HOW THE GRINCH STOLE CHRISTMAS (FULL FRAME) UNIVERSAL STUDIOS HOME VIDEO 21275	Jim Carrey	PG	26.98
12	12	11	THE GODFATHER OVD COLLECTION PARAMOUNT HOME VIDEO 156474	Marlon Brando Al Pacino	R	105.99
13	NEW		THE PRINCESS DIARIES (WIDESCREEN) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23616	Anne Hathaway Julie Andrews	G	29.99
14	10	8	HOW THE GRINCH STOLE CHRISTMAS (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 20677	Jim Carrey	PG	26.98
15	6	2	THE SCORE PARAMOUNT HOME VIDEO 339214	Robert De Niro Edward Norton	R	29.99
16	14	110	THE MATRIX WARNER HOME VIDEO 11737	Keanu Reeves Laurence Fishburne	R	24.98
17	11	6	LARA CROFT: TOMB RAIDER PARAMOUNT HOME VIDEO 336754	Angelina Jolie	PG-13	29.99
18	16	7	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002626	Reese Witherspoon	PG-13	26.98
19	15	8	SWORDFISH WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	R	24.98
20	20	12	THE SIMPSONS: SEASON 1 FOXVIDEO 2000900	The Simpsons	NR	39.98
21	19	41	GLADIATOR DREAMWORKS HOME ENTERTAINMENT 86386	Russell Crowe	R	29.98
22	23	29	THE PATRIOT COLUMBIA TRISTAR HOME VIDEO 5731	Mel Gibson	R	19.95
23	18	11	SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22254	Animated	G	29.99
24	17	13	NATIONAL LAMPOON'S CHRISTMAS VACATION WARNER HOME VIDEO 11889	Chevy Chase Beverly D'Angelo	PG-13	19.98
25	13	35	RUSH HOUR NEW LINE HOME VIDEO/WARNER HOME VIDEO 4717	Jackie Chan Chris Tucker	PG-13	19.98

JANUARY 12 2002 **Billboard** **TOP VIDEO RENTALS**

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

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
1	1	2	NUMBER 1 RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5402	Jackie Chan Chris Tucker	PG-13
2	NEW		THE PRINCESS DIARIES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews	G
3	NEW		SCARY MOVIE 2 DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 52346	Anna Faris Regina Hall	R
4	3	2	THE SCORE PARAMOUNT HOME VIDEO 339213	Robert De Niro Edward Norton	R
5	2	2	JURASSIC PARK III UNIVERSAL STUDIOS HOME VIDEO 21101	Sam Neill William H. Macy	PG-13
6	4	3	PEARL HARBOR TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 1546	Ben Affleck Josh Hartnett	PG-13
7	NEW		MOULIN ROUGE FOXVIDEO 2002758	Nicole Kidman Ewan McGregor	PG-13
8	5	5	HOW THE GRINCH STOLE CHRISTMAS UNIVERSAL STUDIOS HOME VIDEO 85825	Jim Carrey	PG
9	6	5	PLANET OF THE APES FOXVIDEO 2002292	Mark Wahlberg Helena Bonham Carter	PG-13
10	8	7	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	PG-13
11	7	6	AMERICA'S SWEETHEARTS COLUMBIA TRISTAR HOME VIDEO 07323	Julia Roberts Billy Crystal	PG-13
12	9	8	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	PG
13	10	8	SWORDFISH WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	R
14	12	6	LARA CROFT: TOMB RAIDER PARAMOUNT HOME VIDEO 336753	Angelina Jolie	PG-13
15	13	8	THE ANIMAL COLUMBIA TRISTAR HOME VIDEO 06367	Rob Schneider	PG-13
16	11	3	GHOSTS OF MARS COLUMBIA TRISTAR HOME VIDEO 60203	Ice Cube Natasha Henstridge	R
17	14	3	SUMMER CATCH WARNER HOME VIDEO 21100	Freddie Prinze, Jr. Jessica Biel	PG-13
18	16	9	DR. DOLITTLE 2 FOXVIDEO 2022671	Eddie Murphy	PG
19	RE-ENTRY		A KNIGHT'S TALE COLUMBIA TRISTAR HOME VIDEO 06140	Heath Ledger	PG-13
20	20	11	BRIDGET JONES'S DIARY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 21756	Renee Zellweger	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.

Sites+ Sounds™



by Brian Garrity

BEMUSIC'S EVOLVING STRATEGY: Look for BeMusic—the Bertelsmann operating unit comprising the conglomerate's music-related e-commerce and club businesses—to back off the Internet strategy initiated under former chief executive **Andreas Schmidt** and shift the bulk of its focus to maximizing the performance of its core business: the offline direct marketing operation, BeMusic Direct.

The traditional club operation, which generates the bulk of its customers through direct-mailing offers, is the only money-making business in the BeMusic stable. And with an increased emphasis on the bottom line emerging at Ber-

telsmann, new BeMusic CEO **Stuart Goldfarb** plans to retrench the unit's efforts with that in mind. BeMusic's new aim is to improve the profitability of BeMusic Direct, in part through the creation of new membership models designed to lure more consumers.

As for e-commerce and digital distribution opportunities, a more conservative approach is expected. Plans are still in the works to create a BeMusic.com hub site that can drive consumers between the club Web site and online retailer CDnow. For now, BeMusic plans to maintain the status quo with its Internet properties, as well as in its alliance with file-swapping service Napster.

However, there are no longer any immediate plans to launch more expanded and ambitious digital offerings. Schmidt at one time hinted at plans to develop a BeMusic digital subscription service, as well as an enhanced digital locker service through myplay.com. While some sort of locker service along the lines of MP3.com's my.mp3 offering is considered still possible in the long term, BeMusic management cautions that there are no plans to secure locker licenses for this year. Meanwhile, the notion of a BeMusic subscription offering appears to be dead.

THE YEAR OF SUBSCRIPTIONS: In the wake of a year filled with online consolidation and technology development, look for 2002 to be the year of the digital subscription service and content-licensing struggles.

Not only are the two major-label services, MusicNet and Pressplay, set to reach full commercial deployment here in the new year (both Pressplay and AOL's MusicNet-based service are slated for wide-scale launch this

month), but a host of third-party services are also aiming to hit the market in '02. Among the service providers planning to bow offerings featuring hit content from major labels are FullAudio, Liquid Audio, Streamwaves.com, Echo Networks, RioPort, Listen.com, CenterSpan Communications, and Napster.

However, broad-based content licensing to services other than MusicNet and Pressplay remains a decidedly slow process: No third party has yet announced content deals for digital subscriptions with more than two major labels; RioPort and CenterSpan do not have any announced deals to date, and Sony and BMG are yet to cut a content deal with any third-party service developers.

Of course, content licensing is not only a problem facing third-party services. The major-label services also figure to suffer from limited content availability early on. Differing business-model philosophies are being cited as the reason the MusicNet and Pressplay camps are not fully cross-licensing each other. EMI is the lone major to have deals with both ventures.

Still, Listen.com CEO **Sean Ryan** says that the content problem is a short-term issue for all service providers. What's more, many developers of third-party services, including Ryan, argue that rivalries between MusicNet and Pressplay favor the likelihood of a service (or services) operating outside of the two that will ultimately collect the most comprehensive content catalog.

In the meantime, while no company offering a paid service will likely be offering all available music content in the near future. Ryan predicts that the third-party services will soon catch up with MusicNet and Pressplay's current content levels, and he expects that there will be content parity among many services by early to mid-2002.

BMI DEALING: In case you missed it, BMI has signed long-term music licensing deals with Microsoft and Yahoo for streaming activities covering their respective online music properties, MSN Music and Launch. The agreements cover all public performances of the approximately 4.5 million songs and musical works in the BMI repertoire. Under most standard pacts, BMI receives 1.75% of a licensee's gross online music revenue. Fees are paid quarterly.

Traditional Retailers Face Subscription-Service Battle

BY BRIAN GARRITY

NEW YORK—E-commerce may still pale in comparison to brick-and-mortar retail when it comes to selling pre-recorded music, but with new challenges emerging in the form of digital subscription services, traditional music merchants are becoming increasingly concerned about the rise of Internet distribution and retail's role in the industry's future.

It figures to be a major issue for retailers in the new year, and with good reason: Virtually every music-related business segment—except retail—is on record as planning to either launch or distribute a digital subscription service in 2002, including major record labels, media companies with online assets, and radio conglomerates.

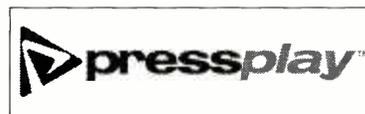
But while traditional music retailers will find themselves fending off challenges from a dizzying list of competitors, a new report from Jupiter Media Metrix suggests that merchants still have the trump card to protecting their longevity and jump-starting the digital music business in the process: the CD.

Jupiter senior analyst **Aram Sinnreich**, the study's author, argues that in order to fend off "disintermediation" by the major-record labels in the short term and to have a fighting chance against challenges from the media sector in the long term, music retailers must take a proactive approach to digital music by successfully integrating CD sales with new digital services.

"Using CDs as a gateway device to aid consumers in their migration to digital services will offer retailers the leverage they crave against record labels," Sinnreich notes. "Proper integration of digital product with physical product at major retailers [where the majority of physical music sales will continue to occur] will be vital to

the future of digital music and of the music industry overall."

That said, Sinnreich cautions that retailers are about to find themselves increasingly embroiled in a battle for consumer relationships as digital distribution matures. The early challengers will come from the major labels' subscription services, MusicNet and Pressplay.



The report cites Pressplay's affiliate business model as an area of particular concern, because any third party that offers the Pressplay service functions only as a distributor—Pressplay controls the customer and conducts the transaction. For merchants, such a model means lower margins and, more importantly, the loss of the direct relationship with the consumer.

"Retailers would lose the opportunity to up-sell and cross-sell for higher margin products, while drastically increasing their customer acquisition costs," Sinnreich explains.

That's part of the reason why no retailers have yet signed a deal with Pressplay. (It should be noted that MusicNet, which does allow its distributors to control their customers, doesn't have any deals with retail, either, but that's primarily due to MusicNet's limited content selection and the high costs associated with building a customized subscription service.)

But sitting on the sidelines altogether may be the best negotiation ploy retailers currently have, Sinnreich notes, because the labels need retailers as distribution partners in order to build subscriber bases large enough to reach profitability. "Retailers should continue

to shun these services until record labels have relented in their efforts to hijack consumer relationships and are willing to license their music on broader terms," he says.

What will be trickier will be keeping at bay the threat from media companies selling subscription services. Such businesses appear to have advantages in economics and packaging over retailers when it comes to distributing subscription services. On the economics front, the report points out that a conglomerate like AOL will have the opportunity to produce massive subscription volume by bundling music at discount rates with other content and services.

What's more, Sinnreich predicts that once the same content is available to all distribution outlets, the ultimate differentiators for subscription services will be editorial and programming strategies—skill sets that play to the strength of media companies, not retailers. He says, "Retailers must either build or borrow the skill sets necessary to build compelling music service environments in order to ensure long-term dominance in this space."

Online Music Sites Draw Large Traffic Volumes During Holiday

BY BRIAN GARRITY

NEW YORK—Last-minute holiday shoppers who browsed online were in the market for music. According to a new study by Jupiter Media Metrix, music-related shopping sites drew some of the largest volumes of traffic on the Internet, even in the final week before Christmas.

Music ranked as the seventh-most-popular shopping category online in the pre-Christmas week, with 1.78 million daily unique visitors trafficking dedicated music sites. But when broad-based retail sites are factored in, even more users were actually shopping for music online.

Ranking among the top 25 most-visited retail sites in the week ending Dec. 23, 2001, were Amazon.com (No. 2), Columbia House (No. 9), Ebay's Half.com (No. 10), Barnesandnoble.com (No. 12), BestBuy.com (No. 14), Walmart.com (No. 15), CDnow (No. 18), and bmgmusicservice.com (No. 25). At the top of the scale, Amazon pulled in 2.1 million unique daily visitors in the week before Christmas. In the middle of the pack, Columbia House averaged 541,000 unique daily visitors; CDnow averaged 340,000 unique daily visitors. Bmgmusicservice.com averaged 272,000 unique daily visitors.



TRAFFIC TICKER Top Overall Sites

Traffic In November

TOTAL VISITORS (in 000s)	
1. amazon.com	20,805
2. windowsmedia.com	6,627
3. real.com	5,959
4. columbiahouse.com	5,161
5. walmart.com	3,657
6. barnesandnoble.com	3,498
7. bestbuy.com	3,383
8. half.com	3,326
9. cdnow.com	2,774
10. napster.com	2,451
11. kazaa.com	2,269
12. bmgmusicservice.com	2,127
13. mtv.com	1,882
14. bluelight.com	1,875
15. audiogalaxy.com	1,755

AVERAGE MINUTES PER VISITOR PER MONTH	
1. audiogalaxy.com	51:17
2. live365.com	41:20
3. radiofreevirgin.com	26:14
4. aimster.com	23:25
5. mtv.com	21:37
6. bmgmusicservice.com	20:22
7. amazon.com	19:00
8. bet.com	17:48
9. kazaa.com	15:32
10. spinner.com	14:10
11. half.com	13:59
12. sonicnet.com	13:46
13. cdnow.com	13:06
14. bestbuy.com	11:51
15. mp3.com	11:35

Nielsen/NetRatings

Source: Nielsen/NetRatings, November 2001. Sites categorized by *Billboard*. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.

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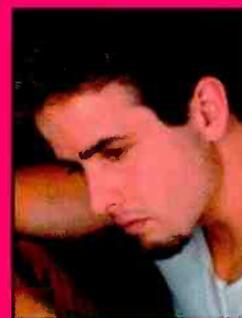
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Execs Speculate About Best Buy's Plans For Musicland

BY ED CHRISTMAN

NEW YORK—With next month marking the one-year anniversary of Best Buy's acquisition of Musicland, label sales and distribution executives wonder when the companies will combine music purchasing, marketing, and warehousing—even though the higher-ups at the giant consumer electronics chain are said to have no such intentions and plan to keep the two separate.

With the Dec. 31, 2001, departure of Dick Odette, who has dominated the Musicland purchasing department for almost two decades, some suggest that the time is ripe for the two chains to be integrated so that Best Buy can realize some efficiencies from the Musicland acquisition. But other label executives think it will occur next year, when the building of the company's new headquarters is complete and both operations move into the same facility.

In the meantime, Best Buy executives keep telling the industry that the operations merger is not going to happen—although the company declines to tell that to *Billboard*, not making any of its executives available for comment in this story. But even if the two operations are not going to merge, music industry executives say they would



have thought that Best Buy would have had more of an impact on the Musicland chain by now.

"I think Best Buy is having trouble digesting Musicland," one senior distribution executive believes. "I would have thought they would have been further along on improving Musicland's strengths by now."

While Best Buy executives are said to believe there is little in the way of efficiencies to be gained by combining the two operations, music executives think otherwise. They say that Musicland would benefit by gaining some of the marketing and merchandising savvy displayed by the Best Buy chain, while the consumer electronics chain would benefit if it integrated Musicland's systems and warehousing for home-entertainment software product.

"It appears that they can't get the system right," one senior distribution executive says. "Musicland has a very good, fast, and efficient back room," which would help Best Buy, even though the Musicland system is said to be in need of an upgrade.

While Best Buy is considered, in general, to be very good on initial orders, its systems are viewed as weak in maintaining inventory, particularly in pulling dead product. "Best Buy can't get records out of the store for returns, let alone to redeploy product," the head of sales at a major label says. "Best Buy doesn't even know how to spell the word 'redeploy.'"

So far, the only benefit that Best Buy appears to have realized from the Musicland acquisition is a marketing program that targets certain big

releases promoted to the labels under the banner "the Enterprise," which is led by Best Buy senior VP of home entertainment media Joe Pagano. Label executives say that effort has so far showed mixed results.

EXPLOSIVE GROWTH

During the past few years, Best Buy has enjoyed explosive growth, leaving behind Circuit City, which was the dominant consumer electronics retailer in the first half of the 1990s. Best Buy's revenue has increased at the pace of more than 20% per annum, with 1999 sales of \$10.1 billion; 2000 sales of \$12.5 billion; sales in 2001 of \$15.3 billion. Last year, net income was \$395.8 million, or \$1.86 per share; while comparable-store sales saw an increase of 4.9%.

So far, in the first nine months of 2001, the company kept pace with its performance of the past few years, with revenue totaling \$12.6 billion and net income \$220 million, while comparable-stores sales are up 0.6%. Of that, Musicland has contributed \$1.2 billion in sales and has had an operating loss of \$37 million, while comparable-store sales have decreased 2.1%.

At Best Buy, home-entertainment software comprises 19% of revenue, or about \$2.9 billion. Of that, *Billboard* estimates music sales are about \$1.2 billion. At Musicland, music is almost 50%, or \$950 million, of the \$1.9 billion in sales the specialty chain is expected to do this year.

Despite claims that they acquired Musicland to aggressively grow that chain, so far Best Buy has moved cautiously in tinkering with the company, although there has been a large influx of Best Buy personnel, resulting in an exodus of Musicland management during the year. (Kevin Freeland, formerly Best Buy senior VP of inventory, is now Musicland president.)

MERCHANDISING MOVES

Best Buy has also placed more portable consumer electronic merchandise in the Musicland stores, as well as introduce video games and hardware, and it has expanded its DVD assortment. As of October 2001, about 570 Sam Goody stores had been remerchandised (of which 420 received the full remerchandising effort), while 150 only had their DVD selections expanded. (This was due to such factors as store size limitations and upcoming relocations or refurbishments.) Best Buy has also taken seven Sam Goody test stores and given them new signage, fixtures, and lighting, and if results are positive, it will presumably roll those changes out chainwide.

Best Buy is also testing a remerchandising scheme in about 20 On Cue stores, beginning in October. But it has yet to make changes to Media Play or Suncoast, particularly because the latter chain's concept is already benefiting from exploding DVD sales.

Some music industry members question the wisdom of the merchandising changes at Sam Goody. One distribution executive says that they are substituting music with lower-margin inventory, and points out that video games throw off 18-20 points of mar-

gin; electronics 26-27 points, and DVD about 30 points. "You can't live on these kinds of margins in a mall," he claims. (Enclosed malls typically have the highest rents in retail, with total occupancy costs taking up anywhere from 10%-15% of a store's total revenue.) Best Buy executives, however, have been quoted as saying they are hoping that the remerchandised stores will result in higher sales volumes that will compensate for the lower profit margins.

Operations-wise, a senior distribution executive observes, "We have seen very little change up until a month or two ago at Musicland. They have always had a compliance problem, but now the stores are paying attention. Other than that, there has been no other change, and I wish there was more."

MUSIC EXPANSION

The reason why Musicland is better-executed now, according to those familiar with the operation, is because that, under the Best Buy changes, the store managers are no longer responsible for setting up merchandising. This frees them to focus more time on sales and employees.

Moreover, there is "not as much P&P [price and position] as there used to be before the acquisition," one executive familiar with the changes implemented by Best Buy says. "Musicland was getting out of control, heading toward doing P&P in every inch of the store." For instance, that executive says that endcaps now have less titles, allowing for better stocking levels.

While Musicland's music business had been shrinking when it was independent, it has definitely accelerated since Best Buy purchased it, despite claims initially made by Best Buy executives that they would introduce more efficient merchandise racks, enabling them to increase consumer electronic products without hurting music inventory.

"We have to get around the fact that Sam Goody's business isn't what it was a year or two ago," the head of sales at a West Coast-based label points out. "Musicland might not be the barometer it used to be, but they still do a fairly good job. Musicland runs a tight business that still performs well."

Conversely, there have been changes in the way that Best Buy operates since the Musicland acquisition. For example, Best Buy is said to have stopped chasing the No. 1 market share on big releases, a distinction that it used to covet. Best Buy's stance appears to have changed to where "they would rather be out of stock than overstocked." This has been particularly true since the end of the summer, when the chain has been only buying about two weeks' worth of supply on new releases—an inventory lead that some believe is too short. But one distribution executive points out that "it costs a lot of money to chase market share." Besides, Best Buy no longer has to do that, since "they just paid for it by purchasing Musicland."

In addition to big releases, Best Buy appears to have cut back on catalog and has made it harder to get developing-artist titles into its stores by telling the

labels that as of the new year, it will not take any orders at the home office for titles that will ship less than 30,000 nationally. While this switch upsets some executives, the head of sales at a West Coast-based label notes that they can live with that change. "There are some records that they shouldn't take nationally," the exec says. "If you go to their regional guys, you can get the right amount of records where you need them." But others maintain that, proportionally, Best Buy's regional programs are among the chain's most expensive advertising programs.

In general, Best Buy "is buying less titles and less inventory," the head of sales at one label notes. "I am a little bit worried about where this is headed." But other executives suggest that the company's cutback on music is only temporary, due to Sept. 11 and its impact on the economy. After that, one says, "Best Buy hit the brakes, and the easiest way to cut back on purchases is music."

But while the cutback on purchases may be temporary, label sales and distribution executives say the Best Buy purchasing staff has toughened its approach since the Musicland acquisition. "They are playing hardball more often," one label sales executive says,



while another complains, "Suddenly, Best Buy has become incredibly thick in bureaucracy. It seems difficult to get a direct answer from almost any individual there nowadays."

As a result of the changes, Best Buy has become a double-edged sword, the head of sales at one major label believes. On the one hand, "you cannot underestimate their power to sell product," the exec says, adding that, unfortunately, they are using their clout in a more heavy-handed manner now.

While Best Buy has upped its rates for participating in its programs, so far label executives seem willing to live with that change. That's because the company is considered by far the best marketing chain in the business. In addition to its creative prowess, it also spends more money—3% of its revenue, according to its 10-K SEC filing—advertising itself than other chains. What's more, Best Buy has the most integrity: When it comes to accessing cooperative funds, it only takes advertising money for product it believes it can sell, executives say.

Moreover, the Best Buy weekly circular is considered the most powerful and effective marketing tool in the music industry. As one head of sales at a major label puts it, "You cannot be successful on any title without Best Buy's support, and then you add Musicland, and combined they could have 25%-30% market share on a title." But for the foreseeable future, if Best Buy executives are to be believed, label sales executives will have to still add the two chains' market share together to come up with their total.

PROGRAMMING

JANUARY 12 2002 Billboard VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"New Ons" are reported by the networks (not by BDS) for the week ahead

For week ending
DECEMBER 31, 2001

BET	CMT	MTV	1 VH
<p>Continuous programming 1234 W. Street, NE, Washington, D.C. 20018</p> <p>JA RULE, ALWAYS ON TIME LIL BOW WOW, THANK YOU R. KELLY, THE WORLD'S GREATEST BUSTA RHYMES, BREAK YA NECK OUTKAST, THE WHOLE WORLD FABLOUS, YOUNG 'N HOLLA (BACK) JUVENILE, FROM HER MAMA (MAMA GOT A**) LUDACRIS, LL COOL J & KEITH MURRAY, FATTY GIRL AALIYAH, ROCK THE BOAT MOBB DEEP, HEY LUV (ANYTHING) ANGIE STONE, BROTHA LUDACRIS, ROLL OUT (MY BUSINESS) G-DEP, SPECIAL DELIVERY JERMAINE DUPRI, WELCOME TO ATLANTA BELL BIV DEVOE, OA HOT SH** (AIGHT) B2K, UH HUH MYSTIKAL, BOUNCIN' BACK DMX, WHO WE BE MR. CHEEKS, LIGHTS, CAMERA, ACTION FAT JOE, WE THUGGIN DUNGEON FAMILY, TRANS D.F. EXPRESS JANET, SON OF A GUN JOE, LET'S STAY HOME TONIGHT YOLANDA ADAMS, NEVER GIVE UP MASTER P, OODHHWEE MARY J. BLIGE, NO MORE DRAMA MISSY ELLIOTT, TAKE AWAY BENZINO, BOOTTEE JAY-Z, GIRLS, GIRLS, GIRLS USHER, U GOT IT BAD CITY HIGH, CARAMEL DESTINY'S CHILD, 8 DAYS OF CHRISTMAS IMX, FIRST TIME SNOOP DOGG, SANTA CLAUS GOES STRAIGHT TO THE GHETTO NAS, GOT UR SELF A GUN TLC, SLEIGH RIDE METHOD MAN & REDMAN, PART II JAHNEIM, ANYTHING JAGGED EDGE, GOODBYE SHARISSA, ANY OTHER NIGHT NEW ONS NO NEW ONS THIS WEEK</p>	<p>Continuous programming 2806 Opryland Drive, Nashville, TN 37214</p> <p>TOBY KEITH, I WANNA TALK ABOUT ME GARTH BROOKS, WRAPPED UP IN YOU CHELY WRIGHT, JEZEBEL TRACE ADKINS, I'M TRYIN' AARON TIPPIN, WHERE THE STARS AND STRIPES AND THE EAGLE ALAN JACKSON, WHERE WERE YOU SARA EVANS, SAINTS & ANGELS MONTGOMERY GENTRY, COLD ONE COMIN' ON JD DEE MESSINA, BRING ON THE RAIN DAVID BALL, RIDING WITH PRIVATE MALDINE MARTINA MCBRIDE, BLESSED TIM MCGRAW, ANGEL BOY CUNT BLACK & USA HARTMAN BLACK, EASY FOR ME TO SAY TOBY KEITH, I'M JUST TALKIN' ABOUT TONIGHT DIAMOND RID, ONE MORE DAY LEE ANN WOMACK, I HOPE YOU DANCE TRISHA YEARWOOD, INSIDE OUT CHRIS CAGLE, LAREDO SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW CHRIS CAGLE, I BREATHE IN, I BREATHE OUT JAMIE D'NEAL, WHEN I THINK ABOUT ANGELS TRACY BYRD, JUST LET ME BE IN LOVE BROOKS & DUNN, ONLY IN AMERICA JESSICA ANDREWS, WHO I AM GARY ALLAN, RIGHT WHERE I NEED TO BE CYNDI THOMPSON, WHAT I REALLY MEANT TO SAY STEVE HOLY, GOOD MORNING BEAUTIFUL BRAD PAISLEY, WRAPPED AROUND TOBY KEITH, HOW DO YOU LIKE ME NOW KEITH URBAN, WHERE THE BLACKTOP ENDS SARA EVANS, I COULD NOT ASK FOR MORE JAMIE D'NEAL, SHIVER TRISHA YEARWOOD, I WOULD'VE LOVED YOU ANYWAY LONESTAR, WITH ME TAMMY COCHRAN, I CRY PAT GREEN, CARRY ON RASCAL FLATTS, I'M MOVIN' ON EARL SCRUGGS, FOGGY MOUNTAIN BREAKDOWN NICKEL CREEK, WHEN YOU COME BACK DOWN CYNDI THOMPSON, I ALWAYS LIKED THAT BEST NEW ONS NO NEW ONS THIS WEEK</p>	<p>Continuous programming 1515 Broadway, New York, NY 10036</p> <p>NO DOUBT, HEY BABY CREED, MY SACRIFICE KID ROCK, FOREVER THE CALLING, WHEREVER YOU WILL GO THE OFFSPRING, DEEY YOU BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN LUDACRIS, ROLL OUT (MY BUSINESS) JA RULE, ALWAYS ON TIME JENNIFER LOPEZ, AIN'T IT FUNNY FAT JOE, WE THUGGIN FABLOUS, YOUNG 'N HOLLA (BACK) JIMMY EAT WORLD, THE MIDDLE SHAKIRA, WHENEVER, WHEREVER MR. CHEEKS, LIGHTS, CAMERA, ACTION USHER, U GOT IT BAD MYSTIKAL, BOUNCIN' BACK R. KELLY, THE WORLD'S GREATEST ALIEN ANT FARM, MOVIES LENNY KRAVITZ, DIG IN PINK, GET THE PARTY STARTED PUDDLE OF MUDD, BLURRY DAVE MATTHEWS BAND, EVERYDAY ALICIA KEYS, A WOMAN'S WORTH P.D., YOUTH OF THE NATION BUSTA RHYMES, BREAK YA NECK JANET, SON OF A GUN GLINK-182, STAY TOGETHER FOR THE KIDS DEFAULT, WASTING MY TIME OUTKAST, THE WHOLE WORLD SEVENDUST, PRAISE TANTRIC, MOURNING BUBBA SPARXXX, LOVELY FOO FIGHTERS, THE ONE BACKSTREET BOYS, DROWNING STAINED, FOR YOU BRITNEY SPEARS, I'M A SLAVE 4 U STROKES, LAST NITE ALL STAR TRIBUTE, WHAT'S GOING ON CRYSTAL METHOD, YOU KNOW IT'S HARD ALIEN ANT FARM, SMOOTH CRIMINAL NEW ONS NO NEW ONS THIS WEEK</p>	<p>Continuous programming 1515 Broadway, New York, NY 10036</p> <p>CREED, MY SACRIFICE ALICIA KEYS, A WOMAN'S WORTH DAVE MATTHEWS BAND, EVERYDAY NICKELBACK, HOW YOU REMIND ME BETTE MIDLER, WIND BENEATH MY WINGS WHO, EMINENCE FRONT BRUCE SPRINGSTEEN, HUMAN TOUCH R.E.M., EVERYBODY HURTS ROLLING STONES, LOVE IS STRONG FAT JOE, WE THUGGIN DESTINY'S CHILD, 8 DAYS OF CHRISTMAS BAND AID, DID THEY KNOW IT'S CHRISTMAS? DAVID BOWIE & BING CROSBY, PEACE ON EARTH (LITTLE DRUMMER BOY) UZ, CHRISTMAS (BABY PLEASE COME HOME) DESTINY'S CHILD, EMOTION GREEN DAY, TIME OF YOUR LIFE (GOOD RIDDANCE) WHO, BABY O'RILEY BON JOVI, IT'S MY LIFE GOD GOD DOLLS, AMERICAN GIRL USHER, U GOT IT BAD PAUL MCCARTNEY, FREEDOM JEWEL, STANDING STILL ALL STAR TRIBUTE, WHAT'S GOING ON MICK JAGGER, GOD GAVE ME EVERYTHING MARY J. BLIGE, FAMILY AFFAIR SHAKIRA, WHENEVER, WHEREVER GUNS N' ROSES, WELCOME TO THE JUNGLE PRINCE, WHEN Doves CRY BON JOVI, WANTED DEAD OR ALIVE BON JOVI, LIVIN' ON A PRAYER JANET JACKSON, NASTY MICHAEL JACKSON, BEAT IT WHO, WON'T GET FOOLED AGAIN MADONNA, LUCKY STAR SKID ROW, MONKEY BUSINESS METALLICA, ENTER SANDMAN TWISTED SISTER, WE'RE NOT GONNA TAKE IT WHITNEY HOUSTON, I WILL ALWAYS LOVE YOU STONE TEMPLE PILOTS, PUSH RUN-D.M.C., CHRISTMAS IN HOLLIS NEW ONS NO NEW ONS THIS WEEK</p>

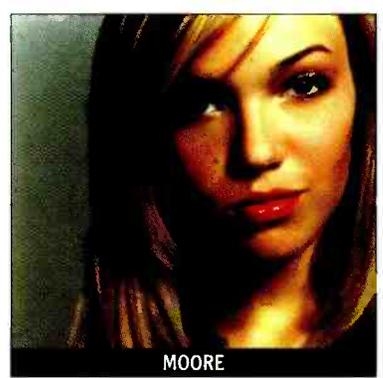
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<p>Continuous programming 200 Jencho Quadrangle, Jericho, NY 11753</p> <p>MARILYN MANSON, TAINTED LOVE (NEW) FOO FIGHTERS, THE ONE (NEW) THE OFFSPRING, DEEY YOU (NEW) NAS, GOT UR SELF A GUN (NEW) [OVEN FRESH] SUM 41, FAT LIP STAINED, IT'S BEEN AWHILE LINKIN PARK, CRAWLING SYSTEM OF A DOWN, CHOP SUEY P.O.D., ALIVE LIMP BIZKIT, MY WAY AMERICAN HI-FI, FLAVOR OF THE WEAK CRAZY TOWN, BUTTERFLY GORILLAZ, CLINT EASTWOOD FATBOY SLIM, WEAPON OF CHOICE</p>	<p>Continuous programming 1515 Broadway, New York, NY 10036</p> <p>NEW FOO FIGHTERS, THE ONE GLENN LEWIS, DON'T YOU FORGET IT THE CHEMICAL BROTHERS, STAR GUITAR ANDREW W.K., PARTY HARD ADEMA, THE WAY YOU LIKE IT MOBB DEEP, HEY LUV (ANYTHING) STARSAILOR, GOOD SOULS NICKELBACK, TOO BAD JOHN MELLENCAMP, PEACEFUL WORLD</p>	<p>Continuous programming 1111 Lincoln Rd, Miami Beach, FL 33139</p> <p>ENRIQUE IGLESIAS, HERO GORILLAZ, ROCK THE HOUSE SHAKIRA, SUERTE 'N SYNC, GONE JAMIE RODRIGUEZ, YOU GIVE ME SOMETHING BLINK-182, FIRST DATE LENNY KRAVITZ, DIG IN LINKIN PARK, IN THE END THE CORRS, WOULD YOU BE HAPPIER BRITNEY SPEARS, I'M A SLAVE 4 U ALCANTARA SANZ, Y SOLO SE ME OCURRE AMARTE BACKSTREET BOYS, DROWNING MICHAEL JACKSON, YOU ROCK MY WORLD NELLY FURTADO, TURN OF THE LIGHT ALEXIS SYNTHEX, POR VOLVERTE A VER NO DOUBT, HEY BABY SUM 41, FAT LIP LA LEY CON ELY GUERRA, EL QUELDO CREED, MY SACRIFICE JESSICA SIMPSON, A LITTLE BIT</p>	<p>5 hours weekly 223-225 Washington St, Newark, NJ 07102</p> <p>NO DOUBT, HEY BABY KID ROCK, FOREVER JEWEL, STANDING STILL COLDPLAY, TROUBLE MICK JAGGER, GOD GAVE ME EVERYTHING MISSY "MISDEMEANOR" ELLIOTT, TAKE AWAY AEROSMITH, SUNSHINE PINK, GET THE PARTY STARTED PINK, GET THE PARTY STARTED PINK, GET THE PARTY STARTED STEREOPHONICS, HAVE A NICE DAY GARBAGE, ANDROGYNY STARSAILOR, GOOD SOULS BLINK-182, STAY TOGETHER FOR THE KIDS ELTON JOHN, I WANT LOVE DAVE MATTHEWS BAND, EVERYDAY INCUBUS, WISH YOU WERE HERE ALICIA KEYS, A WOMAN'S WORTH CAKE, LOVE YOU MADLY LAURA DAWN, I WOULD CREED, MY SACRIFICE</p>
<p>Continuous programming 8F One Harbourfront, 18, Tak Fung, Street Kowloon, Hong Kong</p> <p>MICHELLE BRANCH, EVERYWHERE ENRIQUE IGLESIAS, HERO 'N SYNC, GONE AALIYAH, MORE THAN A WOMAN JANET, SON OF A GUN BRITNEY SPEARS, I'M A SLAVE 4 U NATALIE IMBRUGLIA, THAT DAY GABRIELLE, DON'T NEED THE SUN TO SHINE LINKIN PARK, IN THE END</p>	<p>Continuous programming 299 Queen St West, Toronto, Ontario M5V2Z5</p> <p>THE TEA PARTY, ANGELS (NEW) NELLY FURTADO, ON THE RADIO (NEW) MUSIC KITTEN, WHOLE AGAIN (NEW) P.O.D., YOUTH OF THE NATION (NEW) JA RULE, ALWAYS ON TIME (NEW) FOO FIGHTERS, THE ONE (NEW) MAREN MORO, PERFECT (NEW) MISSY "MISDEMEANOR" ELLIOTT, TAKE AWAY (NEW) LIL BOW WOW, THANK YOU (NEW) MYSTIKAL, BOUNCIN' BACK (NEW) STARSAILOR, GOOD SOULS (NEW) BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN NICKELBACK, TOO BAD ENRIQUE IGLESIAS, HERO JAY-Z, IZZO (H.O.V.A.) INCUBUS, WISH YOU WERE HERE DAVID USHER, BLACK BLACK HEART PINK, GET THE PARTY STARTED MARY J. BLIGE, FAMILY AFFAIR</p>	<p>2 hours weekly 3900 Main St, Philadelphia, PA 19127</p> <p>JA RULE, ALWAYS ON TIME MARY J. BLIGE, NO MORE DRAMA G. DEP, SPECIAL DELIVERY JONNELL & METHOD MAN, ROUND AND ROUND BEANIE SIGEL, THINK IT'S A GAME JILL SCOTT, HE LOVES ME OUTKAST, THE WHOLE WORLD THE ISLEY BROTHERS, SECRET LOVER METHOD MAN & REDMAN, PART II ANGIE STONE, BROTHA JADAKISS & BUBBA SPARXXX, THEY AIN'T READY DE LA SOUL, BABY PHAT BENZINO, BOOTTEE BUBBA SPARXXX, LOVELY MOBB DEEP, HEY LUV (ANYTHING)</p>	<p>15 hours weekly 10227 E 14th St, Oakland, CA 94603</p> <p>JA RULE, ALWAYS ON TIME AALIYAH, ROCK THE BOAT PINK, GET THE PARTY STARTED THE CALLING, WHEREVER YOU WILL GO BUSTA RHYMES, BREAK YA NECK LUDACRIS, ROLL OUT (MY BUSINESS) INCUBUS, WISH YOU WERE HERE ALICIA KEYS, A WOMAN'S WORTH O-TOWN, WE FIT TOGETHER NO DOUBT, HEY BABY USHER, U GOT IT BAD BACKSTREET BOYS, DROWNING NELLY, #1 TIMBALAND & MAGDO, ALL YALL</p>



CROSSING OVER: Mandy Moore is a prime example of the growing trend of artists who are moving into other forms of visual entertainment shortly after having their first hit record. Consider this: Within a year of the release of her platinum 1999 debut album, *So Real*, Moore became a VJ on MTV. Since, she has released two more albums (the 2000 remix/special-edition set *I Wanna Be With You* and last year's *Mandy Moore*), made her feature-film debut (a supporting role in 2001's *The Princess Diaries*), and is now starring in *A Walk to Remember*, due in theaters Jan. 25. Not bad for a 17-year-old.

In *A Walk to Remember*, Moore plays a minister's daughter who falls for a guy from the wrong side of the tracks. The film also stars **Shane West** as Moore's love interest, **Daryl Hannah**, and **Peter Coyote**. Several of Moore's songs are prominently featured on the soundtrack to the film, which will be released Jan. 15 on Epic Records. "Cry" is its first video and single. Moore is also set to co-host—with **Ronan Keating**—the first MTV Asia Awards, which will take place Feb. 2 in Singapore.



Moore says her experience as an MTV VJ was a crucial foundation on which she built her leap into feature films: "MTV gave me more confidence in myself as a person. Being a VJ means you have to retain a lot of information on camera, and that helped me a lot in front of the [movie] camera."

IN BRIEF: Ice Cube is filming *Friday After Next*, the third movie in the "Friday" series. The New Line Cinema comedy is being helmed by **Marcus Raboy**, who has directed several music videos, including "Smooth" from **Santana Featuring Rob Thomas** and "He Loves U Not" from **Dream**. **Mike Epps** and **Don Curry** are among the film's co-stars.

The entertainer, who also had a small role in last year's *Bubble Boy*, says that crossing over into feature films was "intimidating at first, but it's exciting. This is something I've always wanted to do."

Two country singers—**Reba McEntire** and **Billy Ray Cyrus**—starred in their own TV series last year. Both shows have proved to be hits for their respective networks. According to Nielsen Media Research, McEntire's *Reba* is the WB's top-rated comedy among adults 18-49, with an average audience of nearly 4 million U.S. households each week. Meanwhile, Cyrus' *Doc* on Pax is the network's highest-rated original series, averaging nearly 1 million U.S. households per week.

On the music-video front, **Lenny Kravitz** completed the video for "Stillness of Heart," directed by **Mark Seliger**. The clip was filmed in Miami... **Lifeline** teamed up with director **Marcos Siega** in Los Angeles for the "Breathing" video.

NEWSLINE...

Clear Channel (CC) has named two VPs of radio group sales: **Katey Bryne** will cover the Southeast region, while **Karen Theobald** has been tapped for Washington, D.C. In other CC news, the company has named **John Martin** VP/GM of its radio interactive department. CC has also upped **Jeff Littlejohn**, **Steve Davis**, and **Al Kenyon** from VPs to senior VPs of engineering... **KYCY** San Francisco is switching from country to a new format, which was not announced at press time, but **KYCY** staff layoffs have already occurred... **Terry Wood** has been appointed VP/GM for adult top 40 **WMC** and modern rock **WMFS**, both in Memphis.

CARLA HAY

BETWEEN THE BULLETS

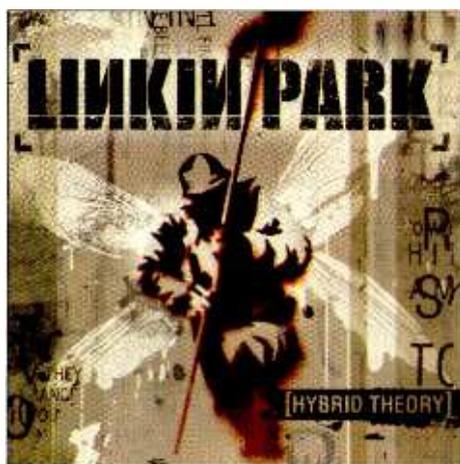
A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™

by Geoff Mayfield



SLOW BUT STEADY: Although prior to this week it never ranked higher than No. 7, **Linkin Park's** *Hybrid Theory* wound up being the best-selling album of the 2001 calendar year, overtaking **Shaggy's** *Hotshot* in the week before Christmas.



Including this week's sales (for the tracking week that concluded Dec. 30, 2001), which finds Linkin scooting ahead 7-2 despite a 30.6% decline, *Theory* sold 4.8 million in 2001, compared with 4.56 million for Shaggy's former chart-topper, currently at No. 200.

RAP PACK: The week that lies between Christmas and New Year's Day has emerged as a boom week for rap during the past 10 years, and that holds true on this issue's Billboard 200. The passage of Christmas leads to inevitable sales declines; only eight albums on the big chart show any kind of increase, without any gainers among the top 80. But in this transitional week, several hip-hop albums ride to higher chart rungs, managing less erosion than that suffered by other titles in different genres.

In a week where any title on The Billboard 200 with a drop of 20% or less merits a bullet, rap's annual post-Christmas ascent is led by the likes of **Ludacris** (16-4), **Ja Rule** (20-8), **OutKast** (37-21), **Busta Rhymes** (44-26), the *How High* soundtrack (69-48), and **Petey Pablo** (80-58). Half of the chart's few gainers, including Pacesetter winner **Jermaine Dupri** (199-128) and **Fabulous** (137-86) also represent hip-hop.

Gaining less traction are most of the eight rap titles that glutted stores Dec. 18, the Tuesday before Christmas. **Nas**, the only rapper to see a new album enter last week's top 10, slides back a rung to No. 9 with a 46.5% decline, while a 54.6% slide pushes **Lil' Bow Wow** down four rungs to No. 15.

Several rock acts also shine in this shifting tide, including **Puddle of Mudd** (36-23), **System of a Down** (47-30), and the afore-

mentioned **Linkin Park**, while rockers **Hoobastank** (138-88) and **Slipknot** (200-140) are among the chart's few gainers.

SILVER LINING: Although 2001's album sales lag behind the prior year's for the first time in SoundScan history (see story, page 4), Christmas titles represent one category in which 2001 did exceed the fourth quarter of 2000. The biggest holiday albums of 2001—the multi-act *Now That's What I Call Christmas!* (1.6 million units in seven weeks, No. 35) and **Mannheim Steamroller's** *Christmas Extraordinaire* (1.3 million in six weeks, No. 45)—each outsold the prior year's top seasonal set. From its release to 2000's close, **Charlotte Church's** *Dream a Dream* sold 1.07 million in 11 weeks.

WHILE WE WERE OUT: We didn't publish last week, but if we had, you would have seen chart-leading **Creed** prosper, notching a second consecutive Greatest Gainer award on The Billboard 200 for the band's *Weathered*, while its 1999 title, *Human Clay*, returned to No. 1 on Top Pop Catalog Albums. Bolstered by Christmas shopping, *Weathered* enjoyed a 56% spike over the prior frame (865,000 units), but little else on last week's big chart resembled the gangbuster numbers of the comparative week in 2000.

Buoyed in part by Christmas arriving on a Monday—significant since most reporting accounts close their sales weeks out at the end of business Sunday—the stanza that ended Dec. 24, 2000, was the biggest sales week in SoundScan's 10-year history. Aside from the luck of the calendar, **the Beatles' 1** and **Backstreet Boys' Black & Blue** were taller drum majors in 2000 than any of the albums that led 2001's Christmas parade.

Compare, for example, the year-to-date sales of last week's top three albums with those of the three that led during the same week of 2000. Going into Christmas: Creed's *Weathered*, 3.1 million in five weeks; the multi-act *Now That's What I Call Music! 8*, 2.2 million (also in five weeks); and **Garth Brooks' Scarecrow**, 2.1 million in six weeks. Year-to-date totals for the top three from the same week of 2000: the Beatles' *1*, 4.6 million in six weeks (with 1.26 million sold in the week leading up to Christmas); Backstreet's *Black & Blue*, 4.1 million in five weeks; and *Now That's What I Call Music! 5*, 2.8 million, also in six weeks.

The uphill battle that music stores faced throughout 2001 extends beyond current albums. Last week, Creed's *Clay* led the catalog list with 67,000 units, while the same week in 2000 saw **Kenny G's Faith: A Holiday Album** top that chart with 129,000 units. Each of the top four catalog titles that week surpassed 80,000.

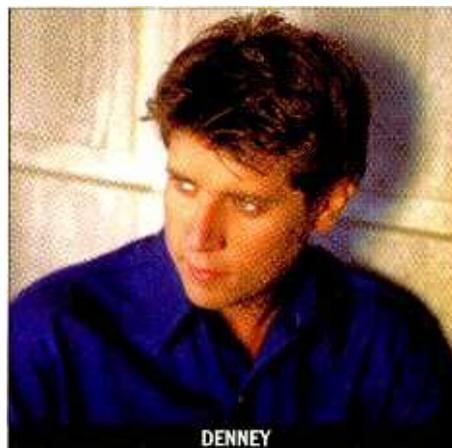
Charts from the unpublished week are sold through our research department. Contact us at research@billboard.com or at 646-654-4633.

Singles Minded™

by Silvio Pietrolungo, Minal Patel, Wade Jessen



NEW KIDS ON COUNTRY'S BLOCK: Hot Country Singles & Tracks kicks off the new year with a pair of debut singles by new artists grabbing attention inside the chart's top 40. Although the country radio chart sports only nine bullets this issue as it begins its post-holiday adjustment, Austin native **Tommy Shane Steiner** gains 81 detections with "What If She's an Angel" (29-27). With first-time spins heard at 81 monitored stations, this newcomer garners the most new airplay of any title on the chart.



You know things are chilly when this chart's biggest gainer is up only 94 plays, but **Kevin Denney** melts the holiday chart frost with "That's Just Jessie," a traditional country ballad spinning at 72 stations (41-36).

HIS 'TIME': **Ja Rule** holds at No. 1 on the Hot R&B/Hip-Hop Singles & Tracks chart for a second consecutive week with "Always on Time" featuring **Ashanti**. During *Billboard's* unpublished week, "Time" became Ja Rule's first No. 1 on that chart. He has reached the top five on four other occasions and hit No. 2 last September with "Put It on Me."

Other new No. 1s from last week's unpublished charts: **B2K's** "Uh Huh" on Hot R&B/Hip-Hop Singles Sales, **Jim Brickman Featuring Rebecca Lynn Howard's** "Simple Things" on Adult Contemporary (Brickman's first No. 1 on that chart out of 13 tries), and **Pink's** "Get the Party Started" on Top 40 Tracks. All three are displaced this issue, with "Things" and "Party" giving way to songs that previously led those charts.

SELLING OFF: The year-end tallies are in, and the story is not a bright one for the retail single: Sales for 2001 were down 40% from the prior year (see Market Watch, page 9). It is not a surprising statistic, of course, as labels have long ceased releasing hit product to retail. In turn, consumers who are weaned off of buying singles are not conditioned to look for the latest release, proved recently by **Nickelback's** "How You

Remind Me." So rarely do the nation's most-played songs find stores that when one like "Remind" finally does, it only sells 48,000 units in its first week (*Billboard*, Dec. 29, 2001), making it good for No. 1 on Hot 100 Singles Sales. In the corresponding week two years earlier, 48,000 units only reached No. 9 on the sales list.

In the past three years, the number of songs surpassing 100,000 units in a given week has dropped dramatically. In 1999, there were 86 instances when 21 titles scanned 100,000 units or more. In 2000, seven releases scanned that amount 17 times, and this past chart year, only three songs exceeded 100,000 units five times—**Mariah Carey's** "Loverboy" and **Janet Jackson's** "All for You" for two weeks each and **Destiny's Child's** "Bootylicious" for one week. "Loverboy" had the biggest one-week sales tally of 2001 at 180,000 units; in 1999, there were eight occasions when singles had bigger weeks.

RADIOACTIVE: With singles sales declining dramatically, the balance of power on the Hot 100 shifts increasingly toward radio's corner. In the three years since the Hot 100 has allowed airplay-only songs to chart, 2001 was certainly the most accommodating for radio-only tracks, with fewer retail titles to battle.

In 1999, our first year of the revised Hot 100, 17 songs made it into the top 10 either without a retail single or with only a 12-inch vinyl available, and none of those songs made it to No. 1. In 2000, 25 songs made it into the top 10, with two finally reaching the summit: **Aaliyah's** "Try Again" (no single) and **Destiny's Child's** "Independent Women Part I" (12-inch only). 2001 saw 34 songs make the top 10 based solely, or mostly, on airplay, with six rising to No. 1: three without a single ("Angel" by **Shaggy Featuring Rayvon**; "Lady Marmalade" by **Christina Aguilera, Lil' Kim, Mya & Pink**; and "I'm Real" by **Jennifer Lopez Featuring Ja Rule**) and three with only a 12-inch vinyl (the carry-over "Independent Women Part I," "It Wasn't Me" by **Shaggy Featuring Ricardo "RikRok" Ducent**, and **Alicia Keys' "Fallin' "**), although some of those songs subsequently released CD or cassette singles after reaching pole position.

The rise of airplay-only songs also reveals that radio is playing hits more often than in recent years, and more songs are rising simultaneously at multiple formats, especially at R&B and top 40. In the past, erosion at a core format was the norm when a song clicked at top 40. In two prior years, only **TLC's** "No Scrubs" in 1999 topped the 140-million listener mark, but three had such weeks in 2001's chart year, including "Independent Women." Two more joined the club in the Oct. 6, 2001, issue: Keys' "Fallin'" (149.3 million) and Lopez's "I'm Real" (144.4 million).

JANUARY 12
2002

Billboard THE BILLBOARD 200

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
				NUMBER 1							6 Weeks At Number 1			
1	1	1	1	CREED ▲ ⁴ WIND-UP 13075 (11.98/18.98)	Weathered	1	51	54	52	47	JENNIFER LOPEZ ▲ ³ EPIC 85965 (12.98 EQ/18.98)	J.Lo	1	
2	7	10	62	LINKIN PARK ▲ ⁵ WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	2	52	62	32	3	JOE JIVE 41786/ZOMBA (12.98/18.98)	Better Days	32	
3	2	2	4	VARIOUS ARTISTS ▲ ³ EMI/UNIVERSAL/SONY/ZOMBA 11154/VIRGIN (12.98/19.98)	Now 8	2	53	39	34	33	SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28	
4	16	14	5	LUDACRIS DISTURBING THA PEACE/DEF JAM SOUTH 586446*/DJMGM (12.98/18.98)	Word Of Mouf	3	54	45	46	6	STING A&M 493169/INTERSCOPE (12.98/18.98)	... All This Time	32	
5	6	7	16	NICKELBACK ▲ ² ROADRUNNER 618485/DJMG (12.98/18.98)	Silver Side Up	2	55	70	—	2	VARIOUS ARTISTS UTV/DEF JAM 586662/DJMG (12.98/18.98)	The Source Presents Hip Hop Hits — Volume 5	55	
6	9	11	21	USHER ▲ ² ARISTA 14715* (12.98/18.98)	8701	4	56	53	48	53	NELLY FURTADO ▲ DREAMWORKS 45021*/INTERSCOPE (12.98/18.98) #	Whoa, Nelly!	24	
7	5	8	58	ENYA ▲ ⁵ REPRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain	2	57	50	50	35	DESTINY'S CHILD ▲ ³ COLUMBIA 61063*/CRG (12.98 EQ/18.98)	Survivor	1	
8	20	21	13	JA RULE ▲ MURDER INC./DEF JAM 586437*/DJMG (12.98/18.98)	Pain Is Love	1	58	80	71	6	PETEY PABLO ● JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	13	
9	8	—	2	NAS ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	8	59	68	62	16	JAY-Z ▲ RDC-A-FELLA/DEF JAM 586396*/DJMG (12.98/18.98)	The Blueprint	1	
10	10	12	6	PINK ▲ ARISTA 14718 (12.98/18.98)	M!ssundaztood	8	60	78	79	24	CRAIG DAVID ● WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	11	
11	13	9	3	NO DOUBT INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9	61	75	66	7	ROB ZOMBIE Geffen 493147*/INTERSCOPE (12.98/18.98)	The Sinister Urge	8	
12	4	3	8	BRITNEY SPEARS ▲ ⁴ JIVE 41778/ZOMBA (12.98/18.98)	Britney	1	62	79	72	34	SUM 41 ▲ ISLAND 548662/DJMG (12.98/18.98)	All Killer No Filler	13	
13	17	15	7	SHAKIRA ▲ EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3	63	49	44	14	VARIOUS ARTISTS ▲ ³ EMI/UNIVERSAL/SONY/ZOMBA 10749/VIRGIN (12.98/18.98)	Now 7	1	
14	3	4	7	GARTH BROOKS ▲ ³ CAPITOL (NASHVILLE) 31330 (10.98/18.98)	Scarecrow	1	64	76	68	1	GREEN DAY REPRISE 48145/WARNER BROS. (18.98 CD)	International Superhits!	40	
15	11	—	2	LIL BOW WOW SO SO DEF/COLUMBIA 86130*/CRG (12.98 EQ/18.98)	Doggy Bag	11	65	51	42	1	VARIOUS ARTISTS ▲ COLUMBIA 86270/CRG (21.98 EQ CD)	The Concert For New York City	27	
16	19	19	27	ALICIA KEYS ▲ ⁴ J 20002 (12.98/18.98)	Songs In A Minor	1	66	61	53	1	DIANA KRALL ● VERVE 549846/VG (12.98/18.98)	The Look Of Love	9	
17	14	13	9	ENRIQUE IGLESIAS ▲ INTERSCOPE 493148 (12.98/18.98)	Escape	2	67	72	—	1	MASTER P NEW NO LIMIT 860977/UNIVERSAL (12.98/18.98)	Game Face	67	
18	18	18	8	PINK FLOYD ▲ ² CAPITOL 36111 (19.98/24.98)	Echoes — The Best Of Pink Floyd	2	68	46	41	1	AARON CARTER ▲ JIVE 41768/ZOMBA (12.98/18.98)	Oh Aaron	7	
19	30	31	16	P.O.D. ▲ ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6	69	96	99	1	DISTURBED ▲ ² GIANT 24738/WARNER BROS. (11.98/17.98) #	The Sickness	29	
20	24	27	6	KID ROCK ▲ LAVA/ATLANTIC 83482*/AG (12.98/18.98)	Cocky	7	70	99	98	1	THE CALLING RCA 67595 (11.98/17.98) #	Camino Palmero	70	
21	37	35	4	OUTKAST ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	21	71	48	51	1	CHARLOTTE CHURCH ● COLUMBIA 89710/CRG (12.98 EQ/18.98)	Enchantment	15	
22	23	23	7	JEWEL ▲ ATLANTIC 83519*/AG (12.98/18.98)	This Way	9	72	98	107	1	GORILLAZ ▲ PARLOPHONE 33478*/VIRGIN (12.98/18.98)	Gorillaz	14	
23	36	45	18	PUDDLE OF MUDD ▲ FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	10	73	63	58	1	THE BEATLES ▲ ⁸ APPLE 29325/CAPITOL (12.98/18.98)	1	1	
24	21	16	53	SOUNDTRACK ▲ ³ MERCURY (NASHVILLE) 170069 (11.98/18.98)	O Brother, Where Art Thou?	11	74	71	69	61	U2 ▲ ³ INTERSCOPE 524653 (12.98/18.98)	All That You Can't Leave Behind	3	
25	26	28	9	MICHAEL JACKSON ▲ EPIC 69400* (12.98 EQ/18.98)	Invincible	1	75	92	81	6	THE SMASHING PUMPKINS ● VIRGIN 11318 (18.98 CD)	(Rotten Apples) Greatest Hits	31	
26	44	33	5	BUSTA RHYMES FLIPMODE 20009*/J (12.98/18.98)	Genesis	7	76	65	61	9	LENNY KRAVITZ ▲ VIRGIN 11233 (12.98/18.98)	Lenny	12	
27	33	—	2	MYSTIKAL JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	27	77	83	82	6	SARAH BRIGHTMAN NEMO STUDIO 33257/ANGEL (12.98/17.98)	Classics	77	
28	35	36	10	INCUBUS ▲ IMMORTAL 85277*/EPIC (12.98 EQ/18.98)	Morning View	2	78	88	85	34	JANET ▲ ² VIRGIN 10144* (12.98/18.98)	All For You	1	
29	27	30	7	MADONNA ▲ MAVERICK 48000/WARNER BROS. (12.98/18.98)	GHV2: Greatest Hits Volume 2	7	79	121	121	7	SEVENDUST TVT 5870 (10.98/17.98)	Animosity	28	
30	47	49	17	SYSTEM OF A DOWN ▲ AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	Toxicity	1	80	100	94	29	BLINK-182 ▲ MCA 112627 (12.98/18.98)	Take Off Your Pants And Jacket	1	
31	40	40	32	STAINED ▲ ⁴ FLIPIELEKTRA 62626/EEG (12.98/18.98)	Break The Cycle	1	\$\$\$ GREATEST GAINER \$\$\$					SOUNDTRACK INTERSCOPE 493172 (12.98/19.98)	Ali	81
32	22	17	9	BACKSTREET BOYS JIVE 41779/ZOMBA (12.98/18.98)	The Hits — Chapter One	4	81	143	159	5	THE STROKES RCA 68101* (17.98 CD)	Is This It	72	
33	34	—	2	JAY-Z RDC-A-FELLA/DEF JAM 586614/DJMG 19.98/14.98)	MTV Unplugged	33	82	57	56	8	GEORGE STRAIT ● MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	9	
34	38	—	2	VARIOUS ARTISTS RUFF RYDERS 493177*/INTERSCOPE (12.98/18.98)	Ryde Or Die Vol. III: In The "R" We Trust	34	83	74	65	4	YOLANDA ADAMS ELEKTRA 62650/EEG (12.98/18.98)	Believe	43	
35	15	6	10	VARIOUS ARTISTS ▲ ⁴ EMI/ZOMBA/SONY 585620/UNIVERSAL (19.98 CD)	Now That's What I Call Christmas!	3	84	58	47	9	DESTINY'S CHILD ● MUSIC WORLD/COLUMBIA 86098/CRG (12.98 EQ/18.98)	8 Days Of Christmas	34	
36	25	20	23	'N SYNC ▲ ⁵ JIVE 41758/ZOMBA (12.98/18.98)	Celebrity	1	85	58	47	9	FABOLOUS ● DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98)	Ghetto Fabolous	4	
37	31	25	4	VARIOUS ARTISTS ● INTERSCOPE 493188 (19.98 CD)	America: A Tribute To Heroes	17	86	137	136	16	OZZY OSBOURNE ● EPIC 83586 (12.98 EQ/18.98)	Down To Earth	4	
38	43	39	18	MARY J. BLIGE ▲ MCA 112616* (12.98/18.98)	No More Drama	2	HEATSEEKER IMPACT					HOOBASTANK ISLAND 586435/DJMG (12.98 CD) #	Hoobastank	88
39	32	—	2	WU-TANG CLAN WU-TANG/LOUJ/COLUMBIA 86236*/CRG (12.98 EQ/18.98)	Iron Flag	32	88	138	153	6	FAT JOE TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.O.S.E. : Jealous Ones Still Envy	37	
40	29	26	11	ANDREA BOCELLI ▲ PHILIPS 589341 (12.98/18.98)	Cieli Di Toscana	11	89	74	65	7	ROD STEWART WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart	69	
41	42	38	14	VARIOUS ARTISTS ▲ WARNER BROS./ELEKTRA/ATLANTIC 14684/ARISTA (12.98/18.98)	Totally Hits 2001	3	90	94	78	7	MARTINA MCBRIDE ● RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5	
42	59	54	10	DMX ▲ RUFF RYDERS/DEF JAM 586450*/DJMG (12.98/18.98)	The Great Depression	1	91	77	75	15	ICE CUBE PRIDRITY 29091*/CAPITOL (12.98/18.98)	Greatest Hits	54	
43	52	37	4	LIMP BIZKIT FLIP 493192*/INTERSCOPE (12.98/18.98)	New Old Songs (Re-Mix)	26	92	124	88	4	NATE DOGG DESERT STORM/ELEKTRA 62688*/EEG (12.98/18.98)	Music & Me	32	
44	28	29	18	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9	93	81	74	4	MARIAH CAREY COLUMBIA 85960/CRG (17.98 EQ/22.98)	Greatest Hits	52	
45	12	5	9	MANNHEIM STEAMROLLER ▲ ² AMERICAN GRAMAPHONE 1225 (17.98 CD)	Christmas Extraordinaire	5	94	84	101	44	DAVE MATTHEWS BAND ▲ ² RCA 67988 (11.98/18.98)	Everyday	1	
46	55	22	3	MOBB DEEP LOUD/COLUMBIA 85889*/CRG (12.98 EQ/18.98)	Infamy	22	95	102	165	4	SOUNDTRACK NICK/JIVE 48501/ZOMBA (12.98/18.98)	Jimmy Neutron Boy Genius	96	
47	56	55	4	ALIEN ANT FARM ▲ NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (12.98/18.98) #	ANTHology	11	96	41	24	9	BARBRA STREISAND ▲ COLUMBIA 85920/CRG (12.98 EQ/18.98)	Christmas Memories	15	
48	69	43	5	SOUNDTRACK DEF JAM 586628*/DJMG (12.98/18.98)	How High	43	97	89	104	10	DAVE MATTHEWS BAND BAMA RAGS 89317/RCA (21.98 CD)	Live In Chicago 12.19.98	6	
49	64	97	2	SOUNDTRACK REPRISE 48110/WARNER BROS. (19.98 CD)	The Lord Of The Rings: The Fellowship Of The Ring	49	98	85	77	7	BARENAKED LADIES REPRISE 48075/WARNER BROS. (18.98 CD)	Disc One: All Their Greatest Hits (1991-2001)	38	
50	60	59	24	AALIYAH ▲ BLACKGROUND 10082* (12.98/18.98)	Aaliyah	1	99	85	77	7				

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
100	67	57	11	VARIOUS ARTISTS ● COLUMBIA 86300/CRG (12.98 EQ/13.98)	God Bless America	1	150	165	174	18	BRIAN MCKNIGHT ● MOTOWN 014743/UNIVERSAL (12.98/18.98)	Superhero	7
101	131	133	27	JAGGED EDGE ▲ SD SD DEF/COLUMBIA 85646/YCRG (12.98 EQ/18.98)	Jagged Little Thrill	3	151	120	117	38	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	Greatest Hits	4
102	111	116	8	JILL SCOTT HIDDEN BEACH 86150/EPIC (14.98/19.98)	Experience: Jill Scott 826+	38	152	112	102	7	PAUL MCCARTNEY MPL 35510/CAPITOL (17.98/18.98)	Driving Rain	26
103	152	127	3	JOSH GROBAN 143 48154/WARNER BROS. (18.98 CD) †	Josh Groban	103	153	109	113	11	JOHN ELLENBACH COLUMBIA 85098/CRG (18.98 EQ CD)	Cuttin' Heads	15
104	101	84	74	SOUNDTRACK ▲ ² CURB 78703 (11.98/17.98)	Coyote Ugly	10	154	117	109	4	NEIL DIAMOND LEGACY/COLUMBIA 85681/CRG (17.98 EQ/24.98)	The Essential Neil Diamond	90
105	73	76	36	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	2	155	93	90	8	THIRD DAY ESSENTIAL 10668/ZOMBA (11.98/17.98)	Come Together	31
106	82	86	40	TRAIN ▲ ² AWARE/COLUMBIA 89886/CRG (12.98 EQ/18.98)	Drops Of Jupiter	6	156	97	83	16	MICHAEL W. SMITH ● REUNION 10025/ZOMBA (11.98/17.98)	Worship	20
107	141	118	8	FAITH EVANS BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	14	157	134	147	66	KENNY CHESNEY ▲ ² BNA 67976/RLG (12.98/18.98)	Greatest Hits	13
108	95	141	18	SOUNDTRACK WALT DISNEY 860731 (18.98 CD)	The Princess Diaries	41	158	117	109	4	JUVENILE ● CASH MONEY 860913/UNIVERSAL (12.98/18.98)	Project English	2
109	91	73	5	SMASH MOUTH INTERSCOPE 493047 (12.98/18.98)	Smash Mouth	48	159	185	—	20	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲ DREAMWORKS 45029/INTERSCOPE (12.98/18.98)	Eternal	3
110	164	119	4	CYPRESS HILL COLUMBIA 85740/YCRG (12.98 EQ/18.98)	Stoned Raiders	64	160	172	163	7	BOYZ II MEN UNIVERSAL 016083 (12.98/18.98)	Legacy: The Greatest Hits Collection	89
111	136	115	8	ANGIE STONE J 20013* (12.98/18.98)	Mahogany Soul	22	161	197	—	29	TOOL ▲ TOOL DISSECTION/VOLCANO 31160/ZOMBA (12.98/18.98)	Lateralus	1
112	86	67	6	BEE GEES POLYDOR/UTV 589402/UNIVERSAL (17.98/24.98)	Their Greatest Hits—The Record	49	162	189	194	13	TENACIOUS D EPIC 86234 (18.98 EQ CD)	Tenacious D	33
113	87	63	9	SOUNDTRACK ● WARNER SUNSET/ONESUCH/ATLANTIC 83491/AG (12.98/18.98)	Harry Potter And The Sorcerer's Stone	48	163	191	195	5	AFROMAN ● UNIVERSAL 01459/9 (12.98/18.98)	The Good Times	10
114	157	125	6	TIMBALAND & MAGOO BLACKGROUND 10946* (12.98/18.98)	Indecent Proposal	29	164	127	111	8	TONY BENNETT RPM/COLUMBIA 85833/CRG (18.98 EQ CD)	Playin' With My Friends: Bennett Sings The Blues	50
115	66	60	10	VARIOUS ARTISTS EMI CHRISTIAN/PROVIDENT/WORD 51850/SPARROW (19.98/21.98)	Wow Hits 2002: The Year's 30 Top Christian Artists And Hits	52	165	117	109	4	8BALL JCOR 860964/INTERSCOPE (12.98/18.98)	Almost Famous	47
116	113	105	—	MARC ANTHONY ● COLUMBIA 84517/SONY DISCS (11.98 EQ/17.98)	Libre	57	166	130	120	—	AARON CARTER ▲ ² JIVE 41708/ZOMBA (11.98/17.98)	Aaron's Party (Come Get It)	4
117	146	152	—	COLDPLAY ● NETTWERK 30162/CAPITOL (11.98/17.98) †	Parachutes	51	167	156	175	8	LIL' ROMEO SOULJA/PRIORITY 50198*/CAPITOL (11.98/17.98)	Lil' Romeo	6
118	159	—	—	SOUNDTRACK ▲ INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge	3	168	156	175	8	SOUNDTRACK HYPNOTIZE MINDS/LOUD/COLUMBIA 1972/CRG (12.98 EQ/18.98)	Three 6 Mafia & Hypnotize Minds Presents: Choices—The Album	19
119	140	89	—	WARREN G UNIVERSAL 016121* (12.98/18.98)	The Return Of The Regulator	89	169	135	140	11	DIXIE CHICKS ▲ ³ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly	1
120	126	129	—	NELLY ▲ ⁸ FD REEL 157743*/UNIVERSAL (12.98/18.98)	Country Grammar	1	170	162	154	11	MACY GRAY ● EPIC 85200* (12.98 EQ/18.98)	The Id	11
121	178	197	—	JIMMY EAT WORLD DREAMWORKS 450334*/INTERSCOPE (17.98 CD)	Jimmy Eat World	54	171	171	171	1	SOUNDTRACK COLUMBIA 85933/CRG (18.98 EQ CD)	Orange County: The Soundtrack	171
122	122	110	—	MICHELLE BRANCH MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	64	172	RE-ENTRY	7	7	SNOOP DOGGY DOGG DEATH ROW/DOGGYSTYLE/PRIORITY 50030*/CAPITOL (12.98/18.98)	Death Row's Snoop Doggy Dogg Greatest Hits	28
123	105	91	49	O-TOWN ▲ J 20000 (12.98/18.98)	O-Town	5	173	195	172	3	SCENE 23 143 31178/LONDON/SIRE (11.98/17.98) †	Pop Stars 2: Music From The TV Show	172
124	132	142	61	LIFEHOUSE ▲ ² DREAMWORKS 450231/INTERSCOPE (12.98/18.98) †	No Name Face	6	174	RE-ENTRY	5	5	KITTIE ARTEMIS 751088 (11.98/17.98)	Oracle	57
125	106	106	7	NATALIE MERCHANT ● ELEKTRA 62721/EEG (18.98 CD)	Motherland	30	175	123	128	37	BROOKS & DUNN ● ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	4
126	151	92	4	MACK 10 CASH MONEY 860968*/UNIVERSAL (12.98/18.98)	Bang Or Ball	48	176	RE-ENTRY	14	14	ADEMA ARISTA 14696 (11.98/17.98)	Adema	27
127	161	180	8	DEFAULT TVT 2310 (11.98 CD) †	The Fallout	127	177	RE-ENTRY	25	25	TANTRIC ● MAVERICK 47978/WARNER BROS. (17.98 CD) †	Tantric	71
128	199	177	9	JERMAINE DUPRI SD SD DEF/COLUMBIA 85830*/CRG (12.98 EQ/18.98)	Instructions	15	178	144	150	64	SARA EVANS ▲ RCA (NASHVILLE) 67964/RLG (11.98/17.98)	Born To Fly	55
129	118	123	23	FIVE FOR FIGHTING ● AWARE/COLUMBIA 63759/CRG (7.98 EQ/17.98) †	America Town	54	179	194	181	10	ENIGMA VIRGIN 11119 (18.98 CD)	LSD: Love Sensuality Devotion—The Greatest Hits	29
130	147	138	39	GINUWINE ▲ EPIC 69622* (12.98 EQ/18.98)	The Life	3	180	NEW	1	1	SOUNDTRACK MAVERICK 48250/WARNER BROS. (18.98 CD)	Not Another Teen Movie	180
131	155	161	32	CITY HIGH ● BOOGA BASEMENT 490890/INTERSCOPE (12.98/18.98)	City High	34	181	RE-ENTRY	7	7	SOUNDTRACK AFTERMATH/DOGGYSTYLE 493128*/INTERSCOPE (12.98/18.98)	The Wash	19
132	103	96	6	MICK JAGGER VIRGIN 11288 (18.98 CD)	Goddess In The Doorway	39	182	139	139	27	LONESTAR ● BNA 67011/RLG (12.98/18.98)	I'm Already There	9
133	133	144	62	LENNY KRAVITZ ▲ ³ VIRGIN 50316 (12.98/18.98)	Greatest Hits	2	183	RE-ENTRY	6	6	UGK JIVE 41673/ZOMBA (11.98/17.98)	Dirty Money	18
134	148	143	19	MAXWELL ▲ COLUMBIA 67136*/CRG (12.98 EQ/18.98)	Now	1	184	RE-ENTRY	8	8	DILATED PEOPLES ABB/PRIORITY 31477*/CAPITOL 66.98/10.98	Expansion Team	36
135	150	—	—	SOUNDTRACK REPRISE 48109/WARNER BROS. (18.98 CD)	Vanilla Sky	135	185	125	122	13	DAVID BALL DUALTONE 01109/RAZOR & TIE (11.98/17.98)	Amigo	120
136	129	146	16	BOB DYLAN ● COLUMBIA 85975*/CRG (18.98 EQ CD)	Love And Theft	5	186	180	167	6	LUIS MIGUEL WEA LATINA 41572 (11.98/17.98)	Mis Romances	115
137	184	184	12	BUBBA SPARXXX ● BEAT CLUB 493127*/INTERSCOPE (12.98/18.98)	Dark Days, Bright Nights	3	187	RE-ENTRY	37	37	112 ▲ BAD BOY 73039*/ARISTA (12.98/18.98)	Part III	2
138	149	160	72	DAVID GRAY ▲ ATD 69351/RCA (11.98/17.98) †	White Ladder	35	188	158	157	13	BILLY JOEL COLUMBIA 86005/CRG (17.98 EQ/24.98)	The Essential Billy Joel	29
139	110	87	25	DREAM STREET ● UEG 18304/DEEL (12.98/18.98)	Dream Street	37	189	RE-ENTRY	14	14	SOUNDTRACK PRIORITY 50213*/CAPITOL (12.98/18.98)	Training Day	35
140	200	—	—	SLIPKNOT ● ROADRUNNER 618564*/DJM/JG (12.98/18.98)	Iowa	3	190	177	112	8	ANNE MURRAY STRAIGHTWAY 20335 (19.98 CD)	What A Wonderful Christmas	83
141	104	100	10	REBA MCENTIRE ● MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III — I'm A Survivor	18	191	RE-ENTRY	5	5	GHOSTFACE KILLAH EPIC 61589* (12.98 EQ/18.98)	Bulletproof Wallets	34
142	154	164	33	WEEZER ▲ GEPHEN 493045*/INTERSCOPE (12.98/18.98)	Weezer	4	192	114	108	14	STEVEN CURTIS CHAPMAN SPARROW 51770 (12.98/17.98)	Declaration	14
143	190	178	7	KEKE WYATT MCA 112609 (12.98/14.98)	Soul Sista	60	193	163	149	39	VARIOUS ARTISTS ▲ ³ SONY/ZOMBA/UNIVERSAL/EMI 85663/EPIC (12.98 EQ/18.98)	Now 6	1
144	115	103	45	VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE (19.98 CD)	Songs 4 Worship — Shout To The Lord	51	194	181	171	7	MICHAEL JACKSON EPIC 85250 (18.98 EQ CD)	Greatest Hits: HIStory — Volume 1	85
145	107	93	13	ELTON JOHN ● ROCKET 586330/UNIVERSAL (12.98/18.98)	Songs From The West Coast	15	195	166	156	6	CLINT BLACK RCA (NASHVILLE) 67005/RLG (12.98/18.98)	Greatest Hits II	97
146	188	148	6	DUNGEON FAMILY ARISTA 14693* (12.98/18.98)	Even In Darkness	42	196	RE-ENTRY	38	38	JAHEIM ● DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	9
147	183	187	33	MISSY "MISDEMEANOR" ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62639*/EEG (12.98/18.98)	Miss E...So Addictive	2	197	RE-ENTRY	21	21	PETE YORN COLUMBIA 62216*/CRG (17.98 EQ/12.98) †	Music For The Morning After	139
148	176	182	63	LIMP BIZKIT ▲ ⁵ FLIP 490759*/INTERSCOPE (12.98/18.98)	Chocolate Starfish And The Hot Dog Flavored Water	1	198	RE-ENTRY	7	7	VARIOUS ARTISTS INTEGRITY 14904/TIME LIFE (19.98 CD)	Songs 4 Worship Christmas	116
149	193	198	28	DROWNING POOL ▲ WIND-UP 13065 (18.98 CD)	Sinner	14	199	RE-ENTRY	12	12	VARIOUS ARTISTS RAZOR & TIE 89041 (12.98/18.98)	Pulse	43
							200	171	166	73	SHAGGY ▲ ⁶ MCA 112096* (12.98/18.98)	Hotshot	1

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JANUARY 12 2002		Billboard TOP BLUES ALBUMS™		
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY 8615/EPIC	Live At Montreux 1982 & 1985
2	1	B.B. KING	MCA 112756	A Christmas Celebration of Hope
3	3	B.B. KING & ERIC CLAPTON	DUCK/REPRISE 47612/WARNER BROS.	Riding With The King
4	4	VARIOUS ARTISTS	NARM 50007	Get The Blues!
5	5	BUDDY GUY	SILVERTONE 41751/ZOMBA	Sweet Tea
6	7	VARIOUS ARTISTS	ALLIGATOR 112/13	Alligator Records 30th Anniversary Collection
7	6	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY 85714/EPIC	SRV
8	8	DELBERT MCCLINTON	NEW WEST 8024	Nothing Personal
9	9	VARIOUS ARTISTS	UTV 556176	Pure Blues
10	10	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY 83842/EPIC	Blues At Sunrise
11	10	VARIOUS ARTISTS	BLIND PIG 2002	Blind Pig Records 25th Anniversary Collection
12	12	R.L. BURNSIDE	FAT POSSUM 80343/EPITAPH	Burnside On Burnside
13	15	JIMMIE VAUGHAN	ARTEMIS 751091	Do You Get The Blues?
14	13	ETTA JAMES	CHESSE 112498/MCA	Love Songs
15	13	ROBERT CRAY	RVKDDISC 10611	Shoulda Been Home

JANUARY 12 2002		Billboard TOP REGGAE ALBUMS™		
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 542855/UTV	One Love: The Very Best Of Bob Marley And The Wailers
2	2	ELEPHANT MAN	GREENSLEEVES 766*	Log On
3	3	UB40	VIRGIN 50525	The Very Best Of UB40
4	6	DAMIAN "JR. GONG" MARLEY	MOTOWN 014742/UNIVERSAL	Halfway Tree
5	5	VARIOUS ARTISTS	VP 1369*	Strictly The Best 27
6	7	VARIOUS ARTISTS	VP 1629*	Reggae Gold 2001
7	4	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 586408/IDJMG	Exodus (Deluxe Edition)
8	8	VARIOUS ARTISTS	VP 1640*	Strictly The Best 28
9	9	VARIOUS ARTISTS	GREENSLEEVES 4003	The Biggest Regga Dancehall Anthems 2001
10	10	T.O.K.	B-RICH 1632*/VP	My Crew, My Dawgs
11	14	PETER TOSH	LEGACY/COLUMBIA 85344/CRG	Super Hits
12	13	BOB MARLEY	ST. CLAIR 5812	Soul Rebel
13	13	BUJU BANTON	HIP-O 541336/UNIVERSAL	Ultimate Collection
14	12	BOB MARLEY AND THE WAILERS	ISLAND 548635/IDJMG	Catch A Fire - Deluxe Edition
15	15	BEENIE MAN	SHOCKING VIBES/VP 49693*/VIRGIN	Art And Life

JANUARY 12 2002		Billboard TOP WORLD ALBUMS™		
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	VARIOUS ARTISTS	WINDHAM HILL 11603/RCA	Celtic Christmas-Silver Anniversary Edition
2	1	GIPSY KINGS	NONESUCH 79642/AG	Somos Gitanos
3	3	BAHA MEN	S. CURVE 751052/ARTEMIS	Who Let The Dogs Out
4	7	ALESSANDRO SAFINA	MUSIC FOR A BETTER WORLD 483117/INTERSCOPE	Alessandro Safina
5	5	ISRAEL KAMAKAWI'OLE	BIG BOY 5907/THE MOUNTAIN APPLE COMPANY	Alone In Iz World
6	4	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT	MUSIC MATTERS 9020*	The Irish Tenors: Ellis Island
7	6	AFRO CELT SOUND SYSTEM	REAL WORLD/NARADA 10184/VIRGIN	Volume 3: Further In Time
8	8	BEBEL GILBERTO	ZIRIGUIBOM 1076/SIX DEGREES	Tanto Tempo
9	10	BEBEL GILBERTO	ZIRIGUIBOM 1058/SIX DEGREES	Tanto Tempo Remixes
10	9	CESARIA EVORA	WINDHAM HILL 11590/RCA	Sao Vincente
11	12	GIPSY KINGS	NONESUCH 79541/AG	Volare! The Very Best Of The Gipsy Kings
12	11	SOUNDTRACK	VIRGIN 10790	Amelie
13	14	SOUNDTRACK	SONY CLASSICAL 89279	Woman On Top
14	13	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT	MASTERTONE 9018/POINT	The Irish Tenors: Live In Belfast
15	15	GAELIC STORM	HIGHER OCTAVE 10247/VIRGIN	Tree

JANUARY 12 2002		Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS™		
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	P.O.D.	ATLANTIC 83496*/CHORDANT	Satellite
2	1	MANNHEIM STEAMROLLER	AMERICAN GRAMMOPHON 1225/CHORDANT	Christmas Extraordinaire
3	4	YOLANDA ADAMS	ELEKTRA/CHORDANT	Believe
4	3	VARIOUS ARTISTS	EMI CHRISTIAN/PROVIDENT/WORD/SPARROW 1850/CHORDANT	Wow Hits 2002: The Year's 30 Top Christian Artists And Hits
5	8	VARIOUS ARTISTS	INTEGRITY 61001/TIME LIFE	Songs 4 Worship - Shout To The Lord
6	7	THIRD DAY	ESSENTIAL 10668/PROVIDENT	Come Together
7	6	MICHAEL W. SMITH	REUNION 10025/PROVIDENT	Worship
8	12	ANNE MURRAY	STRAIGHTWAY 0335/CHORDANT	What A Wonderful Christmas
9	7	STEVEN CURTIS CHAPMAN	SPARROW 1770/CHORDANT	Declaration
10	14	VARIOUS ARTISTS	INTEGRITY 2066/TIME LIFE	Songs 4 Worship Christmas
11	13	JACI VELASQUEZ	WORD 6128	Christmas
12	15	DONNIE MCCLURKIN	VERITY 43150/PROVIDENT	Live In London And More...
13	11	MERCYME	INO 6133/WORD	Almost There
14	10	NEWSONG	REUNION 10033/PROVIDENT	The Christmas Shoes
15	16	JENNIFER KNAPP	GOTEE 2843/CHORDANT	The Way I Am
16	22	TOBYMAC	FOREFRONT 5294/CHORDANT	Momentum
17	19	AUDIO ADRENALINE	FOREFRONT 5299/CHORDANT	Lift
18	25	MARY MARY	C2/COLUMBIA 7602/WORD	Thankful
19	9	ZOEGIRL	SPARROW 1828/CHORDANT	Life
20	21	NICOLE C. MULLEN	WORD 6127*	Talk About It
21	30	CECE WINANS	WELLSPRING GOSPEL/SPARROW 1826/CHORDANT	CeCe Winans
22	18	SONICFLOOD	INO 6165/WORD	Resonate
23	27	VARIOUS ARTISTS	INTEGRITY 1767/TIME LIFE	Songs 4 Worship - Holy Ground
24	20	JUMP 5	SPARROW 1913/CHORDANT	Jump 5
25	28	CAEDMON'S CALL	ESSENTIAL 10621/PROVIDENT	In The Company Of Angels - A Call To Worship
26	36	FRED HAMMOND	VERITY 43174/PROVIDENT	Christmas...Just Remember
27	29	THIRD DAY	ESSENTIAL 10670/PROVIDENT	Offerings: A Worship Album
28	17	POINT OF GRACE	WORD 6112	Free To Fly
29	24	BILL & GLORIA GAITHER PRESENTS THEIR HOMECOMING FRIENDS	SPRING HOUSE 2386/CHORDANT	A Billy Graham Homecoming Volume One
30	34	FFH	ESSENTIAL 10620/PROVIDENT	Have I Ever Told You
31	33	VARIOUS ARTISTS	SPARROW 1779/CHORDANT	WOW 2001: The Year's 30 Top Christian Artists And Hits
32	35	VARIOUS ARTISTS	INTEGRITY/MARANATHAI/VINEYARD 1955/WORD	WOW Worship Green: Today's 30 Most Powerful Worship Songs
33	32	RELIANT K	GOTEE 2842/CHORDANT	The Anatomy Of The Tongue In Cheek
34	26	BILL & GLORIA GAITHER PRESENTS THEIR HOMECOMING FRIENDS	SPRING HOUSE 2351/CHORDANT	A Billy Graham Homecoming Volume Two
35	31	AVALON	SPARROW 1796/CHORDANT	Oxygen
36	31	VARIOUS ARTISTS	WORSHIP TOGETHER/SPARROW 0314/CHORDANT	I Could Sing Of Your Love Forever 2
37	32	PLUS ONE	143/ATLANTIC 83329/CHORDANT	The Promise
38	23	4HIM	WORD 6153	Walk On
39	37	MARK SCHULTZ	WORD 6136*	Song Cinema
40	37	FIVE IRON FRENZY	5 MINUTE WALK/FOREFRONT 2409/CHORDANT	Five Iron Frenzy 2: Electric Boogaloo

JANUARY 12 2002		Billboard TOP GOSPEL ALBUMS™		
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	YOLANDA ADAMS	ELEKTRA 62690/EEG	Believe
2	2	DONNIE MCCLURKIN	VERITY 43150/ZOMBA	Live In London And More...
3	3	MARY MARY	C2/COLUMBIA 63740/CRG	Thankful
4	4	CECE WINANS	WELLSPRING GOSPEL 51826/SPARROW	CeCe Winans
5	5	FRED HAMMOND	VERITY 43174/ZOMBA	Christmas...Just Remember
6	7	SHIRLEY CAESAR	WORD 85864/EPIC	Hymns
7	6	VARIOUS ARTISTS	EMI/WORD/VERITY 43163/ZOMBA	WOW Gospel 2001: The Year's 30 Top Gospel Artists And Songs
8	10	YOLANDA ADAMS	ELEKTRA 62629/EEG	The Experience
9	8	THE BROOKLYN TABERNACLE CHOIR	M2.0 COMMUNICATIONS/WORD 85911/EPIC	Light Of The World
10	11	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR	DEXTERITY SOUNDS 20303/EMI GOSPEL	The Storm Is Over
11	12	VIRTUE	VERITY 43170/ZOMBA	Virtuosity!
12	13	RICHARD SMALLWOOD WITH VISION	VERITY 43172/ZOMBA	Persuaded - Live In D.C.
13	14	KURT CARR & THE KURT CARR SINGERS	GOSPEL CENTRIC 490747/INTERSCOPE	Awesome Wonder
14	23	NORMAN HUTCHINS & JDI CHRISTMAS	JDI 1264/DIAMANTE SERVANT	Emmanuel
15	19	DERRICK STARKS & TODAY'S GENERATION	CRYSTAL ROSE 20962	Sacrifice
16	29	SOUNDTRACK	GOSPEL CENTRIC 70035/ZOMBA	Kingdom Come
17	21	FRED HAMMOND & RADICAL FOR CHRIST	VERITY 43140/ZOMBA	Purpose By Design
18	22	GREG O'QUIN 'N JOYFUL NOYZE	WORLD WIDE GOSPEL 3008*	Cliches
19	9	ANOINTED	WORD 85413/EPIC	If We Pray
20	27	MOSES TYSON, JR.	WORLD CLASS GOSPEL 50007/ALPINE	Music
21	25	BLESSED	ULTIMATE 102	Journey For The Heart
22	18	CARLTON PEARSON AND THE AZUSA MASS CHOIR	TOMMY BOY GOSPEL 1494/TOMMY BOY	Live At Azusa 4
23	17	DOUG & MELVIN WILLIAMS	BLACKBERRY 1631/MALACO	Duets
24	20	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR FEATURING JOHN P. KEE	VERITY 43168/ZOMBA	Mighty In The Spirit
25	16	THE BLIND BOYS OF ALABAMA	REAL WORLD 50918*	Spirit Of The Century
26	30	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	VERITY 43139/ZOMBA	Not Guilty... The Experience
27	24	VARIOUS ARTISTS	EMI/WORD/VERITY 43149/ZOMBA	WOW Gospel 2000 - The Year's 30 Top Gospel Artists And Songs
28	26	VARIOUS ARTISTS	NEW HAVEN 28019	Gospel's Top 20 Songs Of The Century
29	34	TIM "BISHOP" BROWN & THE MIRACLE MASS CHOIR	HOLY ROLLER 7014/DIAMANTE SERVANT	He's Done Enough
30	37	SOUNDTRACK	NEW SPIRIT 3510/TYSCOT	Tae-Bo Inspirational: Walk By Faith...Not By Sight
31	40	JAMES GREAR & COMPANY	BORN AGAIN 1035/DIAMANTE SERVANT	What Will Your Life Say
32	33	ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY	AMEN 1503	Turn It Around
33	31	REV. CLAY EVANS AND THE AARC MASS CHOIR	MEEK 4014	Constantly
34	35	T.D. JAKES	INTEGRITY/WORD 81069/EPIC	Get Ready! The Best Of T.D. Jakes
35	39	ESTHER SMITH	DOORHORN 73850	You Love Me...Still
36	38	BEBE	MOTOWN 159405/UNIVERSAL	Love And Freedom
37	28	LEE WILLIAMS AND THE SPIRITUAL QC'S	MCG 7018*	Good Time
38	15	NEW CREATION OF GOD	AMEN 1502	He's All I Need
39	32	AARON NEVILLE	TELL IT 20287/EMI GOSPEL	Devotion
40	32	LFT CHURCH CHOIR/HEZEKIAH WALKER	VERITY 43157/ZOMBA	Love Is Live!

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Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by **SoundScan**

JANUARY 12
2002

Billboard HEATSEEKERS

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title															
										1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	3	2	JOSH GROBAN 143 48154/WARNER BROS. (18.98 CD)	Josh Groban	26	46	44	DJ SKRIBBLE BIG BEAT/WARNER ESP 35080/LONDON-SIRE (18.98 CD)	Essential Presents: Skribble's House															
2	5	7	DEFAULT TVT 2310 (11.98 CD)	The Fallout	27			FLAW REPUBLIC 014891/UNIVERSAL (12.98 CD)	Through The Eyes															
3	8	6	SCENE 23 143 31178/LONDON-SIRE (11.98/17.98)	Pop Stars 2: Music From The TV Show	28			MEST MAVERICK 48147/WARNER BROS. (11.98 CD)	Destination Unknown															
4	13	13	PETE YORN COLUMBIA 62216/CHG (7.98 EQ/12.98)	Music For The Morning After	29	15	14	JUMP 5 SPARROW 51913 (16.98 CD)	Jump 5															
5	7	10	STEVE HOLY CURR 77972 (11.98/17.98)	Blue Moon	30			REMY ZERO ELEKTRA 62678/EEG (17.98 CD)	The Golden Hum															
6	9	9	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	Nickel Creek	31			DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD)	Before The Storm															
7	14	12	G. DEP BAD BOY 73042/ARISTA (11.98/17.98)	Child Of The Ghetto	32	27	35	JACK JOHNSON ENJOY 001 (15.98 CD)	Brushfire Fairytales															
8	6	8	MERCYME IND/WORLD 85725/EPIC (16.98 EQ CD)	Almost There	33			PAUL VAN DYK MINISTRY OF SOUND 5002 (21.98 CD)	The Politics Of Dancing															
9	4	1	NEWSONG REUNION 10033/ZOMBA (11.98/17.98)	The Christmas Shoes	34	32	29	SHELBY LYNNE ISLAND 586436/IDJMG (12.98/18.98)	Love, Shelby															
10	16	19	JOHN MAYER AWARE/COLUMBIA 85293/CRG (7.98 EQ/11.98)	Room For Squares	35			THE GET UP KIDS HERDES & VILLAINS 357/VAGRANT (16.98 CD)	Eudora															
11	11	11	RASCAL FLATTS ● LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	Rascal Flatts	36	28	36	BOND MBO 46709/DECCA (17.98 CD)	Born															
12	10	5	DAVE KOZ & FRIENDS CAPITOL 33837 (17.98 CD)	A Smooth Jazz Christmas	37			NEW FOUND GLORY DRIVE-THRU 112745/MCA (7.98 CD)	From The Screen To Your Stereo (EP)															
13	24	24	SOIL J 20072 (7.98/11.98)	Scars	38	38	41	ALEJANDRO FERNANDEZ △ SONY DISCOS 84637 (10.98 EQ/16.98)	Origenes															
14	26	33	NEW FOUND GLORY DRIVE-THRU 112738/MCA (12.98/18.98)	New Found Glory	39			PAUL OAKENFOLD WARNER SUNSET/FFRR 31169/LONDON-SIRE (18.98 CD)	Swordfish: The Album (Soundtrack)															
15	18	15	TOBYMAC FOREFRONT 25294 (17.98 CD)	Momentum	40	33	31	TAMMY COCHRAN EPIC (NASHVILLE) 69736/SONY (NASHVILLE) (7.98 EQ/11.98)	Tammy Cochran															
16	21	23	TOYA ARISTA 14697 (11.98/17.98)	Toya	41	36	39	RELIENT K GOLF 72842 (12.98 CD)	The Anatomy Of The Tongue In Cheek															
17	35	45	GOOD CHARLOTTE DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	Good Charlotte	42			DOPE FLIP 85644/EPIC (17.98 EQ CD)	Life															
18	19	18	JAMIE O'NEAL ● MERCURY (NASHVILLE) 170132 (11.98/17.98)	Shiver	43	41	—	RODNEY CARRINGTON CAPITOL (NASHVILLE) 24877 (10.98/17.98)	Morning Wood															
19	22	20	CARLOS VIVES EMI LATIN 35956 (9.98/15.98)	Dejame Entrar	44	48	48	PETER WHITE COLUMBIA 85212/CRG (11.98 EQ CD)	Glow															
20	20	21	CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98)	Play It Loud	45			DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD)	The Places You Have Come To Fear The Most															
21	2	3	ZOEGIRL SPARROW 51828 (16.98 CD)	Life	46			PRESSURE 4-5 DREAMWORKS 450325/INTERSCOPE (12.98 CD)	Burning The Process															
22	17	17	NICOLE C. MULLEN WORD 85822/EPIC (11.98 EQ/17.98)	Talk About It	47			NIKKA COSTA CHEESA SOUND 10096/VIRGIN (12.98/17.98)	Everybody Got Their Something															
23	12	16	SONIC FLOOD IND/WORLD 86012/EPIC (11.98 EQ/17.98)	Resonate	48			JOAN SEBASTIAN MUSART 12524/BALBOA (7.98/13.98)	En Vivo: Desde La Plaza El Progreso De Guadalajara															
24	30	27	ALEJANDRO SANZ WEA LATINA 41541 (10.98/17.98)	MTV Unplugged	49			BASEMENT JAXX XL 10423/ASTRALWERKS (16.98 CD)	Rooty															
25	23	22	LUPILLO RIVERA △ SONY DISCOS 84648 (16.98 EQ CD)	Sufriendo A Solas	50			AFI NITRO 15835* (14.98 CD)	The Art Of Drowning															

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Billboard TOP INDEPENDENT ALBUMS

Best charts compiled from a national sample of retail stores, mass merchandisers and internet sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title															
										1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	1	1	MANNHEIM STEAMROLLER ▲ ² AMERICAN GRAMOPHONE 1225 (17.98 CD)	Christmas Extraordinaire	26	21	18	THE CHARLIE DANIELS BAND BLUE HAT/AUDIUM 8133/KOCH (12.98/18.98)	The Live Record															
2	3	3	SEVENDUST TVT 5870 (10.98/17.98)	Animosity	27	17	21	CHRISTINA AGUILERA PLATINUM 2844/JFB (11.98/17.98)	Just Be Free															
3	4	4	DEFAULT TVT 2310 (11.98 CD) #	The Fallout	28	19	16	BAHA MEN ▲ ³ S-CURVE 751052/ARTEMIS (11.98/17.98) #	Who Let The Dogs Out															
4	2	2	DREAM STREET ● ULG 18304/EDEL (12.98/18.98)	Dream Street	29	49	—	DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD) #	The Places You Have Come To Fear The Most															
5	6	7	KITTIE ARTEMIS 751088 (11.98/17.98)	Oracle	30	34	32	JOAN SEBASTIAN MUSART 12524/BALBOA (7.98/13.98) #	En Vivo: Desde La Plaza El Progreso De Guadalajara															
6	8	6	DE LA SOUL TOMMY BOY 1443* (12.98/18.98)	AOI: Bionix	31	47	30	LA' CHAT IN THE PAINT 8239/KOCH (12.98/18.98)	Murder She Spoke															
7	5	5	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) #	Nickel Creek	32			BASEMENT JAXX XL 10423/ASTRALWERKS (16.98 CD) #	Rooty															
8	9	10	PRINCE NPG 70004*/REDLINE (18.98 CD)	The Rainbow Children	33			AFI NITRO 15835* (14.98 CD) #	The Art Of Drowning															
9	14	13	LOUIE DEVITO DEE VEE 40001/MUSICRAMA (16.98 CD)	N.Y.C. Underground Party Volume 4	34			BROTHA LYNCH HUNG BLACK MARKET 8676 (11.98/16.98)	The Virus															
10	11	—	INSANE CLOWN POSSE PSYCHOPATHIC 3000 (17.98 CD)	Forgotten Freshness Volume 3	35			DJ ESCAPE GROOVILICIOUS 25104/STRICTLY RHYTHM (19.98 CD) #	Party Time 2002															
11	30	35	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10.98/16.98)	Put Yo Hood Up	36	45	—	IMX TUG 39009/NEW LINE (12.98/17.98)	IMx															
12	7	9	BARRY MANILOW CONCORD 2102 (12.98/17.98)	Here At The Mayflower	37	22	20	CAROLE KING ROCKINGALE 8346/KOCH (18.98 CD)	Love Makes The World															
13	10	8	THE HIT CREW TURN UP THE MUSIC 1294 (7.98 CD)	Proud To Be American	38	46	—	SIGUR ROS PLAY IT AGAIN SAM 1* (16.98 CD)	Agaetis Byrjun															
14	28	28	DJ SKRIBBLE BIG BEAT/WARNER ESP 35080/LONDON-SIRE (18.98 CD) #	Essential Presents: Skribble's House	39			FUGAZI DISCHORD 130* (11.98 CD) #	The Argument															
15	12	12	VARIOUS ARTISTS TOMMY BOY 1524 (12.98/18.98)	Jock James: The All Star Jock James	40			LIL TROY SHORT STOP/IN THE PAINT 8231/KOCH (12.98/18.98)	Back To Ballin															
16	36	19	OUTLAWZ OUTLAW/IN THE PAINT 8324/KOCH (12.98/18.98)	Novakane	41			WHITE STRIPES SYMPATHY FOR THE RECORD INDUSTRY 660 (11.98 CD)	White Blood Cells															
17			VARIOUS ARTISTS EPIGRAPH 86615 (14.98 CD)	Punk O Rama 2001 Vol. 6	42	23	26	JOHN HIATT VANGUARD 72953 (16.98 CD)	The Tiki Bar Is Open															
18	31	44	DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD) #	Before The Storm	43	27	22	ISRAEL KAMAKAWI'OLE BIG BOY 5907/THE MOUNTAIN APPLE COMPANY (17.98 CD)	Alone In Iz World															
19	13	31	NANCY WILSON MCG JAZZ 1008/TELARC (16.98 CD)	A Nancy Wilson Christmas	44			THE RIDDLER TOMMY BOY SILVER LABEL 1523/TOMMY BOY (17.98 CD)	Dance Mix NYC															
20	18	23	JACK JOHNSON ENJOY 001 (15.98 CD) #	Brushfire Fairytales	45	16	11	MANNHEIM STEAMROLLER AMERICAN GRAMOPHONE 0443 (15.98 CD)	Christmas Collection															
21	32	42	PAUL VAN DYK MINISTRY OF SOUND 5002 (21.98 CD) #	The Politics Of Dancing	46	15	14	VEGGIE TUNES BIG IDEA/WORD 6164/LYRIC STUDIOS (5.98/8.98)	Veggie Tales: Silly Songs With Larry															
22	48	—	SNOOP DOGG PRESENTS THA EASTSIDAZ TVT 2230* (10.98/17.98)	Duces 'N Trayz—The Old Fashioned Way	47	26	34	MERLE HAGGARD ANTI 86634/EPIGRAPH (18.98 CD)	Roots: Volume 1															
23			PENNYWISE EPIGRAPH 86600* (16.98 CD)	Land Of The Free?	48	29	25	VARIOUS ARTISTS ST. CLAIR 0081 (7.98 CD)	God Bless America: United We Stand!															
24	37	27	THE GET UP KIDS HERDES & VILLAINS 357/VAGRANT (16.98 CD) #	Eudora	49			PAUL OAKENFOLD PERFECTO 05/MUSHROOM (19.98 CD) #	Ibiza															
25	35	36	VARIOUS ARTISTS ULTRA 1110 (19.98 CD)	Ultra. Chilled 01	50			VARIOUS ARTISTS VANGUARD 10363 (7.98 CD)	Another Year On The Streets 2															

The Heatseekers chart lists the best-selling 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 by independent distributors, including those which are fulfilled via major branch distributors. ● Albums with the greatest sales gain this week. Greatest Gainer shows chart's largest unit increase. ● 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 (Dor). ▲ Certification of 200,000 units (Platino). △ 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. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

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Billboard® TOP INTERNET ALBUM SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	1	2	GEORGE HARRISON	APPLE 30474/CAPITOL	All Things Must Pass	—
2	2	3	SOUNDTRACK	MERCURY (NASHVILLE) 170069	O Brother, Where Art Thou?	24
3	3	4	VARIOUS ARTISTS	INTERSCOPE 493188	America: A Tribute To Heroes	37
4	4	5	ENYA	REPRISE 47426/WARNER BROS.	A Day Without Rain	7
5	6	3	JOSH GROBAN	143 48154/WARNER BROS. ♠	Josh Groban	103
6	5	2	PINK FLOYD	CAPITOL 36111	Echoes – The Best Of Pink Floyd	18
7	8	1	CREED	WIND-UP 13075	Weathered	1
8	10	11	ANDREA BOCELLI	PHILIPS 589341	Cieli Di Toscana	40
9	15	3	VARIOUS ARTISTS	COLUMBIA 86270/CRG	The Concert For New York City	65
10	13	1	DIANA KRALL	VERVE 549846/VG	The Look Of Love	66
11	7	1	NO DOUBT	INTERSCOPE 493158*	Rock Steady	11
12	NEW	1	SOUNDTRACK	REPRISE 48110/WARNER BROS.	The Lord Of The Rings: The Fellowship Of The Ring	49
13	14	1	STING	A&M 493169/INTERSCOPE	... All This Time	54
14	9	1	MANNHEIM STEAMROLLER	AMERICAN GRAMOPHONE 1225	Christmas Extraordinaire	45
15	NEW	1	ROD STEWART	WARNER BROS. 78328	The Very Best Of Rod Stewart	90
16	17	1	MADONNA	MAVERICK 48000/WARNER BROS.	GHV2: Greatest Hits Volume 2	29
17	NEW	1	BOB DYLAN	COLUMBIA 85975/CRG	Love And Theft	136
18	12	1	ALICIA KEYS	J 20002	Songs In A Minor	16
19	24	10	NICKELBACK	ROADRUNNER 818485/DJMG	Silver Side Up	5
20	NEW	1	SHAKIRA	EPIC 63900	Laundry Service	13
21	11	1	VARIOUS ARTISTS	EMI/ZOMBA/SDNY 585620/UNIVERSAL	Now That's What I Call Christmas!	35
22	18	1	JOHN WAYNE	MPI 8105	America: Why I Love Her	—
23	20	1	PINK	ARISTA 14718	M!ssundaztood	10
24	21	1	GARTH BROOKS	CAPITOL (NASHVILLE) 31330	Scarecrow	14
25	NEW	1	TRANS-SIBERIAN ORCHESTRA	LAVA/ATLANTIC 92736/AG ♠	Christmas Eve And Other Stories	—

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Billboard® TOP SOUNDTRACKS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	18	O BROTHER, WHERE ART THOU? ♠	MERCURY 170069
2	4	1	HOW HIGH	DEF JAM 586628*/DJMG
3	3	1	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING	REPRISE 48110/WARNER BROS.
4	2	1	SHREK	DREAMWORKS 450305/INTERSCOPE
5	9	1	ALI	INTERSCOPE 493172
6	8	1	JIMMY NEUTRON BOY GENIUS	NICK/JIVE 48501/ZOMBA
7	7	1	COYOTE UGLY	CURB 78703
8	6	1	THE PRINCESS DIARIES	WALT DISNEY 860731
9	5	1	HARRY POTTER AND THE SORCERER'S STONE	WARNER SUNSET/NONESUCH/ATLANTIC 83491/AG
10	11	1	MOULIN ROUGE	INTERSCOPE 493035
11	10	1	VANILLA SKY	REPRISE 48109/WARNER BROS.
12	21	1	THREE 6 MAFIA & HYPNOTIZE MINDS PRESENTS: CHOICES – THE ALBUM	HYPNOTIZE MINDS/LOUD/COLUMBIA 1972/CRG
13	24	1	ORANGE COUNTY: THE SOUNDTRACK	COLUMBIA 85933/CRG
14	15	1	NOT ANOTHER TEEN MOVIE	MAVERICK 48250/WARNER BROS.
15	19	1	THE WASH	AFETEMATH/DDGGYSTYLE 4931/INTERSCOPE
16	13	1	TRAINING DAY	PRIORITY 50213*/CAPITOL
17	20	1	SAVE THE LAST DANCE	HOLLYWOOD 162288
18	16	1	GLITTER (MARIAH CAREY)	VIRGIN 10797*
19	17	1	A KNIGHT'S TALE	COLUMBIA 85648/CRG
20	18	1	ALMOST FAMOUS	DREAMWORKS 450279/INTERSCOPE
21	12	1	DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS	INTERSCOPE 490765
22	14	1	DOWN FROM THE MOUNTAIN	LOST H GHWAY 170221/MERCURY (NASHVILLE)
23	23	1	PEARL HARBOR	HOLLYWOOD 48113/WARNER BROS.
24	NEW	1	THE FAST AND THE FURIOUS	MURDER INC./DEF JAM 548832*/DJMG
25	22	1	REMEMBER THE TITANS	WALT DISNEY 860687

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ♠ Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. ♠ indicates past or present Heatseeker title © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

JANUARY 12
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Billboard® TOP POP CATALOG™

All 3 charts are compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	4	CREED	WIND-UP 13053* (11.98/18.98)	Human Clay
2	4	7	ENYA	REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars – The Best Of Enya
3	9	13	PINK FLOYD	CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
4	3	3	CHARLOTTE CHURCH	SONY CLASSICAL 89463 (12.98 EQ/18.98)	Dream A Dream
5	8	11	CREED	WIND-UP 13049 (11.98/18.98) ♠	My Own Prison
6	14	34	BOB SEGER & THE SILVER BULLET BAND	CAPITOL 30334 (10.98/15.98)	Greatest Hits
7	2	1	TRANS-SIBERIAN ORCHESTRA	LAVA/ATLANTIC 92736/AG (11.98/17.98) ♠	Christmas Eve And Other Stories
8	12	27	THE BEATLES	APPLE 46445*/CAPITOL (12.98/18.98)	Abbey Road
9	10	14	GEORGE HARRISON	APPLE 30474/CAPITOL (24.98 CD)	All Things Must Pass
10	5	2	KENNY G	ARISTA 19090 (12.98/18.98)	Faith: A Holiday Album
11	33	—	INCUBUS	IMMORTAL 63652/EPIC (12.98 EQ/18.98)	Make Yourself
12	6	6	VINCE GUARALDI	FANTASY 8431 (10.98/15.98)	A Charlie Brown Christmas
13	37	48	METALLICA	ELEKTRA 61113*/EEG (11.98/17.98)	Metallica
14	NEW	1	SUBLIME	GASLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
15	19	28	ANDREA BOCELLI	PHILIPS 539207 (12.98/18.98) ♠	Romanza
16	11	9	GEORGE HARRISON	CAPITOL 11578 (11.98/17.98)	The Best Of George Harrison
17	NEW	1	SYSTEM OF A DOWN	AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98) ♠	System Of A Down
18	30	47	U2	ISLAND 524613/DJMG (12.98/18.98)	The Best Of 1980-1990
19	43	—	KID ROCK	TOP DDD/LAVA/ATLANTIC 83119*/AG (12.98/18.98) ♠	Devil Without A Cause
20	38	49	MADONNA	SIRE 26440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection
21	15	15	LEE GREENWOOD	CAPITOL (NASHVILLE) 98566 (11.98 CD)	American Patriot
22	26	45	JAMES TAYLOR	WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
23	18	36	DIXIE CHICKS	MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) ♠	Wide Open Spaces
24	20	33	FAITH HILL	WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	Breathe
25	40	—	DIDO	ARISTA 19025 (12.98/18.98) ♠	No Angel

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
26	28	4	SHANIA TWAIN	MERCURY (NASHVILLE) 538003 (12.98/18.98)	Come On Over
27	36	—	MILES DAVIS	LEGACY/COLUMBIA 84935/CRG (7.98 EQ/11.98)	Kind Of Blue
28	7	5	CELINE DION	550 MUSIC 69523 EPIC (11.98 EQ/17.98)	These Are Special Times
29	21	31	THE BEATLES	APPLE 46443/CAPITOL (17.98/34.98)	The Beatles
30	46	—	CELINE DION	550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
31	32	46	FRANK SINATRA	REPRISE 26501/WARNER BROS. (13.98/18.98)	Sinatra Reprise – The Very Good Years
32	NEW	1	TOM PETTY AND THE HEARTBREAKERS	MCA 110813 (12.98/18.98)	Greatest Hits
33	NEW	1	CAROLE KING	EPIC 65850 (7.98 EQ/11.98)	Tapestry
34	NEW	1	AALIYAH	BLACKROUND 10753 (12.98/17.98)	One In A Million
35	48	—	MICHAEL JACKSON	EPIC 66073 (12.98 EQ/18.98)	Thriller
36	13	10	'N SYNC	RCA 67726 (11.98/18.98)	Home For Christmas
37	NEW	1	AC/DC	EASTWEST 92418/EEG (11.98/17.98)	Back In Black
38	NEW	1	AEROSMITH	COLUMBIA 57367/CRG (7.98 EQ/11.98)	Aerosmith's Greatest Hits
39	NEW	1	DEF LEPPARD	MERCURY 528718/DJMG (10.98/17.98)	Vault – Greatest Hits 1980-1995
40	NEW	1	BLINK-182	MCA 111950 (12.98/18.98)	Enema Of The State
41	NEW	1	GODSMACK	REPUBLIC 153190/UNIVERSAL (12.98/18.98) ♠	Godsmack
42	NEW	1	LIMP BIZKIT	FLIP 490335*/INTERSCOPE (12.98/18.98)	Significant Other
43	NEW	1	2PAC	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits
44	NEW	1	PINK FLOYD	CAPITOL 29750 (17.98 CD)	Wish You Were Here
45	23	23	SOUNDTRACK	INTERSCOPE 490765 (12.98/18.98)	Dr. Seuss' How The Grinch Stole Christmas
46	NEW	1	WEEZER	DGC 424629/INTERSCOPE (10.98/11.98) ♠	Weezer
47	NEW	1	TOOL	TOOL DISSECTIONAL/VOLCANO 31087*/ZOMBA (11.98/17.98)	Aenima
48	NEW	1	NIRVANA	DGC 42425*/INTERSCOPE (12.98/18.98)	Nevermind
49	NEW	1	ELTON JOHN	ROCKET/ISLAND 512532/DJMG (8.98/11.98)	Greatest Hits
50	NEW	1	JOHN LENNON	PARLOPHONE 21954*/CAPITOL (10.98/16.98)	Lennon Legend – The Very Best Of John Lennon

● 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). △△ 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. ♠ indicates past Heatseeker title. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

Chart Codes:
—ALBUMS—
The Billboard 200 (B200)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Holiday (HLA)
Independent (IND)
Intemer (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 (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

Azul Azul: LA 75

-B-

BzK: H100 74; HSS 1; RBH 42; RS 2
Babyface: RBA 87
Backstreet Boys: B200 32; AC 9; H100 86
Baha Men: IND 28; WM 3
David Ball: B200 185; CA 15; CS 9; H100 57; HA 54
Banda El Recodo: LT 19, 43; RMS 4, 18, 24
Banda Sonora: DC 1
Buju Banton: RE 13
Barenaked Ladies: B200 99
Cecilia Bartoli: CL 9
Basement Jaxx: EA 15; HS 49; IND 32; DC 7; DS 13
Basstoy: DC 6
The Beatles: B200 73; PCA 8, 29
Bee Gees: B200 112
Beenie Man: RE 15
Lou Bega: HSS 55
Bell Biv DeVoe: RBA 95; RS 73
Belle & Sebastian: HSS 72
Regina Belle: RA 64; RBH 68
Tony Bennett: B200 164; CX 4; HLA 11; JZ 2, 19
Bent: DC 10
Bigga Figgaz: RS 66
Big Noyd: RA 55; RBH 56; RS 56
Bjork: EA 3
Clint Black: B200 195; CA 17; CS 37
Blackhawk: CS 43
Blessed: GA 21
Mary J. Blige: B200 38; RBA 16; RBC 9; H100 3, 44; HA 3, 43; HSS 12; RA 14, 19; RBH 12, 20; RS 6; T40 4
The Blind Boys Of Alabama: GA 25
Blink-182: B200 80; PCA 40; HSS 34; MO 16
Andrea Bocelli: B200 40; CL 3; CX 1, 6; INT 8; PCA 15
Bond: CX 8; HS 36
Chris Botti: CJ 5
Bounty Killer: A40 29; H100 20; HA 21; T40 8
Boyz II Men: B200 160; RBA 74
Michelle Branch: B200 122; A40 39; H100 63; HA 72; T40 31
Rick Braun: CJ 19, 25
Toni Braxton: HLA 17; RBA 86
Brian: HSS 74; RP 18; RS 34
Jim Brickman: NA 3, 12; AC 7
Sarah Brightman: B200 77; CX 3, 9; DS 22
Brooks & Dunn: B200 175; CA 12; CCA 9; CS 11, 14; H100 62; HA 62
Garth Brooks: B200 14; CA 1, 29; CCA 10; HLA 26; INT 24; CS 7, 41, 58; H100 49; HA 47; HSS 50
The Brooklyn Tabernacle Choir: GA 9
Brotha Lynch Hung: IND 34
Tim "Bishop" Brown & The Miracle Mass Choir: GA 29
Dave Brubeck: JZ 20
B-Tribe: NA 15
Alex Bugnon: CJ 12
Los Bukis: LA 70
R.L. Burnside: BL 12
Bush: MO 38; RO 36
Busta Rhymes: B200 26; RBA 10; H100 37; HA 34; RA 11; RBH 10; RP 15; RS 30, 62
Tracy Byrd: CA 51; CS 17; H100 77; HA 75

-C-

Caedmon's Call: CC 25
Shirley Caesar: GA 6
Chris Cagle: CA 36; HS 20; CS 22
Maria Callas: CL 15
The Calling: B200 70; A40 1; H100 11; HA 11; MO 39; T40 7
Cameo: HSS 32
Jaime Camil: LPS 25; LT 36; TSS 40
Blu Cantrell: HSS 14; RS 17
Mariah Carey: B200 94; HLA 35; RBA 61; RBC 21; STX 18; H100 100; HSS 10, 32; RBH 95; RS 9, 32
Larry Carlton: CJ 6
Jose Carreras: HLA 40
Rodney Carrington: CA 53; CCA 21; HS 43
Kurt Carr Singers: GA 13
Jeff Carson: CA 68
Aaron Carter: B200 68, 166
Case: H100 12; HA 12; RA 31; RBH 39; T40 11
Cash & Computa: HSS 61; RBH 99; RP 3; RS 11
Johnny Cash: CCA 5
Kevin Cejallo: HSS 71
Chanticleer: CL 7
Manu Chao: LA 32; LPA 15
Steven Curtis Chapman: B200 192; CC 9
Charlie Cruz: TSS 10
The Chemical Brothers: DC 29; DS 24
Eagle-Eye Cherry: A40 23
Kenny Chesney: B200 157; CA 10; CS 32
Cyrus Chestnut: JZ 24
El Chichicuilote: LA 23; RMA 8
Chocolate Bandit: RS 48
Charlotte Church: B200 71; CX 2, 4; HLA 5, 11; PCA 4
City High: B200 131; RBA 83; H100 22; HA 22; RA 24; RBH 23; T40 22
CJ: DC 36
Eric Clapton: BL 3
The Clark Family Experience: CS 60

Patsy Cline: CCA 19, 25
Tammy Cochran: CA 52; HS 40; CS 34
Kellie Coffey: CS 42
Coldplay: B200 117; A40 24; MO 33
Nat King Cole: HLA 34, 37
John Coltrane: JZ 16, 17
Conjunto Primavera: LT 26, 46; RMS 10, 12, 25
Harry Connick, Jr.: JZ 3, 4
Corey: HSS 6; RBH 63; RS 4
Corey C: RS 46
Nikka Costa: HS 47
Course Of Nature: RO 35
CoverVersions.com: HSS 43; RS 59
Mia Cox: DC 30
El Coyote Y Su Banda Tierra Santa: LT 49; RMS 27
Robert Cray: BL 15
Creed: B200 1; INT 7; PCA 1, 5; A40 7; H100 7; HA 7; MO 3; RO 1; T40 10
Crimewave: RP 25; RS 42
Cristian: LA 25; LPA 12; LPS 8; LT 10
Bing Crosby: HLA 31
Celia Cruz: LA 66; TSA 10; TSS 38
The Crystal Method: EA 9; DC 24
Cuisillos De Arturo Macias: LT 47; RMS 26
Brian Culbertson: CJ 10
Custom: MO 35; RO 34
Cypress Hill: B200 110; RBA 55

-D-

D12: HSS 31; RP 24; RS 41
Da Brat: RS 32
Daft Punk: EA 5; DC 3
Dakota Moon: A40 31
Bobby D'Ambrico: DC 36
Dana: DC 6
The Charlie Daniels Band: CA 50; CCA 14; IND 26; CS 54
Darude: EA 10; HS 31; IND 18; DC 22
Dashboard Confessional: HS 45; IND 29
Craig David: B200 60; RBA 34; DS 15; H100 30; HA 29; HSS 62; RA 54; RBH 55; RS 47; T40 19
Miles Davis: JZ 13; PCA 27; RBC 10
De La Soul: IND 6; RBA 82; RBH 81; RS 65
Default: B200 127; HS 2; IND 3; H100 76; HA 74; MO 7; RO 6
Def Leppard: PCA 39
Jack DeJohnette: JZ 23
Delerium: DC 40
Denise: DC 31
Dennis Da Menace: HSS 68; RP 11; RS 25
Kevin Denney: CS 36
John Denver: CCA 18
Depeche Mode: DC 12; DS 6; HSS 53
Daisy Derr: CS 50
Desert: DC 33
Destiny's Child: B200 57, 85; HLA 3; RBA 33, 45; AC 24; DC 35; DS 8, 10; H100 36; HA 39; HSS 37, 66; RA 69; RBH 71; RS 21, 61; T40 23
Louie DeVito: EA 4; IND 9
Diamond Rio: CA 47; AC 12
Neil Diamond: B200 154
Dido: PCA 25; AC 4; DC 43
Joe Diffie: CA 71; CS 15
Dilated Peoples: B200 184; RBA 67; RBH 97
Celine Dion: HLA 12; PCA 28, 30; AC 23
Disturbed: B200 69; RO 11
Dixie Chicks: B200 169; CA 11; CCA 2; PCA 23; CS 16
DJ Discipline: DC 30
DJ Tiesto: DC 23
DJ Escape: EA 17; IND 35
DJ Quik: RA 68; RBH 73
DJ Skribble: EA 8; HS 26; IND 14
DMX: B200 42; RBA 21; RBC 19; RBH 87
Placido Domingo: CX 4; HLA 11, 40
Dope: HS 42; RO 39
Robi Draco Rosa: LPS 38
Dr. Dre: RBC 11; RA 32, 68, 72; RBH 36, 73, 74
Dream: DS 7; HSS 18; RS 24
Dream Street: B200 139; IND 4; HSS 70
Drowning Pool: B200 149; MO 36; RO 28
Ricardo "RikRok" Ducent: HSS 74; RP 18; RS 34
Huey Dunbar: TSS 21
Dungeon Family: B200 146; RBA 48; RBH 93
Jemaine Dupri: B200 128; RBA 46; H100 58; HA 60; RA 23; RBH 25, 85
Bob Dylan: B200 136; INT 17

-E-

Elephant Man: RE 2
Missy "Misdemeanor" Elliott: B200 147; RBA 53; H100 41, 56; HA 41, 53; RA 15, 34; RBH 15, 33; T40 29, 40
Richard Elliott: CJ 8
Emerson Drive: CS 30
Enigma: B200 179
Kim English: DC 5
Enya: B200 7; INT 4; NA 1; PCA 2; A40 6; AC 2; H100 23; HA 28; HSS 7; T40 24
Faith Evans: B200 107; RBA 24; H100 61; HA 57; RA 17, 50; RBH 14, 53; RS 70
Rev. Clay Evans And The AARC Mass Choir: GA 33
Sara Evans: B200 178; CA 13; CS 19
Eve: H100 22; HA 22; RA 24, 59; RBH 23, 60; T40 22
Cesaria Evora: WM 10

-F-

Fabulous: B200 86; RBA 36; H100 55; HA 58; RA 25; RBH 24; RP 9; RS 22
Fat Joe: B200 89; RBA 32; H100 21; HA 19; RA 6; RBH 6; RP 7; RS 19; T40 34
Alejandro Fernandez: HS 38; LA 7; LPA 4; LPS 7; LT 1; RMS 15; TSS 23
Pedro Fernandez: LPS 34; LT 32; RMS 23
Vicente Fernandez: LA 15, 59; RMA 5; LT 31, 50; RMS 16, 28
FFH: CC 30
Fiel A La Vega: TSS 34
Five For Fighting: B200 129; A40 3; AC 18; H100 14; HA 17; T40 12
Five Iron Frenzy: CC 40
Flaw: HS 27
Bela Fleck: CX 11
Renee Fleming: CL 12
Flip Flop: DC 2
Joseph Fonseca: TSS 22
Foo Fighters: MO 15; RO 23
Willia Ford: DS 19
Freeway: RA 53; RBH 57
Fuel: MO 27; RO 25
Fugazi: IND 39
Fulanito: LA 67; TSA 11; TSS 28, 29
Fundisha: H100 96; RA 49; RBH 51
Nelly Furtado: B200 56; A40 19; DC 14; H100 16; HA 18; RBH 91; T40 9

-G-

Kenny G: HLA 7, 28; PCA 10; RBC 4, 18
Warren G: B200 119; RBA 29; RBH 88
G Club: DC 1
Ana Gabriel: LA 41; LPS 17; LT 15; RMS 34
Juan Gabriel: LA 37; LPA 18; LPS 18; LT 12; RMS 31
Gaelic Storm: WM 15
Bill & Gloria Gaither: CC 29, 34
Galactic: CJ 24
Garbage: EA 2
G. Dep: HS 7; RBA 64; RA 70; RBH 67; RP 19; RS 35
The Get Up Kids: HS 35; IND 24
Ghostface Killah: B200 191; RBA 56; RA 67; RBH 70, 84
Bebel Gilberto: WM 8, 9
Billy Gilman: CA 44, 49; CCA 16
Ginuwine: B200 130; RBA 49; H100 10, 56; HA 10, 53; RA 8, 15; RBH 11, 15; T40 14
Gipsy Kings: LA 6, 47; LPA 3; WM 2, 11
Gisselle: LA 62; TSA 9; TSS 32
Godsmack: PCA 41
Louise Goffin: A40 38
Tony Gold: HSS 74; RP 18; RS 34
Good Charlotte: HS 17
Gorillaz: B200 72; MO 25
Amy Grant: HLA 27
David Gray: B200 138
Macy Gray: B200 170; RBA 93; DC 18
James Grear & Company: GA 31
Al Green: RBC 6
Green Day: B200 64
Lee Greenwood: CCA 1; PCA 21; CS 48; H100 94; HSS 9
Pat Green: CA 42
Josh Groban: B200 103; HS 1; INT 5
Grupo Bryndis: LA 22, 35; RMA 7, 14; LT 30; RMS 14
Vince Guaraldi: HLA 8; PCA 12
Ely Guerra: LPS 26
Juan Luis Guerra 440: TSA 18
Buddy Guy: BL 5
Alejandra Guzman: LA 48; LPS 12; LT 29; TSS 33

-H-

Charlie Haden: JZ 25
Merle Haggard: CA 60; IND 47
Hilary Hahn: CL 10
Hahz The Rippha: HSS 38; RBH 90; RP 2; RS 7
Fred Hammond: CC 26; GA 5, 17
Herbie Hancock: CJ 16
George Harrison: INT 1; PCA 9, 16
Emmylou Harris: CA 75
Lisa Hartman Black: CS 37
Don Henley: CS 33
Ty Herndon: CS 51
John Hiatt: IND 42
Elder Jimmy Hicks And The Voices Of Integrity: GA 32
Faith Hill: CCA 3, 15; PCA 24; AC 10
The Hilliard Ensemble: CL 4
The Hit Crew: IND 13
Billie Holiday: JZ 15
Dave Hollister: HSS 38; RBH 83, 90; RP 2; RS 7
Adele Holness: DC 46
Steve Holy: CA 20; HS 5; CS 4; H100 38; HA 35
Hoobastank: B200 88; MO 10; RO 18
Whitney Houston: H100 97; HSS 5; RBH 100; RS 16
Rebecca Lynn Howard: AC 7
Charlie Hunter: CJ 21
Los Huracanes del Norte: LA 43; RMA 15
Norman Hutchins & JDI Christmas: GA 14

-I-

Ice Cube: B200 92; RBA 25; RBH 80

Enrique Iglesias: B200 17; A40 14; AC 1; DC 19; H100 5; HA 6; LPS 5; LT 7; T40 6; TSS 12
iiO: DC 50
Ill Nino: RO 33
Iman: RMS 36
IMx: IND 36
Incubus: B200 28; PCA 11; A40 36; H100 64; HA 63; MO 6, 17; RO 9, 22
India: TSA 13
IndiaArie: RBA 71; A40 13; DS 23; RA 71; RBH 76; RS 75; T40 38
Insane Clown Posse: IND 10
Intocable: LT 14; RMS 2
Los Invasores de Nuevo Leon: RMS 38
Sonya Isaacs: CS 59
The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs: B200 159; RBA 47; RA 60; RBH 61
Burl Ives: CCA 12; HLA 36

-J-

Alan Jackson: CA 19; CCA 13; CS 1, 57; H100 31; HA 27
Janet Jackson: B200 78; RBA 43; H100 41; HA 41; HSS 24; RA 34; RBH 33; RS 18; T40 29
Michael Jackson: B200 25, 194; PCA 35; RBA 8, 90; RBC 5; H100 17, 91; HA 14; RA 3, 41; RBH 3, 45
Jadakiss: RBA 99; RA 73; RBH 78
Jagged Edge: B200 101; RBA 39; DS 1; H100 69, 96; HA 68; HSS 22; RA 26, 33, 49; RBH 26, 29, 51; RS 10; T40 32
Mick Jagger: B200 132; RO 27
Jaguars: LPS 37
Jaheim: B200 196; RBA 41; RA 44; RBH 44
Bishop T.D. Jakes & The Potter's House Mass Choir: GA 10
T.D. Jakes: GA 34
Boney James: CJ 2, 19; RBA 81; RBH 83
Etta James: BL 14; JZ 6
Jamiroquai: EA 18
Tim Janis: CX 15
Keith Jarrett: JZ 23
Jay-Z: B200 33, 59; RBA 11, 22; RBC 8; H100 75; HSS 35; RA 36, 37; RBH 38, 40; RS 49, 54
Jewel: B200 22; HLA 24; A40 4; AC 22; H100 33; HA 36; T40 18
Jose Alfredo Jimenez: LA 50, 65; RMA 18
Jimmy Eat World: B200 121; MO 14
Joe: B200 52; RBA 17; H100 68; HA 69; RA 22; RBH 21; RS 68
Billy Joel: B200 188
Elton John: B200 145; PCA 49; A40 34; AC 14
Carolyn Dawn Johnson: CA 8; CS 35
Jack Johnson: HS 32; IND 20
Jonell: H100 81; HSS 4; RA 58; RBH 27; RP 1; RS 1
George Jones: CA 40; CS 41
Roy Jones, Jr.: HSS 38; RBH 90; RP 2; RS 7
Richard Joo: CL 1
Montell Jordan: RA 52; RBH 52
Sumi Jo: CL 6
Juanes: LPS 21
Jump 5: CC 24; HS 29; HSS 40
Juvenile: B200 158; RBA 52; H100 80; RA 30; RBH 32; RS 46
Jyve V: LPS 16; LT 35; TSS 13

-K-

Israel Kamakawiwo'Ole: IND 43; WM 5
Karmadelic: DC 42
K-Ci & JoJo: HSS 47; RS 43
Anthony Kearns: WM 6, 14
John P. Kee: GA 24, 26
Robert Earl Keen: CA 61
Toby Keith: B200 44; CA 3; CCA 7, 11; CS 5, 47; H100 40; HA 38
Kelis: DC 21
R. Kelly: RBA 68; H100 21, 47; HA 19, 51; HSS 35; RA 6, 29; RBH 6, 31; RP 7; RS 19, 54; T40 34, 37
Alicia Keys: B200 16; INT 18; RBA 9; A40 18; AC 29; H100 9, 19; HA 9, 20; RA 4; RBH 4; T40 15, 27
Kid Rock: B200 20; PCA 19; RO 29
Killer Mike: H100 45; HA 45; RA 18; RBH 17
Carole King: IND 37; PCA 33
King Africa: LA 21; LPA 11; LPS 36; TSS 17
B.B. King: BL 2, 3
Kings Of Tomorrow: DC 17
Kittie: B200 174; IND 5
Jennifer Knapp: CC 15
Knoc-Turn'Al: RA 32; RBH 36
Koda: DC 38; DS 3; HSS 42
Dave Koz: CJ 1; HLA 19; HS 12
Diana Krall: B200 66; INT 10; JZ 1, 18; AC 25
Alison Krauss: CA 18
Lenny Kravitz: B200 76, 133; A40 11; H100 43; HA 44; RO 32; T40 25
Kurupt Seed: RP 17; RS 33

-L-

La Secta Allstar: LPS 39
La' Chat: IND 31; RBA 97
Tracy Lawrence: CA 65
John Lennon: PCA 50
Melina Leon: TSA 17; LPS 19; LT 38; TSS 26
Gerald Levert: RBA 76
Glenn Lewis: H100 66; HA 66; RA 21; RBH 18; RS

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La Ley: LA 16; LPA 9; LPS 26
The LFT Church Choir: GA 40
Libera: CL 14
Liberacion: LA 30; RMA 12; LT 22; RMS 6
Ottmar Liebert: NA 13, 14
Lifehouse: B200 124; A40 8, 25; H100 35; HA 32
Lil Bow Wow: B200 15; RBA 3, 9; H100 96; HSS 63; RA 49; RBH 51; RP 21; RS 38
Lil' J: HSS 16; RBH 64; RS 3
Lil Jon & The East Side Boyz: IND 11; RBH 86
Lil' Kim: H100 98; HSS 26; RP 23; RS 40
Lil' Romeo: B200 167; RBA 58; HSS 6; RBH 63; RS 4
Lil' Smoke: HSS 39; RBH 98; RP 4; RS 13
Lil Troy: IND 40
Lil' Zane: HSS 58; RS 50
Lim-i-t 21: LA 34; TSA 5; LT 37; TSS 4
Limp Bizkit: B200 43, 148; PCA 42
La Linea: TSS 14
Linkin Park: B200 2; H100 15; HA 16; MO 1; RO 3; T40 26
Lit: MO 28
Lito & Polaco: LA 29; LPA 14
Live Element: DC 9
LL Cool J: H100 92; HSS 75; RA 40; RBH 34; RP 6; RS 15
LMNT: HSS 54
Lonestar: B200 182; CA 14; CCA 22; A40 30; AC 5; CS 18; H100 82
Cachaïto Lopez: TSA 16
Jennifer Lopez: B200 51; RBA 50; DC 32; H100 26, 53; HA 23, 56; RA 46; RBH 48; T40 16, 35; TSS 36
Lords Of Acid: DS 16
Patty Loveless: CA 63
Lyle Lovett: CA 39
Ludacris: B200 4; RBA 2, 100; H100 32, 58, 92; HA 30, 60; HSS 75; RA 10, 23, 40; RBH 9, 25, 34; RP 6, 22; RS 15, 32, 39
Shelby Lynne: HS 34; AC 26

-M-

Mack 10: B200 126; RBA 31
Madonna: B200 29; INT 16; PCA 20; DC 28, 48; DS 5, 11, 17; HSS 48, 49
Magoo: RBH 82
Cheb Mami: DS 14
Barry Manilow: IND 12; AC 30
Mannheim Steamroller: B200 45; CC 2; HLA 2, 23, 30, 39; IND 1, 4, 5; INT 14; NA 2, 6, 11
Marilyn Manson: MO 34; RO 30
Victor Manuel: TSA 20
Bob Marley: RBC 12; RE 1, 7, 12, 14
Damian "Jr. Gong" Marley: RE 4
Ricky Martin: LA 72
Mary Mary: CC 18; GA 3; RBA 96
Master Joe: LA 71
Master P: B200 67; RBA 15; H100 99; RA 56; RBH 58
Masters At Work: DC 31
matchbox twenty: A40 28; AC 3
Keiko Matsui: CJ 13
Dave Matthews Band: B200 95, 98; A40 15, 16; T40 36
Maxwell: B200 134; RBA 37; DS 2; H100 60; HA 59; HSS 29; RA 13; RBH 19; RS 29
John Mayer: HS 10
Yo-Yo Ma: CL 2, 5, 11
Martina McBride: B200 91; CA 5; CS 13; H100 71; HA 67
Paul McCartney: B200 152; AC 20; HSS 36
Delbert McClinton: BL 8
Nicole J. McCloud: DC 44
Donnie McClurkin: CC 12; GA 2; RBA 65
Reba McEntire: B200 141; CA 8; H100 93
Tim McGraw: B200 105, 151; CA 7, 9; CCA 20; CS 10, 12; H100 59, 65; HA 55, 64
Mark McGuinn: CS 44
Brian McKnight: B200 150; RBA 57; H100 87; RA 27; RBH 30; RS 60
Julie McKnight: DC 17
John Mellencamp: B200 153; A40 13; T40 38
Melody: LPS 40; TSS 25
Roy D. Mercer: CA 62, 74
Natalie Merchant: B200 125; A40 35
Steven Mercurio: HLA 40
MercyMe: CC 13; HS 8
Jo Dee Messina: CA 21; CS 10; H100 59; HA 55
Mest: HS 28
Metallica: PCA 13
Method Man: H100 78, 81; HSS 4; RA 28, 58; RBH 27, 28; RP 1, 16; RS 1, 31
Edgar Meyer: CL 5
Micro: DC 45
Luis Miguel: B200 186; LA 2; LPA 1; LPS 3; LT 5; TSS 8
Christina Milian: HSS 3; RBH 72; RS 5
Mimi: RA 68; RBH 73
Kylie Minogue: DC 26
Minott: RP 17; RS 33
Mobb Deep: B200 46; RBA 13; RA 35, 55; RBH 35, 56; RS 56
Jane Monheit: JZ 8, 22
Ricardo Montaner: LA 40; LPA 20; LPS 14, 20; LT 33; TSS 39
Montgomery Gentry: CA 38; CCA 24; CS 23

Jessie Morales: LA 46, 58; RMA 16; RMS 30
Craig Morgan: CS 55
La Mosca Tse Tse: LPS 33; TSS 30
Brandy Moss-Scott: HSS 60; RBH 94; RS 8
Mpress: DC 47; HSS 69
Mr. Cheeks: RBA 59; H100 34; HA 37; RA 7; RBH 7; RP 10; RS 23
Ms. Jade: RBH 91
Ms. Toi: RBH 88
Nicole C. Mullen: CC 20; HS 22
Samantha Mumba: HSS 45
Anne Murray: B200 190; CA 16; CC 8; HLA 9
Keith Murray: H100 92; HSS 75; RA 40; RBH 34; RP 6; RS 15
Mystikal: B200 27; RBA 6; H100 39; HA 42; RA 9; RBH 8; RP 12; RS 26

-N-

Naid: DC 41
Nas: B200 9; RBA 1; H100 90; HSS 59; RA 42, 61; RBH 37, 65; RP 5; RS 14
Nate Dogg: B200 93; RBA 26; RBH 85, 92
Ultra Nate: DC 39
Natural: HSS 27
Frankie Negron: LT 45; TSS 5, 9
Nelly: B200 120; RBA 62; DS 1; H100 25; HA 24; HSS 22; RA 33, 47; RBH 29, 50; RS 10; T40 20, 32
Willie Nelson: CCA 6, 8
The Neptunes: RA 63; RBH 62
Aaron Neville: GA 39
New Found Glory: HS 14, 37
New Creation Of God: GA 38
New Life Community Choir: GA 26
New Order: EA 7; DS 21
NewSong: CC 14; HLA 16; HS 9
Next: RA 44; RBH 44
Nickel Creek: CA 23; HS 6; IND 7
Nickelback: B200 5; INT 19; A40 2; H100 1; HA 2; HSS 2; MO 4, 20; RO 2, 10; T40 1
Stevie Nicks: AC 27
Nirvana: PCA 48
Nivea: HSS 30; RS 58
No Doubt: B200 11; INT 11; A40 29; H100 20; HA 21; T40 8
Jose Nogueras: LPS 24; LT 44; TSS 6
Noreaga: RA 66; RBH 79; RS 57, 71
The Notorious B.I.G.: RBC 22; RS 64
'N Sync: B200 36; HLA 15; PCA 36; H100 13; HA 13; RA 16; RBH 16; T40 17

-O-

Paul Oakenfold: EA 13, 24; HS 39; IND 49
Mark O'Connor: CL 5, 13
The Offspring: H100 83; MO 9; RO 12
Jamie O'Neal: CA 35; HS 18; CS 28, 38
Yoko Ono: DC 25
Greg O'Quin 'N Joyful Noyze: GA 18
Original P: RP 8; RS 20
Oro Solido: TSS 31, 35
Ozzy Osbourne: B200 87; RO 13, 24
O-Town: B200 123; AC 8; DS 12
OutKast: B200 21; RBA 7; H100 45; HA 45; RA 18; RBH 17
Outlawz: IND 16; RBA 98
Ozomatli: LA 39; LPA 19

-P-

Petey Pablo: B200 58; RBA 30; HSS 51; RA 39, 74; RBH 41, 75; RS 44
Lindsay Pagano: HSS 19
Palomo: LA 49; RMA 17; LT 4; RMS 1
Brad Paisley: CA 30; CS 8; H100 51; HA 49
Laura Pausini: LA 11; LPA 7; LPS 9; LT 11; TSS 19
Luciano Pavarotti: HLA 40
P. Diddy: H100 41; HA 41; RA 34, 63, 65; RBH 33, 62, 69; T40 29
Gary Peacock: JZ 23
Carlton Pearson And The Azusa Mass Choir: GA 22
Pennywise: IND 23
Perion: HSS 38; RBH 90; RP 2; RS 7
Tom Petty And The Heartbreakers: PCA 32
Pink: B200 10; INT 23; A40 33; DC 8; H100 4; HA 5; T40 2
Pink Floyd: B200 18; INT 6; PCA 3, 44
Alexandre Pires: LA 44; LPS 4; LT 6
Play: HSS 25
Plus One: CC 37
El Poder Del Norte: LA 14; RMA 4; LT 34; RMS 17
P.O.D.: B200 19; CC 1; H100 46; HA 46; MO 5, 13; RO 5, 26
Point Of Grace: CC 28
Christoph Poppen: CL 4
Po' White Trash And The Trailer Park Symphony: HSS 64; RP 20; RS 37
Julio Preciado Y Su Banda Perla Del Pacifico: RMS 32
Elvis Presley: HSS 21
Pressure 4-5: HS 46
Pretty Willie: HSS 41; RS 53
Prince: IND 8; RBA 94
The Product G&B: DC 20
Prophet Jones: RBA 69
Puddle Of Mudd: B200 23; A40 40; H100 54, 85; HA 50; MO 2, 18; RO 4, 8
Puerto Rican Power: TSS 7

Puppah Nas-T: DC 31
A.B. Quintanilla Y Los Kumbia Kings: LA 12; LPA 8; LT 41; RMS 21

-Q-

Rabanes: TSS 37
Radical For Christ: GA 17
Radiohead: HSS 73
Raekwon: RA 67; RBH 70
Rani: DC 40
Rascal Flatts: CA 25; HS 11; CS 21
The Rawlwo Boys: HSS 39; RBH 98; RP 4; RS 13
Rayvon: HSS 74; RP 18; RS 34
Redman: H100 78; RA 28; RBH 28; RP 16; RS 31
Relient K: CC 33; HS 41
Remy Zero: HS 30
Rhythm Masters: DC 11
The Riddler: EA 22; IND 44
Los Rieleros Del Norte: LT 39; RMS 20
LeAnn Rimes: CA 43, 58; A40 27; AC 17, 19; H100 48; HA 61; HSS 11, 33; T40 30
Juan Rivera: RMS 35
Lupillo Rivera: HS 25; LA 5, 24; RMA 1, 9; LT 28; RMS 9, 13
RL: H100 98; HSS 26; RP 23; RS 40
Dawn Robinson: HSS 57; RS 55
Daniel Rodriguez: HSS 15
Kenny Rogers: CA 69; CS 45
Robi Rosa: LA 69
Paulina Rubio: LA 10; LPA 6; LPS 28
Ja Rule: B200 8; RBA 5; DC 32; H100 6, 12, 26, 53; HA 4, 12, 23, 56; RA 1, 31, 46; RBH 1, 39, 48; RP 13; RS 27, 57; T40 11, 16, 21, 35; TSS 36

-S-

Sade: RBC 13; DS 20
Alessandro Safina: WM 4
Safri Duo: DC 27
Michael Salgado: LA 63; RMS 39
Saliva: MO 40; RO 38, 40
Adan Chalino Sanchez: RMS 37
Carlos Santana: DC 20
Gilberto Santa Rosa: LA 45; TSA 7; LPS 31; LT 13; TSS 2
Alejandro Sanz: HS 24; LA 4; LPA 2; LPS 10; LT 23; TSS 24
Savage Garden: AC 15
Scene 23: B200 173; HS 3
Mark Schultz: CC 39
S Club 7: AC 11
Jill Scott: B200 102; RBA 23, 80; RA 43; RBH 47
Earl Scruggs And Friends: CA 57
Joan Sebastian: HS 48; IND 30; LA 8; RMA 2; LT 21; RMS 7
Bob Seger & The Silver Bullet Band: PCA 6
Selena: LA 53
Erick Sermon: RBA 79
Sevendust: B200 79; IND 2; MO 32; RO 16
Shaggy: B200 200; HSS 74; RP 18; RS 34
Shakira: B200 13; INT 20; LA 19; LPA 10; H100 8; HA 8; LPS 2; LT 3; T40 5; TSS 11
Shalim: LPS 30
Sharissa: RBH 89
Ben Shaw: DC 46
SheDaisy: CA 55
Blake Shelton: CA 33; CS 24
Sherm: RS 66
Mark Shimmon: DC 37
Beanie Sigel: RA 53; RBH 57
Sigur Ros: IND 38
Carly Simon: H100 41; HA 41; RA 34; RBH 33; T40 29
Frank Sinatra: PCA 31
Ricky Skaggs: CA 73
Skip: RS 46
Slipknot: B200 140
Richard Smallwood With Vision: GA 12
Smash Mouth: B200 109
The Smashing Pumpkins: B200 75
Esther Smith: GA 35
Michael W. Smith: B200 156; CC 7
Snoop Dogg: B200 172; IND 22; RBA 77; H100 98; HSS 26; RA 72; RBH 74; RP 23; RS 40
Soil: HS 13
Marco Antonio Solis: LA 36, 61; LPA 17; LPS 11, 32; LT 17; RMS 19
Soluna: DC 16
Sonicflood: CC 22; HS 23
Bubba Sparxxx: B200 137; RBA 54; H100 89; RA 45, 73, 75; RBH 46, 77, 78; RS 63
Britney Spears: B200 12; DC 4; DS 18, 25; H100 88; HSS 56; RBH 96
SPM: RBA 73
St. Germain: CJ 7
Staind: B200 31; A40 10; H100 28, 79; HA 25; MO 11, 22; RO 7, 17, 19
Derrick Starks & Today's Generation: GA 15
Jeffrey Steele: CS 46
Tommy Shane Steiner: CS 27
Stereophonics: A40 26
Ray Stevens: CS 53
Rod Stewart: B200 90; INT 15
Sting: B200 54; INT 13; DS 14
Angie Stone: B200 111; RBA 28; H100 52; HA 52; RA 12; RBH 13; RS 45

Stone Temple Pilots: HSS 23
George Strait: B200 83; CA 4, 46; CS 3, 39; H100 42; HA 40
Barbra Streisand: B200 97; HLA 4
Strik gine: HSS 17; RP 14; RS 28
The Strokes: B200 82; MO 12
Sublime: PCA 14
Sugar Ray: A40 17, 37
Sum 41: B200 62; MO 29
System Of A Down: B200 30; PCA 17; H100 84; MO 8; RO 15

-T-

Tamia: RS 72
Olga Tanon: LA 55; TSA 8; LPS 15, 23; LT 40; TSS 16, 20
Tantric: B200 177; MO 26; RO 21
Wisin Y Yandel: PCA 22; AC 21
Paul Taylor: CJ 18
Los Temerarios: LA 13; RMA 3; LT 25; RMS 11
The Temptations: RBA 72; RBC 2, 23, 25
Tenacious D: B200 162
Tha Eastsidaz: IND 22
Thalia: LA 26; RMA 10
Third Day: B200 155; CC 6, 27
Third Degree: DC 37
Carl Thomas: RA 67; RBH 70
Cyndi Thomson: CA 24; CS 29
Three Mo' Tenors: CX 12
Los Tigres Del Norte: LA 31; RMA 13; LT 24; RMS 8, 33
Los Tigrillos: LT 42; RMS 22
Timbaland & Magoo: B200 114; RBA 40
Timbaland: RBH 82, 91
Tina Ann: DC 34
Aaron Tippin: CA 66; CS 2, 52; H100 27; HA 33; HSS 8

tobyMac: CC 16; HS 15
T.O.K.: RE 10
Too Short: RBA 66
Tool: B200 161; PCA 47; MO 19; RO 14
Los Toros Band: TSS 18
T.O.R.O.: HSS 39; RBH 98; RP 4; RS 13
Peter Tosh: RE 11
Tower Of Power: CJ 11
Toya: HS 16; H100 24; HA 31; HSS 13; RS 12; T40 13
Train: B200 106; A40 5, 21; AC 16; H100 29; HA 26
Transmatic: A40 32
Trans-Siberian Orchestra: HLA 6, 38; INT 25; PCA 7
Randy Travis: CA 72; HSS 28
Travis: A40 20
Faith Trent: DC 2
Trick Pony: CA 34
Los Tri-O: LA 33; LPA 16; LPS 29
Travis Tritt: CA 26; CS 20, 56; H100 67; HA 65
Los Tucanes De Tijuana: LT 16; RMS 3
Shania Twain: CCA 4; PCA 26
Tweet: H100 56; HA 53; RA 15, 57; RBH 15, 59, 82
Ronan Tynan: WM 6, 14
Steve Tyrell: JZ 7
Tyrese: H100 95; RA 48; RBH 49
Moses Tyson, Jr.: GA 20

-U-

U2: B200 74; PCA 18; A40 12; H100 72; HA 73; T40 33
UB40: RE 3
UGK: B200 183; RBA 44
Uncle Kracker: AC 13
Union Station: CA 18
Dawn Upshaw: CL 7
Urban Knights: CJ 22
Polo Urias Y Su Maquina Nortena: RMS 40
Usher: B200 6; RBA 4; H100 2; HA 1; RA 2, 51; RBH 2, 54; T40 3

-V-

Jaci Velasquez: CC 11; HLA 13; LA 27, 60; LPA 13; LPS 6; LT 8
Luther Vandross: RBA 60; DC 15; RA 62; RBH 66; RS 74
Paul Van Dyk: EA 11; HS 33; IND 21
Vangelis: CL 8
Sergio Vargas: TSS 15
Phil Vassar: CA 59; CS 25
Jimmie Vaughan: BL 13
Stevie Ray Vaughan And Double Trouble: BL 1, 7, 10
Eddie Vedder: MO 37
Veggie Tunes: IND 46
Alicia Villarreal: LA 52; RMA 20
V.I.P. Music & Arts Seminar Mass Choir: GA 24
Virtu: GA 11
Vita: RA 55; RBH 56; RS 56
Carlos Vives: HS 19; LA 3; TSA 2; LPS 1; LT 2; TSS 3

-W-

The Wailers: RBC 12; RE 1, 7, 14
John Waite: AC 28
Hezekiah Walker: GA 40
Andre Ward: CJ 17
Grover Washington, Jr.: CJ 23
Crystal Waters: DC 13
Russell Watson: CX 7

John Wayne: INT 22
Weezer: B200 142; PCA 46; MO 31
Westbound Soljaz: RP 8; RS 20
Barry White: RBC 14
Peter White: CJ 4; HS 44
White Stripes: IND 41
Hank Williams Jr.: CCA 17
Doug Williams: GA 23
Lee Williams And The Spiritual QCs: GA 37
Melvin Williams: GA 23
Mark Willis: CA 64; CS 38
Vanessa Williams: CX 4; HLA 11
Nancy Wilson: IND 19; JZ 5
CeCe Winans: CC 21; GA 4
BeBe Winans: GA 36
George Winston: HLA 33; NA 8
Wisn Y Yandel: LA 23
Lee Ann Womack: CA 22; AC 6; CS 26
Chely Wright: CA 41; CS 40
Finbar Wright: WM 6, 14
Wu-Tang Clan: B200 39; RBA 14
Keke Wyatt: H100 73; HA 71; HSS 65; RA 20; RBH 22; RS 36

-X-

X-Press 2: DC 49
Yanni: NA 5, 7, 9
Trisha Yearwood: CA 37; CS 33
Yes: CX 10
Pete Yorn: B200 197; HS 4

-Z-

Charlie Zaa: LA 9; LPA 5; LPS 13; LT 27
Zero 7: EA 23
Zoejrig: CC 19; HS 21
Rob Zombie: B200 51; MO 30; RO 20

-SOUNDTRACKS-

Ali: B200 81; RBA 35; STX 5
Almost Famous: STX 20
Amelie: WM 12
Coyote Ugly: B200 104; CA 6; STX 7
Crouching Tiger, Hidden Dragon: CX 13
Down From The Mountain: CA 28; STX 22
Dr. Seuss' How The Grinch Stole Christmas: HLA 18; PCA 45; STX 21
The Fast And The Furious: STX 24
Finding Forrester: JZ 9
Harry Potter And The Sorcerer's Stone: B200 113; STX 9
How High: B200 48; RBA 19; STX 2
Jimmy Neutron Boy Genius: B200 96; STX 6
Kingdom Come: GA 16
A Knight's Tale: STX 19
Lara Croft: Tomb Raider: EA 14
The Lord Of The Rings: The Fellowship Of The Ring: B200 49; INT 12; STX 3
Moulin Rouge: B200 118; STX 10
Not Another Teen Movie: B200 180; STX 14
O Brother, Where Art Thou?: B200 24; CA 2; INT 2; STX 1
Orange County: The Soundtrack: B200 171; STX 13
Pearl Harbor: STX 23
The Princess Diaries: B200 108; STX 8
Remember The Titans: STX 25
Save The Last Dance: STX 17
Shrek: B200 53; STX 4
Songcatcher: CA 70
Swordfish: The Album (Soundtrack): EA 13; HS 39
Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 30
Three Mafias & Hypnotize Minds Presents: Choices - The Album: B200 168; RBA 51; STX 12
Training Day: B200 189; RBA 75; STX 16
Vanilla Sky: B200 135; STX 11
The Wash: B200 181; RBA 63; STX 15
Woman On Top: WM 13

-VARIOUS ARTISTS-

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God Bless America: 100
Now 6: 193
Now 7: 63
Now 8: 3
Now That's What I Call Christmas!: 35
Pulse: 199
Ryde Or Die Vol. III: In The "R" We Trust: 34
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Songs 4 Worship Christmas: 198
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JANUARY 12 2002 **Billboard** MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	21	IN THE END	WARNER BROS.	Linkin Park
2	3	11	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
3	2	12	MY SACRIFICE	WIND-UP	Creed
4	5	24	HOW YOU REMIND ME	ROADRUNNER	Nickelback
5	4	19	ALIVE	ATLANTIC	P.O.D.
6	6	21	WISH YOU WERE HERE	IMMORTAL/EPIC	Incubus
7	8	16	WASTING MY TIME	TVT	Default
8	7	24	CHOP SUEY	AMERICAN/COLUMBIA	System Of A Down
9	9	9	DEFY YOU	COLUMBIA	The Offspring
10	10	12	CRAWLING IN THE DARK	ISLAND/IDJMG	Hoobastank
11	11	20	FADE	FLUPELEKTRA/VEEG	Staind
12	12	10	LAST NITE	RCA	The Strokes
13	15	8	YOUTH OF THE NATION	ATLANTIC	P.O.D.
14	13	10	THE MIDDLE	DREAMWORKS	Jimmy Eat World
15	16	4	THE ONE	COLUMBIA	Foo Fighters
16	14	17	STAY TOGETHER FOR THE KIDS	MCA	Blink-182
17	18	4	NICE TO KNOW YOU	EPIC	Incubus
18	17	20	CONTROL	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
19	19	9	LATERALUS	TOOL DISSECTIONAL/VOLCANO	Tool
20	20	8	TOO BAD	ROADRUNNER/IDJMG	Nickelback
21	21	2	MOVING	MAVERICK/REPRISE	Alien Ant Farm
22	22	3	FOR YOU	FLUPELEKTRA/VEEG	Staind
23	24	6	THE WAY YOU LIKE IT	ARISTA	Adema
24	25	15	I'LL BE HERE AWHILE	VOLCANO	311
25	27	9	19-2000	VIRGIN	Gorillaz
26	29	7	MOURNING	MAVERICK/REPRISE	Tantric
27	30	8	LAST TIME	EPIC	Fuel
28	32	3	ADDICTED	DIRTY MARTINI/RCA	Lit
29	23	14	IN TOO DEEP	ISLAND/IDJMG	Sum 41
30	26	13	FEEL SO NUMB	GEFFEN/INTERSCOPE	Rob Zombie
31	28	10	PHOTOGRAPH	GEFFEN/INTERSCOPE	Weezer
32	31	12	PRASE	TVT	Sevendust
33	34	12	TROUBLE	CAPITOL	Coldplay
34	33	6	TAINTED LOVE	MAVERICK/WARNER BROS.	Marilyn Manson
35	35	3	HEY MISTER	ARTIST/DIRECT	Custom
36	36	4	SINNER	WIND-UP	Drowning Pool
37	39	3	YOU'VE GOT TO HIDE YOUR LOVE AWAY	V2	Eddie Vedder
38	38	2	HEADFUL OF GHOSTS	ATLANTIC	Bush
39	NEW ENTRY		WHEREVER YOU WILL GO	RCA	The Calling
40	40	19	CLICK CLICK BOOM	ISLAND/IDJMG	Saliva

JANUARY 12 2002 **Billboard** MAINSTREAM ROCK TRACKS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	19	MY SACRIFICE	WIND-UP	Creed
2	2	24	HOW YOU REMIND ME	ROADRUNNER	Nickelback
3	3	17	IN THE END	WARNER BROS.	Linkin Park
4	4	11	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
5	5	21	ALIVE	ATLANTIC	P.O.D.
6	6	17	WASTING MY TIME	TVT	Default
7	7	20	FADE	FLUPELEKTRA/VEEG	Staind
8	9	20	CONTROL	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
9	8	20	WISH YOU WERE HERE	IMMORTAL/EPIC	Incubus
10	12	5	TOO BAD	ROADRUNNER/IDJMG	Nickelback
11	11	3	DOWN WITH THE SICKNESS	GIANT/REPRISE	Disturbed
12	10	4	DEFY YOU	COLUMBIA	The Offspring
13	13	4	DREAMER	EPIC	Ozzy Osbourne
14	16	9	LATERALUS	TOOL DISSECTIONAL/VOLCANO	Tool
15	14	24	CHOP SUEY	AMERICAN/COLUMBIA	System Of A Down
16	15	13	PRASE	TVT	Sevendust
17	19	4	FOR YOU	FLUPELEKTRA/VEEG	Staind
18	NEW		CRAWLING IN THE DARK	ISLAND/IDJMG	Hoobastank
19	20	41	IT'S BEEN AWHILE	FLUPELEKTRA/VEEG	Staind
20	17	14	FEEL SO NUMB	GEFFEN/INTERSCOPE	Rob Zombie
21	21	12	MOURNING	MAVERICK/REPRISE	Tantric
22	24	4	NICE TO KNOW YOU	EPIC	Incubus
23	25	3	THE ONE	COLUMBIA	Foo Fighters
24	23	14	GETS ME THROUGH	EPIC	Ozzy Osbourne
25	22	9	LAST TIME	EPIC	Fuel
26	29	4	YOUTH OF THE NATION	ATLANTIC	P.O.D.
27	26	12	GOD GAVE ME EVERYTHING	VIRGIN	Mick Jagger
28	28	7	SINNER	WIND-UP	Drowning Pool
29	27	11	FOREVER	LAVA/ATLANTIC	Kid Rock
30	32	4	TAINTED LOVE	MAVERICK/WARNER BROS.	Marilyn Manson
31	31	5	THE WAY YOU LIKE IT	ARISTA	Adema
32	30	14	DIG IN	VIRGIN	Lenny Kravitz
33	36	3	WHAT COMES AROUND	ROADRUNNER/IDJMG	Ill Nino
34	35	2	HEY MISTER	ARTIST/DIRECT	Custom
35	37	2	CAUGHT IN THE SUN	LAVA/ATLANTIC	Course Of Nature
36	34	8	HEADFUL OF GHOSTS	ATLANTIC	Bush
37	38	2	SMOOTH CRIMINAL	NEW NOIZE/DREAMWORKS	Alien Ant Farm
38	NEW		CLICK CLICK BOOM	ISLAND/IDJMG	Saliva
39	33	12	NOW OR NEVER	FLUPELEKTRA/VEEG	Dope
40	NEW		AFTER ME	ISLAND/IDJMG	Saliva

JANUARY 12 2002 **Billboard** TOP 40 TRACKS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	1	HOW YOU REMIND ME	NICKELBACK	ROADRUNNER/IDJMG
2	1	1	GET THE PARTY STARTED	PINK	ARISTA
3	3	3	U GOT IT BAD	USHER	ARISTA
4	4	4	FAMILY AFFAIR	MARY J. BLIGE	MCA
5	5	5	WHENEVER, WHEREVER	SHAKIRA	EPIC
6	6	6	HERO	ENRIQUE IGLESIAS	INTERSCOPE
7	7	7	WHEREVER YOU WILL GO	THE CALLING	RCA
8	8	8	HEY BABY	NO DOUBT FEATURING BOUNTY KILLER	INTERSCOPE
9	10	10	TURN OFF THE LIGHT	NELLY FURTADO	DREAMWORKS
10	11	11	MY SACRIFICE	CREED	WIND-UP
11	9	9	LIVIN' IT UP	JA RULE FEATURING CASE	MURDER INC./DEF. JAM/IDJMG
12	13	13	SUPERMAN (IT'S NOT EASY)	FIVE FOR FIGHTING	AWARE/COLUMBIA
13	12	12	I DO!!	TOYA	ARISTA
14	14	14	DIFFERENCES	GINUWINE	EPIC
15	20	20	FALLIN'	ALICIA KEYS	J
16	19	19	I'M REAL	JENNIFER LOPEZ FEATURING JA RULE	EPIC
17	15	15	GONE 'N SYNC	JIVE	JIVE
18	18	18	STANDING STILL	JEWEL	ATLANTIC
19	16	16	7 DAYS	CRAIG DAVID	WILDSTAR/ATLANTIC
20	17	17	#1	NELLY	PRIORITY/CAPITOL
21	23	23	ALWAYS ON TIME	JA RULE FEATURING ASHANTI	MURDER INC./DEF. JAM/IDJMG
22	22	22	CARAMEL	CITY HIGH FEATURING EVE	BOGA BASEMENT/INTERSCOPE
23	21	21	EMOTION	DESTINY'S CHILD	COLUMBIA
24	28	28	ONLY TIME	ENYA	REPRISE
25	24	24	DIG IN	LENNY KRAVITZ	VIRGIN
26	26	26	IN THE END	LINKIN PARK	WARNER BROS.
27	25	25	A WOMAN'S WORTH	ALICIA KEYS	J
28	29	29	BE LIKE THAT	3 DOORS DOWN	REPUBLIC/UNIVERSAL
29	27	27	SON OF A GUN	JANET FEAT. MISSY ELLIOTT, P. DIDDY & CARLY SIMON	VIRGIN
30	31	31	CAN'T FIGHT THE MOONLIGHT	LEANN RIMES	CURB
31	30	30	EVERYWHERE	MICHELLE BRANCH	MAVERICK
32	34	34	WHERE THE PARTY AT	DEFF EDDGE WITH NELLY	SO SO DEF/COLUMBIA
33	33	33	WE THUGGIN'	FAT JOE FEATURING R. KELLY	TERROR SQUAD/ATLANTIC
34	35	35	AIN'T IT FUNNY	JENNIFER LOPEZ FEATURING JA RULE	EPIC
35	36	36	EVERYDAY	DAVE MATTHEWS BAND	RCA
36	37	37	THE WORLD'S GREATEST	R. KELLY	INTERSCOPE/JIVE
37	38	38	PEACEFUL WORLD	JOHN MELLENCAMP FEATURING INDIA.ARIE	COLUMBIA
38	39	39	DANCE WITH ME	112	BAD BOY/ARISTA
39	40	40	ONE MINUTE MAN	MISSY "MISDEMEANDR" ELLIOTT	THE GOLD MIND/ELEKTRA/VEEG

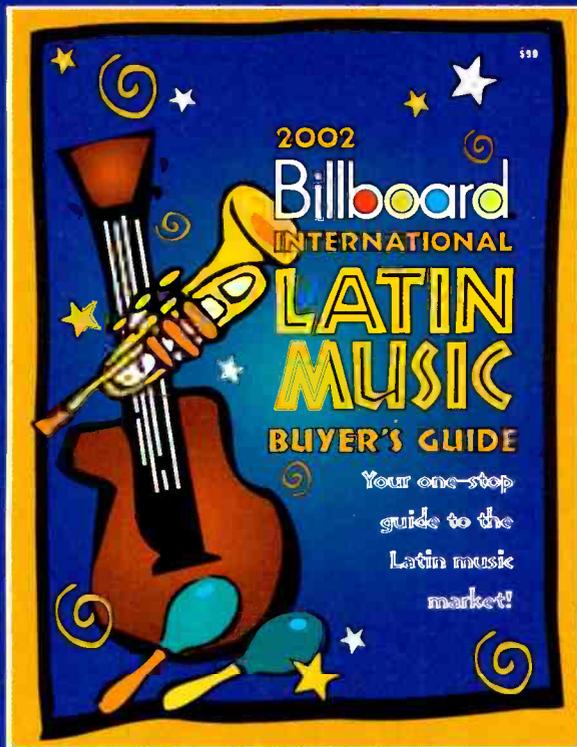
JANUARY 12 2002 **Billboard** ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	2	14	HERO	INTERSCOPE	Enrique Iglesias
2	3	16	ONLY TIME	REPRISE	Enya
3	6	16	IF YOU'RE GONE	LAVA/ATLANTIC	matchbox twenty
4	8	14	THANK YOU	ARISTA	Dido
5	5	17	I'M ALREADY THERE	BINA	Lonestar
6	10	10	I HOPE YOU DANCE	MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
7	1	22	SIMPLE THINGS	WINDHAM HILL	Jim Brickman Featuring Rebecca Lynn Howard
8	9	27	ALL OR NOTHING	J	O-Town
9	7	13	DROWNING	JIVE	Backstreet Boys
10	14	13	THERE YOU'LL BE	HOLLYWOOD/WARNER BROS.	Faith Hill
11	15	11	NEVER HAD A DREAM COME TRUE	A&M/INTERSCOPE	S Club 7
12	16	17	ONE MORE DAY	ARISTA NASHVILLE	Diamond Rio
13	13	14	FOLLOW ME	TOP DOG/LAVA/ATLANTIC	Uncle Kracker
14	17	19	I WANT LOVE	ROCKET/UNIVERSAL	Elton John
15	18	11	I KNEW I LOVED YOU	COLUMBIA	Savage Garden
16	12	25	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train
17	19	19	I NEED YOU	SPAINROW/CAPITOL/CURB	LeAnn Rimes
18	11	11	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
19	20	18	SOON	CURB	LeAnn Rimes
20	21	8	FREEDOM	MPL/CAPITOL	Paul McCartney
21	4	5	HAVE YOURSELF A MERRY LITTLE CHRISTMAS	COLUMBIA	James Taylor
22	23	9	STANDING STILL	ATLANTIC	Jewel
23	RE-ENTRY		GOD BLESS AMERICA	COLUMBIA/EPIC	Celine Dion
24	24	10	EMOTION	COLUMBIA	Destiny's Child
25	RE-ENTRY		THE LOOK OF LOVE	VERVE	Diana Krall
26	29	10	WALL IN YOUR HEART	ISLAND/IDJMG	Shelby Lynne
27	26	12	SORCERER	REPRISE	Stevie Nicks
28	27	7	FLY	GOLD CIRCLE	John Waite
29	RE-ENTRY		FALLIN'	J	Alicia Keys
30	RE-ENTRY		TURN THE RADIO UP	CONCORD	Barry Manilow

JANUARY 12 2002 **Billboard** ADULT TOP 40 TRACKS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	19	WHEREVER YOU WILL GO	RCA	The Calling
2	2	12	HOW YOU REMIND ME	ROADRUNNER/IDJMG	Nickelback
3	3	14	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
4	4	13	STANDING STILL	ATLANTIC	Jewel
5	5	17	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train
6	6	24	ONLY TIME	REPRISE	Enya
7	8	11	MY SACRIFICE	WIND-UP	Creed
8	9	13	HANGING BY A MOMENT	DREAMWORKS	Lifehouse
9	7	30	BE LIKE THAT	REPUBLIC/UNIVERSAL	3 Doors Down
10	12	10	IT'S BEEN AWHILE	FLUPELEKTRA/VEEG	Staind
11	10	14	DIG IN	VIRGIN	Lenny Kravitz
12	11	21	STUCK IN A MOMENT YOU CAN'T GET OUT OF	INTERSCOPE	U2
13	13	14	PEACEFUL WORLD	COLUMBIA	John Mellencamp Featuring India.Arie
14	14	12	HERO	INTERSCOPE	Enrique Iglesias
15	15	15	EVERYDAY	RCA	Dave Matthews Band
16	16	16	THE SPACE BETWEEN	RCA	Dave Matthews Band
17	17	16	WHEN IT'S OVER	LAVA/ATLANTIC	Sugar Ray
18	18	14	FALLIN'	J	Alicia Keys
19	19	16	TURN OFF THE LIGHT	DREAMWORKS	Nelly Furtado
20	21	8	SIDE INDEPENDENT/EPIC	EPIC	Travis
21	20	18	SOMETHING MORE	COLUMBIA	Train
22	22	12	NEW YORK, NEW YORK	LOST HIGHWAY/IDJMG	Ryan Adams
23	23	12	FEELS SO RIGHT	MCA	Eagle-Eye Cherry
24	24	12	TROUBLE	CAPITOL	Coldplay
25	25	10	BREATHING	DREAMWORKS	Lifehouse
26	27	9	HAVE A NICE DAY	V2	Stereophonics
27	28	8	CAN'T FIGHT THE MOONLIGHT	CURB	LeAnn Rimes
28	29	17	LAST BEAUTIFUL GIRL	LAVA/ATLANTIC	matchbox twenty
29	33	3	HEY BABY	INTERSCOPE	No Doubt Featuring Bounty Killer
30	30	8	I'M ALREADY THERE	BINA	Lonestar
31	31	3	LOOKING FOR A PLACE TO LAND	ELEKTRA/VEEG	Dakota Moon

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JANUARY 12 2002 Billboard® HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	U Got It Bad	USHER (ARISTA) ^{5 Wks At No. 1}	26	39	14	Drops Of Jupiter (Tell Me)	TRAIN (COLUMBIA)	51	49	3	The World's Greatest	R. KELLY (INTERSCOPE/JIVE)
2	2	19	How You Remind Me	NICKELBACK (ROADRUNNER)	27	34	8	Where Were You (When The World Stopped Turning)	ALAN JACKSON (ARISTA NASHVILLE)	52	50	5	Brotha	ANGIE STONE (J)
3	3	25	Family Affair	MARY J. BLIGE (MCA)	28	44	15	Only Time	ENYA (REPRISE)	53	48	5	Take Away	MISSY MISDEED/ANDOR ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)
4	5	8	Always On Time	JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/DJMG)	29	25	5	7 Days	CRAIG DAVID (WILDSTAR/ATLANTIC)	54	58	12	Riding With Private Malone	DAVID BALL (DUALTONE)
5	4	12	Get The Party Started	PINK (ARISTA)	30	24	7	Roll Out (My Business)	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)	55	64	6	Bring On The Rain	JO DEE MESSINA WITH TIM MCGRAW (CURB)
6	8	16	Hero	ENRIQUE IGLESIAS (INTERSCOPE)	31	22	10	I Do!!	TOYA (ARISTA)	56	53	3	Ain't It Funny	JENNIFER LOPEZ FEAT. JA RULE (EPIC)
7	6	12	My Sacrifice	CREED (WIND-UP)	32	35	4	Hanging By A Moment	LIFEHOUSE (DREAMWORKS)	57	51	15	You Gets No Love	FATH EVANS (BAD BOY/ARISTA)
8	7	12	Whenever, Wherever	SHAKIRA (EPIC)	33	42	10	Where The Stars And Stripes And The Eagle Fly	AARON TIPPIN (LYRIC STREET)	58	54	4	Young'n (Holla Back)	FABOLOUS (DESERT STORM/ELEKTRA/EEG)
9	9	10	A Woman's Worth	ALICIA KEYS (J)	34	27	8	Break Ya Neck	BUSTA RHYMES (J)	59	60	19	Lifetime	MAXWELL (COLUMBIA)
10	10	25	Differences	GINUWINE (EPIC)	35	43	7	Good Morning Beautiful	STEVE HOLY (CURB)	60	55	3	Welcome To Atlanta	JERMAINE OPIPI & LUDACRIS (DEF JAM SOUTH/COLUMBIA)
11	14	10	Wherever You Will Go	THE CALLING (RCA)	36	33	4	Standing Still	JEWEL (ATLANTIC)	61	68	2	Can't Fight The Moonlight	LEANN RIMES (CURB)
12	11	20	Livin' It Up	JA RULE FEAT. CASE (MURDER INC./DEF JAM/DJMG)	37	32	10	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	62	75	4	The Long Goodbye	BROOKS & DUNN (ARISTA NASHVILLE)
13	12	17	Gone	N SYNC (JIVE)	38	40	14	I Wanna Talk About Me	TOBY KEITH (DREAMWORKS NASHVILLE)	63	59	17	Wish You Were Here	INCUBUS (IMMORTAL/EPIC)
14	16	9	Butterflies	MICHAEL JACKSON (EPIC)	39	31	16	Emotion	DESTINY'S CHILD (COLUMBIA)	64	—	1	The Cowboy In Me	TIM MCGRAW (CURB)
15	13	19	Rock The Boat	AALIYAH (BLACKGROUND)	40	45	12	Run	GEORGE STRAIT (MCA NASHVILLE)	65	—	17	Love Of A Woman	TRAVIS TITT (COLUMBIA NASHVILLE)
16	15	10	In The End	LINKIN PARK (WARNER BROS.)	41	29	8	Son Of A Gun	JANET (VIRGIN)	66	63	3	Don't You Forget It	GLENN LEWIS (EPIC)
17	21	20	Superman (It's Not Easy)	FIVE FOR FIGHTING (AWARE/COLUMBIA)	42	41	5	Bouncin' Back (Bumpin' Me Against The Wall)	MYSTIKAL (JIVE)	67	—	1	Blessed	MARTINA MCBRIE (RCA NASHVILLE)
18	19	22	Turn Off The Light	NELLY FURTADO (DREAMWORKS)	43	47	5	No More Drama	MARY J. BLIGE (MCA)	68	62	9	Goodbye	JAGGED EDGE (SO SO DEF/COLUMBIA)
19	17	11	We Thuggin'	FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)	44	37	14	Dig In	LENNY KRAVITZ (VIRGIN)	69	69	4	Let's Stay Home Tonight	JOE (JIVE)
20	28	28	Fallin'	ALICIA KEYS (J)	45	36	4	The Whole World	OUTKAST FEAT. KILLER MIKE (ARISTA)	70	73	18	Dance With Me	I12 (BAD BOY/ARISTA)
21	18	6	Hey Baby	NO DOUBT FEAT. BOUNTY KILLER (INTERSCOPE)	46	38	11	Alive	P.O.D. (ATLANTIC)	71	70	2	Nothing In This World	KEKE WYATT FEAT. AVANT (MCA)
22	20	14	Caramel	CITY HIGH FEAT. EVE (BODGA BASEMENT/INTERSCOPE)	47	57	12	Wrapped Up In You	GARTH BROOKS (CAPITOL NASHVILLE)	72	66	20	Everywhere	MICHELLE BRANCH (MAVERICK)
23	26	28	I'm Real	JENNIFER LOPEZ FEAT. JA RULE (EPIC)	43	52	13	I'm Tryin'	TRACE ADKINS (CAPITOL NASHVILLE)	73	—	14	Stuck In A Moment You Can't Get Out Of	I12 (INTERSCOPE)
24	23	13	#1	NELLY (PRIORITY/CAPITOL)	49	56	5	Wrapped Around	BRAID PANSLEY (ARISTA NASHVILLE)	74	74	2	Wasting My Time	DEFAULT (TVT)
25	30	46	It's Been Awhile	STAINED (FLIP/ELEKTRA/EEG)	50	46	5	Blurry	PUDDLE OF MUDD (FLAWLESS/GFFEN/INTERSCOPE)	75	—	1	Just Let Me Be In Love	TRACY BTRD (RCA NASHVILLE)

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JANUARY 12 2002 Billboard® HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	13	Uh Huh	B2K (EPIC) ^{1 Wk At No. 1}	26	24	13	Do U Wanna Roll (Dolittle Theme)	R.L. SNOOP DOGG & LIL' KIM (J)	51	60	23	Raise Up	PETEY PABLO (JIVE)
2	1	5	How You Remind Me	NICKELBACK (ROADRUNNER/DJMG)	27	20	15	Put Your Arms Around Me	NATURAL (TRANS CONTINENTAL/MADACY)	52	45	22	Enjoy Yourself	ALLURE (MCA)
3	7	16	AM To PM	CHRISTINA MILIAN (DEF SOUL/DJMG)	28	22	6	America Will Always Stand	RANDY TRAVIS (RELENTLESS NASHVILLE)	53	44	3	FreeLove	DEPECHE MODE (MUTE/REPRISE)
4	8	3	Round And Round	JONELL & METHOD MAN (DEF SOUL/DEF JAM/DJMG)	29	33	11	Lifetime	MAXWELL (COLUMBIA)	54	55	6	Juliet	LMNT (ATLANTIC)
5	3	25	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	30	46	24	Don't Mess With The Radio	NIVEA (JIVE)	55	40	4	Mambo No. 5 (A Little Bit Of...)/Tricky Tricky	LOU BEGA (RCA)
6	10	3	Hush Li' Lady	COREY FEAT. LIL' ROMEO (NOONTIME/MOTOWN)	31	49	24	Purple Hills	D12 (SHADY/INTERSCOPE)	56	57	34	Stronger	BRITNEY SPEARS (JIVE)
7	6	6	Only Time	ENYA (REPRISE)	32	38	25	Loverboy	MARIAH CAREY FEAT. CAMEO (VIRGIN)	57	59	6	Envious	DAWN ROBINSON (J)
8	5	13	Where The Stars And Stripes And The Eagle Fly	AARON TIPPIN (LYRIC STREET)	33	30	10	God Bless America	LEANN RIMES (CURB)	58	—	21	None Tonight	LIL' ZANE (WORLDWIDE/PRIORITY/CAPITOL)
9	4	12	God Bless The USA	LEE GREENWOOD (CURB)	34	35	5	I Won't Be Home For Christmas	BLINK-182 (MCA)	59	50	5	Got Ur Self A...	NAS (ILL WILL/COLUMBIA)
10	9	3	Never Too Far/Hero Medley	MARIAH CAREY (VIRGIN)	35	52	4	Fiesta	R. KELLY FEAT. JAY-Z (JIVE)	60	36	18	Bye-Bye Baby	BRANDY MOSS SCOTT (HEAVENLY TUNES)
11	13	7	Can't Fight The Moonlight	LEANN RIMES (CURB)	36	31	7	Freedom	PAUL MCCARTNEY (IMP/CAPITOL)	61	51	9	Ground Zero (In Our Hearts You Will Remain)	CASH & COMPUTA (SELECT)
12	11	22	Family Affair	MARY J. BLIGE (MCA)	37	41	26	Bootylicious	DESTINY'S CHILD (COLUMBIA)	62	—	49	Fill Me In	CRAIG DAVID (WILDSTAR/ATLANTIC)
13	14	33	I Do!!	TOYA (ARISTA)	38	—	1	That Was Then	ROY JONES, JR. (BODY HEAD)	63	64	5	Ghetto Girls	LIL' BOY HOW (SO SO DEF/COLUMBIA)
14	16	20	Hit 'Em Up Style (Oops!)	BLU CANTRELL (RED ZONE/ARISTA)	39	39	7	Ain't Nobody (We Got It Locked!)	THE RAWLDO BOYS (HOUSE OF FIRE)	64	61	19	Po' Punch	P.O. WHITE TRASH AND THE TRAILER PARK SYMPHONY (POCKET CHANGE)
15	12	3	God Bless America	DANIEL RODRIGUEZ (MANHATTAN)	40	29	5	God Bless The U.S.A.	JUMP 5 (SPARROW)	65	—	22	Used To Love	KEKE WYATT (MCA)
16	18	6	It's The Weekend	LIL' J (HOLLYWOOD)	41	34	2	Roll Wit Me	PRETTY WILLIE (O2/REPUBLIC/UNIVERSAL)	66	68	22	Survivor	DESTINY'S CHILD (COLUMBIA)
17	17	10	Dansin Wit Wolvez	STRIK 9INE (FADE/ECMO)	42	54	7	Trust Your Love	KODA (SOUNDNAV/DORHEUS)	67	66	10	To The Music	A*TEENS (STOCKHOLM/MCA)
18	32	26	This Is Me	DREAM (BAD BOY/ARISTA)	43	53	11	Because I Got High	COVERVERSIONS.COM (COVERVERSIONS.COM)	68	56	16	Buster	DENNIS DA MENACE (1ST AVENUE)
19	23	18	Everything U R	LINDSAY PAGANO (WARNER BROS.)	44	62	15	No More (Baby I'ma Do Right)	3LW (NINE LIVES/EPIC)	69	42	15	Maybe	MPRESS (BIG 3/ARTEMIS)
20	19	6	Genie In A Bottle/Come On Over Baby (All I Want Is You)	CHRISTINA AGUILERA (RCA)	45	63	12	Don't Need You To (Tell Me I'm Pretty)	SAMANTHA MUMBA (WILD CARD/A&M/INTERSCOPE)	70	—	4	I Say Yeah	DREAM STREET (JUG/EDEL)
21	15	11	America The Beautiful	ELVIS PRESLEY (RCA)	46	58	12	Yes	AMBER (TOMMY BOY)	71	74	3	My First Love	KEVIN CEBALLO (UNIVERSAL)
22	28	21	Where The Party At	JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)	47	—	14	Tell Me It's Real	K.C.I. & J.O.J. (MCA)	72	47	6	I'm Waking Up To Us	BELLE & SEBASTIAN (JEEPSTER/MATAORI)
23	21	8	Revolution	STONE TEMPLE PILOTS (ATLANTIC)	48	72	35	Don't Tell Me	MADONNA (MAVERICK/WARNER BROS.)	73	—	8	Knives Out	RADIOHEAD (CAPITOL)
24	25	23	Someone To Call My Lover	JANET (VIRGIN)	49	70	31	What It Feels Like For A Girl	MADONNA (MAVERICK/WARNER BROS.)	74	—	3	2-Way	RAYON (BIG YARD/MCA)
25	27	13	Us Against The World	PLAY (COLUMBIA)	50	26	6	Call Me Claus	GARTH BROOKS (CAPITOL NASHVILLE)	75	69	9	Fatty Girl	LUDACRIS, L. COOL J & KEITH MURRAY (FB/UNIVERSAL)

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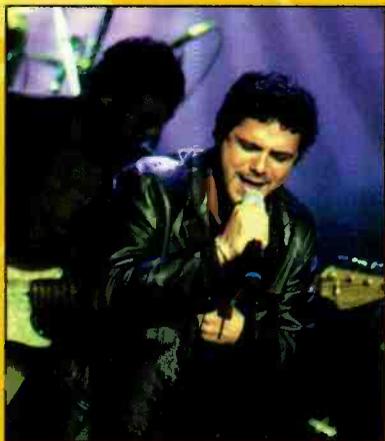
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Swedish Songwriters

Continued from page 1

skills (the Swedes' ability to create great melodies vs. the Americans' command of lyrics and overall craftsmanship), these sessions are being encouraged by a variety of financial- and business-related attractions.

With monetary advances to producers and songwriters continuously reaching new levels, the investments in co-writing sessions seem appropriately moderate: Publishers' annual expenditures generally amount to between 10% and 15% of company budgets, according to sources, but the costs are usually recouped on the songwriters' advances or entirely funded by the writers themselves. And, as is the normal procedure these days, Swedish publishers and songwriters merely have to set time aside to accommodate visits from their U.S. counterparts.

"A bonus effect after doing an American co-write," explains Fredrik Ekander, the Stockholm-based managing director of Sony/ATV Music Publishing Scandinavia, "[is] the Swedish side automatically gets the U.S. writers' camp of managers, publishers, and A&R [reps] to utilize their networks in plugging the songs. Two parties will obviously make more noise about a great song than one."

EMI Music Publishing chairman/CEO Martin Bandier observes, "When Swedish production teams worked with 'N Sync and Backstreet Boys and Britney Spears and sold gazillions of records, everybody's eyes opened."

Warner/Chappell VP of international A&R Patrick Conseil notes: "We now arrange a good 20 collaborations a month. Labels hook up their artists directly with the production/writing teams [in Sweden]. But it's important that they be introduced to new talent all the time and also get to meet writers who aren't producers but just deliver great material."

TIME TO COLLABORATE

Recent Stockholm- or U.S.-based sessions include the Air Chrysalis Scandinavia-signed production team Later Inc. with (individually) James Ingram, Michael McDonald, and Narada Michael Walden; Epicentre, a duo signed to Roxette frontman Per Gessle's companies Tom Bone and Jimmy Fun, which has recently participated in sessions with Lamont Dozier, Anne Roboff, and Robbie Nevil; and the trio Huggy Bear (EMI Music Publishing Scandinavia), which has been co-writing with Dennis Matkosky and Ty Lacy.

Other collaborations include Eclectic (BMG Music Publishing Scandinavia) with Michelle Lewis, Tomas Enochsson (Gazell Music)

with Sonny Tillis, Monica Starck (Warner/Chappell Music Scandinavia) with Eric Bazilian, and Tommy Tysper, Gustav Jonsson, and Markus Sepehrmanesh (Stockholm Songs) with Billy Steinberg.

Massey reveals that top Swedish songwriters—including Christian "Bloodshy" Carlsson and his partner, Pontus Avant of the Murlyn Music Group, as well as fellow Swede Jorgen Elofsson—were among a select group of composers brought together by Sony Music in late August 2001 at Bearsville Studios, north of New York City, for collaborative sessions.

"We had an urgent need for songs for some of our key artists," Massey says. "I wanted to get together some of my favorite songwriters in one place, so we assembled 14 writers from different

The growing frequency of such Swedish/American sessions has also encouraged the launch of new publishing and production houses across the Swedish capital. Pelle Nylén, a songwriter with Universal Music Publishing Scandinavia, compares this frenzied situation to "the [information technology] market. There are a lot of people in Stockholm who have been enormously inspired by all these successful songwriters, and I know one guy who actually left his job at a music retailer to try himself as one."

IN SEARCH OF THE NEW

Various sources say that key to the players maintaining sanity in this gold rush is the importance of carving out new musical directions to spread the risk. "Every-

lishers want to lay their hands on a hyped-up writer, no matter the cost and disregarding if it's a sensible deal or not," he says. "[But] advances alone have never made anyone come up with better melodies."

"How to avoid trouble?" asks Pelle Lidell, the Solna, Stockholm-based managing director at Murlyn Songs. "Well, to start with, believe in your own capability to create something new."

Anders Hansson, the Stockholm-based creative director at BMG Music Publishing Scandinavia and a songwriter with Eclectic, has one solution, suggesting that "if you work with R&B, rock, or whatever, you can put it all into a computer, run it by some playful plug-ins, trash the music, and make it weird."

influences from jazz, progressive rock, and heavy metal, rather than pop based on another pop tune. I don't believe the Americans do that, because radio is very formatted. But I think they like the idea of it, and that's probably why they come here."

EASY-GOING IN STOCKHOLM

Obviously, there are also some social aspects that attract U.S. songwriters to Stockholm. Tina Harris, formerly working out of Los Angeles (where she was signed to Burt Bacharach Music Group/ Windswept Pacific and Quincy Jones Music) but now based in Paris, points out the easy-going business atmosphere in Stockholm as one key reason for her signing with Air Chrysalis there. "I had worked with Later Inc. one day, and the next day they just suddenly took me on a cab ride to some lake, where we had lunch. When you come back from something like that, you're far more comfortable about writing with people you don't know."

Warner/Chappell Music Scandinavia creative manager Mattias Ekstig has a similarly charming story: "We recently had an Australian writer here, signed to Sony/ATV in Australia. I helped him arrange the trip, and another Swedish publisher fixed it so he could stay with one of their writers, and I think he worked with writers from three publishers while he was here. That's how it works: Everyone helps each other."

Regarding the chemistry between the writers, Epicentre's Fredrik Thomander points out, "We've been totally blown away by the talent of some of the people we've worked with. There are no divas. Everybody is cool."

BMG Music Publishing VP of creative Liz Brooks contends, "Friends and relationships build if the writer spends time in Stockholm and makes their own arrangements, but one of the most important functions of a creative publisher is to foster this kind of co-write."

Trying to nurture those relationships is a simple process, according to Warner/Chappell's Conseil. "With writers, we get them to meet and write once, and if the chemistry is there and they want to write again, they hook it up directly," he says. "The same goes for the labels once the relationship is established, although I find in most cases, labels do call me up with a project and we discuss who is available and who is right for the project, and we take it from there."

Another reason why Americans may be comfortable about working in Sweden is the simplicity its business practices offer. Stockholm Songs' Mortimer-Hawkins says, "In Sweden, a handshake will, most of the time, be good enough to confirm a collaboration or co-write session. I think basically the terms are the same for

(Continued on next page)



Pictured from left, at the new Cosmos Studios in Skärmarbrink outside Stockholm, are president of Sony/ATV Music Publishing (Worldwide) Richard Rowe, Kent Gillström of Cosmos Songs, and senior VP of Sony/ATV Music Publishing (Europe) William Booth.

parts of the world." He reports that, ensconced in homes located around the studios in the picturesque Hudson River Valley town of Bearsville, the writers worked in groups of three for five days, resulting in more than 20 new song demos.

"This was about getting people together and experimenting with different dynamics," Massey comments. "There was magic in the air."

Songs from the Bearsville sessions are earmarked for Sony artists worldwide, including Australia's Human Nature, U.S. songstress Anastacia, a new band named Play that is signed to Columbia Records in the U.S., and a forthcoming World Cup album. As Sony takes a more global approach to A&R (*Billboard*, June 7, 2001), Massey says future international songwriting retreats are expected, and Swedish writers will certainly be among those invited.

one's looking for that little bit of input the other may not have," observes David Rowley, VP of A&R at Air Chrysalis Scandinavia in Stockholm. David Mortimer-Hawkins, GM of publisher Stockholm Songs, notes, "The Cheiron [Studio] sound almost became a genre on its own, and I think most of today's production teams want to avoid becoming a secondary Cheiron."

Conseil says, "Many huge hits in the U.S. in the past few years have originated from Sweden—with Britney, 'N Sync, Backstreet Boys, even Celine Dion—so labels have been interested. They often think of Sweden for pop only, which has to change, because [its songwriters] can work in so many genres."

Despite the success of the Swedish/U.S. writing teams, Sony/ATV's Ekander is against increasing advances to producers and songwriters: "Many pub-

Conseil adds, "As a publisher, I always make a special effort to hook my Swedish writers with writers known in different formats. It gives a new twist to the songs [that are] delivered, it keeps it exciting for the writers, fresh for me so I don't pitch the same type of songs over and over again, and therefore surprising for A&R ears."

Kent Gillström, who operates Cosmos Songs as a joint venture with Sony/ATV Music Publishing Scandinavia and owns Cosmos Studios in Stockholm, agrees: "I wouldn't be a stranger to connecting some country guy from Nashville with [Cosmos-affiliated Chilean songwriter] Pablo Cepeda or mixing rock with boy-band pop."

Anders Wollbeck of the duo Wollbeck & Lindblom (which is signed to Sony/ATV) says, "Personally, we try to look at pop with

Swedish Songwriters

Continued from preceding page

Swedish and U.S. structures, but the American contracts are much longer and more detailed."

Huggy Bear's George Samuelson observes, "In the U.S., they have first engineer, second engineer, and third engineer. But Swedes are quite adapted to technology, so we usually do everything ourselves."

While the simplicity of some smaller studios is appealing, the city also has some bigger studios to accommodate greater demands. EMI Sweden's former studios in Skärmarbrink outside Stockholm were recently acquired

by Cosmos Songs' Gillström and relaunched as Cosmos Studios.

(The other Stockholm-based studios known by that name are currently being leased from Gillström to songwriter/producer Max Martin's firm, Maratone.)

Through its joint venture with Cosmos Songs, Sony/ATV expects to have several of its writers positioned there on a regular basis. Gillström says, "We want everyone who comes here to feel great. Therefore, we also have a room where you can play PlayStation and Nintendo [video games], watch MTV, or chill out in the bar/lounge area."

What can Swedish songwriters learn via these sessions? Later



LIDELL

Inc.'s Hallström says, "James Ingram taught me a lot, especially that when writing lyrics, you should write [them] like a letter to someone. I've never thought about it that way before, because previously, we would tend to make up stories and try to be smart about the whole thing."

"Co-writing sessions broaden our writers' way of looking at things," Warner/Chappell Music Scandinavia's Ekstig adds. "They tend to get more focused after a week in New York, since every-



EKSTIG

thing's tougher there than in Sweden. The other way around, I think that it's the less-competitive environment that many U.S. writers appreciate when coming here. It's more fun and relaxed here—and that brings out creativity."

BMG's Brooks notes that "writers are trying to branch out of that [traditional pop] genre." Citing Martin's writing with Prime, she continues, "The Scandinavian

likely to travel to Sweden for songwriting sessions as Swedes are to visit the U.S. And they find a creative environment akin to Music City.

Brooks admits, "The U.S. music business still tends to be very U.S.-centric, and it took a real explosion to drive us beyond our shores. I know for me it really globalized me, because I look all over for songwriters."

Bandier says, "Because the English language is studied from day one in Swedish schools and the music listened to is across-the-board Anglo-American repertoire, [Swedish writers] are showing up in Nashville, primarily with a pop sensibility with sort of an urban beat to it."

Conseil adds that Swedes traveling to Nashville is "nothing new for Warner/Chappell. I think

for some of them, it's beneficial to work with American lyricists, and Nashville writers are

usually great with the storytelling type of lyrics."

Some Swedish writers also say they are generally inspired in other parts of their work after having worked with American counterparts. Later Inc.'s Hallström recalls, "The day after I met Michael McDonald, I was doing a gig at 8.30 a.m. with [Swedish soul singer] Lisa Nilsson at a Microsoft launch party. We did a cover of his song 'I Can Let Go Now,' and I don't think I've ever played it so good. That feeling alone can be enough to write a good, new song—without anyone's assistance."

Meanwhile, some publishers—such as Peo Nylén, managing director at Edel Music Publishing—believe "in a new trend for the export of real artists from Sweden again, which might put publishers' focus more in that direction."

Sony/ATV's Ekander agrees. "This is when the true songwriting qualities will be put to the test. Are we just a flash in the pan? Are we only good at writing teen pop tunes? Or do these and other new Swedish writers actually have what it takes to become all-round hit-making composers in completely [different] genres as well? I definitely believe in the latter."



NYLEN

Air Chrysalis Scandinavia

pop-writer phenomenon became known for teen pop—à la Britney, Backstreet, and 'N Sync—and look at the acts now trying to move away from bouncy pop, as well as the writers trying not to be pigeonholed."

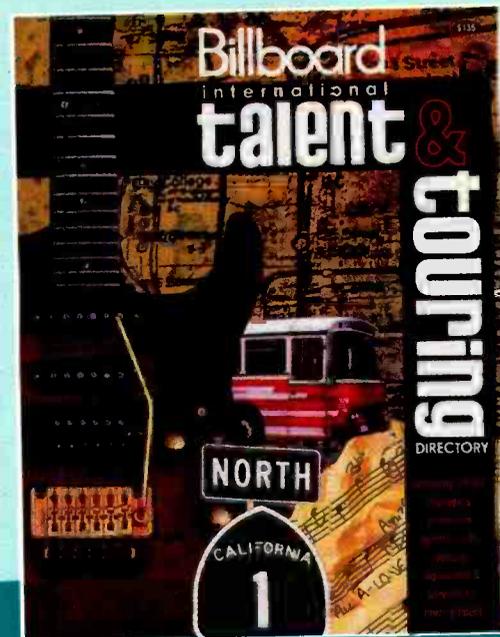
EMI Music's Bandier comments, "There seems to be lots of signs the music is changing: Britney has a different kind of record, Backstreet Boys are going a different direction, and 'N Sync is, too."

Sony Music's Massey adds, "I think what's going on is that as the Swedish sound is evolving, the edge and grit of some of the American writers is becoming useful in that sound. The Swedish contingent is very ambitious musically, and they're keen to widen out. They're hungry for new ideas and new input."

Conseil reveals that he uses collaborations across all genres: "dance, Latin, pop, rock, AC, Christian—you name it." Praising the Swedes, Conseil says, "I can only speak for the writers I do business with, but they are a pleasure: no egos, great guys all around who love what they do. They work fast, deliver master-quality demos, some with big hooks and choruses. It's very catchy and commercial, and it's fresh—the Abba school of writing, I guess."

When Gazell songwriter Enochsson travels to Nashville, "they look upon me to bring music to the table," he says. "They don't expect me to write a big American, [Bob] Dylan-like poem. Whenever I've tried to bring my lyrics over there, they've torn it apart and built it up from ground zero. I felt humiliated at first, but they made it into something more beautiful."

That Nashville/Sweden connection is one that is starting to be used extensively. Massey agrees that U.S. writers nowadays are as



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Older Listeners

Continued from page 1

Garson Foos, senior VP of marketing at Rhino Records, believes the failure to address the adult market—which he describes as the core of Rhino's audience—is a hangover from an earlier era.

"I think that's a notion that really got going with the pre-rock'n'roll generation," Foos says. "It was our *parents* who we were thinking of as being 60 and older, and now you're talking about people [of that age] who are sophisticated rock'n'roll consumers."



'Our commercial format is triple-A. Our extra-potential format, occasionally, is Americana.'

—BRUCE IGLAUER, ALLIGATOR RECORDS

Jim Cuomo, president of Ryko Distribution in New York City, tells the story of a couple of Columbus, Ohio, tourists he met at a Jimmy Webb/Paul Williams concert in the city.

"In chatting with these people, it turns out that this guy is a Creedence Clearwater Revival and an Alligator Records freak," Cuomo recalls. "Their complaint was [that] this is the kind of thing that they're looking for. They're *hungry* to be turned on to things that would appeal to them. They have the money. They're looking for new things for their ears."

SHUT OUT AT RADIO

Many believe commercial radio continues to show little interest in meeting the needs of older listeners.

Weinstein says, "The front-line merchandising of music is radio. Radio has gotten so screwed up and corrupt, and I think that

correlates directly to the loss of interest on the part of that whole huge segment of the market. There's *no* radio."

When a rare phenomenon like the triple-platinum *O Brother, Where Art Thou?* soundtrack (Mercury Nashville/Lost Highway) does reach an upper-demo audience, it usually does so without strong airplay.

"If you look at *O Brother* and what happened there, it had virtually no radio airplay—especially by commercial country radio," notes Ricky Skaggs, whose Nashville-based, Universal-distributed Skaggs Family Records issues the type of bluegrass music popularized by the soundtrack.

Kevin Welk, president/GM of the Welk Music Group (which operates Vanguard Records and folk/bluegrass label Sugar Hill Records), notes, "At the Country Music Awards, Dan Tyminski wins single of the year [for *O Brother's* "I Am a Man of Constant Sorrow"]. It didn't even hit the top 40, I don't think, in the *Billboard* chart. [It reached No. 48 on the Hot Country Singles and Tracks chart.] That's a clue to radio people out there—'Look, guys, this is the single of the year, and you guys didn't even *play* it!'"

Labels selling niche product with upper-demo appeal face a particularly steep climb at commercial radio—even at its few liberal outlets.

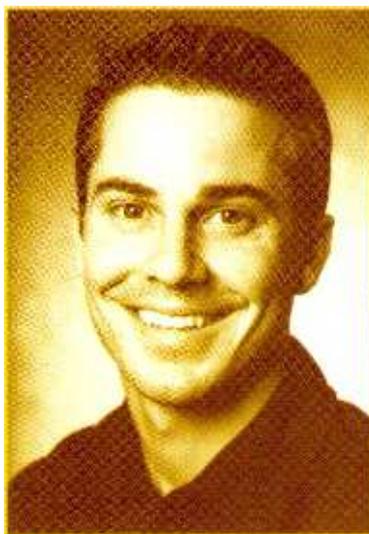
Alligator Records president Bruce Iglauer, whose 30-year-old blues label caters mainly to 35- to 55-year-old males, says, "Our commercial format, of course, is triple-A, which is not a growing format, and which, like a lot of other formats, is being scared. Our extra-potential format, occasionally, is Americana, where, for example, we did quite well with the Marcia Ball record [*Presumed Innocent*]. I'd describe it as definitely an adult-oriented format, but there are so few Americana stations and very few in major markets."

Like most of those interviewed by *Billboard*, Iglauer sees NPR as the crucial destination for reaching older consumers.

"I would bet that there's a growing marketplace for National Public Radio and for NPR music shows," Iglauer says. "We know, for example, that [NPR's] *Morning Edition* and *All Things Considered* and *Weekend Edition* and *Fresh Air* all sell records—and a lot of records."

Cuomo notes that NPR supplied important liftoff for sales of the late Eva Cassidy's album *Songbird*, released by Ryko-distributed Blix Street Records, to an older audience.

"NPR kicked it off and brought it to the awareness of the general public. The morning [TV] shows caught the wave on this thing, and they had the likes of Mick Fleetwood on, going, 'She never writes anything, she does arrangements, and the songs



'We saw a void and a great niche of artists that had the same affluent, older buyer.'

—KEVIN WELK, WELK MUSIC GROUP

become hers.' That's a geezer speaking, in geezer terms. There was enough attention there that it got picked up by [ABC late-night news show] *Nightline*, and that's what really exploded it."

Harcourt—whose KCRW station is a major sales force in the L.A. market—says he consciously caters to the tastes of older, music-savvy listeners.

"There are people who were listening to the Sex Pistols who are now 40 and 45," he says. "Clearly there are people who are in their 30s who are listening to the station, and people in their 20s, for that matter, but there are plenty of people out there who are in that [older] demographic who still want to be turned on to new music. Sure, their adventurous tastes have mellowed somewhat, but they're still out there."

Some see future potential for reaching upper-demo consumers through satellite radio.

"Thank God they're comin' out with XM Radio and Sirius Radio," Skaggs says. "We'll be able to put a station on here in Nashville, and if I want to drive to Kentucky or drive to California on the bus, I can listen to bluegrass, I can listen to old-time country, I can listen to whatever I want to, commercial-free . . . I can have the music that I want to have."

RETAIL: A COLD CLIMATE

Those that *Billboard* surveyed say that, beyond firms like Tower, Best Buy, and Borders, few chains evince interest in servicing older consumers.

Amoeba Records' Weinstein says, "They're completely intimidated when they walk into any record store, and typically when they walk into a chain store, they get a kid who thinks he knows better giving them attitude, and they don't really want to pursue

getting any information out of a staff like that, and certainly, in looking around, they don't really see anything that looks like it's directed toward them at all."

Weinstein calls the four-store, Seattle-based Hear Music "an example of a business that tried to direct itself particularly at the [older] demographic. It was an interesting model that was fairly successful."

Purchased by the Starbucks coffee chain in 1999, Hear Music (which also racks music in Starbucks stores) caters to what director David Brewster calls "a discerning, inquisitive music customer" with multiple listening posts and vast expanses of descriptive signage.

Brewster's description of Hear Music's clientele fits the profile of an active older listener: "Their interest in music is both a long-seated one, and, as they've grown older and moved beyond their interests in high school and college, they've maintained an interest that is served by as diverse a variety of inputs as NPR and going to live music events, and maybe a child is now in the picture who's a performer or taking lessons. Maybe they've remained fans of a certain style of music, or a genre, or a band for a number of years, and that's led them into discovering other things."

Several observers say that e-tailer Amazon.com has become the most significant alternative to the forbidding brick-and-mortar retail experience for older customers. Amazon.com senior merchandise manager Jeff Somers says the company's book-selling roots made it sensitive to the needs of this under-served consumer. "Partially as a result of our beginnings in the book world—where we appealed to a slightly older, more educated, more affluent demographic—when we launched the music store we were able to target that particular group almost right out of the gate as really our core of buyers."

OFF-ROAD MARKETING

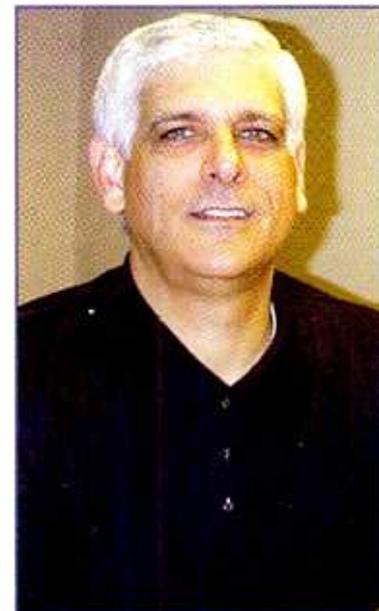
Those major-distributed imprints and indie labels that do cater to older audiences—some of which have their roots in the catalog business—say they pursue niche-marketing strategies to move their product in a resistant marketplace.

Marian Leighton Levy, a partner in Cambridge, Mass.-based, Universal-distributed roots label Rounder Records, says, "Historically, because of the fact that we are a large catalog label, we therefore have a catalog orientation, so we've always had somebody—at least for the last 20 years—address the area of special markets. So whether it's Celtic music and selling to specialty stores, or the Western market and selling to Western retailers, or Judaica accounts, the women's distribution net-

work accounts, Rounder Kids selling to children's music accounts for the Raffi titles—all of that has helped to supplement what we do through mainstream distribution."

Rhino's Foos notes that the label's three doo-wop boxed sets—among the company's biggest sellers ever—became hits largely thanks to extensive exposure on PBS. For its *2,000-Year-Old Man* box and album, he says, "We went into the [retiree periodical] *AARP Bulletin*, and we got a cover story. We did the Jewish journals, where there's an older audience—the free Jewish newspapers and things like that . . . I'm glad to just be in there and take that niche."

Welk Music Group's Welk says his independent company's deci-



'There is an opportunity to market to that consumer that is not taken advantage of—that's our natural customer.'

—LEN COSIMANO, BORDERS BOOKS & MUSIC

sions to sign acts like John Hiatt, Rodney Crowell, and Robert Bradley's *Blackwater Surprise* (see story, page 11), as well as to buy Sugar Hill Records, were based on the company's history as being a folk, blues, and classical label.

"Before we got into the new-artist business, we were a catalog business, and therefore, our market was a more affluent, older buyer," Welk explains. "So we *had* to market to these people. Given that, as we started to sign new artists, we saw a void and a great niche of artists that had the same buyer. Basically, that made our decision real easy, and basically nobody's doing it."

He adds, "The way [the majors have] built these companies is, they have to pound that million-unit seller. Their loss is my fortune."

..Breaking News Daily.....

HMV Revamps In U.S. Under Stuart Fleming

HMV North America has restructured its U.S. arm, **Bulletin has learned.** Stuart Fleming, formerly director of purchasing, has been named director of HMV U.S., overseeing all business in the country. He continues to report to HMV U.S. VP/GM Lesya McQueen, who is based at HM

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MTV.com Plans Overhaul

MTV.com expects to undergo a massive relaunch this summer, sources say. "The relaunch will be total: not a single page from the old MTV.com will be the same after the new MTV.com is launched," says one source. "The goal is to make MTV.com the most technologically innovative Web site from any major media brand." The relaunch will include advanced technology and added elements for interaction among users, including instant messaging and further development of communities. The relaunch will be part of MTV 360, a cross-promotional initiative that began earlier this year.

Zomba Nixes BMG Distrib Deal In Canada

Zomba has terminated its distribution deal with BMG for Canada, according to a source. Zomba, parent of Jive and other labels, notified the major in March that it would not renew the deal; the move became effective at the end of September. Zomba is said to be in talks with another distributor in the territory.

RMG

Bebel To Join Schuon Atop Duet

Look for Mike Bebel, executive VP of business development at Universal Music Group's eLabs, to be named today as COO of Duet, UMG's joint venture with Sony Music. Bebel will work closely with Andy Schuon, the president/

Andy Gershon Gets V2 President Stripes

Look for Andy Gershon to be named president of New York-based V2 Records on Monday. He will replace Richard Sanders, who is moving to RCA Records as GM.

Black Promoters Retain Top Lawyer

Bulletin has learned that well-known litigator Willie E. Gary has joined the legal team representing black promoters in their \$700 million lawsuit against promoters and booking agencies. A source close to the suit says that Gary—known for winning high damages for small businesses in cases against corporate giants—will suggest raising the demands of the black

, who will assume new post by mid- s co-founder of -defunct Outpost indus. h

U.K. Indie Labels Planning 'Radical' New Sales Chart

Britain's independent labels are planning to launch their own chart later this year. The Assn. of Independent Music's (AIM) business development committee is "still very much in the consultation process" about the chart, according to chairman/CEO Alison Wenham, but is likely to launch the sales-based system—complete with sponsor—in September.

Wenham tells **Bulletin** that the "radical" multi-format chart to cover the diversity of "Music comes in various different outlets these days—singles, albums, EPs, vinyl—and we want diversity and all the different genres and the

Sources: Edel Putting RED On The Block

RED Distribution is being shopped by edel Music, sources say. Hamburg-based edel bought 80% of RED from Sony Music Entertainment in October 1999, paying \$75 million. Edelman/CEO Michael Haerjes says talk that RED is up for sale is "not true. We have said we are going to sell non-core assets, but RED is a core asset." However, executives at two of the major sources confirm to **Bulletin** that edel has approached them to determine if they have any interest in buying

Sources: Pressplay, Microsoft In Talks

Pressplay, the subscription service being developed by Universal Music Group and Sony Music Entertainment, is in talks with Microsoft about an alliance to distribute content through Internet service provider MSN, sources say. The deal,

Macy's New Manager

Macy Gray has signed with Michael "Blue" Williams' Family Tree Entertainment for artist management. She was formerly managed by Andy Slater, now president of Capitol. Gray brings with her SCAM, the management firm she runs, which includes Atlantic artist Sunshine Anderson. Williams—whose other clients include OutKast and Donnell Jones—becomes a partner in SCAM, which remains separately owned

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Cher

Continued from page 1

time. Over the past month or so, I've had a number of people tell me that the song has helped them cope. What a humbling compliment."

"(This Is) A Song for the Lonely," which was written by Paul Barry, Steve Torch, and Mark Taylor, is the single that previews *Living Proof* (Warner Bros., March 5), the pop icon's follow-up to 1998's global chart-buster, *Believe*. The album reunites her with the U.K.-rooted production team of Taylor and Brian Rawlings, who helmed the single "Believe" and much of the ensuing album.

The new disc also offers collaborations with Rick Nowles (Madonna, Celine Dion), British musician/producer Chicane, and Norwegian team Stargate. With its kinetic dance leanings, *Living Proof* is a collection that shows Cher at her career zenith as a singer—but don't ask her to assess the quality of her performance. She's not terribly fond of the sound of her own voice.

"It drives me crazy," she says with a laugh. "I think you have to be a bit of a narcissist to hear yourself and think, 'Oh, that's fabulous.' Ultimately, I appreciate what I have to offer as a singer. But when I listen to my own voice, I usually hear the flaws first and foremost."

That said, even the self-critical artist agrees that *Living Proof*—and "(This Is) A Song for the Lonely" in particular—shows her in top form. "When I first started to sing that song, I felt like I was taking off on a rocketship. It just soars. Just when you don't think it can reach any higher—either musically or emotionally—it goes a little further."

EARLY SINGLE SUPPORT

Cher dedicated "(This Is) A Song for the Lonely" to "the courageous people of New York" following the terrorist attacks on the World Trade Center Sept. 11. The dedication has contributed to early radio and retail interest in both the song and the project.

"Obviously, we're not exploiting that as a selling point of the single, but it has undeniably drawn the interest of people," notes John Boulos, senior VP of promotion at Warner Bros. "We simply feel that we have an incredible song by a truly legendary artist. That's a pretty potent combination to take to the street."

Still, the timing of the single with the current political climate is likely to strike a responsive chord with the music-buying public. "That goes without saying," says James Lonten, manager of a Borders Books & Music in New York City, which has been stocking *Living Proof* since its European release Nov. 19, 2001.

"We play the track in-store, and it literally stops people dead in their tracks. It's an instantly affecting, highly emotional song. We've been doing decent sales for the album on import, which is a good sign. People seem to be very interested in this record, if only to hear if it's as good as *Believe*."

While import sales have been known to hurt a U.S. release upon its domestic debut, Warner Bros. is using such activity with *Living Proof* to its advantage.

"We believe that the import visibility shows a high demand for Cher here," Warner Bros. president Jeff Ayeroff says. "We could have stopped American retailers from selling the import, but we decided not to. Instead, we've decided to seed the marketplace."

The U.S. version of *Living Proof* will include a track not featured on the European pressing of the album. "It doesn't really matter, though," Lonten says. "With or without the additional song, this project is going to be a smash."

Programmers at several taste-making radio stations

agree. New York's influential WKTU and WLTW are among the major-market outlets that started playing "(This Is) A Song for the Lonely" a month before its official shipment to radio. Such early support, however, is not making Boulos overconfident.

"We're actually going out more aggressively on this single than we did with 'Believe,'" he says. "That record gave us a lot to live up to, and it can make working this record more difficult, because people will be expecting a duplication of that song—or they'll argue that 'Believe' was a fluke. We're prepared for the obstacles that people will create. But once people hear this song, we have no doubt that they'll agree that it's a truly great piece of music."

ON THE PROMOTION TRAIL

After spending the past two months trekking through Europe to promote *Living Proof*, Cher opens 2002 in the U.S., doing a busy round of TV and print press. Her first shot of visibility is scheduled to come via the American



Music Awards Wednesday (9), where she is slated to perform "(This Is) A Song for the Lonely."

The artist's TV profile will be enhanced by a video for the single directed by rising production team Orphanage. The clip is an epic, high-tech affair that pays homage to New York, spanning 75 years of the city's history.

"It's an extraordinary piece of work," Ayeroff notes. "We couldn't just do a simple video. After all, we're dealing with an Academy Award-winning actress. It had to be extra-special."

Beyond standard marketing procedure, Cher says she's contemplating a concert tour—though she's not likely to sign on for the kind of year-plus jaunt that accompanied *Believe*.

"It honestly depends on whether or not I decide to do a couple of movies that I'm considering," says the artist, who is managed by the Los Angeles-based Lindsey Scott and booked by Rusty Hooker for Rock Steady Productions in L.A. "It would be fun to do these new songs live, so we'll see what develops."

SPREADING POSITIVITY

Though Cher didn't set out to follow a lyrical theme, she agrees that *Living Proof* wound up becoming a recording with a notably positive lyrical tone. Besides the uplifting single, the album features a heartfelt rendition of club diva Amber's hit "Love One Another," as well as the decidedly optimistic, single-worthy jams "A Different Kind of Love Song" and "Real Love."

"We just chose songs that felt right on an individual basis," she says. "It wasn't until we started to assess the entire album and play with sequencing that we realized that this had subconsciously become an album filled with love and warmth. It was a pleasant surprise, and it's certainly an appropriate time to put some positive energy out into the world."

Living Proof also sees the artist continuing to experiment with the studio technology that made "Believe" an innovative, trend-setting recording. The disco-laced "Music's No Good Without You," which has already scored with pop listeners and club punters as a European single, is drenched in hypnotic synth lines and computer-savvy vocal effects, while "Love So High" craftily blends futuristic keyboards with earthy acoustic guitars.

"I love the idea of combining technology with organic, traditional instruments," she says. "When we did that on 'Believe,' we had no idea of the response it would get. I loved the fact that our little studio experiment became so influential. I love even more the fact that we could take that idea to an even higher level on this record."

YOU'VE GOTTA BELIEVE

Cher admits that she happily marvels at the fact that she's still actively enjoying hits after nearly 30 years of making records.

"It's an artist's dream to have a career where you're continually drawing new people in, while hopefully keeping your long-time fans happy," she says. "But I'm certainly aware of the fact that it's a rare occurrence. I don't take for granted the fact that people still care about what I do on any level."

Part of what has kept Cher relevant has been her willingness to continually explore new musical ground. After several years of cutting rock-etched records, she shifted gears in 1998 with the club-spiced *Believe*. The title cut not only scored with the public; it became the biggest hit of her career.

"I knew it was a special record when we finished it," she recalls. "But you don't predict something so huge. It was crazy."

Issued in late 1998, "Believe" holds the record for the biggest-selling song in England by a female in the history of recorded music. The next single to be lifted from the album, "Strong Enough," entered the U.K. charts at No. 5 in March 1999, and in the same month, "Believe" completed its long climb to the top of The

Billboard Hot 100.

Cher's next musical venture, *Not.com.mercial*, was only made available through her Web site (Cher.com). The project was a dark, often startling effort that the artist describes as a chance to express herself as she's never done before.

"That album is reflective of a period of time that was highly emotional and highly creative for me," she says, adding that the collection was not intended to make a major statement. "Those songs are what they are. Period. They're not meant to be labored over."

Perhaps that's Cher's true secret to longevity. While other artists micro-manage and plot out their every move, Cher simply performs what she feels in the moment and then moves on.

"I don't do a lot of planning. It's often just a matter of following the path of least resistance," she says. "I love making records, and I love making music. I just follow the flow of what's working and what feels right in the moment. I'm often surprised by the results."



Billboard, Bulletin Up For Honors At NARM Conference

Billboard and *Billboard Bulletin* are in the running for honors at this year's NARM Awards. The awards are presented annually by the National Assn. of Recording Merchandisers in recognition of outstanding achievement among retailers, distributors, wholesalers, entertainment software suppliers, and suppliers of related products and services.

For the fifth consecutive year, *Billboard* is nominated in the related products and services category, medium division. *Billboard* has won the award in three of the last four years. Among the competition for *Billboard* is sister VNU company SoundScan.

Bulletin is nominated for the fourth straight year in the related products and services category, small division. *Bulletin* won the title last year.

The nominations are based on votes by NARM members. Trading partner companies will decide on the winners, rating each finalist's performance on a variety of criteria. Winners will be announced March 12 during the awards banquet at the close of the 2002 NARM Convention & Trade Show at the San Francisco Marriott.

A complete list of nominees will appear next week in *Billboard*.

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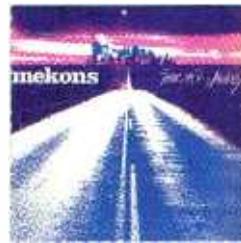
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THIS WEEK@



COMING MONDAY: This month sees the reissue by Touch & Go of veteran U.K. rock act the Mekons' landmark 1985 album *Fear and Whiskey*. Although prior versions of the wildly eclectic album were bundled with various EP tracks under the name *Original Sin*, Touch & Go's reissue restores the original 10-track running order. The review of *Fear and Whiskey* will appear exclusively on Billboard.com.

Also, visit Billboard.com for a full recap of nominees for the 2002 Grammy Awards, a live review of the Isley Brothers in Cleveland, and an expanded edition of the Brad feature found in the Artists & Music section of this week's issue of *Billboard*.

News contact: Jonathan Cohen • jacohen@billboard.com



Unpublished Billboard Charts On Sale Now

Looking to catch up on last week's *Billboard* chart activity after the holidays? The magazine's unpublished charts from the week of Dec. 29 can be purchased through the *Billboard* research services department.

Billboard offers its individual charts in text-only versions for \$5 each. You can also purchase a combination package of the Hot 100 and The Billboard 200 for \$7.50, or an entire chart package for \$25. The same chart packages are also available with full graphics for \$7, \$12, and \$40, respectively.

For more information or to purchase charts, write the Billboard Research Services Department, 770 Broadway, New York, NY 10003, or call 646-654-4633. Credit card orders may also be faxed to 646-654-4671.

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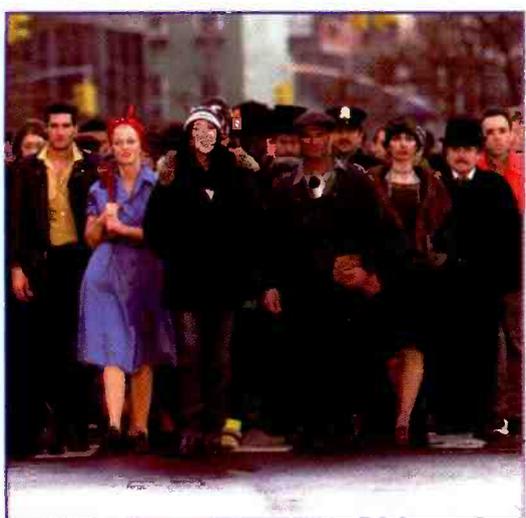
The Billboard BackBeat

EDITED BY CHUCK TAYLOR



Hip To Be Squared

Hollywood Squares featured Classic MusicWeek Jan. 7-11 with a host of music legends, including Ronnie Spector, Lesley Gore, Gary Puckett, Pat Boone, Frankie Valli, Martha Reeves, Gary (U.S.) Bonds, Dionne Warwick, and, pictured above, Sheena Easton. Each of the artists participating has autographed a collector's edition vintage 1959 Continental 2 stereo jukebox and autograph book, which will be auctioned off separately via Ebay Jan. 10-20. All proceeds will benefit Helen Keller Worldwide, which is among the oldest international nonprofit organizations devoted to fighting and treating preventable blindness. Easton opens her new one-woman show at the Las Vegas Hilton Jan. 15, and it will run through December of this year.



Share And Cher Alike

Cher's new album *Living Proof* has already topped music charts around much of the world, thanks to the success of the first single, "The Music's No Good Without You." The versatile entertainer recently performed for Queen Elizabeth II at the Royal Variety Performance in London. She is pictured here shooting the video for the first U.S. single from the album, "(This Is) A Song for the Lonely." The clip depicts different periods in New York City's history.

Sheila E.'s 'Cymbal' Of Charity



Most people know Sheila E. as the bad-to-the-bone percussionist/drummer who's kept time with Ringo Starr, Prince, Lionel Richie, Patti LaBelle, and Herbie Hancock, among others. Or they've jammed to such solo hits as her 1984 top 10 crossover anthems "The Glamorous Life" and "The Belle of St. Mark." But behind the beats is a passionate commitment to children, especially those who have been abused and abandoned.

To help disadvantaged children regain healthy self-awareness through music, education, counseling, and other programs, Sheila E.—the daughter of legendary musician Pete Escovedo—and her manager Lynn Mabry established the Los Angeles-based Lil' Angel Bunny Foundation early last year.

"It's been a lifelong desire of mine to work with children," says Sheila E., who was raped by her babysitter at the age of 5. "Lynn and I were already donating to children's charities. Every time I do a show, we ship in percussion kits from my Sheila E. Series and also raffle off concert tickets; the monies raised each night go to charity."

In an offshoot of those efforts, Sheila E. and Mabry's Heaven Productions Music teamed with Toca/Kaman Music—underwriter of the Sheila E. Series—and Mars Music last July to sponsor the Sheila E. Drumming Contest. Eight winners ages 3-17 (pictured above), were flown

to L.A. in November to record a CD and perform live with the master percussionist.

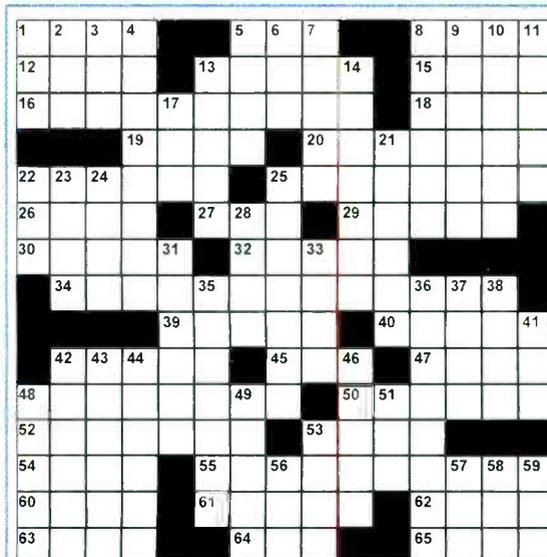
"These kids were amazing," says Sheila E., who hopes to make the contest an annual event. "The majority of them not only played the instrument they auditioned on, but everything else from the timbales to the congas and buckets. They pretty much all threw down."

Proceeds from the resulting four-song CD, *One Rhythm in Time*—due early this year via Heaven Productions Music and available through sheilae.com and marsmusic.com—will be donated to the Lil' Angel Bunny Foundation and the Mars Music Foundation.

In the meantime, Sheila E. and Mabry are organizing their foundation's first black-tie charity gala, An Evening With Angels, Feb. 25 at Burbank, Calif.'s CenterStaging Soundstage. Alicia Keys, Mariah Carey, Tony Bennett, Jennifer Lopez, Lenny Kravitz, Stevie Nicks, Nikka Costa, and Destiny's Child have already pledged contributions.

"What better way to give of myself than by sharing my story and the healing I found through music?" says Sheila E., whose latest release is *Heaven* on Concord Records. "Being exposed to music at an early age provided me with the tools to heal. It's my duty to give something to children who feel there's no hope."

GAIL MITCHELL



'SHE'S GOTTA HAVE IT' by Matt Gaffney

- Across**
- Like ELO's woman
 - Jazz org.
 - Southern fighters, for short
 - Prefix with tone
 - Future billionaires, maybe
 - Leave the building
 - Queen Latifah's own record label
 - Kind of party
 - McGregor of "The Phantom Menace"
 - Soloist's concert
 - "Hold on!"
 - Madonna's own record label
 - E! ___
 - That thing in Tijuana
 - Send to Washington
 - Elton John's forte
 - Jazz nickname
 - Ani DiFranco's own record label
 - Almond and Anthony
 - Springsteen's "___ Parts"
 - Company whose camera film Paul Simon sang about
 - HQ
 - Grand ___
 - Aimee Mann's own record label
 - With money hanging in the balance
 - "___ one is alone" (Sondheim lyric)
 - Rent-___
 - Men at Work hit "___ Mistake"
 - Joan Jett's own record label
 - George Harrison's "All Those ___ Ago"
 - Marquee word
 - Exxon, in Canada
 - Annie ___ Bullock (Tina Turner's real name)
 - Marc Bolan's big band
 - The enemy: abbr.
 - Hair-removal brand name
 - Actor Morales of "La Bamba"
 - Country whose musical styles include nuba, mel-hun, and gharnati
 - Suffix with pop or nap
 - Nat King Cole's "___, Don't You Weep"
 - AC/DC's nat.
 - "...you've never seen a woman ___ the wind" (Fleetwood Mac line)
 - Obvious to anyone who looks
 - Sharp comment
 - One of five Greats
 - Part of many tel. numbers
 - Blow that raps
 - Fine classical pieces
 - Part of FDR
 - Kicks musical butt
 - Suffix with turn
 - Giant in Jewish myth
 - "Forget it!"
 - Piece of land, maybe
 - One step below major league ball
 - ___ guitar
 - 66 of song, e.g.
 - Country great Ritter
- Down**
- They were "Unbelievable"
 - Abbr. next to a knob on stereos
 - "___ Big Country"
 - Luther Vandross offering, typically
 - 9, to Nena
 - Harper or Lee
 - "The Seven Samurai" director
 - Kurosawa
 - Stop making albums
 - How sitar music seemed to the Beatles
 - Popular group
 - Celery piece
 - Slick in music
 - Cat that's introspective
 - Have red ink
 - Madonna, Britney, etc.

The solution to this week's puzzle can be found on page 44.

RIM SHOTS

by Mark Parisi



www.offthemark.com

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