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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

NOVEMBER 2, 2002

Country Rockers Kickin' Up New Scene In L.A. Clubs

BY CHRIS MORRIS

LOS ANGELES—On a recent Wednesday night, Jessi Colter stood in an alley behind Miracle Mile District bar Molly Malone's, teaching the chord changes of Ray Price's "Invitation to the Blues" to a group of young musicians gathered in a semi-circle around her.

Colter, the queen of '70s outlaw country and the widow of Waylon Jennings, was drawn to the event by blood ties: Her son Shooter Jennings frequently sings with the house band at the club's monthly country-rock jam-fest, Sweethearts of the Rodeo. But her involvement runs deeper than family obligations.

Producer/musician Dusty Wake-man, a veteran of the L.A. country

scene and bassist in the Sweethearts house band, says, "Jessi Colter, who we've played with three times now, always says she feels like she's back at ['70s L.A. country incubator] the Troubadour with Waylon and [Kris] Kristofferson and those guys."

Indeed, an explosive new energy is emanating from L.A.'s country-rock players. A huge crop of performers—some of them seasoned

local players doing their most mature work, others newly emigrated from the South and Southeast—are kicking up the dirt. Virtually any night of the week, a solid country show can be found in established Hollywood clubs and hole-in-the-wall bars alike. The situation has

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MARKET FOCUS

Now's Still The Time For 'Now!'

Sales Decline For Compilation Series, But Labels Say The Brand Is Strong

BY ED CHRISTMAN

NEW YORK—With 27 million units scanned since it was inaugurated in the U.S. in November 1998, Now! That's What I Call Music is the market's most successful compilation series ever. Despite a downward trend in sales during the past few albums, the latest titles continue to sell in the millions, and most involved believe the franchise remains strong.

Since its inception, *Billboard* estimates that the U.S. series has generated about \$325 million in billing for the participating labels.

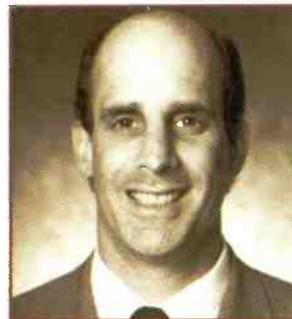
But sales peaked with the November 2000 release *Now! 5*—which has moved 4.67 million units, according to Nielsen SoundScan—and since then have

steadily declined. *Now! 6* has 3.27 million scans; *Now! 7* and *Now! 8* each have about 3.2 million scans; *Now! 9* is at 2.34 million scans; and *Now! 10*, which streeted in July, has scanned 1.13 million to date.

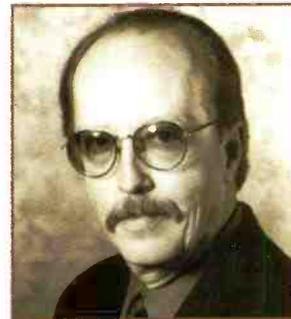
What's more, first-week sales have also slowed since peaking with *Now! 7*, which moved about 621,000 units in its debut week. Subsequent releases scored first-week sales of 549,000, 419,000, and 288,000 units, respectively.

The series is modeled after the U.K.'s highly successful *Now!* series, which was originally owned and launched by Virgin Records in 1983. The series is up to volume 52 in the U.K. The U.K. series

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BRUCE RESNIKOFF
UNIVERSAL MUSIC ENTERPRISES



CRAIG APPLEQUIST
SONY MUSIC DISTRIBUTION

Vedder, Pearl Jam Energized For New Epic Set

BY JONATHAN COHEN

NEW YORK—More than a decade after Pearl Jam attained stardom amid the Seattle-driven modern rock explosion, Eddie Vedder is quick to point out why the creative process continues to inspire him.

"We have five songwriters," he says with a proud smile. "The band

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PHOTO: DANNY CLINCH

In Sniper Zone, Caution's The Word For Musicians, Fans

BY BILL HOLLAND

WASHINGTON, D.C.—With two suspects in custody for the D.C.-area sniper slayings as *Billboard* went to press, local residents were no doubt breathing a long sigh of relief.

At press time, authorities appeared ready to charge two men in connection with the spree, which left 10 dead and three wounded in the communities

around the Washington, D.C., area.

Local musicians contacted earlier by *Billboard* had described the caution in their daily routines since the start of the shootings Oct. 2, and spokesmen for some area record stores and club venues said wary customers were staying home as they awaited resolution of the crisis.

RSVPs for a planned Oct. 29 un-

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IN THE NEWS

Changes In Indie Promotion At Radio; First MTV Video Awards Latinoamérica: Page 3 • Jay-Z's 'Blueprint 2': Page 11



SPOTLIGHT BEGINS ON PAGE 57

LAURA PAUSINI

She's sold 20 million records around the world... and this is her first album in English.

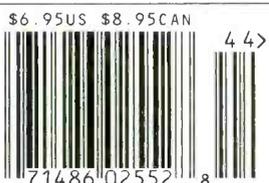
FROM THE INSIDE

Features the hit single "Surrender"

IN STORES NOVEMBER 5

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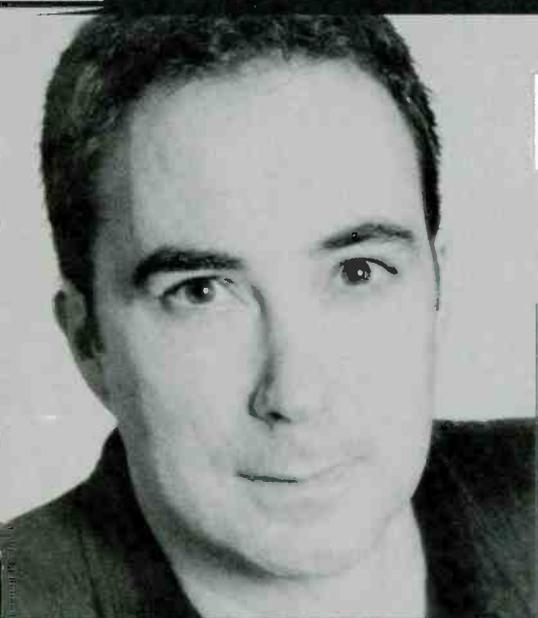


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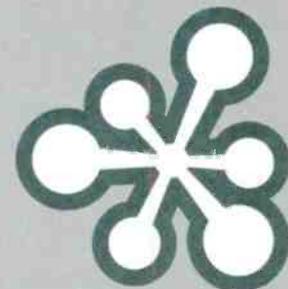
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Billboard Music Group

Indie Promotion Relationships Shifting

BY MARC SCHIFFMAN

NEW YORK—Two new shifts reflect the ongoing turbulence regarding the role of independent promoters at radio. On Oct. 18, Cox Radio president/CEO Robert F. Neil announced that his company would let its contracts with independent promoters lapse as they came up for renewal. "Our stations will now work more closely with the record industry on promotions, concerts, and other opportunities," Neil said in a statement. "The record companies have expressed a desire to work directly with the stations, and we are granting them their wish." Fourteen of Cox Radio's 79 radio stations have agreements with indies.

On Oct. 21, the *Los Angeles Times* reported that independent promoter Tri-State Promotions told Clear Channel (CC)—owner of 1,200 stations—that the indie firm could no longer afford to pay the broadcast company their agreed-upon fees, reported to be in the neighborhood of \$200,000.

Cincinnati-based Tri-State reportedly cannot afford to pay CC the promised amount because of new mandates set forth by record companies that change how labels pay indies. Payment used to be made solely for a station adding a record. Some companies are now demanding a minimum amount of meaningful spins—i.e., other than solely overnight airplay—before paying the independent promoter. Neither representatives from CC nor Tri-State responded to calls from *Billboard*.

Other broadcasters are conducting business as usual, despite these developments. Viacom's Infinity chain of more than 180 radio stations maintains it has always had a different approach to its independent promotion relationships. Spokesperson Dana McClintock says the company does not have exclusive relationships with independent promoters. "We're continuing our open-door policy to all comers, [be they label or independent promoter]. We certainly would work with [indies] as we work with the labels."

Emmis Communications president of radio Rick Cummings tells *Billboard* sister publication *Airplay Monitor* that their indie deals

are fairly new. "I've asked the managers what their take on it is," he says. "I don't expect an answer like Cox's."

The independent promoter acts as a broker between its client radio stations and the record labels. The relationship can give the promoter exclusive access to the radio station, making it necessary for labels to work through the independent promoter to get their music added to a radio-station playlist.

Some critics point to this relationship as a thinly veiled form of payola. The independent promoter pays the radio station to be its client and charges the label when the client station adds one of that label's songs. But supporters of the practice says there is not any actual *quid pro quo* since the radio station is not paid on a per-song basis by the

label but in a lump sum by the independent promoter to share its information with that independent promoter.

Labels have sought to reverse the growth of independent promoters by asking the Federal Communications Commission to investigate the influence indies have over radio and by reducing their payments as explained above. Publicly held radio companies have seen the indie relationship as a way to bolster top-line revenue growth and in turn, please shareholders.

By working directly with the labels, the broadcasters are able to continue getting non-cash benefits from the promotion departments and the labels don't have to pay as much to promote their product if they cut out the independent promoter middle man.



NEIL

Shakira Wins 5 MTV Latin Awards

BY LEILA COBO

MIAMI—With five awards—one for each category in which she was nominated—Colombian diva Shakira was the big winner at the inaugural MTV Video Music Awards Latinoamérica, which took place Oct. 24 at the Jackie Gleason Theater in Miami Beach.

Shakira's wins—including artist of the year, video of the year, best female artist, and best pop artist—were particularly telling, as it signaled that her crossover into the English marketplace hasn't affected her Latin American fan base.

While nominees for the awards were chosen by a "music and video academy" comprising close to 300 music-industry professionals and MTV viewers, final winners were decided upon by fans throughout the Latin region.

"MTV is a worldwide culture and a common place for young people, people who are hungry to be in touch with music from all over the world," Shakira told *Billboard* prior to the awards.

Awards were given out in three international categories, with Avril Lavigne winning best new artist, Red Hot Chili

Peppers winning best rock artist, and Pink winning best pop artist. Aside from Shakira, only one other act, Chilean rockers La Ley, took home multiple awards, for best rock artist and best group or duo of the year.

Surprise winners included uber-successful girl band Bandana—a group borne out of Argentina's *Popstars* show—which upset critics' darlings like Jorge Drexler and Leo Garcia in the best new artist Southeast category. Peruvians Libido took a surprise win over La Ley and Los Prisoneros in the best artist Southwest category.

Thursday night's show, which was predominantly in Spanish but included performances in English—notably Carlos Santana with Michele Branch, Lavigne, and System of a Down—aired live on the network's three Latin American feeds and domestically on MTV2, with English subtitles.

The Video Music Awards Latinoamérica will also air Nov. 1 on MTV U.S., making it the first time the network airs a special in another language. For a full list of winners, visit billboard.com/awards.



SHAKIRA

LETTERS

INDIE LABELS SEEK FAIR TREATMENT

Nice piece by Ed Christman on the prohibitive pricing of fourth-quarter retail co-op programs ("Holiday Retail Programs Irk Labels," Sept. 28). I must, however, take issue with one point that Ed makes: speaking only for the independent labels that I've been employed by, I don't think that most independents "accept" being shut out of fourth-quarter programs. We at independents have records to release and consumers who want to buy them, just like the majors do. We must simply be more selective, creative, and realistic with the accounts and our releases while doing our best to set our titles up for long-term sell-through as opposed to glossy first weeks and chart positions. This approach gives us the best chance at prof-

itability not just for records released during the fourth quarter but throughout the whole year.

Rick Rosenberg

VP of sales and marketing
Shanachie Records, Newton, N.J.

DANCE SUMMIT PANEL INSPIRATIONAL

Those of us fortunate enough to have attended the "Pioneers of Dance" panel [at the 2002 Billboard Dance Music Summit] sat mesmerized for 2½ hours as our industry's pioneers and legends "preached" to us. The individual histories, the blatant honesty, the words of wisdom that flowed from the panelists were eaten up by the attendees.

My mastering studio receives thousands of

recordings for either mastering and/or production. I have become increasingly alarmed as to the quality and content of the material received during the past several years. To learn that so many of my colleagues share my sentiments is encouraging.

If we continue in the spirit of that [panel]—the passion, the energy, the resolve to bring back melody and meaning to music—we can breathe life back into our dying industry. I envision a coalition of music professionals working together to infuse life and excellence back into music. Your ideas and suggestions are anxiously anticipated.

Adrianna Rowatti

Owner/GM
Trutone Inc., Hackensack, N.J.

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of *Billboard* or its management. Letters should be submitted to the Letters Editor, *Billboard*, 770 Broadway, New York, N.Y. 10003.

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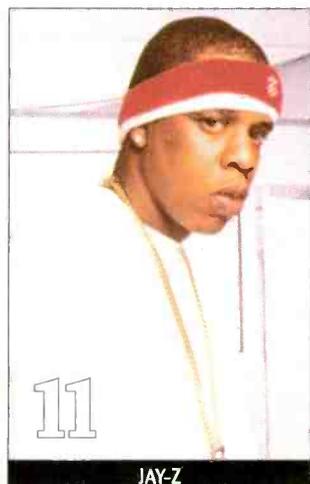
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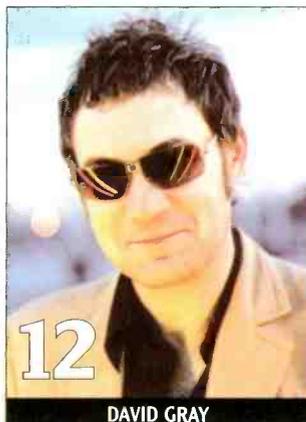
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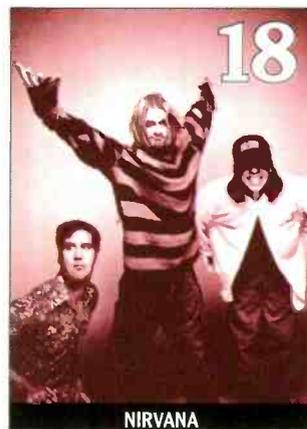
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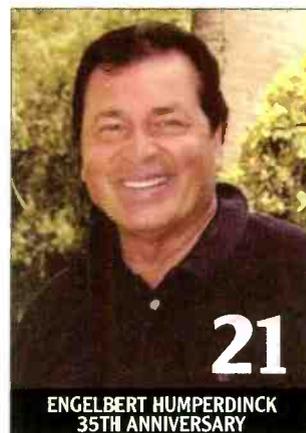
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ENGELBERT HUMPERDINCK 35TH ANNIVERSARY

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Chart Beat by Fred Bronson

IN THE 'KNOW': Eight years after Kurt Cobain's death, Nirvana has its first No. 1 hit on the Mainstream Rock Tracks chart. "You Know You're Right" (DGC/Geffen/Interscope) is the first song by the Seattle grunge-rock outfit to reach the top of this chart. Nirvana's first chart entry, "Smells Like Teen Spirit," peaked at No. 7 in February 1992. Until now, the group's highest mark on the Mainstream chart was the No. 3 ranking achieved by "Come as You Are" in April 1992 and "About a Girl" in December 1994.

On the Modern Rock Tracks chart, "You Know You're Right" is on top for the second week. It's the fifth Nirvana song to reach pole position on this tally. "Smells Like Teen Spirit" had a lone week on top, as did "About a Girl." "All Apologies" reigned for two weeks in January 1994, and "Heart-Shaped Box" remained at the summit for three weeks in October 1993.

Released after Courtney Love settled her legal differences with the Universal Music Group, "You Know You're Right" has also found a home on The Billboard Hot 100. The track crawls 51-50 this issue, making it Nirvana's highest-charting song on the pop chart since "Come as You Are" went to No. 32 in May 1992. "Know" is only the fourth Nirvana cut to reach the Hot 100: "Smells Like Teen Spirit" remains the trio's biggest hit, having peaked at No. 6 in January 1992. "Lithium" stopped at No. 64 in August 1992. That means "You Know You're Right" is Nirvana's first posthumous appearance on the Hot 100.

BOY MEETS GIRL: Nelly has made plenty of chart news this year, but he's not done yet. This issue, his collaboration with Kelly Rowland, "Dilemma" (Fo' Reel/Universal), reaches the 10-week mark and ties with Ashanti's "Foolish" as the longest-running Billboard Hot 100 No. 1 of 2002. "Dilemma" may yield the top spot as early as next week, if Eminem can maintain the momentum on "Lose Yourself" (Shady/Interscope), which jumps 6-2. If that happens, "Dilemma" will be the fifth song in the rock era to complete its run at No. 1 after 10 weeks and the first co-ed effort to reach the 10-week mark. The four other songs that ended their reign at the 10-week mark are "You Light Up My Life" by Debby Boone, "Physical" by Olivia Newton-John, "Maria Maria" by Santana Featuring the Product G&B, and the aforementioned "Foolish."

THEIR OWN WAY: Fleetwood Mac has an album enter The Billboard 200 for the first time in five years and two months. The double-CD *The Very Best of Fleetwood Mac* (Reprise) is new at No. 12. The last Fleetwood Mac set to debut on this chart was *The Dance*, which opened at No. 1 the week of Sept. 6, 1997. The *Very Best* collection outperforms the single-disc *Greatest Hits* CD, which peaked at No. 14 in February 1989. This new grouping of hits includes "Landslide," which is also having a good week on the Hot 100, albeit by another act. The remake by the Dixie Chicks on the Monument imprint takes a giant step, moving 41-29.

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

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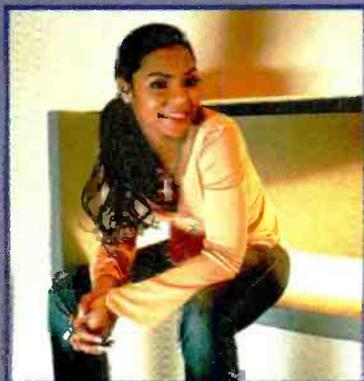
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IFPI To Taiwan: Stamp Out Piracy

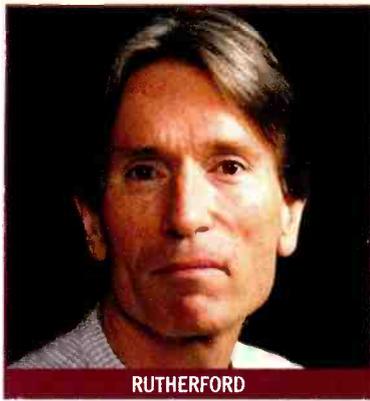
BY TIM CULPAN

TAIPEI, Taiwan—Board members of the International Federation of the Phonographic Industry (IFPI) called on the Taiwan government to work harder to stamp out piracy, during a three-day visit to Taipei that ended Oct. 17.

Assembling a dozen of Taiwan's leading music artists in front of local and international media, the IFPI said key legislation needed to be amended or strengthened to combat the rampant piracy in that country. IFPI chairman/CEO Jay Berman acknowledged the government's work to date but said the situation is out of control. "In April, the Taiwan government proposed measures," he said. "Some of them have been implemented, all of them have been well-intentioned, but I am sad to say that the piracy problem today is worse than it was in April."

The IFPI says the piracy rate has increased since the artistic community held a protest march April 4 to pressure the Taiwan government into action. The territory's recorded-music sales fell 13% for the first half of the year, the IFPI added.

Speaking to hundreds of media and entertainment workers at the April protest, Taiwanese premier Yu Shyi-kyun admitted, "We have realized we haven't done enough."



RUTHERFORD

This time, addressing the IFPI delegation during its three-day board meeting in Taipei, Yu promised that the government would step up its action. "This was only the first step in our efforts to crack down on piracy," Yu said. "We know it takes a national effort, and we're not going to relax."

A key reform sought by the IFPI is a curb on the manufacture of optical discs. "The optical-disc law has gone into the legislature, but it hasn't come out yet," explains Lachie Rutherford, chairman of IFPI Asia Pacific and president of Warner Music Asia Pacific. "There's no guarantee it will be passed

this year or what it will contain."

Lauding the efforts of retailers, Rutherford adds, "We appreciate the efforts in retail, but until you raid those working and investing in pirate plants it will not end. Piracy is like drugs—you need to control the supply."

Pirated music, games, software, and movie discs are widely available in Taiwan through the island's crowded and often unregulated night markets. Many of the vendors are school or university students paid by the pirate organizations because their age means they can more easily escape prosecution.

Backing the IFPI's stance, Taiwanese artists are urging the public to avoid the temptation to buy the cheaper CDs. Singer Chang Hui-mei, known as Amei, pleads: "If you really value our efforts, please think twice before you buy a pirated copy."

Fellow artist Wang Lee-hom laments the decline in the Chinese-language industry. "There was a lot of confidence in the Chinese-language music industry [when I started]," he told the IFPI media conference. "Back then, we were the leaders in Chinese-language repertoire, but in the past few years we've seen the very opposite."

Lawmakers, Others Try To Push Royalty Bill Through

BY BILL HOLLAND

WASHINGTON, D.C.—There is a concerted effort by leading federal lawmakers and record-industry and artists' groups lobbyists to ensure that when the Senate briefly reconvenes in November, a House-passed bill that would offer small Webcasters a lowered performance-royalty rate will pass the Senate and be signed into law.

Without passage, small Webcasters will have to pay retroactive royalties back to 1998 at the full royalty rate of 70 cents per song per 1,000 listeners, which they say would put them out of business. First payments were due Oct. 20.

In the meantime, the Recording Industry Assn. of America (RIAA) sent out e-mails Oct. 18 informing small Webcasters that record-label and other sound-recording copyright-owner members of the SoundExchange royalty-collection unit would accept instead "a minimum payment of \$500 and waive any late fees."

The bill, H.R. 5469, was pulled from consideration in the last hours of the regular session Oct. 17 by Sen. Jesse Helms, R-N.C. Senate Judiciary Committee chairman Patrick Leahy, D-Vt., says he will lead an effort to resurrect it.

Leahy urged Webcasters, record

companies, and artists' groups "to see if accommodation can be reached through marketplace negotiations. We will continue working for Senate passage of H.R. 5469 when the Senate reconvenes on Nov. 12."

In addition to lobbying efforts by the parties involved, other senators and House Judiciary Committee chairman Rep. F. James Sensenbrenner Jr., R-Wis., have made calls to Helms "to let him know how important it is that this bill pass," according to an insider. Sensenbrenner was able to achieve unanimous passage of the bill on the House floor before it was sent to the Senate for consideration.

A spokesman for Helms says the senator "would like to get this off his plate" before he retires this year, but said he pulled the bill because it was a "back-room deal basically written by the recording industry."

The spokesman says Helms placed the hold after hearing complaints from home-state religious and non-religious broadcasters.

Senate leadership of both parties had cleared the bill for passage after an earlier hold placed by Sen. Dianne Feinstein, D-Calif. A source said Leahy "went ballistic" when hearing the bill was pulled from consideration.



In The News

• AOL Time Warner (AOLTW) posted increases in its mainline media businesses—including music—during the third quarter, showing a profit of \$57 million, or 1 cent per share, compared with a net loss one year ago of \$997 million, or 22 cents per share. Revenue rose 10% to \$9.98 billion. But as a result of its ongoing internal review of AOL's finances, AOLTW said it will restate financial results for the eight previous quarters. Warner Music Group's revenue rose 2.2% to \$983 million, in part due to the acquisition of Word Entertainment, favorable currency exchange rates, and lower return provisions.

• Viacom reported strong results for the third quarter, helped by MTV and its other cable networks, as well as new accounting for goodwill and favorable comparisons to third-quarter 2001. As a result, it had net income of \$640.3 million, or 36 cents per diluted share, compared with a net loss one year ago of \$190.4 million, or 11 cents per diluted share. Sales rose 10% to \$6.31 billion. Revenue for cable networks, which include MTV Networks, rose 13% to \$1.24 billion. Operating income was up 21% to \$511 million. Infinity radio and outdoor advertising showed a 6% gain in revenue to \$968 million, while operating income rose 2% to \$322 million.

A LOOK AHEAD

Santana Set For High Chart Bow

BY GEOFF MAYFIELD

LOS ANGELES—Santana's new *Shaman*, released Oct. 22, will log the highest chart bow in the band's career and battle Faith Hill's current No. 1, *Cry*, for next issue's Billboard 200 No. 1.

Based on early sales reports, Santana's second Arista release appears on course to sell in the range of 250,000-300,000 and may pull even more if it rallies a strong weekend—a trait not uncommon among acts that appeal to mature consumers. The group's last album, *Supernatural*, entered at No. 19 in July 1999 with first-week sales of 72,000. It went on to become by far the biggest of the 30 albums that either the band or leader Carlos Santana have placed on The Billboard 200, chalking 12 weeks at No. 1 and selling 11.1 million copies to date, according to Nielsen SoundScan.

Shaman will enter no lower than No. 2 and might lead the chart, depending on how much second-week erosion Hill's latest Warner Bros. set sees after topping this issue's list with a career-best week of 472,000 units (see Over the Counter, page 73).

Foo Fighters' *One by One* (Roswell/RCA) looks set to surpass 100,000 and become the band's third top 10 album, while the solo bow of Destiny's Child's Kelly Rowland (Columbia) and Rod Stewart's J Records debut should reach the top 20, each with tallies of more than 60,000 units.

"Santana is hitting our projections," says Jerry Kamiler, divisional merchandise manager of music at Trans World Entertainment. "Foo Fighters will do more than we expected."

Additional reporting by Ed Christman.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	577,697,000	503,114,000	(↘12.9%)
Albums	550,353,000	492,915,000	(↘10.4%)
Singles	27,344,000	10,199,000	(↘62.7%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	510,282,000	467,403,000	(↘8.4%)
Cassette	39,002,000	24,257,000	(↘37.8%)
Other	1,069,000	1,255,000	(↗17.4%)

OVERALL UNIT SALES

This Week	11,410,000	This Week 2001	12,457,000
Last Week	10,832,000	Change	↘8.4%
Change	↘5.3%		

ALBUM SALES

This Week	11,234,000	This Week 2001	12,028,000
Last Week	10,654,000	Change	↘6.6%
Change	↘5.4%		

SINGLES SALES

This Week	176,000	This Week 2001	429,000
Last Week	178,000	Change	↘59.0%
Change	↘1.1%		

YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2001	2002	
Chain	297,004,000	253,884,000	(↘14.5%)
Independent	79,810,000	64,109,000	(↘19.7%)
Mass Merchant	156,603,000	158,310,000	(↗1.1%)
Nontraditional	16,936,000	16,613,000	(↘1.9%)

YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2001	2002	
City	128,312,000	113,765,000	(↘11.3%)
Suburb	229,719,000	204,560,000	(↘11.0%)
Rural	192,321,000	174,590,000	(↘9.2%)

ROUNDED FIGURES

FOR WEEK ENDING 10/20/02

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

THE NINTH ANNUAL

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In accordance with the tradition of the T.J. Martell Wine and Music Aficionado Dinner, the winemakers will be in attendance to talk about their wines. A Grand Auction led by Joe Smith & Ann Colgin promises exotic wines and killer prizes. If you haven't been to the dinner before, remember that a knowledge of fine wine is not a prerequisite. We drink great wine but the emphasis for the evening is on fun!

Photo by Rick Mariani/The Wine Spectator Courtesy of Marvin Shanken



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Court: Ronettes Not Due Licensing Royalties

BY BILL HOLLAND

WASHINGTON, D.C.—A New York appeals court ruled Oct. 17 against Ronnie Greenfield (known professionally as Ronnie Spector) and the Ronettes in their 15-year-old lawsuit against Philles Records and producer Phil Spector. Their suit maintained that the group is due royalties from synchronization licenses under its 40-year-old contract.

The Recording Industry Assn. of America (RIAA) had filed a brief, asking the court to affirm the position that record companies have full rights absent contractual language to the contrary. RIAA chairman/CEO Hilary Rosen commented that "Phil Spector can certainly do voluntarily what our members have done and make fair payments based on the Ronettes' incredible contribution to his career. Not because he has to, but because it is right."

The court sent the case back to a lower court to determine the

amount of what other royalties of the sales of sound recordings must be paid: "Defendants acknowledge that the royalty schedule for domestic sales encompasses the sale of records, compact discs, and other audio reproductions by entities holding domestic third-party distribution licenses from Philles Records. In light of that concession, we remit this case [to the lower court] to recalculate plaintiffs' damages for royalties due on all such sales."

The group members have not seen royalties from either the sale of sound recordings or for synchronization licenses since the '60s, when Phil and Ronnie Spector divorced.

The court ruled that absent any explicit language in their old contract for reservation of rights—such as synchronization licenses for use of performances in TV, movies, and advertising—the artists transferred full ownership rights, including the right of the



SPECTOR

producer, to redistribute the performances in any technological format. It also ruled that a divorce agreement cutting Ronnie Spector out of future royalties was not binding.

Ronettes hits have been used in commercials and such movies as *Dirty Dancing*. In '60s contracts, such license language to use old hits in movies and commercials was not common.

In the modern era, most record

companies have adopted a policy to split income from such unanticipated revenue, but the court ruled that such a "common industry practice" was outside the scope of the case.

Greenfield says she is "deeply dismayed and disappointed," and says the ruling "flies in the face of the lower court decisions in our case and gravely undermines the current label practices to share monies with artists from income derived from uses not specifically mentioned in old contracts."

Andrew Bart, Phil Spector's lawyer, said he was "pleased" with the ruling: "It affirms a clear legal principle."

The Recording Artists' Coalition (RAC) had also filed an amicus brief, siding with the Ronettes. RAC spokesman Jay Rosenthal said the ruling "will do nothing but embolden those who make a living out of exploiting recording artists."

Rhapsody Deals With UMG, WMG, Others Will Enable Users To Burn CDs

BY BRIAN GARRITY

NEW YORK—Listen.com will announce Oct. 28 the launch of Version 2.0 of its Rhapsody subscription service, which will feature the ability to burn tracks from Universal Music Group (UMG) and Warner Music Group (WMG), as well asTVT Records, Sanctuary Records Group, and 16 other independent labels. In total, more than 70,000 tracks will be available for burning. The move marks an important step forward for Rhapsody, which until now has specialized in on-demand streaming and Internet-radio programming.

Listen announced Oct. 24 that it has renegotiated its licensing deal with UMG and WMG to allow for the burning of their content. UMG is making 40,000 tracks available; WMG's number is undisclosed but is expected to be north of 20,000. WMG, for its part, recently announced plans to make close to

30,000 tracks available as 99 cent digital singles via RioPort (*Billboard*, Oct. 5).

Tracks will be sold from Rhapsody on an à la carte basis, for 99 cents each. While the songs can be burned to CDs, they cannot be downloaded to a computer's hard drive or transferred to a portable device.

Also as part of the launch of Rhapsody 2.0, subscribers to the service will be able to access their collections from any PC desktop. Previously, collections could be accessed only from a single computer. The updated service will also contain enhanced radio personalization features.

Rhapsody remains the only service to offer music from all five majors, as well as from more than 90 indies. The service is distributed through Audiogalaxy, Lycos, Road Runner, Sony's Musicclub, and Verizon Online, among others.

Artists, AFTRA Settle Benefits Suit

BY BILL HOLLAND

WASHINGTON, D.C.—A new \$8.5 million settlement has been successfully negotiated in a 9-year-old lawsuit involving soul legend Sam Moore and 15 veteran R&B recording artists. The artists sued the trustees of the funds unit of the American Federation of Television and Radio Artists (AFTRA) for breach of fiduciary duty in 1993 for failing to keep accurate records and monitoring record company contributions.

Under the new Oct. 17 agreement, the named plaintiffs will receive \$25,000 as opposed to \$150,000 apiece under the terms of a previous agreement rejected by some of the recording artists. But the plaintiffs now will be able to pursue further challenges that they had been underpaid. Other monies will go to lawyers in the case.

By law, recording artists under their contracts are entitled to health and pension benefits, and the Funds administer the contributions from record companies. Tens of thousands of unnamed recording artists in the class-action part of the suit—who would only have received several hundred dollars—will also be able to bring grievances to an appointed arbitrator. A third-party consultant will also make recommendations to AFTRA Funds for reforms deemed necessary.

AFTRA leadership intervened against its own Funds in June, and U.S. District Court Judge Clarence Cooper ruled that AFTRA and the Recording Artists' Coalition could file outside party briefs opposing the first settlement.

A pending court case against the labels charging them with years of nonpayment and underpayments continues.

French Jazz Master Henri Renaud Dies

BY TERRY BERNE

Renowned French jazz pianist/composer/producer Henri Renaud died Oct. 17 in Paris of complications related to cancer. He was 77.

Born April 20, 1925, in the town of Villedieu-sur-Indre in central France, Renaud began studying classical music as a child, which colored his incursions into jazz. Renaud arrived in Paris in 1946, just in time to participate in post-war St. Germain-des-Prés' incipient jazz scene.

Renaud was known from the start as an elegant if austere player who



RENAUD

eschewed pyrotechnics for grace and precision. As a sideman and then with his own groups, he was soon accompanying such visiting American players as

James Moody, Don Byas, Roy Eldridge, Milt Jackson, Lester Young, and Zoot Sims. He cut sides for several French labels, including Saturne, Vogue, and Swing, and his various 1953 recordings with trumpeter Clifford Brown are especially celebrated.

In 1954, Renaud headed to New York, where he performed at such legendary jazz venues as Birdland and the Blue Note and produced and played on a series of acclaimed dates featuring some of he-bop's hottest players. These studio sessions (now available as two Fantasy CDs), are known as the Birdlanders and are perhaps Renaud's most important recorded legacy.

In 1964 he became director of the jazz division at CBS Records France, where he oversaw highly respected reissue projects. In later years he became a tireless promoter of jazz through TV and radio projects and writing in various publications.

Renaud was also consultant for Bertrand Tavernier's 1986 movie *Roland Midnight*, considered to be one of the best films ever made about jazz.

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RECORD COMPANIES: Colin Finkelstein is named CFO of EMI Recorded Music North America in New York. He was CFO/COO of Classic Media.

Jim McDermott is promoted to senior VP of new technology for Sony Music International in New York. He was senior VP of new technology/electronic music distribution for Sony Music Entertainment.

Evan Prager is named VP of video promotion for Island Records in New York. He was VP of video promotion for Epic Records.

Compendia Music Group names John M. Rolfe Jr., previously director of international and business affairs for Acuff-Rose Music Publishing, as VP of business and legal affairs; Michelle Duffie, previously VP and co-owner of Millennium Entertainment Group, as director of marketing for Light Records; and Crystal McLin, previously publicity associate for Metro Public Schools, as director of publicity and promotion for Light Records. They are based in Nashville.

RCA Records names Caron Veazey as senior director of market-

ing and Scott Givens as senior director of artist development/head of rock marketing in New York. They were, respectively, co-owner of Caravan Marketing Group and GM of Divine Recordings.

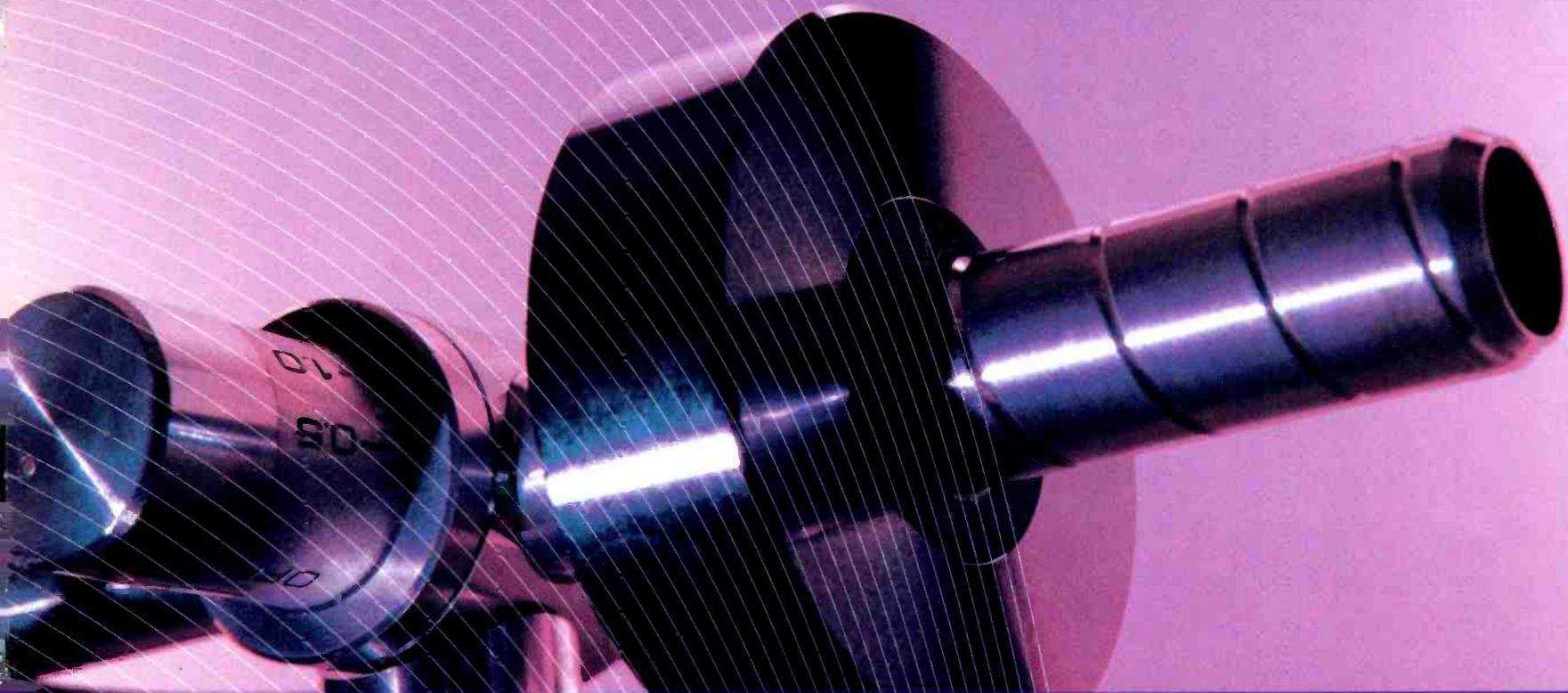
Chris Loss is named director of West Coast regional promotion for Lyric Street Records in Phoenix. He was assistant PD/music director for KMLE Phoenix.

Milo Pacheco is promoted to senior product manager for Razor & Tie in New York. He was product manager. Razor & Tie also names Sandi Hemmerlein as product manager in New York. She was associate director of the Division One imprint/specialized marketing division for Atlantic Records.

Stuart Oravetz is promoted to video promotion manager for Epic Records in New York. He was video promotion assistant.

PUBLISHING: Brendan Okrent is promoted to assistant VP of the creative/membership group for ASCAP in Los Angeles. She was senior director.

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issue date: dec 7
ad close: nov 8

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UPCOMING SPECIALS

- LAS VEGAS - Issue Date: Dec 7 • Ad Close: Nov 8
- LATIN MUSIC 6-PACK #6 - Issue Date: Dec 14 • Ad Close: Nov 15
- FULL-SPECTRUM SOUND 2002 - Issue Date: Dec 14 • Ad Close: Nov 15
- ORLANDO - Issue Date: Dec 21 • Ad Close: Nov 26
- STERLING SOUND 33 1/3 YEARS - Issue Date: Dec 21 • Ad Close: Nov 26
- YEAR IN MUSIC - Issue Date: Dec 28 • Ad Close: Dec 3

HARD MUSIC/METAL #2

Billboard's latest Hard Music/Metal spotlight zeros in on marketing strategies, edgy, innovative packaging and additional features such as DVD video, bonus tracks and web links. Plus we take a look at how hard music fared this year on the concert circuit and metal/hard music trends in Europe. Don't miss out on this rockin' special!

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ARTISTS & MUSIC

Jay-Z Crafts Similar 'Blueprint' On Roc-A-Fella/Def Jam CD

BY RASHAUN HALL

NEW YORK—Jay-Z apparently believes in the adage "You're only as good as your last hit." For his eighth Roc-a-Fella/Def Jam set, *The Blueprint 2: The Gift and the Curse* (Nov. 12), the Brooklyn, N.Y., MC has crafted a sequel of sorts to 2001's Grammy Award-nominated *The Blueprint*.

"My whole thing was to record a lot of music coming off *The Blueprint*," Jay-Z says. "That was considered a classic as soon it came out. You know how people always compare an artist's last album to their latest. I knew that was going happen, so I wanted to make sure it was extra tight."

The result is a double-disc collection, the first for a Def Jam artist. "I just tried to maintain my level of recording," Jay-Z says. "I know when people pick up a Jay-Z album they're not expecting to hear four [good] records. I could have four hot records—which would be an amazing album for another artist—but four records for me is a problem. I have that 'gift' and that 'curse.'"

According to the self-managed MC, it was that pressure, as well as the pressures of being a successful artist, that inspired the album's subtitle.

"I always give people the good and the bad," notes Jay-Z, who publishes through EMI Music Publishing (ASCAP). "People always say [my music] is about one thing or about bling-bling, but since my first album I've always [given] you the good side—the high life, because that was real for me—but also [given] you the tracks that come with that life. For every 'Ain't No Nigga' there was a 'D'Evils' on the album. There was a 'Can I Live' for every 'Can't Knock the Hustle.' For every party song, there's always that balance. I figured if I gave people that title, they would zone in on it and really get into it."

Roc-a-Fella, an imprint run by the rapper and CEO Damon Dash, will work hand in hand with Def Jam in promoting the album. As with previous sets, Jay-Z will take a hands-on role in marketing the project.

"Jay and Damon have a lot to do with how the

albums are marketed here, and they always have something new up their sleeve to differentiate each project," Roc-a-Fella Records director of marketing Chaka Pilgrim says. "Of course, we're going to stick to the program, but there are going to be a few unprecedented things that he's going to do: [for example,] the double-CD and taking a more hands-on approach in dealing with the consumer."

Priced at \$19.98, *The Blueprint 2* is likely to be a big seller for Def Jam. According to Def Jam director of marketing Suzanne Burge, the label has organized a series of promotions with retailer Trans World that will include gift cards and a special video greeting from Jay-Z, which will be played in-store.

Having headlined this summer's Sprite Liquid Mix tour, Jay-Z—who is booked by John Meneilly for Roc-a-Fella—will return to the road for a radio and in-store promotional tour beginning Nov. 11. There are also plans for an appearance on MTV's *TRL* on the street date. Additionally, Jay-Z will team with Heineken for a Grammy Awards commercial, with proceeds benefiting music-education charities.

"I think the highlight of the album is that he'll be able to touch his core but also become a much bigger mainstream artist due to the fact that the first single ['03 Bonnie & Clyde'] is with Beyoncé Knowles," Burge says. "I think we're going to be able to touch the entire base for the first time. Most rappers either come out and worry about their core, or they try to go radio and they go way left. With both of these discs, all of his fans are going to get what they want."

In addition to Knowles, *The Blueprint 2* features appearances by Dr. Dre, Rakim, Truth Hurts, and Lenny Kravitz.

"This album is everywhere," Jay-Z says with a smile. "With *The Blueprint*, there was one specific theme—soul music. This one is about the next level and the future. *The Blueprint* was about something familiar; this [album] is about what's next. There are all different types of music on there, from rock to soul to reggae—it's very experimental."



JAY-Z

Krauss & Co. Go 'Live' Group's First Concert Set Released On Rounder Records

BY JIM BESSMAN

Flush with the gold-certified success of their last studio album, *New Favorite*, Alison Krauss + Union Station (AKUS) have completed *Live*, their first concert set. The 25-track, double-CD from Rounder comes out Nov. 5. In January 2003, Rounder will issue a full concert DVD recorded at the same show.

"It's a good, average show of ours," says the eternally modest, ever-irreverent Krauss, adding that AKUS was inspired by the naked statues in the "most amazing" Louisville [Ky.] Palace concert site, along with "lots of starch" consumed beforehand.

But the album also benefits from "the best pacing we've ever had," she says, with material favoring her more recent recordings highlighted during extensive touring behind *New Favorite* and the summer installment of the *Down From the Mountain* tour. But old favorites like "Baby, Now That I've Found You," "Oh, Atlanta," and "When You Say Nothing at All" are also included, as well as a new cover of the Kenny Rogers & the First Edition classic "But You Know I Love You."

"It's everything you could ever want from Alison—and her first live record coming off a sold-out band tour followed by the sold-out *Down From the Mountain* [tour]," Rounder GM Paul Foley says. "The band's never sounded better."

Union Station is bassist Barry Bales, banjoist/guitarist Ron Block, dobro master Jerry Douglas, and guitarist Dan Tyminski, who gained further fame as the singing voice of George Clooney's character in the *O Brother, Where Art Thou?* movie and monster soundtrack. Accompanying AKUS on record and tour is drummer Larry Atamanuik.

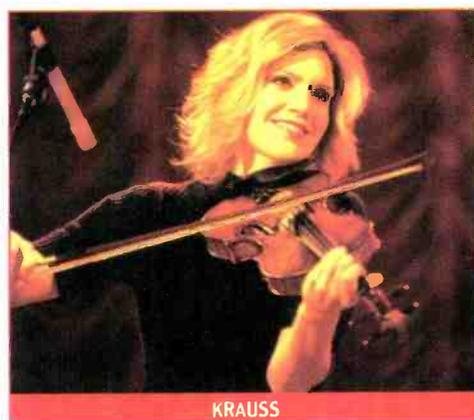
"We all came in for the mixing, and [engineer] Gary Paczosa and [assistant engineer] Eric Bickel did an amazing job," Krauss says. "Doug Sax did the mastering again, and he always blows the trees down and takes the lid off."

AKUS has just completed a video for "New Favorite" in which Krauss claims to be "the slut-

tiest I've ever been"—something Foley says will both launch *Live* and further push *New Favorite* toward platinum. "New Favorite" has also gone to country radio. Nashville's WSM-FM (Live 95) world-premiered the full album Oct. 21.

"The current success of [albums by] the Dixie Chicks and Nickel Creek—which Alison produced—clearly shows that interest in bluegrass and acoustic music is not just *O Brother*," Foley says. "So the timing for this record is obviously just right."

AKUS shared in wins at the International Bluegrass Music Assn. awards in Louisville Oct. 17 for album of the year (*Down From the Mountain*) and



KRAUSS

bluegrass event of the year (the *Down From the Mountain* tour). Also, Tyminski was named male vocalist of the year, and Douglas won in the dobro player category (*Billboard*, Oct. 26). The group also has four Country Music Assn. (CMA) Award nominations and will perform at the Nov. 6 CMA Awards show.

"I've seen her perform plenty of times and

think [the CD] will be a good thing for those fans who only have her studio records to get a taste of what she's like live," says John Bronicki, music buyer for Borders Books & Music. "It's very intimate-sounding—which isn't always the case with bluegrass—and we're promoting it through the holidays and into the first quarter of 2003 as well."

Foley notes that AKUS has expressed interest in returning to the road in first-quarter 2003, whether on its own or possibly with another *Down From the Mountain* tour.

"There were 70 people on the road last time," Krauss recalls. "It was insane. We loved it!"

Meanwhile, she's excited about her next production client, Reba McEntire, for whom she previously produced the single "Sweet Music Man." She's also searching for songs to bring to Union Station for its next studio project.

"I hope they'll listen to them," Krauss says with a laugh. "They just want me to go away, except for Ron. He humors me."

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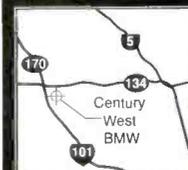
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Gray Begins Next Chapter With 'New Day'

ATO Troubadour Goes From Bedroom To Big Time Following Success Of 'White Ladder'

BY ADAM HOWORTH

On his commercial breakthrough recording, *White Ladder*, David Gray proved the value of harnessing songcraft to personal resilience. The Manchester, England-born singer/songwriter had spent 10 years recording—first for Hut then EMI—to little sales effect before striking pay dirt with album No. 4 on his own independent IHT Records.

Since its release in 1998, *White Ladder* has shifted 2.5 million units in the U.K., according to his label, and 2 million in the U.S., according to Nielsen SoundScan.

The follow-up, *A New Day at Midnight* (IHT/East West), will be issued Monday (28) internationally and Nov. 5 in the States via ATO/RCA. The set should affirm Gray's status as a major global artist, according to Theo Gupta, Warner Music U.K.'s London-based senior international manager.

"We had little time with David last time around—probably only nine working days to break [him] over the world," he says. "He blew up in the U.K., and that was the priority. Then he went to America, and his management decided to focus on those territories."

Gupta continues, "This time he's been doing long-lead press for the last three weeks, doing two hours a day. There's a U.K. tour, beginning on Nov. 9 in Bournemouth, through mid-December. At the end of the year, he's playing America. Finally, there's a European tour in the spring of next year."

A LADDER ROOTED IN IRELAND

After being dropped by EMI following the 1996 release of *Sell, Sell, Sell*, Gray and his manager Rob Holden decided to focus their attentions on Ireland, where the singer was slowly acquiring cult status.

"We had sold a few thousand of my previous album there, so it was the obvious place to start with *White Ladder*," Gray says. "After the first platinum disc, which we got in Ireland, we had a huge party—it was an exciting thing. But there was a weird moment when I realized because I was the record company, I had to buy it myself."

He reports that sales of *White Ladder* in Ireland are currently at 350,000.

By releasing his material thru the label he owns with his manager, Gray licenses his records to the most attractive record company for each territory.

"We license the album to Warner worldwide excluding Ireland, Canada, and North America," he says. "It's RCA in Canada and North America,

and we release it ourselves in Ireland. It's perfect—essentially I present the record to RCA and East West, and they decide if they want to put it out or not. They were played a few bits before it was finished, just in case they were scared I'd disappeared up my own arse. Then they just get the finished thing. There's none of this 'in on the mix' or 'in on that,' and farting about. It's quite clear-cut, so it's very refreshing from my point of view."

Not surprisingly, Warner would prefer a bigger slice of the pie.



'There's a seriousness to most of it, but it wasn't something that I sat down and thought about. It was never going to be 'White Ladder II.' I don't think it's as effortlessly immediate, but I don't think it's elusive.'

—DAVID GRAY

"We'd obviously like to have him for the whole world," Gupta says. "We'd be mad not to. The U.S. deal was done before we picked up David. We're happy with what we've got. He's got global potential. He's going to Australia, Southeast Asia, and Japan next year—where he's never been—even though he's got a gold record in Australia. Just in October, he's doing promo in the U.K., Germany, Italy, Spain, and France."

EARNING U.S. SUCCESS

Two million in sales in the U.S. is no easy feat these days for a U.K. artist, but Gray says there's no mystery to his success stateside.

"It's not that they don't get British music, it's that over there you've got to work your arse off. I did six tours,

I think, for *White Ladder* in America and over my career if you put all of the rest of the world together and times it by three I've been in America more.

"You've got to go out to Idaho and bloody Iowa—do a bit of work out there to really make a difference," he adds. "Because there's 115 American generic rock acts who'll turn up and do their thing at the radio stations and shake hands and be all smiley. But you're not going to be there to do that, so you've got to get out there more. You've got to make it personal.

Then they'll play your record for longer than they would've before. That's what makes a difference, because it's such a huge country. There's not one center to it. Not like you can conquer London—get the media and you get the whole country. You can't do that in America. It's basically hard work that is essential."

FLAGSHIP MOMENTS

Of *A New Day at Midnight*, the artist says, "I didn't set out to make any kind of record. There were a couple of songs that I wrote on the new record that were flagship moments. 'Freedom' was one. Once that was done, it had a certain weight and any stupid throwaway moment next to it was going to sound wrong. There's a seriousness to most of it, but it wasn't something that I sat down and thought about. It was never going to be *White Ladder II*. I don't think it's as effortlessly immediate, but I don't think it's elusive; there's plenty of big melodies. *White Ladder* was such a phenomenal success. It went beyond multi-platinum to 'everyone's got it.' And that's obviously a hard act to follow."

Even so, James Curran, head of music at U.K. rock station Virgin Radio, likes what he's heard.

"The first track, 'Dead in the Water,' takes a few listens, but it reinforces our notion of Gray being a purveyor of quality pop music," Curran says. "This track could have sat quite happily on *White Ladder*."

Gray adds, "We finished the recording at the end of June and mixed during July and August. From when we started in February, it took pretty much five months. The moment we booked the tour to the end of the year it was like, 'Get your skates on!' It was probably a good thing because it put a lot of pressure on to finish the record. What's different this time is we didn't mix it in my bedroom; we mixed it in a posh studio but we have this old Trident desk—like the Bowie sort of style—with a warm, analog vibe to it. It was a true pleasure."



by Melinda Newman

BRANSON ON V2: Richard Branson is a man who clearly loves challenges, as evidenced by his many adventures in and out of the music trade. So it should come as no surprise that he has given his vote of confidence to V2 Records' U.S. division, despite recent layoffs that reduced the New York headquarters and field staff from 50 to 29 employees.

"We believe in the team and we believe we can be successful," he tells *Billboard* in an exclusive interview. Branson founded London-based V2 in 1996.

Branson says the layoffs, which follow cuts at V2's U.K. and French offices earlier in the year, are a reflection of the sagging industry. "In a market where even No. 1 albums are going to sell half of what they would have sold three years ago, you've got to run your companies accordingly," he says. "We want to make sure we have a cost base which gives us time to wait until the breakthroughs [happen]."

V2 president (U.S.) **Andy Gershon** says the cuts were part of an overall restructuring that includes bringing in industry vet **Steve Backer**, most recently EMI Music Publishing's executive VP of West Coast creative, as the label's new GM. The changes are part of a new four-year plan for the label designed with the help of a consultant.

As part of the restructuring, Gershon says the label will trim its 14-act domestic roster. "We're getting out of the dance music business," he says, declining to name artists who are being cut. "The basis of the North America roster is being built on acts like **Granddaddy**, **Moby**, **the White Stripes**, **Rust**, and **Katy Rose**. Yeah, it's alternative, but [the music] also has to be more accessible."

While the U.S. division has not experienced the success some of V2's other territories have with such acts as U.K. band **Stereophonics** and **Underworld** (signed to JBO/V2) or French act **Rinoceros**, it has had a number of bright spots this year, including the *I Am Sam* soundtrack, which has sold 741,000 units according to Nielsen SoundScan, and *White Blood Cells*, the label debut from the White Stripes (462,000). Although a far cry from his 1999's *Play*, which sold 2.48 million units, Moby's *18* has moved 495,000 units and the label will launch a third single in January (V2 has an exclusive licensing agreement for Moby in North America; he is on Mute in the rest of the world). V2 is also eager to break New Zealand group **the Datsuns**, who are signed directly to the U.S. arm.

Branson promises that V2 will continue to display the sense of adventure he applies to all his ventures. "You have to wonder why the music industry is

languishing at the moment and I think one reason is the lack of investment in new artists," he says. "If the industry is going to stay exciting, you're going to need companies to stick their necks out on bands like the White Stripes and Stereophonics."

That said, Branson says he is very open to expanding V2's marketshare—in the U.S. and worldwide—by acquiring superstars. "We were one notch away from signing **Robbie Williams**. Right up to 24 hours before [EMI] resigned him, we were still seeing whether we could bridge the gap. We offered £50 million, so we were very close and were willing to make that



BRANSON

kind of commitment."

In April, V2 underwent financial restructuring that makes such a deep-pocketed deal possible: Morgan Stanley converted \$128 million in bonds into a 47.5% equity stake in the label.

While Branson isn't involved in the day-to-day operations of the label, he easily references acts signed to V2 and clearly relishes the idea of creating an independently owned label that has the vaunted reputation he created with Virgin Records, which he sold to Thorn EMI in 1992. "In five years, I'd love to see us as the most powerful independent company in the States, and I think, with Andy running it, we've got the chance of doing that. But we have to see what happens."

WHITE HONORED: Former *Billboard* editor in chief **Timothy White** will be honored posthumously Tuesday (29) with the Creative Coalition's Christopher Reeve First Amendment Award during an event at New York's Hammerstein Ballroom. The evening will include performances by **Elvis Costello** and **Lou Reed** . . . The title of the Scottish hymn performed by **Don Henley** at White's tribute concerts Oct. 7-8 was "How Can I Keep From Singing." The incorrect title was listed in the Oct. 19 issue.

Additional reporting by Ed Christman in New York.

Republic's 3 Doors Down Looks To Blow Away Past Success

BY MARGO WHITMIRE

Buried six feet in the ground with a torrential rain pouring down and howling winds above, the members of 3 Doors Down got off to a rocky start—literally—when preparing their sophomore effort, *Away From the Sun* (Republic/Universal), for its Nov. 12 release.

"We were out there all night and it was pouring as they're throwing this dirt over me," says the group's lead singer, Brad Arnold, referring to the Mississippi video shoot for the album's first single, "When I'm Gone," that the group braved during the arrival of a hurricane. "This wasn't little dusty dirt, it was big clods, big chunks of clay nailing me in the side if the head. I'm telling you, it was brutal."

No longer the wide-eyed newbies from Escatawpa, Miss., the group members culled from experiences while touring for their six-times platinum 2000 debut, *The Better Life*, when writing the material for their follow-up.

"Every place you go and every new person you meet, your eyes just get a little wider," Arnold says. "Meeting so many people gives you a good general idea of how people feel and what people can relate to."

AN EASY SYNERGY

Managed by Indegoot Entertainment, guitarists Matt Roberts and Chris Henderson, bassist Todd Harrell, and frontman Arnold collaborate on this album with an easy syn-

ergy reflective of a band that has matured together.

"If someone brings in a cool lick, we'll write the words to it and if I get the words, we'll put it to music to see how it turns out," Arnold says. "So, however it comes out, we just let it come out."

Produced by Rick Parashar, who has also worked with Pearl Jam and



Blind Melon, the album features A Perfect Circle's Josh Freese on drums and a collaboration with Beck's father, David Campbell, who conducts a 16-piece string ensemble for the title track.

Though *The Better Life's* "Kryptonite" fostered the group's mercurial rise to fame, Arnold says it's not necessarily what the band would like to be recognized for.

"It covered the board, but at the same time, a lot of people didn't take it that seriously, and I think these songs are a lot easier to take serious. This is a rock-'n'-roll record."

Showing its versatility, the group contrasts hard, guitar-driven songs like "Sarah Yellin'" with the more

melodic "Here Without You," a plaintive love letter to Arnold's wife that he says, "gives me chills when I listen to it."

ROAD-TESTED SINGLE

The group, whose songs are published by Universal/BMI, chose "When I'm Gone" as the first single because it played the song to enthusiastic audience reaction during the last tour.

Kim Garner, senior VP of marketing/artist development/media relations for Universal Records, is confident of the album's success based on the single, which is already No. 5 on the mainstream rock charts in its fifth week of release. "It looks really, really strong and it's pretty incredible that we've done as well at radio as we already have," she says, "so if this continues, I think we're in great shape."

With a six-week nationwide tour booked by the Agency Group following the album's release, a Bud Light advertising campaign featuring the band's music and logo, and numerous TV appearances—including *The Tonight Show With Jay Leno*, *The Late Late Show With Craig Kilborn*, and *Mad TV*—Universal is ensuring that fans of the group's first album will have plenty of opportunities to be excited about the second.

To promote strong visibility on the retail level, Garner says the label is working with Universal Music & Video Distribution, artist development, and field marketing reps to see the album prominently displayed in retail stores.

Sharon North, GM of the Phoenix-based Tower Records & Video, says, "The album will be in the new-release racks in the front of the store, in the overstock racks—everywhere I can fit it. It should do well. In the last two years, I've sold 300 copies of the first album, so I'm hoping for the same thing this time."

Fans who buy *Away From the*

Sun during its initial run will also receive a free DVD with footage of the band working on the album.

Regarding the barrage of scrutiny inevitably following a hugely successful debut, Arnold says, "We don't think about the whole sophomore thing because our goal with this record isn't to live up to the last one—we want to blow it away."

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U.S. Tour Nets Harmonia Mundi Bow For Persian 'Masters'

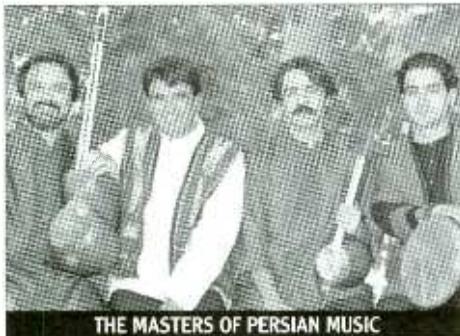
BY JIM BESSMAN

A sold-out U.S. tour last year by four of Iran's greatest Persian classical musicians has been followed not only by a second tour but also a debut U.S. set, *Without You*, released Oct. 8 by World Village. Harmonia Mundi USA's new Los Angeles-based world-music label.

Billed as the Masters of Persian Music, the musicians are legendary vocalist Mohammed Reza Shajarian; his son Homayoun Shajarian, vocalist and *tombak* percussionist; Hossein Alizadeh, who plays the *tar* lute and has also composed soundtracks to such honored Iranian films as *Gabbeh* and *A Time for Drunken Horses*; and Kayhan Kalhor, who plays *kamancheh*, or spike fiddle, and has performed with Yo-Yo Ma's *Silk Road Project* and is co-founder of the Persian/Indian trio Ghazal.

"They're among the greatest Iranian artists today and are very well-known among Iranians," says

Isabel Soffer, associate director of New York-based world-music presenter World Music Institute (which organized the tours) and executive producer of *Without You*. "But their names are getting around to mainstream American audiences, too."



Soffer cites increasing awareness of Persian classical music from highly acclaimed Iranian cinema. But Harmonia Mundi USA president Rene Goiffon says that *Without You* "goes beyond the notion of Persian music [in that] if you're interested in jazz improvisation, it's

there: and if you're interested in world music, it's there, too. But classical music is there. Persian poetry—it's a combination of an amazing number of elements."

Goiffon admits that he was not a Persian music maven when he was first offered the album. "But I was blown away when I heard it, coming from a complete gut reaction—with no marketing." He now says that the Masters of Persian Music tour will be a primary marketing thrust. "We'll work with local press and radio, using the concert as a base to make things happen."

Soffer points out similarities between Persian classical music and Arabic and Indian classical forms, and Alizadeh notes that "to a Western ear, there are more similarities than differences." Persian and Indian music, he says, "share a common root [in being] meditative and improvised, grounded in oral rather than written tradition, and based on modal systems."

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BLENDING ACOUSTIC VIBES: One of the sweeter finds we've made in recent weeks is the charming little strummer "Echo" by singer/songwriter **Freddy Freeman**. The song is indicative of a promising new artist who has started to generate interest among club-goers in his New York homebase.

As he says in "Echo," Freeman strives to keep his "ear to the ground, listening for a sound," and what he discovers is what he weaves into a folk-anchored sound that is as accessible to triple-A radio as it is to coffeehouses.

Though he works from an acoustic base, Freeman takes pride in



FREEMAN

exploring R&B, country, rock, and even a little jazz in the material that comprises the full-length/self-made *Waiting for an Echo*.

He says, "It's all a matter of incorporating all of the elements of music that I find interesting."

An added bend to Freeman's music is that he's an out-gay artist, deftly walking the line between being overt in his lyrics about various personal issues and experiences and ensuring that he creates universal images in his songs.

So far, his music has struck a responsive chord with a wide-ranging audience, as evidenced by appearances at events and in venues that draw a broad demographic—not to mention positive reviews.

"He's got his pulse on the spirit, and his voice on the heartstrings," says **Jon Gilbert Leavitt**, founder and programmer of the nationally syndicated *Radio Stonewall*.

For more info, e-mail the artist at freddyfreeman@mediateck.net.

STILL BELIEVING: Two years ago, we had the pleasure of being introduced to the music of Boston-based rocker **Bill Bowman**. He caught our attention with a blend of straight-up rock that fondly recalled **John Mellencamp** and **Tom Petty** at their creative peaks. After working hard

on the East Coast club circuit and carefully crafting new material, Bowman returns with *Emergency*—an album that pays off on the promise he's previously shown.

This time, the artist does more than conjure comparisons. Bowman proves that he's ready to be taken seriously on his own terms. Songs like the single-worthy "Ordinary Life," with its intelligent lyrics and intricate arrangements, show that he's aiming to do more than deliver quickie barroom rockers. So far, he's succeeding.

Clearly, we're not alone in our assessment of Bowman. He was recently nominated for indie male vocalist of the year by the Boston Music Awards. He's also making strides in bookings, playing larger venues and exploring regions beyond the East Coast. Keep an eye on this artist. He's moving toward a major national breakthrough.

For additional details, visit his Web site, bowmanband.com.

TAKING A STAND: One of the more exciting things happening within the New York rock scene is the buzz building around the band **Stand**—an Irish-American hybrid that is serving up an appealing combination of rootsy rock and Euro-flavored pop.

"Just put us in a van and let us go play," lead singer **Neil Eurelle** says with a laugh.

The band's addiction to touring has led them to recently relocate from Dublin to New York.

Recently, Stand's hard work has begun to pay off. The group landed a licensing deal with Harp Lager USA for its song "Lift," which was used in radio spots on some 15 radio stations in the top 10 cities in the country. The success of the spots resulted in the track being spun on several major-market radio stations, including WHTZ (Z100) New York, WKQX (Q101) Chicago, WPLY (Y100) Philadelphia, WXTB (96Rock) Atlanta, and WIYY (98Rock) Baltimore.

The act currently has sponsorship deals with Sam Adams and Boru Vodka. Stand has just finished recording five brand-new tracks that it hopes to include on its upcoming album.

Band member **Carl Dowling** says, "We decided to move to the States because there really wasn't much for us left to accomplish in Ireland."

In New York the band has captured the attention of an entirely new fan base with its energetic live show.

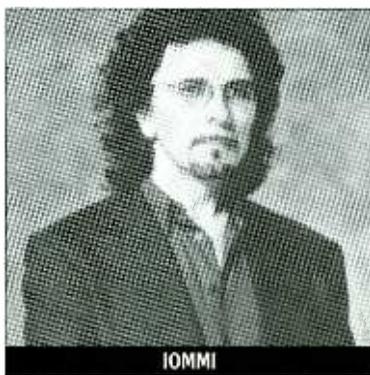
For tour dates and other information, visit standland.com.

Rhino Bows Sabbath Fete With Two-Disc Anthology

BY WES ORSHOSKI

The author of perhaps the most famous riffs in metal history, Black Sabbath guitarist Tony Iommi is reflecting on the genesis of one of those revered compositions: "War Pigs."

"We were playing this club in Switzerland; it was the early days, and of course there were about five people in there," he says. "So we used to get bored and start making up stuff. And we used to do a long jam. And that's



IOMMI

when I came up with 'War Pigs.' "

With a laugh, Iommi adds that it was easy to remember such now-legendary riffs: "We were doing five [45-minute] spots per day; so, you know, you had to remember them, because you kept playing them again!"

Iommi's stroll down memory lane comes as Rhino launches a multi-year Sabbath reissue program with the two-disc, 29-track *Symptom of the Universe: The Original Black Sabbath (1970-1978)*, the long overdue survey of the best material from Sabbath's classic lineup of Iommi, Ozzy Osbourne (vocals), Bill Ward (drums), and Geezer Butler (bass). Issued Oct. 22, the set is the first deluxe Sabbath best-of in the U.S.; Rhino will issue a Sabbath boxed set next fall, followed by "upgrades" of each classic album, says VP of A&R David McLees.

The releases are part of a plan first proposed about five years ago, which was delayed mostly for financial reasons, he adds. "This is the obvious hole and the first thing that needed to be done," McLees says of *Symptom*, the first title to include remastered versions of Sabbath's classics since the advent of the CD. All that exists currently in the marketplace are the basic mid-'80s transfer-to-CD titles, each of which will be replaced by remastered Rhino titles.

With these discs and the impressive new Sanctuary live set, *Past Lives*, the band's original fans can re-experience the classic lineup. But they shouldn't feel bad if they don't remember all the details, Iommi says with a laugh. "I can't remember what it was like, either. I was probably out of it at the time!"

The Classical Score™



by Steve Smith

DIVA FEVER: One glance at the *Billboard* charts is all it takes to determine that vocal recitals reign supreme in today's classical marketplace: **Cecilia Bartoli**, **Renée Fleming**, and **Salvatore Licita** are all currently riding high on the Top Classical chart, while **Russell Watson**, **Mario Frangoulis**, and the unstoppable juggernaut that is **Andrea Bocelli** dominate the Top Classical Crossover chart. Of course, all of the artists mentioned are on major labels that boast the resources necessary to transform a singer into a household name. Given a solid concept, however, independent labels are equally capable of offering compelling vocal recitals. Case in point: *Divas of Mozart's Day*, a delightful and illuminating disc by soprano **Patrice Michaels**, newly issued on the always adventurous Chicago-based label Cedille.

A professor of voice and opera at Lawrence University in Appleton, Wis., Michaels is a familiar name to Cedille enthusiasts. She has participated in 11 recordings in as many years of association with the label, which is distributed by Long Island City, N.Y.-based Qualiton. Michaels' recorded repertoire has ranged from **Vivaldi** and **Lully** to **Menotti** and **Argento**; *Songs of the Classical Age*, issued in 1999, demonstrated her affinity with the music of **Mozart**, **Haydn**, **Beethoven**, and their contemporaries. A serendipitous academic appointment led to the concept for the even more ambitious *Divas*.

"**Dorothea Link**, who was our historian on the project, happened to be hired into the institution where I teach," Michaels explains. Link, a Canadian musicologist, made headlines worldwide in 1999 for positively identifying a previously unattributed recitative as being the work of Mozart. Michaels soon learned that Link had a particular passion for the singers of the **Viennese Imperial Court Opera of Emperor Joseph II**, the company for which Mozart composed his greatest works. Michaels says, "When I saw the breadth of information that she had—along with a collection of scores on microfilm—I thought, 'This is the project I've been waiting for.' "

Link and Michaels created a concert program of music that would have been sung by five of the leading singers of Mozart's day: **Catarina Cavalieri**, who created the role of Constanze in *The Marriage of Figaro*; **Nancy Stora**, the first Susanna in *Figaro*; **Adriana Ferrarese del Bene**, the first to sing *Fiordiligi* in *Così fan tutte*; **Luisa Laschi Mombelli**, the first Countess in *Figaro*; and **Louise Villeneuve**, who created the role of Dorabella in

Così. Each singer is represented by at least one aria by Mozart—several of them "insertion arias" meant to be interpolated into works by other composers, including "Vado, ma dove?" (paired here for the first time on disc with "Ahí cosa veggio," the corresponding recitative that Link had identified). The program also includes fascinating and worthy selections by Mozart's contemporaries, including **Antonio Salieri** and **Vicente Martín y Soler**.

Link firmly believed that by offering several selections composed for each singer, each individual vocal personality could be reconstructed. Michaels' own feeling is that while the music might indicate something about the singers, it reveals even more about the flexibility expected



MICHAELS

of singers in general during the period. "I have four different selections for Nancy, and she sings very differently in [Mozart aria] 'Ch'io mi scordi di te' than in [Martin song] 'Dolce mi parve un di,'" Michaels explains. "Likewise, Luisa's music is really different when she's a comic character than when she's a serious one."

Once the repertoire was selected, Cedille's **James Ginsburg** stepped in to help meet the project's extensive demands. "We realized that with all this completely unknown repertoire, the only way to get the rehearsal time needed to make it work would be to schedule a performance," Ginsburg says. He timed a public concert and recording sessions to coincide with a Chicago Opera Theater production of Mozart's *Così fan tutte*, making use of the same orchestra and collaborating with Northwestern University to mount and promote the concert. The strategy paid off handsomely: "Even though it was held on a bitterly cold day in February, the start of the concert had to be delayed for 20 minutes because the walk-up line for tickets was so long!" Happily, thanks to Ginsburg's efforts, listeners can now appreciate Michaels' winning performance without braving those Chicago winds.

Higher Ground™



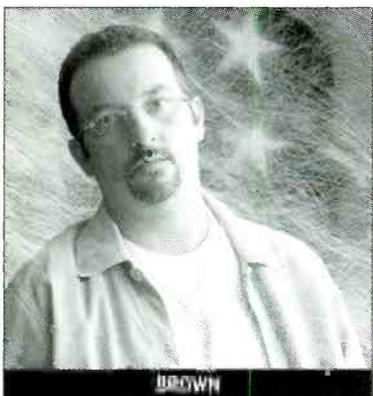
by Deborah Evans Price

CAMP PITCHES LABEL: Veteran recording artist **Steve Camp** has started a new label, Audience One Music, and is partnering with Discovery House Music for marketing and promotion of the new venture. Discovery House is distributed in the U.S. by Diamante Media Group, a division of the Butterfly Group.

Camp says the new label will be dedicated to "Christ-centered music ministry for God and his glory and for the good of his people."

Camp's new collection, *Desiring God*, is Audience One Music's first release and features 15 new songs. In the coming months, look for a project celebrating Camp's 25 years in the Christian music industry.

TRIBAL RUMBLINGS: When **Clint Brown** debuted at No. 4 in the Aug. 24 issue with his current project—*One Nation Under Praise*, on his own Tribe Records—it was a strong showing for an independent artist but not a surprise to those who followed Brown the past several years. He has been steadily building a successful ministry, and the music is largely a product of the joy-filled services at Faith World, the Orlando, Fla., church he established nine years ago.



"My membership is 6,500. We've done well," says Brown, whose flock includes such luminaries as hot producer **Rodney Jerkins**. "A lot of the reason for that is the music. Our choir and our band and presentation musically is very much a part of the success here. Orlando is a city with a lot of places to go. They have a lot of dancing, singing, and stage performances, so when people look at the churches, a lot of them are influenced by this... Our church caters to those who enjoy that atmosphere and style."

In 1996 Brown launched Tribe Records and began taking some of that passionate music to a larger

audience. He credits trade advertising and cable TV exposure for helping propel sales of the new album. He also admits that trying out potential material in front of his congregation is a plus.

"We'll sing a song and see the impact, and if it makes one, we'll know it's a candidate to put on the project," Brown says. "People like to hear ballads, they like to hear songs that have a story to them, but our albums are known for praise and worship... It's an album that I think everybody will enjoy, that will touch them and bless them. It's not your traditional gospel music."

RADIO WAVES: Southern gospel fans in Nashville have reason to rejoice. **Paul Heil's** nationally syndicated radio program, *The Gospel Greats*, is once again airing on 650 WSM, the famed radio station that is home to the Grand Ole Opry. It will air 9:30 a.m.-11:30 a.m. on Sundays. *The Gospel Greats* previously aired on WSM from 1988-2000... Jan. 31, 2003, is the deadline for submissions for the Gospel Music Assn.'s 2003 Radio Station of the Year contest. Awards are given to major-, large-, medium-, and small-market stations. Eligible stations must play Christian music for at least 50% of their broadcast day. They will be judged on community involvement, ratings, air check, and industry leadership. For more information, visit gospelmusic.org/nkra.

NEWS NOTES: **LaRue** has joined the second leg of the Bebo Norman Fall Circa 2002 tour, which will hit 20 markets. The outing also features **Ten Shekel Shirt**... The Christian Booksellers Assn. has named **Newsboys** its music spokespersons for its What Goes Into the Mind Comes out in a Life campaign... Congrats to **Chad Chapin**, drummer for the band **Tait**, who is tasting success as a songwriter. Chapin penned the current **Jody McBrayer** single, "To Ever Live Without Me," featured on McBrayer's solo debut, *Who I Am*... Southern gospel stalwarts **the Pfeifers** recently opened Court Street Studio, a 1,000-foot, state-of-the-art recording studio in their new office complex in Washington Court House, Ohio... Baltimore-based Music One signed a distribution deal with Sony Music Entertainment.

'Left Behind' CDs Complement DVD/VHS Title

BY DEBORAH EVANS PRICE

NASHVILLE—As *Left Behind II: Tribulation Force*—the second movie that the popular *Left Behind* book series has spawned—strikes on DVD (\$29.95)/VHS (\$27.95) Tuesday (29), the project is being bolstered by the release of four *Left Behind* companion soundtracks.

The albums are being released and marketed via the Butterfly Group, a company Bob Carlisle, George King, and Mike Rinaldi formed earlier this year. Butterfly's Christian Records imprint will issue *Left Behind II: Tribulation Force Contemporary Christian* and *Left Behind II: Tribulation Force Southern Gospel*, Flying Leap Records will release *Left Behind II: Tribulation Force Urban Hip Hop*, and Gospel One Records will release *Left Behind II: Tribulation Force Gospel*.

"We've got 33 original songs on those four CDs, so it was a great chance to introduce new music," King says, adding that the finished projects "were above my expectations. In every field we had people qualified to make it happen, and I was blown away. The big thing we looked for was songs, and we found really big songs. Each record stands on its own."

The soundtracks involved numerous producers, among them Carlisle, Todd Collins, Regie Hamm, Lari Goss, Matt Bronleewe, and Ben Tankard. Each CD features top names in its genre. Participants include Dottie Peoples, Gold City, the Hoppers, Rebecca St. James, NewSong, Greg Long, Out of Eden, and True Vibe.

One standout cut, "In the Sky"—featuring Carlisle, Russ Lee, and Ashley Cleveland—will play during the film's closing credits. King describes the song as "a vocal gunfight like you haven't heard in a long time. It is unbelievable, because they are all such great singers."

"Suddenly," performed by Lee, will be utilized within the film and will be the first single serviced to Christian AC radio from *Left Behind II: Tribulation Force Contemporary Christian*. "Can't Live Without You," written and recorded by Paul Alan, has been released as the project's first single to top 40 formats. "We Will Not Fail," recorded by the Journeymen Quartet, has been released to Southern gospel radio. Peoples' "The Glory of the Blood" will be the first single to gospel radio.

Diamante, a subsidiary of the Butterfly Group, will distribute all four *Left Behind II: Tribulation Force* albums and the DVD/VHS release to the Christian retail market. Navarre Corp. issued the projects to mainstream Oct. 15.

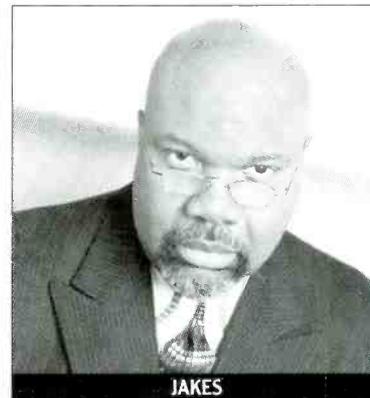
Additionally, the *Left Behind II: Tribulation Force* the Music tour kicked off Oct. 21. Sponsored by World Vision, it will hit nine markets.

In The Spirit™



by Lisa Collins

LADIES LEAD THE WAY: A new project teaming some of the biggest names in the music industry with some of gospel's top female stars is set to take center stage next month. Arriving in stores Nov. 19, the project—*Bishop T.D. Jakes Presents God's Leading Ladies*—is a joint-venture release from EMI Gospel and **Jakes'** Dexterity Sounds imprint. The album features **Patti LaBelle; Dottie Peoples; Ann Nesby; Karen Clark-Sheard; Kelly Price; the Winans women—Vickie, Angie, Debbie, and Mom—Shirley Murdock; Out of Eden; Helen Baylor; Stacie Orrico; and Janna Long of Avalon**. The project was to also include **Aretha Franklin**, but according to the label, she withdrew at the last minute.



JAKES

Jakes says, "Women who have enjoyed *Woman, Thou Art Loosed!* or my more recent book, *God's Leading Lady*, or even [my book] *The Lady, Her Lover, and Her Lord* will find some harmonious flow of thought between the message in the music and the continuity of the book."

It is more likely that the attraction to Jakes' latest release is the star-studded lineup he was able to assemble, thanks to his own superstar power. (Jakes was named the best preacher in America in *Time* magazine's Sept. 17, 2001 issue.) The music was inspired by his best-selling new book, *God's Leading Lady* (Putnam), which was published in June. In line with the book's theme, it seeks to "minister to women who are wounded inside and hurting."

The CD comprises newly recorded songs that range from traditional gospel melodies and worship ballads to pop and urban contemporary tunes. Other highlights include a Murdock/Price duet ("The Curtain's Raised"); the track "Praying Women," which teams all the Winans women; and "The Bishop's Prayer" from Jakes.

"The rollout kicks off at the end of October with a week-long special on *The Potter's Touch*, [Jakes'] daily 30-minute show on TBN featuring some

of the women involved in the project, including Angie and Debbie Winans, Mom Winans, Helen Baylor, and Karen Clark-Sheard," EMI gospel marketing director **Carla Williams** reports. She says the label is also looking to take advantage of cross-promotional opportunities at retail with Jakes' book, which has thus far sold upwards of 140,000 units. A series of "Leading Ladies" conferences aimed to inspire women (currently in the planning stages for early next year) will feature some of the artists and music at settings organized by Jakes.

In the meantime, Jakes and EMI Gospel are prepping for the next live recording of his **Potter's House Mass Choir** during the Thanksgiving holiday in Dallas at his 28,000-strong church, the Potter's House.

LIVE FROM JACKSONVILLE: United Television, the production company of Gospel SuperFest IV, is preparing for another recording of the nation's top gospel performers with its fourth annual TV extravaganza, at Jacksonville, Fla.'s Times Union Center for the Performing Arts Nov. 8-9. The taping will culminate in the release of two one-hour syndicated TV specials scheduled to air in more than 80 U.S. markets during the Christmas holidays and Black History Month in February.

Among the acts slated to perform are **the Williams Brothers, Trin-I-Tee 5:7, Kurt Carr & the Kurt Carr Singers, Keith "Wonderboy" Johnson, the Rev. Timothy Wright, Rufus Troutman, Vanessa Bell Armstrong, Dorinda Clark-Cole, Ray Bady, the Christianaires, Olanda Draper's Associates, Douglas Miller, Angie Winans, Prymar Colorz, Dorothy Norwood, the Mighty Clouds of Joy, the Bolton Brothers, 7th Element, the McDonald Sisters, and Woody Rock of Dru Hill**. Noted actor/TV veteran **Clifton Davis**, best-remembered for his role as the Rev. Reuben Gregory on the NBC hit sitcom *Amen*, has hosted the show for two consecutive seasons and will return for the Jacksonville session.

"We are privileged to have this prestigious array of talent and a world-class venue to display God's gifts in this fashion," executive producer and Gospel SuperFest founder Dr. **Bobby Cartwright Jr.** says. "We have received favor at all levels, from record-label support, the TV programming community, corporate sponsorship [Head & Shoulders and Pantene Pro-V of Proctor & Gamble's hair care division], and of course, the renowned talent the show has continued to garner throughout its three-year history."

Bon Jovi Gets Anti-Piracy Ball Rolling With 'Bounce'

BY RAY WADDELL

NASHVILLE—Bon Jovi's unique ticket-presale offer tie-in with its new Island Def Jam release *Bounce* (Billboard, Sept. 28) works on many levels, including combating piracy and generating interest in the band's upcoming world tour in early 2003.

In a cooperative among the Bon Jovi camp, the record label, Creative Artists Agency (CAA), and Ticketmaster, the album (which streeted Oct. 8) uses a PIN system to offer purchasers of *Bounce* early access to tickets for Bon Jovi's world tour. The U.S. portion of the presale is tentatively set for the first week of November, with the U.S. leg of the tour to begin Feb. 8, 2003, at Bryce Jordan Center in State College, Pa.

As much as half the inventory for each show was to be offered on the presale; the first leg of the tour tentatively goes on sale to the general public Nov. 9 for U.S. and European dates.

Planning the program has been in the works for months. "More than almost any project I've worked on, this is the most well-thought-out record release/tour launch I've ever seen," says Rob Light, who heads up CAA's music division.

It is also a pioneering project for the label. "This is [our] most compelling

offer yet in terms of added value," says Island Def Jam new-media VP Larry Mattera, who adds that the program is designed to encourage fans to purchase the CD rather than get a burned copy from a friend or a peer-to-peer site. "This [incentive] is taking the next step, not just in driving ticket sales and [garnering] consumer data but in driving legitimate CD purchases as well."



Ticketmaster chairman Terry Barnes agrees: "Obviously, this [promotion] will help create album awareness, but it also helps combat piracy. We've done this type of thing on a smaller scale a couple of times, but this is all of the U.S., along with Canada and Europe." More than anything else, the pro-

gram shows how touring is a more important element than ever in a band's career. "The hard ticket is the biggest weapon in our arsenal," says Richie Sambora, guitarist and founding member of Bon Jovi. "But it took 20 years of hard work to make that ticket an asset."

THE BIG BOUNCE BACK

Every copy of *Bounce*—which debuted at No. 2 on The Billboard 200 last issue—contains a unique code stickered on the album packaging. Anyone who buys the album may register their number at bonjovi.com, which provides automatic membership to the American XS portal. The consumer registers their unique 13-digit number and receives an e-mail response with an access code and a link to the Ticketmaster splash page, where they can purchase four tickets. Once they use the password, it is dead.

"We're always searching for ways to find added value," Mattera says. "This is not just the traditional added value, like bonus tracks or unreleased mixes. This gives fans what they really want: to go see Bon Jovi."

In addition to the presale, American XS provides the consumer with an ongoing menu of exclusive opportu-

nities and interactive elements.

Traditionally, tours have provided labels with market-by-market album support, but this project boosts the tour's importance even further. "We would end up selling the tickets anyway, but everyone is trying to find a new model," says Barnes, who adds that the idea was brought to Ticketmaster by the label, CAA, and Bon Jovi's management team. "We're doing our part because we can."

CREATIVE MEASURES

Light believes these uncertain times in the music industry require creative measures. "What I see is that the dynamic of marketing a record has changed radically as audiences have changed," he says, citing music and network TV, radio, and the Internet as key information outlets today. "The audience gets its information very differently from even five years ago, and we have to adapt to that. Using the tour as part of that complete marketing package is critical."

Sambora has also seen marketing and career promotion change during the past 20 years. "Nowadays, with the fragmentation and splintering of radio, it's confusing even to radio-promotion people. You have to come up with alternative ways of marketing. TV, for example, used to be taboo

because it took away [a band's] mystique. Now it's accepted."

Light points out that the Rolling Stones' latest record, *Forty Licks*, dropped after their current trek started. "The tour is used to market the record, rather than the reverse," he says. "To the Bon Jovi audience, the live show is such a big part of who they are."

"We thought this [program] was a great idea because it's fan-oriented," Sambora adds. "It gives them a chance to get good seats; they don't have to go scalping. And it combats piracy."

The *Bounce* outing will begin with a few dates in Japan (which are not part of the presale), followed by North American arena dates, then stadiums and arenas in Europe. It will be promoted on a market-by-market basis, as opposed to going with a national promoter.

"We're trying to do business with people who have always been in the Bon Jovi family, and the great majority of them are [now] with Clear Channel," Light says. "My mantra is, 'Do what's best for the artist.' For some artists, that's going market by market, and for some, that's going with a national promoter. In the case of Bon Jovi, it's going market by market and [involving] the people who have had a stake in their career and a passion for Bon Jovi."

For its part, Bon Jovi has always been a hard-touring band. "We went right to the people, starting in 1983 with the first album," Sambora recalls. "We went all over the world as a club band, then we opened up for the Scorpions, Judas Priest, Kiss, 38 Special, Ratt—anyone who was able to take us. Then we got to where we could headline theaters, then arenas, and then stadiums."

The hard-touring philosophy and blue-collar work ethic has paid off. "We're a stadium band in every country in the world, except America, and we play the odd stadium here," Sambora says. "We learned how to turn a club into pandemonium and how to make [the] Olympic Stadium in Munich [Germany] seem like an intimate hall. It helps that Jon [Bon Jovi] is one of the best frontmen in the world."

As a consistent touring and recording entity, Bon Jovi has survived when others haven't, despite changes in popular trends. "We're just a big bar band. We've transcended a lot of the different cyclical trends, and we've done it by just being ourselves," Sambora observes. "When grunge hit in 1990, it could well have been the end of this band. But instead we came out with *Keep the Faith*, [and] that sold 12 million copies."

Being themselves doesn't mean Bon Jovi has not worked hard at doing what it does, "playing old-time hockey," as Sambora puts it. "It's not easy to tour. It's a grueling schedule, and it takes you away from your wife and kids. But there's no substitute for hard work."

Jus' The Four Of Them: They Can Make It If They Try

BY GAIL MITCHELL

LOS ANGELES—Veteran R&B singers presenting an entertaining evening of great music to an underserved adult demo. That's the premise behind Jus' the Four of Us, a national tour featuring '80s and '90s hitmakers Glenn Jones ("Show Me"), Howard Hewett ("I'm for Real"), Phil Perry ("Call Me"), and Tony Terry ("Lovey Dovey").

The planned 30-city tour—which thus far has scheduled stops in such markets as Dallas; Houston; Memphis; St. Louis; Chattanooga, Tenn.; and Little Rock, Ark.; began Oct. 25 in Birmingham, Ala., and wraps Dec. 7 in Greenville-New Bern, N.C.

The seeds for the idea have been germinating for three years, says Jones, whose new *Feels Good* album on Peak/Concord recently debuted at No. 88 on the Top R&B/Hip-Hop Albums chart. His stage compatriots also have new projects out: there's Hewett's *The Journey: Live From the Heart* on Eagle Rock Entertainment/RED, Terry's *My Best* on Golden Boy Records and Perry's *Magic* on Peak/Concord.

"We're giving an underserved market the chance to see four great entertainers at one time," Jones notes. "Phil, Howard, Tony, and I have always talked about putting something together and going out. It finally came to the point where we said, 'Enough talk—we can do this.'"

In rehearsals for 12-13 weeks, Jus' the Four of Us is geared to offer more value than a typical concert. Clocking in at between two and two-and-a-half-hours, each show will revolve around the four narrating and performing songs individually, collectively performing their hits, and presenting special material, including an unplugged Marvin Gaye medley. Special guests will also be introduced on different legs of the tour, including Regina Belle, Atlantic Starr, Ali-Ollie Woodson (the Temptations), James "J.T." Taylor (Kool & the Gang), Michael Cooper (Con Funk Shun), and Lenny Williams (Tower of Power).

"A lot of the adult acts today for the 25-plus crowd just aren't fun," says Stephen Russo. He heads Fairfield, N.J.-based R.E. Quest Management Group, which handles both Jones and Terry and is overseeing the tour itinerary and other logistics with various co-promoters. "I got tired of putting Glenn and Terry into track situations where the sound systems are like karaoke. These guys can sing and entertain in a fun, edgy, and spontaneous manner. They need to be with a live band."

By limiting the tour to 3,000- to 5,000-seat venues and locking in markets based on the artists' fan bases, Russo says he has been able to keep tickets in an affordable \$30-\$35

range. "By the time I'm done setting up in bigger cities, I'd have to charge \$45-\$55," he says. "We want to build



up momentum first, invite [prospective] sponsors, and show them how they can make money. The easiest thing was putting the talent together. The hardest has been the financial end, because people don't believe until they see it."

Among the promoters with whom Russo is working are Nate Tarver of Unlimited Entertainment in Birmingham and Michael Powell of Memphis-based Fresh Ideas. Though tickets have yet to go on sale in Memphis, Powell says a recent meet-and-greet with the artists in Memphis attracted more than 800 people and that he's received

more than 300 e-mails requesting ticket information. "From a preliminary standpoint," he notes, "there's a lot of anticipation here for the event," which is slated for Nov. 30.

In addition to enlisting street teams and local R&B radio stations to help market the event, Russo dreamed up "bus treats." Aimed at treating single mothers to an unforgettable night, the idea involves a special bus dispatched to their homes to provide transportation to and from the show, with the concert-goers treated to bouquets and other VIP perks.

Beyond this initial run, Russo hopes to unfurl the Jus' the Four of Us banner over a female R&B junket as well as jazz- and rock-themed tours. He's also eyeing a Vegas run with Jones and company, and already on the 2003 schedule is a Christmas album featuring the foursome.

Jones notes, "I think this will start a new trend. I've seen people do other [themed] concerts, like [2000's] United We Funk tour [with members of the Gap Band, Dazz Band, and Con Funk Shun]. This is a chance for true R&B singers to create something new."

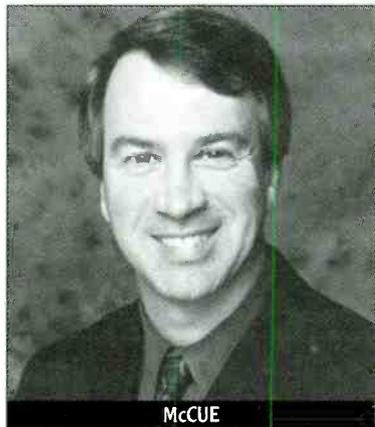
"I want this to become a household name and concept," Russo adds. "It's aimed at anyone who likes great music and great singers. I just want people to walk away saying, 'This is one of the best shows I've seen in my life.'"

Venue Views™



by Ray Waddell

BOOM BOOM, INDEED: The Activision Presents Tony Hawk's Boom Boom HuckJam tour roared out of the gate Oct. 9 at the **Rose Garden Arena** in Portland, Ore., racking up a \$404,000 gross and drawing 11,000 people on a Wednesday night. "It was fantastic," says **Jim McCue**, VP of sales and marketing for the **Rose Quarter** complex. And complex it was, with a intensive day-of-show load-in that began at 4 a.m.



McCUE

"Everyone from their crew was concerned because it was a first-time setup outside of rehearsals, and everyone on our end was concerned because we had [Portland Trailblazers] basketball the day before and the day after," McCue recalls. "But everyone working the event was excited, because this is something different."

With tickets priced at \$25-\$75, Boom Boom HuckJam features live music overlaying extreme-sport demonstrations, led by skateboarding guru **Tony Hawk** (*Billboard*, Sept. 28). **The Offspring** did the music honors in Portland. "The Offspring did a great set," McCue says. "The show drew a very wide demo, from 10-year-old Tony Hawk fans that had never heard of the Offspring to 20-year-old Offspring fans exposed to the other stuff."

McCue says merchandise did about \$6 per head. "The merch per cap probably could have been higher if we had known we'd have a 1,000 walk-up night-of-show," he admits. "We probably missed an opportunity there."

The building co-promoted the show with **Dave Leiken** of Portland's Double Tee Promotions. McCue says, "Everybody came out OK."

The tour, booked and produced in-house, is managed by SLAM Management (sister company of **Jim Guerino's** Rebel Waltz management) and works with different promoters in each market. It wraps Nov. 17 at the **Office Depot Center** in Sunrise, Fla. "My hat's off to Jim Guerino and [jindie consultant] **Craig Sniederma**," McCue says. "They were just great to work

with, and we're making plans to do it again next year."

FULLY LOADED: Initial on-sales for the first **Guns N' Roses** (GN'R) tour in nine years are going reasonably well, even though the tour was a bit of an unknown entity going in. "Given the skepticism, we've definitely surpassed expectations," says **Mitch Rose**, GN'R's responsible agent at Creative Artists Agency in Los Angeles. "Of the 20 or so dates that have gone on sale, I would say half are fantastic, 40% are good to very good, and we have two dates that are mediocre."

The tour begins Nov. 8 at **GM Place** in Vancouver, with 34 dates scheduled until the end of the year, so there is still plenty of time for sales, and hard rock is known for solid walk-ups. "We don't know what the sales patterns are, necessarily, and who's buying the tickets runs the whole gamut," Rose says. The tour picks up again in January 2003.

ROUTEBOOK: **Kenny Rogers** will embark on his 15th consecutive Christmas tour Nov. 29 at **Von Braun Center** in Huntsville, Ala., a 23-city run that wraps Dec. 22 at the **Westbury Music Fair** in Westbury, N.Y. This will be the last year of a six-year run for his concept concert Christmas From the Heart Featuring the Toy Shoppe. Rogers will unveil a new concept in 2003. He is booked by **Greg Oswald** at the William Morris Agency.

Destined to be the top-grossing tour of the year, **Paul McCartney** is still shattering house-gross records. Among the recent ones were \$1.8 million at St. Louis' **Savvis Center** Wednesday, Oct. 9, and \$1.8 million at the **Rose Garden Arena** in Portland Friday, Oct. 18.

HUHHHH! **James Brown** has signed with the William Morris Agency, where he will be represented by agents **David Levine** and **Rob Heller**. He continues to be represented by Intrigue Music Management.

BIG MAN IN SARNIA: **Mike Richardson** has been named GM of the **Sarnia Sports & Entertainment Centre** in Ontario by Global Spectrum, management company for the 6,000-seat arena. Richardson, who most recently was senior manager of events and operations at **Mile One Stadium** in St. John's, Newfoundland, will oversee the day-to-day operations and book events for the multipurpose arena. Global Spectrum manages 33 facilities in North America, including the new 10,200-seat **John Labatt Centre** in London, Ontario.

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
PAUL McCARTNEY	Tacoma Dome, Tacoma, Wash. Oct. 19	\$2,325,855 \$255/\$55	17,648 sellout	Concerts West, Marshall Arts, MPL
PAUL McCARTNEY	Schottenstein Center, Columbus, Ohio Oct. 10	\$2,132,005 \$250/\$50	15,124 sellout	Concerts West, Marshall Arts, MPL, in-house
PAUL McCARTNEY	Ford Center, Oklahoma City Oct. 15	\$1,956,090 \$250/\$55	14,847 sellout	Concerts West, Marshall Arts, MPL
PAUL McCARTNEY	Conseco Fieldhouse, Indianapolis Oct. 5	\$1,845,410 \$252/\$52	15,121 sellout	Clear Channel Entertainment
PAUL McCARTNEY	Savvis Center, St. Louis Oct. 9	\$1,791,485 \$250/\$55	14,878 sellout	Concerts West, Marshall Arts, MPL
JIMMY BUFFETT	Verizon Wireless Amphitheater, Irvine, Calif. Oct. 3, 5	\$1,472,262 \$71.75/\$26.75	31,220 32,346 two shows one sellout	Clear Channel Entertainment
BRUCE SPRINGSTEEN	Pepsi Center, Denver Sept. 22	\$1,343,452 \$76	17,713 sellout	House of Blues Concerts
CHER, CYNDI LAUPER	United Center, Chicago Oct. 8	\$912,728 \$79.75/\$34.75	13,412 15,315	Clear Channel Entertainment
GEORGE STRAIT, JO DEE MESSINA	The Pit, Albuquerque, N.M. Oct. 18	\$912,402 \$64.75/\$54.75	14,373 15,000	A.C.T.S.
GEORGE STRAIT, JO DEE MESSINA	United Spirit Arena, Lubbock, Texas Oct. 17	\$856,328 \$59.50/\$49.50	14,644 sellout	A.C.T.S.
CHER, CYNDI LAUPER	Palace of Auburn Hills, Auburn Hills, Mich. Oct. 13	\$799,098 \$79.75/\$59.75/\$34.75	13,771 sellout	Clear Channel Entertainment, Palace Sports & Entertainment
AEROSMITH, KID ROCK	Verizon Wireless Amphitheater, Virginia Beach, Va. Oct. 10	\$789,617 \$77/\$27	19,678 20,000	Clear Channel Entertainment
AEROSMITH, KID ROCK, MUST	Verizon Wireless Amphitheater, Charlotte, N.C. Oct. 8	\$783,788 \$77/\$30	18,742 sellout	Clear Channel Entertainment
AEROSMITH, KID ROCK, MUST	Verizon Wireless Amphitheater, Bonner Springs, Kan. Oct. 6	\$731,996 \$77/\$30	16,673 18,000	Clear Channel Entertainment
SANTANA, OZOMATLI	Shoreline Amphitheatre, Mountain View, Calif. Oct. 5	\$692,449 \$52/\$22	20,154 22,000	Clear Channel Entertainment
THE WHO, COUNTING CROWS	American Airlines Center, Dallas Sept. 21	\$680,205 \$150/\$55	11,013 13,689	Concerts West
NELLY, AMERIE	Tweeter Center for the Performing Arts, Mansfield, Mass. Oct. 6	\$637,402 \$47/\$28.50	18,151 19,800	Clear Channel Entertainment, Haymon Entertainment
CHER, CYNDI LAUPER	Resch Center, Green Bay, Wis. Oct. 6	\$622,148 \$125/\$45.25	7,754 8,326	Clear Channel Entertainment
MANA	Coors Amphitheatre, Chula Vista, Calif. Oct. 4	\$597,152 \$53.50/\$43.50/\$33.50	12,829 18,942	House of Blues Concerts
THE WHO, COUNTING CROWS	Fiddler's Green Amphitheatre, Englewood, Colo. Sept. 19	\$563,915 \$150/\$100/\$39.50	6,230 16,823	House of Blues Concerts
CHER, CYNDI LAUPER	UI Assembly Hall, Champaign, Ill. Oct. 10	\$548,078 \$79.75/\$49.75	8,373 16,989	Clear Channel Entertainment
TOBY KEITH, RASCAL FLATTS, PAUL THORN	Shoreline Amphitheatre, Mountain View, Calif. Oct. 11	\$378,873 \$35/\$15	11,807 22,000	Clear Channel Entertainment
KORN, DISTURBED, TRUSTCOMPANY	First Union Spectrum, Philadelphia Oct. 15	\$378,765 \$32.50	12,700 15,000	Clear Channel Entertainment
ENRIQUE IGLESIAS	Verizon Wireless Amphitheater, Selma, Texas Oct. 5	\$366,715 \$74.50/\$12.47	13,238 20,000	Clear Channel Entertainment
POWER 106 P3: PUBLIC ENEMY, XZIBIT, APEX THEORY, DILATED PEOPLES, JURASSIC 5, & OTHERS	Glen Helen Blockbuster Pavilion, Devore, Calif. Oct. 5	\$345,544 \$49.50/\$23.50	18,131 26,093	Clear Channel Entertainment
TONY HAWK'S BOOM BOOM HUCK JAM, THE OFFSPRING	Tacoma Dome, Tacoma, Wash. Oct. 10	\$345,510 \$75/\$40/\$25	9,682 10,499	House of Blues Concerts
ENRIQUE IGLESIAS, PAULINA RUBIO	Don Haskins Center, El Paso, Texas Oct. 6	\$329,140 \$80/\$40	6,484 sellout	Clear Channel Entertainment, Stardate Concerts
JACK JOHNSON, G. LOVE & SPECIAL SAUCE, KID KOALA	RIMAC Field, San Diego Oct. 12	\$318,163 \$28.50/\$25	13,092 sellout	Niederlander Organization
ALAN JACKSON, CYNDI THOMSON, JOE NICHOLS	Veterans Memorial Coliseum, Jacksonville, Fla. Sept. 22	\$312,790 \$47.75/\$37.75	7,516 7,837	Clear Channel Entertainment
RED HOT CHILI PEPPERS, PITO PEREZ	Plaza de Toros, Guadalajara, Mexico Sept. 27	\$307,798 (\$170,320 pesos) \$48.54/\$19.41	11,989 sellout	OCESA Presents, CIE Events
CREED, SEVENDUST, 12 STONES, CINDER	United Spirit Arena, Lubbock, Texas Oct. 1	\$307,450 \$45/\$35	8,007 sellout	Clear Channel Entertainment
BOW WOW, B2K, IMX, TG4	American Airlines Arena, Miami Sept. 28	\$306,511 \$34	9,601 sellout	Fantasma Prods., Atlanta Worldwide Touring
CREED, SEVENDUST, 12 STONES, CINDER	Thomas & Mack Center, Las Vegas Oct. 4	\$302,685 \$48.50/\$38.50	6,850 8,500	House of Blues Concerts, Andrew Hewitt, Bill Silva Presents, Goldenvoice
CREED, SEVENDUST, 12 STONES, CINDER	Pan American Center, Las Cruces, N.M. Oct. 2	\$301,331 \$48.50	7,009 sellout	Clear Channel Entertainment
TOOL, MESHUGGAH	Pengrowth Saddledome, Calgary, Alberta Oct. 7	\$295,747 (\$470,800 Canadian) \$34.55	8,813 8,980	Clear Channel Entertainment, in-house

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ALBUMS

Edited by Michael Paoletta

POP

TAPROOT

Welcome

PRODUCER: Toby Wright

Velvet Hammer/Atlantic 83561

Taproot's sophomore project is a 12-track battle between soft and violent narration about personal demons and relationships. The Ann Arbor, Mich.-based quartet's hard-rock style is both melodic and lyrically contemplative and takes constructive risks within each song. Take, for instance, the opening track, "Mine"; the song begins with a heavy guitar riff, then breaks into a lower-tempo, expressive verse sung by vocalist Stephen Richards. Its chorus then comes on hard musically and with a gruff and growly "you're mine" refrain. Each track is a similar mixture of hard and soft, which makes for an aurally interesting listening experience. Notable tunes include "Sum-times," which grapples with the issue of self-esteem; "Like," one of the album's slower pieces about a growing relationship; and "Everything," which depicts the dark side of obsession.—*JK*

FUZZ TOWNSHEND

Fuzz Townshend

PRODUCER: Fuzz Townshend

Stinky 004

As one-third of Birmingham, England, outfit Bentley Rhythm Ace. Fuzz Townshend was once on the Skint and Astralwerks labels, creating a party-rocking sound much in line with their famous former labelmate Fatboy Slim. His solo take is decidedly more in line with the modern-rock sounds gaining popularity all over the world (the Hives, the Vines, the Strokes), yet still retaining the cheeky wit and sensibility of a long-time raver and 24-hour party person with club-friendly beats. Townshend seems equally at home with buzzing electric guitars or the solitary click of a stripped-down drum machine rhythm, lending his modest-yet-pleasing working-class vocals to each setting. And his lyrical sense of humor allows him to sing "Darling, I Love You" only moments before declaring, "We're all crazy gun-toting [expletive deleted]" on "Trigger Happy."

S P O T L I G H T S



KELLY ROWLAND

Simply Deep

PRODUCERS: various

Columbia 54690

Kelly Rowland is accustomed to singing about boys, bills, and being independent with Destiny's Child. But on her fine solo debut, she takes a different musical path, with the single "Stole" taking a bold step in that direction. A moving tale of a high-school outcast set against a plaintive track, the song illustrates the alienation many teens feel, with vivid detail. The singer returns to more standard fare with "Haven't Told You," as her syrupy sweet alto glides over the acoustic guitar-driven ballad. The album's title track, a lush ballad, proves to be an exemplary showcase of Rowland's impressive vocal range, while she sheds her pretty pop-princess image on the racy "Make U Wanna Stay"—a hypnotic track featuring red-hot up-and-coming rapper Joe Budden. Rowland's recent chart-topping stint with Nelly via their smash, "Dilemma"—which also appears on *Simply Deep*—may be a sign of great things to come for the talented Houston native.—*RH*

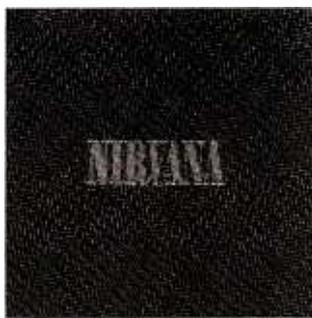
NIRVANA

Nirvana

PRODUCERS: various

DGC 06949

It's ironic—and more than a little sad—that one of the most anticipated rock releases of the fall contains only one new song, which was recorded in 1994. Perhaps more notable is the fact that it will likely prove to be among this quarter's most satisfying rock offerings, which speaks volumes about the woeful current state of the genre and the immeasurable legacy of the tragic genius of Kurt Cobain. Unlike most previously unreleased cuts tacked onto



best-of sets, "You Know You're Right" is a potent addition to Nirvana's cache of classic material. It unfolds with equal parts of hauntingly quiet lyrical intensity and brutal instrumental aggression. Cobain's pained rants provide added depth, allowing listeners a view into what is now documented to be his scalding depression. At the core of the track is an infectious pop hook that morphs into a hypnotic mantra that leaves the listener, by turns, sated and grieving all over again.—*LF*



CHRISTINA AGUILERA

Stripped

PRODUCERS: various

RCA 68037

OK, let's all try to wipe the horribly derivative "Dirrty" from our collective consciousness and focus on the actual direction of Aguilera's long-awaited sophomore effort, which is decidedly more substantive and mature than that single indicates. In fact, on *Stripped*, the one-time teen popster effectively proves that she has what it takes to establish an enduring career. While Aguilera collaborates here with a host of luminaries that includes Alicia Keys and Glen Ballard, none push her to greater heights than producers Scott Storch and Linda Perry—who, respectively, nurture the singer's inner soul-mama and hippy-chick. Both musical personas perfectly suit Aguilera's increasingly distinctive voice, as do the set's pervading lyrical theme of overcoming life's trials (as on the particularly potent, single-worthy ballad "Beautiful" and the scathing, arena-styled funk-rocker "Fighter"). It all adds up to a must-hear recording rich with pleasantly surprising depth.—*LF*

Silly without being pretentious, charming without laying it on too thick, and humble with a hint of fabulosity.—*TP*

THE BLASTERS

Trouble Bound

PRODUCERS: the Blasters, Mark Linett

Hightone 8148

In the wake of Rhino's rerelease of the Blasters' '80s recordings for Slash, the

original lineup of the Downey, Calif.-bred roots-rock band regrouped for a stirring series of West Coast dates this spring. This live album is drawn from performances at L.A.'s House of Blues that found the quintet recapturing the fervor of its career-making shows, with nearly two decades of experience under its belt. Guitarist/songwriter Dave Alvin's dynamic chops are on full

display, and his original tunes—"American Music," "Marie Marie," "Long White Cadillac," and more—remain durable. His brother Phil's expressive pipes are in rare form, and the rhythm section of Gene Taylor, John Bazz, and Bill Bateman have all cylinders firing. This high-powered set, which arrives in advance of fall dates on the East Coast, proves anew

that the Blasters have few equals in their metier.—*CM*

CORY BRANAN

The Hell You Say

PRODUCERS: Kevin Cubbins, Cory Branan

Madjack 01

What makes this debut album notable is its combination of stellar songwriting and its never predictable blending of rock, folk, and country musical styles. Branan, winner of the 2000 Phillips Award for newcomer of the year from the Memphis chapter of the National Academy of Recording Arts and Sciences, has created an interesting slate of songs that largely deal with relationships. Opening track "Miss Ferguson" has a skillful guitar and percussion exchange as well as such stimulating lyrics as "I wanna tell her how I feel/but each time that I start/my tongue wraps like a tetherball/six times around my heart." With the country-tinged guitar ballads "Tame" and "Love Song 8," Branan's voice exudes a believable, poignant tenderness. "Spoke Too Soon" could be the album's highlight, with its incredible bass sections and its exquisite expression of the pain of losing out on love.—*JK*

ADD N TO (X)

Loud Like Nature

PRODUCERS: R. Orton, Steve Claydon

Mute 124

The question of whether Add N to (X) is a rock band posing as a dance outfit or vice versa is made irrelevant by the deft merging of the two styles on "Loud Like Nature," the group's fourth LP. Rather than attempt to cash in on the '80s electro revival currently in vogue, Add N to (X) sticks to its formula of vintage synthesizer freak-outs propelled by diabolical live drumming. The album commences with "Total All Out Water," a foaming cauldron of Moog madness whose only mantra is "let the rhythm take you over." The band's purposeful primitivism is clearly evident on "Sheez Mine," a chant-along song that's impossible to sit still to. The band slows the gallop down to a hands-and-knees crawl on "Party Bag," a song one would expect to hear during an alien sexual encounter in outer space. "Loud Like Nature" is hard to take seriously, but it shows that those old analog treasures still have a few good songs left in them.—*JDF*

(Continued on next page)

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

CARPENTERS: THE ESSENTIAL COLLECTION (1965-1997)

PRODUCERS: various

A&M Chronicles 069493

Some 30 years on, few female vocalists can deliver ache and intimacy with the seeming ease of Karen Carpenter. Add in her tragic death in 1983, and the music of the Carpenters holds an indelible melancholy. So there's plenty of wrenching emotion to be had throughout *Carpenters: The Essential Collection (1965-1997)*, a four-hour, 73-cut boxed set that sweeps from the brother/sister duo's pre-A&M signing through its 21 top 40 hits to songs that were issued following Karen's passing. Fans will

get a kick out of the pair's earliest works, beginning in 1965, which showcase a developing act in search of its sound, experimenting with folk and jazz—quite a distance from Richard Carpenter's soon-to-be trademark easy-listening arrangements (an all-too-common source of derision from critics who missed the big picture). It's with the second disc, covering 1971-1973, that we see the Carpenters hit their stride with timeless downers like "Rainy Days and Mondays," "Goodbye to Love," "Hurting Each Other," and, perhaps Karen's greatest chiller, "Superstar." The hits continue on disc three, documenting 1974-1978, including the



evergreen "I Need to Be in Love" the and bright "There's a Kind of Hush," "Only Yesterday," and "Please Mr.

Postman," along with a number of elegant Christmas songs culled from their two holiday sets, and—perhaps the collection's greatest moment—an intoxicating take on "Tryin' to Get the Feeling Again," completed in 1994. Disc four, 1978-1997, is the most uneven of the set, as it shows the duo struggling to adapt its sound as the '80s unfolded and the Carpenters (notably, the top-charting American act of the '70s) became increasingly unfashionable. Rounding things out, entertaining and colorful liner notes from Richard reveal the history behind each song in an informative and candid style—but other than an awkward, canned radio interview,

campy overseas beverage jingles, and a live medley with Karen and Ella Fitzgerald, there's not much here that hasn't been heard before. It would have been fun to include outtakes and alternate arrangements instead of packaging the hits yet again, since most followers likely already have one of the numerous collections previously issued (in particular, the 1991 boxed set, *From the Top*, which is awfully similar to this one). But *Essential* does compactly tell the story in total of an act whose achievements and place in history become more appreciable with some distance from its day in the sun. Truly a sentimental journey.—*CT*

CONTRIBUTORS:

Leila Cobo, Jay DeFore, Larry Flick, Rashaun Hall, Jill Kipnis, Chris Morris, Tamara Palmer, Deborah Evans Price, Philip van Vleck, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the

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

(Continued from preceding page)

R&B

► TANK One Man

PRODUCERS: various
Background/Universal 4692
Tank follows a familiar recipe with his sophomore set, *One Man*. His debut, *Force of Nature*, won the attention of critics and fans alike. Following in the footsteps of his previous smash hit, "Maybe I Deserve," the title track (which is the set's lead single) could easily serve as an anthem for any man who tried his best to please the woman he loves. *One Man* also proves that Tank can kick up the tempo. Tracks like the Jazze Pha-produced "I Wanna Be That" and "Supa Sexy," which lifts portions of Marvin Gaye's "Sexual Healing," are radio-ready tracks tailor-made for Tank. Despite his dabbling in the clubs, it's in the bedroom where his music proves most effective. Evoking the spirit of Gaye again, "My Place" finds Tank testing out his falsetto with surprising results. He may soon find himself as the "one man" who can climb to the top of the female-dominated R&B hill.—**RH**

COUNTRY

★ BUDDY MILLER Midnight and Lonesome PRODUCER: Buddy Miller Hightone 8149

From his thumping take on the Everly Brothers "Price of Love," which opens the festivities, Buddy Miller's latest Hightone release offers another dose of some of country's least-tamed brilliance. The rough-hewn "Wild Card" and tender "I Can't Get Over You" are imbued with more than a hint of Hank, and the greasy, grinding title cut conjures all the blinding self-pity one could imagine. "When It Comes to You" is like Bob Dylan on Beale Street, and the big, bold "Water When the Well Runs Dry" is rugged stoicism. A spritely "Oh Fe Pe'Chee D'amour" goes down like a cold Dixie beer, and "Quecreek" is Appalachia coal-mine fatalism rendered with deep soul. Occasionally seasoned by wife Julie's sterling harmonies and songwriting and always impervious to the prevailing winds of what typically passes for country music, Miller plows on as

one of Americana's most fearless individualists.—**RW**

★ JAMESON CLARK Workin' On a Groove PRODUCERS: Jameson Clark, Ron Stuve Capitol 32301

Like it or not, Capitol newcomer Jameson Clark is having himself a good ol' time here. "Waitin' on the Whiskey" is a good-natured, steel-laced barroom boogie, and "You Da Man," the latest country-rap attempt, is a portrait in delusions of grandeur that is far funnier than one might think. Co-writing every cut here, Clark's got something going on, whether it's the rambunctious rock of "I Want It All" (think a rural take on Billy Squire's "The Stroke") or the Kinks-meets-Jones rave-up "I'm Gonna Burn for This." It doesn't always work; "I Like Blondes" might do the boy some good on the road but comes off as exceedingly light-weight. Still, "Workin' On a Groove" succeeds in a breezy, stylish sort of way, and "When I'm Done," with lyrics that declare him as "150 pounds of don't give a damn," function on a party level. At least he takes a stand on something, and this bargain-priced CD may reel in some new country listeners.—**RW**

★ TANYA TUCKER Tanya PRODUCERS: Barry Beckett, Jerry Lasete Tuckertime/Capitol 38827

Tanya Tucker's throaty vocal has been sorely missed on contemporary country airwaves too often populated with female vocalists either blatantly going for crossover or trying out for cheerleader. Her first album in five years is a fine return to form, with A-list writers and personality for days. "Old Weakness (Coming On Strong)" and "A Memory Like I'm Gonna Be" are classic Tanya grit, but what impresses most here is her passionate way with a ballad. "Oh What a Love" and "We Had It All" ache with yearning, and "Over My Shoulder" and "1010 Whipperwill Lane" are hope and regret personified, respectively. Tucker conveys a sense of urgency on "I Can Live Without You (But Not Very Long)" and toughness on "Should'a Thought About That." "Borrowed Wings" (with harmony by Vince Gill) is subtle perfection. Tucker delivers the kind of vocal performance and insightful interpretation here that only having done some livin' provides.—**RW**

LATIN

LOS TIGRES DEL NORTE La Reina del Sur PRODUCER: Eduardo Hernández Fonovisa 08835

The title track of Los Tigres' latest is a signature *corrido* about a drug-trafficking Mexican mama called Teresa Mendoza. It's the kind of song that will bother some (especially when Mendoza is described as "noble" and "brave"), but it also rivets listeners, especially when told with the colloquial directness for which Los Tigres have become famous. That opening track sets the tone for an album that's far less grandiose in thematic ambition than its two predecessors, *De Paisano a Paisano* and *Herencia de Familia*, but more effective in reaching its listeners. Although politics has a space here (notably in "El Artista"), *La Reina del Sur* is more about stories and chats and commiseration. Take "En Qué Fallé," a "conversation" between friends where one admonishes the other for failing to be a good father, or "Lo Felicito Amigo," where a man opts for a life of drinking and partying rather than take the advice of his good friend, a model citizen. A mix of humor and incisiveness, *La Reina del Sur* demands your attention, but also your good humor.—**LC**

CAROLINA Carolina PRODUCERS: various Warner Music Latina 49007

Once known as the peppy female voice of Colombian salsa trio Alquimia, Carolina Laó went solo with a salsa album but has turned to pop since her last production. On *Carolina*, she goes only by her first name, ostensibly to signal her change in direction, from a tropical act to now a purely pop singer. Though Carolina's robust, yet sweet, lyrical voice is highlighted in this collection of romantic ballads and upbeat dance tracks, her former sauciness and verve is largely white-washed. While tracks like the opening "Desesperadamente" are pleasant enough and others, such as "Prefiero Estar Sola," are quite lovely, there's nothing here to noticeably set Carolina apart from other female balladeers. The songs and arrangements are catchy and well-done but standard, the lyrics are romantic, and the interpretation, while solid, can only go so far. We're afforded a

glimpse of Laó the songwriter in "Vivir Sin tu Amor," one of the best tracks of the album (or perhaps one of the most heartfelt?). More of a personal touch would have benefited the entire disc as well.—**LC**

BLUES

★ BILL PERRY Crazy Kind of Life PRODUCERS: Jimmy Vivino, Paul Orofino Blind Pig 5078

An exceptional outing for guitarist/vocalist Bill Perry. A New York blues player, Perry spent several years working as Richie Havens' lead guitarist, and Havens guests on *Crazy Kind of Life*, delivering a beautiful vocal on the Jagger/Richard tune "No Expectations." Perry has definitely hit his stride as a solo artist. His vocal work is steady and rugged enough to deliver his blues message. His guitar work on these tracks is powerful and incisive, and he plays with a wise economy. Perry shows a very cool slide guitar touch on the rumbling boogie blues number "Trouble in the Shotgun," both comping and trading hard-hitting solos with harmonica boss Chris O'Leary. Perry penned several original tunes as well and hits the sweet spot with the tasty jump blues "She's Too Hot" and the gospel-flavored instrumental "Morning Spiritual."—**PVV**

JAZZ

★ TERRI LYNE CARRINGTON Jazz Is a Spirit PRODUCER: Terri Lyne Carrington ACT 9408

This album was recorded before an audience at Master Control Studio in Burbank, Calif. Carrington is one of the great jazz prodigies of the last quarter-century—a drummer who received a full scholarship to the Berklee College of Music at age 11. She's gigged with many jazz greats and, with *Jazz Is a Spirit*, shows that she's also an adept composer. Most of the tunes of the album are Carrington originals, and the music is firmly in the post-bop scene. She benefits enormously from the presence of such players as Herbie Hancock, Wallace Roney, Terence Blanchard, Keith Eubanks, and Munyungo Jackson, but the charts and the inspiration are hers. At 14 tracks there's plenty of tempting music here, but

do note Carrington originals "Journey of Now" and "Lost Star" and the fine rendition of Wayne Shorter's "Witch Hunt."—**PVV**

WORLD

KABUL WORKSHOP Trigana PRODUCERS: Khaled Arman, Francesco Russo Tinder 861052

Principal collaborators in Kabul Workshop are Khaled Arman (born in Afghanistan) and Francesco Russo (a native of Naples). They began their musical partnership as a means of exploring their shared passions for electronica and the traditional music of India and Afghanistan. A spin through the tracks here is enough to comprehend the crucial significance of Indian and Afghanistani music in their sound, though Western genres weigh in at significant moments. The tune "My Land," for instance, clearly bears the influence of jazz and funk. The remaining five songs are a masterful blending of Indian and Afghanistani melodic and rhythmic elements with artfully realized, and often dramatic, electronica. A notable debut.—**PVV**

CHRISTIAN

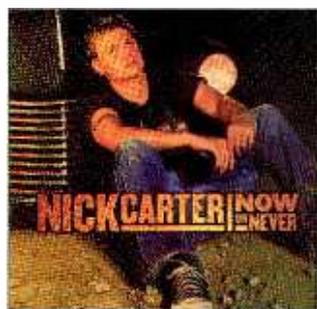
► NICHOLE NORDEMAN Woven & Spun PRODUCERS: Charlie Peacock, Mark Hammond Sparrow 51934

On her latest Sparrow collection, Nichole Nordeman further solidifies her position as one of Christian music's premiere singer/songwriters. In the liner notes, she admits that instead of focusing (as she previously had) on her attempts to unravel the mysteries of God, she opted this time around to just write about his goodness and mercy. Instead of concentrating on the unknowns surrounding God, she decided to write what she knows. The result is a collection of songs with less angst and more unabashed joy. "Healed" showcases the beautiful poetry that infuses Nordeman's literate, pensive songwriting. "Legacy" speaks of making a lasting mark beyond what the world sees as success. She has an especially expressive voice that serves her well on these beautiful tunes. It all adds up to another strong offering from this talented artist.—**DEP**

N O T E W O R T H Y

NICK CARTER Now or Never PRODUCERS: various Jive 41828

Backstreet Boy heartthrob Nick Carter takes his first solo steps with a solid collection that positions him to the rock left of his group's more rhythm-spiked pop center. Though no one will mistake the singer for Fred Durst, it's a move that works well for Carter, who has developed a convincing rasp over time. While he excels on anthemic, guitar-anchored fare like "Blow Your Mind" and "I Stand for You," the singer hedges his bets by including a handful of *Total Request Live*-ready ballads—

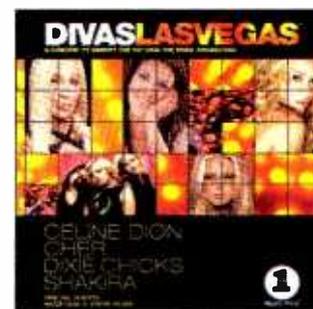


most notably the hit-worthy "Do I Have to Cry for You," on which he also reveals palpable songwriting

potential. The most important aspect of *Now or Never*, though, is that it affirms Carter's formidable charisma and his capability to hold a listener's attention on his own. To that end, his solo future should prove to be golden.—**LF**

VARIOUS ARTISTS Divas Las Vegas: A Concert to Benefit the VH1 Save the Music Foundation PRODUCER: not listed Epic 86750

With nine cuts that clock in at an underwhelming 37 minutes, this series of snapshots from the famed VH1 program is kind of like the proverbial meat loaf in need of bread-



crumbs in order to make it stretch. That said, the material offered is a fun and festive souvenir to a concert that

was rife with highlights. Nothing stands out more than the thoroughly enjoyable pairing of Celine Dion and Anastacia for an oddly compelling reading of AC/DC's "You Shook Me (All Night Long)." Elsewhere, the set has Cher vamping through "Believe" and "(This Is A) Song for the Lonely," as well as Shakira baring her rocker stripes on a lean, guitar-laced version of her hit "Underneath Your Clothes" and the Dixie Chicks teaming with Stevie Nicks for a delicate "Landslide." Perhaps most notable is the dominant presence of Dion, who dips into her recent *A New Day Has Come* opus and makes a convincing bid for listeners to revisit that underrated set.—**LF**

SINGLES

Edited by Chuck Taylor

POP

★ **THE PRETENDERS** *Complex Person* (2:49)
PRODUCERS: Kevin Bacon, Jonathan Quarmby
WRITERS: C. Hynde, A. Seymour
PUBLISHERS: Hynde House of Hits/EMI Music/Jerk Awake/Tom Kelly Songs
Artemis 176 (CD promo)

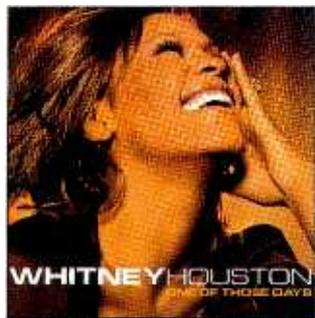
The Pretenders' launch single for Artemis Records showcases the relaxed reggae flavor present across much of the upcoming *Loose Screw*, the act's eighth album and first since 1999's *Viva el Amor*. "Complex Person," written by lead Chrissie Hynde with Adam Seymour, finds the first lady of modern rock in signature form as she sings of the paradoxes and indecision that are inevitable in life: "I'm a peacenik but I'm going off to war/I couldn't even tell you what I'm really fighting for/It seems right, at least it doesn't seem wrong." Guitars and light percussion ease the playful song along, giving it an aura of endless summer. Hot AC and adult contemporary stations could tap into the upper side of the demographic with this likeable entry from an act that is ever-dependable and comfortably evolving.—**CT**

JOHN RZEZNIK *I'm Still Here* (4:10)
PRODUCER: Rob Cavallo
WRITER: J. Rzeznik
PUBLISHER: Walt Disney Music, ASCAP
Walt Disney/Hollywood (CD promo)
 Following the adult top 40 success of "Big Machine," the second single from Goo Goo Dolls' current *Gutterflower*, lead John Rzeznik momentarily steps away from his bandmates to deliver "I'm Still Here," a theme dedicated to the character Jim in the Disney flick *Treasure Planet*, due in late November. As has become custom of late, the track is strictly formula Goo Goo Dolls, connecting the dots from burgeoning guitars and organic percussion to a big chorus and melody that could as easily belong to previous radio hits "Here Is Gone," "Slide," or "Black Balloon." And, as always, there's absolutely nothing to rag on regarding Rzeznik's performance—he's an intelligent, thoughtful lyricist and a top-notch singer. But he truly needs a collaborator to come in and help cook up some new melodic ideas and instrumental patterns. As it is, with its relationship to a potential hit movie and its use by ESPN for the Major League Baseball Playoffs, this track could blow up at top 40 and modern-rock radio. But how many more times is Mr. Rzeznik going to get away with the same ole, same ole, no matter how well-intentioned it may be?—**CT**

COUNTRY

► **DEANA CARTER** *There's No Limit* (3:25)
PRODUCERS: Dann Huff, Deana Carter
WRITERS: D. Carter, R. Scruggs
PUBLISHERS: Deana Music, ASCAP; Warner-Tamerlane Publishing, BMI
Arista ADJ69157 (CD promo)

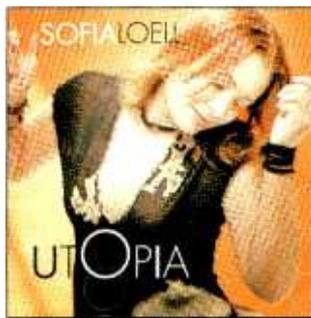
SPOTLIGHTS



WHITNEY HOUSTON *One of Those Days* (3:56)
PRODUCER: Kevin Ske'kspere Briggs
WRITERS: K. Briggs, P. Stewart, D. Reynolds, Isley Brothers
PUBLISHERS: Shek'em Down/Hitco South/Buttaphly 2Phly/Classic South/Music of Windswept/D.A.S./Ground Breaking/Sony/ATV/Bovina/EMI-April, ASCAP
Arista 5197 (CD promo)
 Jennifer, Mariah, Ashanti, Brandy, Christina, and all you other ladies bidding for R&B glory... Miss Whitney would like to show you the way it is to be done. "One of Those Days" marks the joyous, triumphant return of one of the great singers, who delivers the goods in glorious voice, singing a groovy, hip-swaying composition that is at last worthy of her immense talent. The previous "Whatchulookinat" was a frightening curve ball, not only a bitter pill lyrically but also a chaotic mess of a rhythm with Whitney's vocal drowning somewhere on the sidelines—making this Shek'spere-helmed track all the more satisfying (if not a relief). "Days" possesses enough of an R&B edge to mount current radio trends, but its wonderfully melodic instrumental palette will also satisfy longtime pop fans, as it sashays along to a melody line lifted from the Isley Brothers' top five 1983 R&B hit, "Between the Sheets." A spate of recent A-level artists have delivered mediocre material, and Houston was certainly in the danger zone. It's a happy day when you know a hit—and love it—the first time you hear it.—**CT**

This engaging new single marks Deana Carter's return to recording after some time away from the country radio airwaves. In the late '90s, she made a name for herself with a string of hits, including the

SOFIA LOELL *Utopia* (3:35)
PRODUCER: Johan Glossner
WRITERS: S. Loell, J. Glossner
PUBLISHERS: Warner/Chappell Scandinavia AB, STIM
Curb Records 1711 (CD promo)
 Finding a major label willing to release pure melodic pop these days is like searching for the Loch Ness Monster—there are many who want to believe, but more than likely, it just ain't there. Hats off to Curb Records for standing by delightful Swedish singer/songwriter Sofia Loell, whose faux-sunny kiss-off "Right Up Your Face," released earlier



this year, was a tonic to what's illing today's rock-and-rap-centric top 40 radio. Second single "Utopia" is an even brighter bid for U.S. renown, with its breezy melody, lyrical testament to optimism, anthemic, one-listen chorus, and a vocal drenched in delicious, full-bodied harmonies. Oh so nice. What a treat to be reminded of what hits still sound like around the rest of the world. Although it's a perfect fit for hot AC and adult top 40, you're likely to have an easier time finding it at your local record store; the full-length *Right Up Your Face* is already in the racks, patiently awaiting its day. Starved pop fans enchanted with Laura Pausini's glorious "Surrender" (thank you, Atlantic) will find another friend in Loell. This is good stuff.—**CT**

coming-of-age anthem "Strawberry Wine." "There's No Limit" is the first release under her new deal with Arista and previews her forthcoming *I'm Just a Girl*, which hits shelves next March. Though Carter



JAY-Z FEATURING BEYONCÉ " '03 Bonnie & Clyde" (3:25)
PRODUCER: Kanye West
WRITERS: S. Carter, K. West, Prince D. Harper, R. House, T. Shakur, T. Wrice
PUBLISHER: not listed
Roc-a-Fella/Def Jam (CD promo)
 While rumors abound about the status of their real-life relationship, it's clear from "'03 Bonnie & Clyde" that Jay-Z and Beyoncé Knowles can make beautiful music together. Serving as the lead single to Jay-Z's forthcoming *The Blueprint 2: The Gift and the Curse*, the song showcases the high-powered duo doing what each does best. Jay-Z spits verses of praise for the woman he loves: "Whatever she lacks/I'm right over her shoulder/When I'm off track mommy is keeping me focused/So let's lock this down like it's supposed to be/The '03 Bonnie & Clyde/Hov and B." For her part, Knowles sweetly coos a hook lifted from 2Pac's classic "Me and My Girlfriend." Produced by frequent Jay-Z collaborator Kanye West, "'03 Bonnie & Clyde" is driven by an acoustic-guitar sample, which gives the track a certain spice. Following the success of like-minded singles "Girls, Girls, Girls" and "Song Cry," it makes perfect sense that Roc-a-Fella would chose this midtempo jaunt as the introduction to *The Blueprint 2* rather than a more aggressive single. R&B radio has quickly snapped up the radio-ready smash, with mix shows leading the charge. It may only be a matter of time before top 40 picks up on it as well.—**RH**

has been spending time on acting projects, such as the upcoming Billy Bob Thornton film *The Badge*, she demonstrates here that she hasn't abandoned her musical roots. Penned by Carter and Randy

Scruggs, the edgy uptempo track features a positive lyric about undying devotion and perseverance in a relationship. Carter sounds great but would benefit from cleaner production. At times the track sounds a little too busy, and the background vocals just get in the way of her distinctive voice. That aside, it's still an impressive record that should re-establish Carter at country radio.—**DEP**

★ **JOHN CONLEE** *She's Mine* (2:49)
PRODUCER: not listed
WRITERS: H. Allen, D. Sampson
PUBLISHERS: EMI/Seagale Music, BMI
Rose Colored Records (CD promo)
 During the '80s, John Conlee was one of country music's most consistent hitmakers, and just hearing his unique vocals on this new single will make listeners immediately recall such great songs as "Miss Emily's Picture," "Years After You," and of course, "Rose Colored Glasses." Conlee has a voice that is instantly recognizable, a textured baritone that oozes warmth, wisdom, and a quiet country charm. Many of today's newcomers tend to sound the same over radio airwaves, but when Conlee was saturating country radio, there was no mistaking *that* voice. He has a distinctive timbre and style that has only improved, as this new single from his own Rose Colored Records demonstrates. Penned by Music Row hit writers Don Sampson and Harley Allen, it's a song of devotion from a husband to his wife. Conlee delivers it with a mixture of loving sentiment and awe at his good fortune. It's a solid song and a stellar performance from one of the finest voices ever to sing a country song. Contact: 615-726-3676.—**DEP**

ROCK

► **FOO FIGHTERS** *All My Life* (4:13)
PRODUCERS: Nick Raskulinecz, Foo Fighters
WRITERS: Foo Fighters
PUBLISHERS: MJ Twelve Music adm. by EMI/Flying Earform Music/I Love the Punk Rock Music, BMI; Living Under a Rock Music, adm. by MCA Music, ASCAP
Roswell/RCA 60616 (CD promo)
 The Foo Fighters have reconvened, ending a side-project-filled hiatus, with this peppy number leading off their fourth album, *One by One*, which streeted Oct. 22. The first 28 seconds of the cut paint a picture of restraint: Dave Grohl's vocal delivery falls somewhere between chant and croon, and the pulsating guitar lick approaches a hypnotic repetition. Yet, as the understated introduction explodes into an upbeat rocker, "All My Life" finds the Foes at their most energetic. Grohl screams over the aggressive syncopation of a guitar line. The band returns to the reserved pace to work the loud-soft drama into a frenzied climax that, without sacrificing melody, delivers more punch than any other Foes single in recent memory. This hyperactive pace is certainly a welcome return for the Foo Fighters and a no-brainer for rock radio, which is already propelling the track up the charts. Fighters, indeed.—**EA**

NEW & NOTEWORTHY

VIVIAN GREEN *Emotional Rollercoaster* (3:10)
PRODUCER: Junius Bervine
WRITERS: V. Green, E. Roberson, Osunlade
PUBLISHERS: EMI April Music/Blue Erro Soul, ASCAP
Columbia 59264 (CD promo)
 Columbia has been showing off its latest signing, Vivian Green, at a number of major-market showcases, but you don't have to lay eyes on her to know that the label has tapped into something awfully special. Debut single "Emotional Rollercoaster" immediately separates the girls from the women—and 23-year-old Miss Green is a certain



fit in the latter category. The song, which addresses the anguishing whirlwind that we all experience inside

when accepting a love gone wrong, is held high with the singer/songwriter's regal, soulful delivery, served up slow and simmering with ache, newfound resolve, and a hint of sensuality. Debut set *A Love Story* is a one-way ticket through the various ins and outs of romance, with lyrics that get down and dirty on a surprisingly vulnerable, honest level. Perhaps Green is meant to be Columbia's answer to Alicia Keys, but, despite her youth, we'd classify her with the Anita Bakers or Cassandra Wilsons of the music world. Lofty praise for a bold new presence that has the goods to outlast comparison.—**CT**

BY FRED BRONSON

Arnold George Dorsey figured he had the perfect last name to be a bandleader. "I thought people would recognize the name and think I'm an offspring," he says. Moving to the U.K. from India when he was 10, the youngster worked a paper route to pay for music lessons. "I should have had four a week, but it wasn't easy finding that kind of money," he recalls. He studied the saxophone during his one weekly lesson. "My family would have helped out, but I didn't want them to. I wanted to do it myself."

By 17, Dorsey was playing small clubs in his hometown of Leicester. "I didn't play sax," he explains. "I sang and entertained. I've always had a sense of humor, so I was able to fill in the gaps between songs by talking to the crowd."

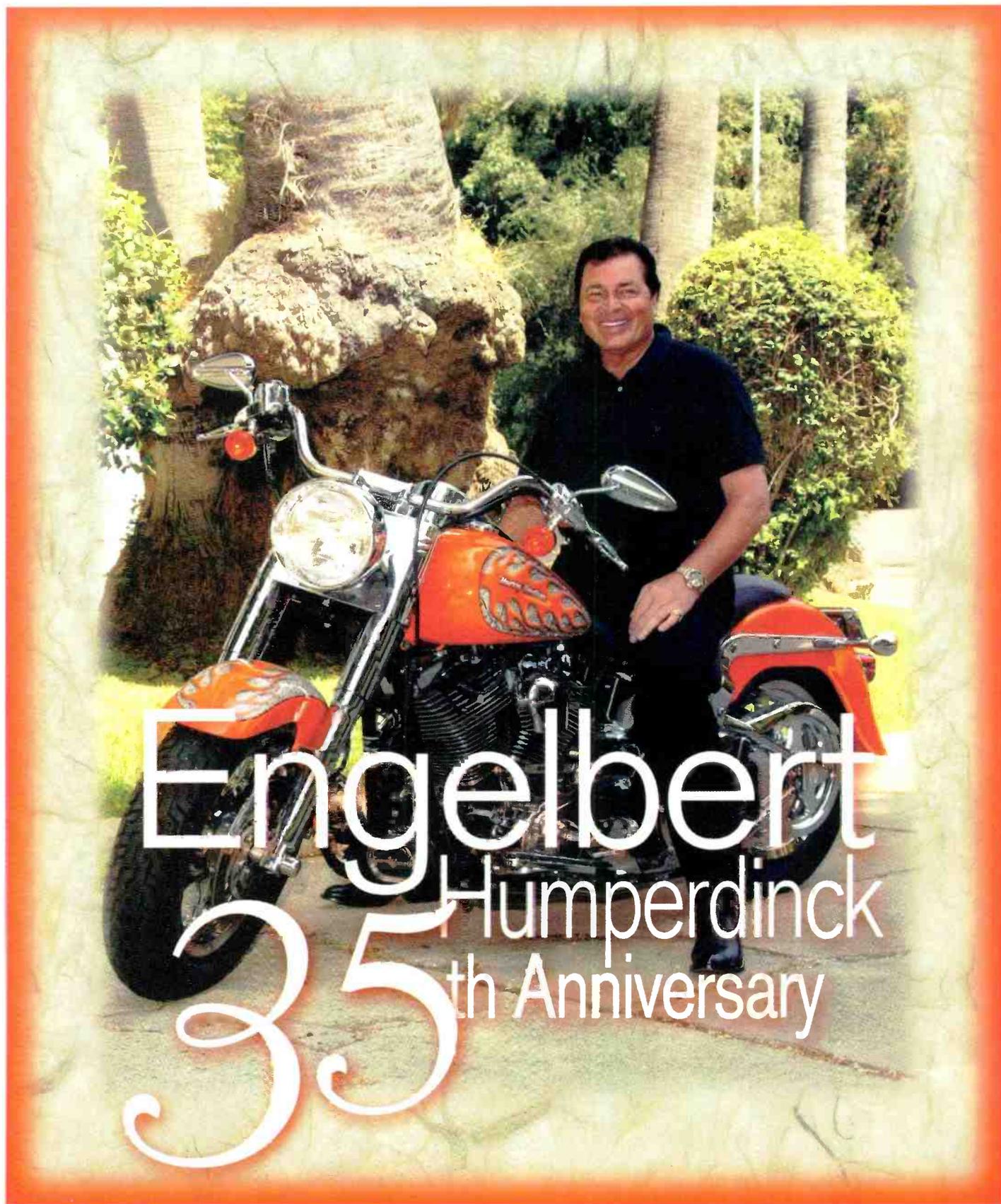
After a two-year stint in the Army, he resumed his singing career, going on the road as Gerry Dorsey. He was the opening act on a rock 'n' roll tour that included a trio known as the Viscounts. They earned a berth in the top 30 of the U.K. singles chart with a cover of Barry Mann's "Who Put the Bomp (In the Bomp, Bomp, Bomp)." Dorsey sat next to one of the Viscounts on the bus, a musician named Gordon Mills. "He said, 'We can't afford to have our own apartments, so why don't we share one.' We got a flat in London." After a couple of years, Mills moved away and gave up his singing career to focus on songwriting. "He had this thing that he wanted to be a manager. When he found Tom Jones, he picked my brains, musically as well as business-wise." A year-and-a-half into Jones' chart success, Dorsey asked Mills, "What about me?"

Mills took a demo of Dorsey singing a song called "Stay" to Decca Records in the U.K. and was turned down. He was told Gerry Dorsey was a club singer and "old hat" and would never make it. While playing a workingman's club up north in Darlington, Dorsey was informed by Mills that he would now be known as Engelbert Humperdinck. "'Who the hell is that?' I said. I didn't know he was the composer of *Hansel & Gretel* and he died in 1921."

Mills went back to Decca with the same demo and met with someone else in the A&R department. He told them he found another singer who was going to be as big as Tom Jones. The label signed Engelbert Humperdinck, only later learning it was actually Gerry Dorsey. The newly named Humperdinck was home in his flat in the Paddington section of London when Mills played him an instrumental recorded by soprano sax player Frank Weir. "I heard this music and said, 'This is a hit melody. Let's find the lyrics,'" Humperdinck recalls. Humperdinck didn't know at the time that "Release Me" had already been recorded by country star Jimmy Heap and R&B singer Little Esther Philips. "We found the lyric, and it was fabulous." Arranger Charles Blackwell incorporated a three-tone key change suggested by Humperdinck, and the song was recorded for Decca.

The single was released in January 1967 and got off to a slow start. It was played on the U.K. TV series *Juke Box Jury* and was voted down. "I was staying in digs in Leeds

Celebrating The Career **Balladeer**



in a lovely Jewish lady's home," Humperdinck recalls. "Her name was Helen Bradley, and she said, 'Don't worry, my son, you have mazel.'" His "mazel" kicked in when Mills arranged for him to sing "Release Me" on the popular British TV series *Sunday Night at the London Palladium*.

"I had six minutes to establish myself," the singer recalls. "I did two songs, finishing with 'Release Me.'" Before he left the Palladium that night, Humperdinck received phone calls from several well-known British per-

formers congratulating him. The next day, "Release Me" started selling in the tens of thousands. Decca couldn't manufacture the single fast enough; so many copies were sold, "Release Me" prevented the Beatles' "Penny Lane" from reaching pole position on the singles chart.

At first, Mills and Humperdinck concentrated on Great Britain. The chart streak continued: after "Release Me" topped the survey, Humperdinck's next six singles all

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Although he was born in Madras, India, in 1936, Arnold George Dorsey didn't really come alive until he morphed into Engelbert Humperdinck in the mid-'60s. Thirty-five years of hits and tens of millions of records later, Humperdinck is still wowing his fans by performing more than 140 shows: His latest album, *Definition of Love*, comes out in January on Hip-O in the U.S. Not surprisingly, given his nickname "the King of Romance," the album contains a number of new romantic songs, as well as a selection of covers, including Bread's "If" and Aerosmith's "I Don't Want to Miss a Thing." He also remakes the Beatles' "Penny Lane" in a delicious poke at the Fab Four: Humperdinck's signature tune, 1967's "Release Me (And Let Me Love Again)," broke the Beatles' streak of No. 1 songs in the U.K. when "Penny Lane" stalled at No. 2, unable to dislodge "Release Me" from its hold at the top of the charts.

Humperdinck first recorded as Gerry Dorsey, but the little bit of fame he achieved under that name ended when a nasty bout of tuberculosis felled him for two years. The singer made a full recovery, but his career did not—until Humperdinck's manager, Gordon Mills, came up with the idea of simply starting over again with a new name, that of a German opera composer famous for penning Hansel and Gretel. Thankfully, this Humperdinck's fairy tale has a much happier ending than that of the doomed brother and sister.

Billboard caught up with Humperdinck in late July at the MGM Grand Hotel in Las Vegas, where he was in the middle of a 10-night, sold-out run. Even though he'd given an energetic, 90-minute performance the night before, a gracious Humperdinck was up early the next morning, eager to conclude the interview in time to get in a round of golf before his next show.

What did you think when your manager, Gordon Mills, said, "Let's change your name to a German opera composer"? Did you say, "Any other options?"

When I heard "Engelbert Humperdinck," I thought it was a group. The name was so big, you know? Listen, beggars can't be choosers, and I was looking for any avenue to walk down in order to get established in this very hard business. So we just buried Gerry [laughs], and out came Engelbert. The whole family [called me Engelbert] just to make me feel like this was going to be my future, which it was. But my mother always called me "Engel" because that means "angel" [in German], doesn't it?

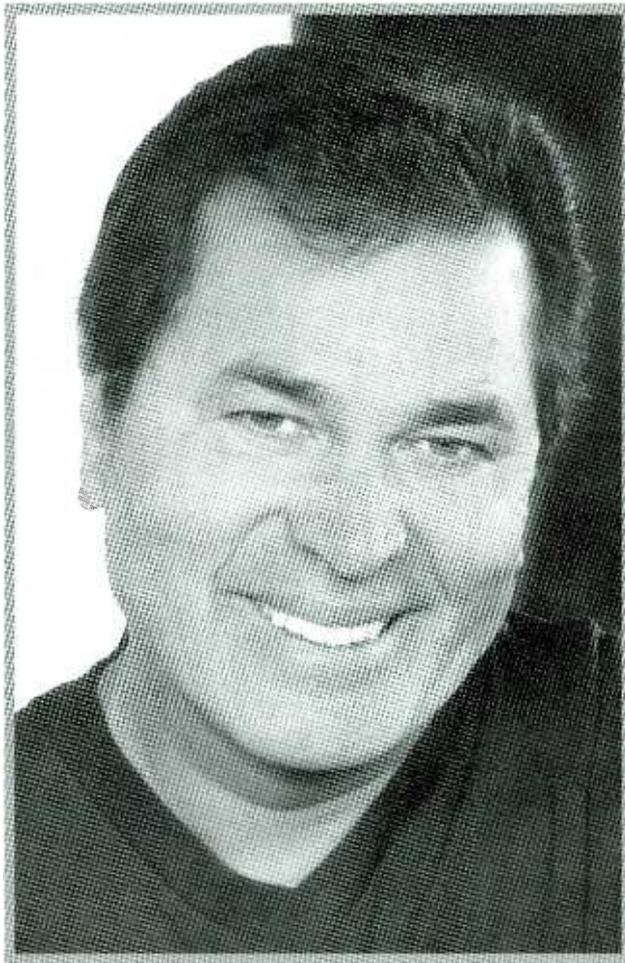
Didn't people say, "Wait a minute, you're the same guy who was Gerry Dorsey"?

Yeah. Prior to becoming Engelbert, I wrote a song called "Stay." Gordon took this song to Decca, and the guy was like, "Who is singing that?" And Gordon [said] "It's Gerry Dorsey." He said, "Oh, he's an old hat; he won't make it." I was 22 years old! And they didn't sign it. So, he took the record back to Decca [after] we put "Engelbert Humperdinck" on the record, played it to another A&R man who said, "That's fabulous. That's great. This guy's going to be as big as [Tom] Jones." I released it, and it didn't get anywhere.

The next song you put out after "Stay" was "Release Me (And Let Me Love Again)," which went to No. 1 all over the world. That was followed by a number of hits, including "There Goes My Everything" and "The Last Waltz." Did you enjoy that time, or was it so hectic that you couldn't?

It was very hectic, but very enjoyable because this was something I wanted out of life, you know? Of course, the world became unbelievably small everywhere, and every country that I went to knew my music because of "Release Me." It was just an amazing, amazing time of my life. And, of course, I stepped into the category of superstardom.

Engelbert Humperdinck 35th Anniversary



Bringing the Romance, Besting the Beatles and Doing 140 Shows a Year:

A Q&A With **ENGELBERT HUMPERDINCK**

BY MELINDA NEWMAN

That's right. Everything you touched in 1967 turned to gold, and you ended up being the best-selling artist of the the year in the U.K., even topping the Beatles.

What happened was "Release Me" did a wonderful thing—to me it was wonderful, but probably to them it wasn't—it stopped the Beatles from having their 13th No. 1, with "Penny Lane." It happened everywhere for them, and it didn't happen in England because of me.

So Beatles fans must have hated you!

No, I don't think so. Well, maybe they did. But, you know, they've had plenty of success; my one little hit record didn't hinder their career. But I had a lot of respect for the Beatles. We all lived in the same vicinity in London; it was a very expensive area. All four Beatles lived there when I lived there, all in the proximity of a mile.

Were fans looking for all of you there?

They couldn't, because it was a gated community. But it was amazing to see the cars, you know, the Rolls

Royces. You know how you get when you get money. The first thing you do is you buy a great car, and we all had these dark windows—you couldn't see in the windows anyway. So, whenever you saw a car coming, you knew it was one of us.

What was the worst thing about that time?

That I had to leave home for about three months at a time. When my world tour started, I became somebody who had to have a personal assistant to dress me and do this and do that, and I had a hairdresser because I used to have my long hair with my long sideburns. I started the sideburns, by the way.

Elvis took it from you, right?

The world took it from me. I remember Gordon saying to me, "Why don't you shave those darn things off? They don't look good on you." I said, "No, Gordon, this is something I want to do." I think the image is created by the hair, you know? The Beatles all had one hairstyle. Yul Brynner had the shaved head... I took them off when people might have thought that I was copying Elvis. I had so much respect for Elvis, so that when he did it, I thought I'd take mine off.

Jimi Hendrix opened for you in the U.K. What do you remember from that time?

One day, my guitarist didn't show up from my band, so Jimi said, "Don't worry, man, I'll play for you." I said, "Jimi, you can't go onstage." He said, "No, I'll just play for you behind the curtain here; it will be fine." And he played for me behind the curtain, and it sounded like three guitars. It was the most incredible show. I only wished I'd taped it.

You and Tom Jones were both managed by Mills in the beginning. Clearly, there was a rivalry there. Were you and Tom ever friends?

Yeah, we were really good friends, and then, after a while, when Gordon decided he was more partial to being with Tom, I said, "Well, Gordon, if you can't hold the reigns at the same length, I want to go on my own." So I parted company with him. Unfortunately, the management after Gordon wasn't musically as good as Gordon, and it hurt my recording career not to have a good musical manager, because that's the most important thing. After Gordon, I didn't get immediate hits all the time, but I did get recognition, and my songs are still around that I recorded after Gordon.

Things were going so well for you that, in 1970, you had your own television show.

This is where I got to meet a lot of the big stars who came to England and guested on my show. And it was just wonderful working with talents like that. From the comedy side of it, they brought over Jack Benny, they brought over Phil Silvers. Major, major names in [the U.S.], and I got to meet them and do sketches with them. Jerry Lewis was just phenomenal. Cary Grant was a regular visitor because Cary was the president of Faberge, the company that sponsored my TV show.

You had another top hit in the U.S. in 1976 with "After the Lovin'." It was considered fairly risqué at the time.

Well, that was my image. A guy called Joe Diamond brought the song to me, and Gordon wasn't very enthusiastic about it; he tried to change the arrangement. I said to Joe, "Whatever Gordon says about this, I think we have a hit formula just with the arrangement we have, so don't let him change anything." We released it as we arranged it, and it was huge. And then there was a second song coming off that album, another hit, and Barry Manilow took it prior to me releasing it. It was "Can't Smile Without You."

Radio doesn't seem to give its due anymore to artists who have middle-of-the-road appeal. Does that bother you?

I do believe there is a turnaround happening. I think Tony Bennett was the first to put the mark on it, but it's happened again, and I think now it's hip to play the leg-ends. And the young folks are turning around and coming. It's amazing, if you come out on tour with me and see the young faces in the audiences—unbelievable.

Continued on page 28

CONGRATULATIONS ENGE!

WHAT A REMARKABLE CAREER OF
BEAUTIFUL MUSIC THAT YOU HAVE GIVEN TO
FANS AROUND THE WORLD.

I WISH YOU CONTINUED SUCCESS,
GREAT HEALTH, HAPPINESS FOREVER,
AND MAY YOU ALWAYS
BREAK PAR AT BEL AIR IN 2003!

ALL MY BEST.

Alan Margulies



Productions & Management

Friends of Engelbert Humperdinck say his name may conjure up the impression of a comic figure—but, still going strong after 35 years, he has proven he is much more than that. Comments from friends and colleagues all have one common thread: Humperdinck is one of the great voices, and he is truly one of the kindest souls, as well.

Wayne Newton, who has known "Enge," as his friends call him, for more than 30 years, says, "If somebody could wave a magic wand, or the good Lord could come down and say to me... 'Of all the voices you have ever heard, whose is it that you would like to have?,' I'd say Engelbert Humperdinck, because I think his voice is absolutely incredible. He has incredible pitch and tone. He sings with heart. A lot of people out there have incredible instruments, but what they are lacking is heart. Enge was blessed with both."

"Class" is another word associated with Enge. David Dorrell of Dirty Vegas says, "When we first saw Richard Phillips' painting of Engelbert, we just knew that we had to have it for our album artwork. We fought to include it in an all-female booklet because, to us, he represented an era when men were sharply dressed and immaculately groomed. Engelbert was all of that and had a voice to match; for us, he epitomizes the Vegas Dream—from Sinatra to the Stardust."

RISING ABOVE THE MATERIAL

That class is even more evident as one looks at his humble beginnings, when he shared a manager with another up-and-coming singer, Tom Jones. Songwriter Jimmy Webb says, "While the other singer was getting the pick of the songs, Engelbert was doing almost as well with the second-rate songs."

Newton agrees and says that experience turned out to be a positive for his friend: "Engelbert carved his own

Engelbert
Humperdinck
35th Anniversary

Friends And Fans Celebrate A Crooner With *Humor And Heart*

BY DEBBIE GALANTE BLOCK



With Wayne Newton

niche. With those kinds of barriers, you can either rise to the occasion, which he did, or you can find a hole and put yourself in and put the rock on top. Maybe if Enge didn't have these experiences, he wouldn't be the talent and singer that he is today."

Perhaps making it the hard way kept Humperdinck humble, but his character has always been strong, his friends say. He loves golf and, as a result, became a long-time friend of esteemed golfer Doug Sanders. "Engelbert is a man's man and a joy to be around," says Sanders. "He's always trying to improve things and make everybody happy."

Singer Don Cherry has also known Enge for 30 years. "I admire the fella, not because he is a great singer, although he is, but he is such an honest human being," says Cherry. "And, in show business, that's a trait you

don't find too often. He loves to do things for people. He has been great to my wife and me."

Bobby Shriver notes that "Both Enge and his daughter have been very generous to the Special Olympics. Whenever I've called him, he's been willing to help any Special Olympian in the U.S. and the U.K. He has never said no, no matter how busy he has been."

NONPAREIL BALLAD SINGER

Longtime friend B.J. Thomas praises Humperdinck as "one of the great voices of our time. He is still touching the hearts of fans all over the world, and I know there will be many more years to come."

"Engelbert Humperdinck is the standard by which all great singers are set," says Rick Dees. "And his voice has remained beautiful for over 100 years!"

Singing is not his only talent, lyricist Brian Mason tells Billboard. Humperdinck can write lyrics, but, according to Mason, "Thank God he doesn't, or he'd put me out of a job!

And he's a lovely singer. There's never been a ballad singer like Engelbert in the world. He has a pure, beautiful voice. There's nobody else like him."

Les Reed, often Barry Mason's songwriting partner, agrees wholeheartedly. "Gordon Mills asked me to provide the musical arrangement of 'Release Me' for Tom Jones," he recalls, "but he was not keen on the song, so it was presented to Engelbert, who took it straight to No. 1 on the British charts. Engelbert and I are still very close friends. I am still his biggest fan and consider him to be the greatest ballad singer of all time," says Reed.

Yet another songwriter is indebted to Engelbert. Phil Vassar says, "He was actually the first person to cut one of my songs. It was a song called 'Words.' What a huge honor. I grew up with my parents listening to Engelbert and was always such a fan. When he was cutting the song, he let me come to the studio and be there while they recorded it. After they were done recording, he took all of us out to

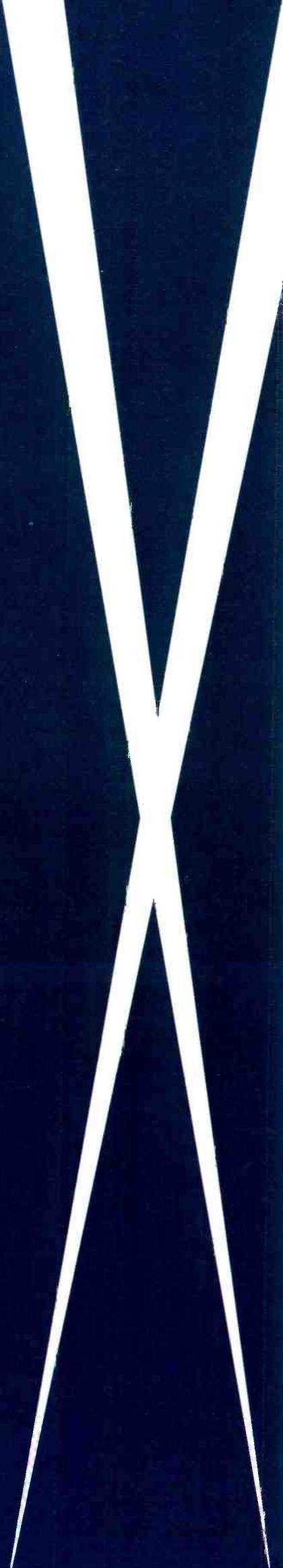
Continued on page 26

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CAREER BALLADEER

Continued from page 21

reached the top five. Finally, he crossed the pond to perform on *The Ed Sullivan Show*. "I owe people like Ed Sullivan and Mike Douglas and Merv Griffin. I did all their shows in the early years to establish my name in the United States," says Humperdinck. Issued on the Parrot label, making Humperdinck a labelmate of Mills' other client, Tom Jones, "Release Me" entered The Billboard Hot 100 the week of April 8, 1967, ultimately peaking at No. 4.

DEAN AND ENGIE

The next step was a big one. In his early club days, Humperdinck had done impressions of Jerry Lewis and Dean Martin. Now he had the same American agent as Martin, and they would go out to dinner together. Martin offered to put Humperdinck into one of Las Vegas' hottest hotels. But Humperdinck didn't just play Vegas. "Release Me" had established him as a star all over the world, so he found himself playing dates in South Africa, Australia, New Zealand, Germany, Belgium, France, Holland and Switzerland. "It was an amazing amount of work. We would do 80 one-nighters in a row. It was exhausting, and it took me away from home while my kids were growing up. But I was making my mark in life to protect my family for the future," he says.

The run of chart singles continued in the U.S., with a mix of country covers ("There Goes My Everything," "Am I That Easy to Forget") and originals, mostly written by the British songwriting team of Les Reed and Barry Mason ("The Last Waltz," "Les Bicyclettes de Belsize," "Winter World of Love"). Humperdinck's run on the Parrot label ended in 1973. Three years later, he returned to



Gerry Dorsey



Swingin' with Dino and (Engie's) wife Patricia

the MGM Grand in Las Vegas. There are 250 chapters of his fan club around the world, and members cross countries and continents to see their idol perform his hits live—and do a little moonwalking and rapping, too.

When he's not touring, Humperdinck splits his time between homes in Los Angeles (where he has lived since 1975) and Leicester. Family is important to him—at one recent Vegas gig, his wife and two of his sons helped celebrate Engelbert's brother's birthday. Work remains important as well, with a new album, *Definition of Love*, due out on the Hip-O label in January.

Sometimes it's difficult for Humperdinck to realize that 35 years have passed since "Release Me" introduced him to the world. "It's gone so quickly," he confirms. "People who have never seen my show are shocked because they expect to see someone who is slow on stage, and I'm so active still and I keep my show contemporary and moving—there are no lulls in it." ■

the Hot 100, now signed to Epic, and had the second-biggest U.S. chart hit of his career, "After the Lovin'."

BRAND NEW ALBUM

Humperdinck's career has included a television series taped in the U.K. that ran on American television from January to September 1970, as well as a cameo role in a film, but any idea of an acting career was thwarted by

Mills, who wanted to keep the singer on the road, where he would earn more money. The idea of taking on some acting roles still appeals to Humperdinck today. But he's also still busy on the road, with more than 140 dates a year, including stints at

FRIENDS AND FANS

Continued from page 24

dinner. It made quite an impression on me that such a talented artist with his history and success remained so down-to-earth."

ENGIE GALORE

Raul Malo, now a solo performer, formerly of the Mavericks, says, "Engelbert is a sweet, shy and gentle man. I've known his daughter Louise for some time, and she knew I was a huge fan, so she set up a dinner at my house. It was 3 in the morning, we were still sitting around smoking cigars and singing. We put on some Engelbert records that we had, and my friend and I were doing Engelbert impersonations in front of him, which was really pathetic. Of course, we had a little too much to drink and we thought about it the next day, and we were like 'Oh...we were complete idiots singing Engelbert to Engelbert.' But, he was cracking up...he was singing along too. It was Engelbert galore! It was a real fun night!"

Comedienne Joy Behar jokes about Engelbert's loyal fans. "I opened for him in Atlantic City several years ago and, as a comic, I like to have fresh audiences," she says. "Unfortunately, his fans—women sporting jackets that say 'Engie's Girls'—would show up for every show and sit in the front. I'd have to look over them and pretend they weren't there. These broads were so loyal and so madly in love with him that they would take their one- or two-week vacations wherever Engie was singing. At the point that I opened for him, he was on his second generation of fans, so these women had their daughters with them, who also swooned."

Jenny Jones says much the same. "He has the most loyal fans in the world!" she exclaims. "I learned a lot touring with Engelbert. Seeing how he kept reinventing his entire show taught me how important it is to stay open to change. He always had the hippest band and the freshest show, never hesitating to try something new."

As a good friend for years, actor Joe Pesci, sums it up, "Engie is still handsome, can still sing, and I'm still jealous." ■

Dear Enge,

*Thank you
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Love

Les Reed and Barry Mason



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Dear Engelbert,

One of the best things to ever happen to my standup comedy career was a phone call asking if I could open for you in Atlantic City. I was thrilled for the opportunity, but scared to death. After all, a sexy man with a voice from heaven, I knew your audience would be mostly women, and that was new territory for me. What I didn't expect was that your audience would relate so well to my material.

I was ecstatic when you invited me to tour with you in Vegas, Tahoe, Radio City Music Hall, the L.A. Amphitheater, and Hawaii to name a few. I found myself gearing my material even more toward women. The rest of the story? That led me to creating "Girls' Night Out," comedy for women only, which led to an offer for my own talk show. Now twelve years later, my show is still going strong, and thirty-five years later, so are you.

Congratulations and
thanks for everything!
Jenny Jones

Screaming, shouting, going crazy, you know.

Is the Vegas audience different?

It's a little more sedate, a little more conservative. The road is different. On the road, they scream and shout, and I enjoy that. I still enjoy the fact that people can still scream for me and the panties are few and far between—especially in Vegas—but they do happen on the road.

Last night at your show, virtually every woman in the front row had a wedding band on. They're married and you're selling them romance. When did you realize that that's what people need and that you could give it to them?

I guess when I was beginning with Gordon and there was Tom—who was a rock 'n' roller—and I was a rocker. Gordon said, "I think we need to make you a different style of singer." So he brought the ballads to me. He gave Tom the rock, and I took the ballads. There was rock and romance, you know? And it worked. It was a great team... Romance is something that makes the world go round. And it's something that people need in their lives. Fortunately, for me, I was the innovator of the romantic world prior to Julio Iglesias and all those people, you know? And I brought romance back into the charts; it was just an amazing era. When you had the Beatles and Elvis and then Engelbert. And it was just wonderful. The first six, eight years were great to me.

Many of those women are members of your fan clubs that have been going strong for decades.

The fan club started in New York and then California, and then I had one in England. And then it started to go to all the different states. People started forming fan clubs

Engelbert Humperdinck 35th Anniversary



Smoochin' with Tom Jones and Raquel Welch (left), singing with the Four Tops

in Japan, Korea, Australia, South Africa, Jamaica and Mexico. There were about 250 chapters before them, and they spread around the world, and I think people enjoy being a member of the Humperdinck chain. And I think it's down to about 150 chapters now, but we still have a very strong fan base, and I call them my cheerleaders, and they really are. They're the "spark plugs" of my success.

You send each chapter a personalized Christmas card each year, right?

Always.

You shook up your image in 1996 when you recorded the song "Lesbian Seagull" for the soundtrack for *Beavis and Butthead Do America*. How did that come about?

MTV came and saw my show, and the people that did

Beavis and Butthead enjoyed my sense of humor and the way I made fun of myself as a sex symbol. I make fun of the fact that people thought I was that, so they wrote the song and asked me to record it, and I said, "Of course I will." Did you know there's an island of lesbian seagulls?

No, I did not. What did you think of it when you heard the song?

I thought it was really cute. I thought, if this can happen in the human life, it can happen in the bird world. It was fine with me; people have their choices, and I believe in choices, and whatever you want to do, you do. Whatever makes you happy, do it. And it made me happy to sing that song, and I thought it was cute and people talked about it, and that's what you need to get radio play.

That helped expose you to a younger audience, as did the dance album you made in 1998. That landed you a top-10 hit on Billboard's Hot Dance Music/Club Play chart with an energetic remake of "Release Me," while several other songs

charted around the rest of the world. What made you decide to do that album?

Actually, it was my son [Scott] who was handling me at the time, and he knew the two producers. They'd already done tracks of some of my hit songs, and they drove to my house in L.A. We sat down and played in my office, and I said, "That sounds different. It's going to be different for me and different for my audiences to see Humperdinck singing a dance song." So I said, "Let's give it a go." And I did it, and it became a [hit] around the world.

You went out and actually played dance clubs.

I did some, yeah. It changed my stage presence. It gave

Continued on page 30

Dear Engelbert...

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Humperdinck
35th Anniversary

Q&A

Continued from page 28

me some of what I did onstage last night. It gave me a little variety.

When you look through your career, it's clear that you haven't been afraid to try new things.

It's a security blanket you have with the major hits of the past. And I think, if you don't dare, you don't care. And I care, and I dare. I dare do anything because I feel I have the ability to do it. When I was first beginning in this career, I used to have very bad dreams. After the first year, I used to dream that my career was over and I had gone from there to back down again like I did with Gerry, and it bothered me. It used to bother me all the time, and then, of course, 20 years went by, and I'm still celebrating. Then 25, then 30, and now it's 35 years and I'm still around.

And still recording albums. Why don't you record more of your own songs?



With Patricia

I have recorded some of my own music, [but] I prefer to sing other people's songs. It's like an actor: He doesn't write his own scripts, and, when he reads his part, he creates that character in his head, and it's a whole new market for him. When somebody writes me a song, I create the images in my head of how I want to portray it, and I sing it as such.

What do you look for in a song?

I look for a good story and a good melody line. It has to have that nice hook to it, you know? It

has to have staying power to it. I'm singing more contemporary [material] than I have in the past, but I can't knock the past because that put me in the present. But I'm singing better than I did before. Obviously, I have to. If I didn't improve, then I wouldn't be around today.

How do you take care of your voice?

Very carefully. I do take a steam before I go onstage, and I hum a lot to warm up my vocal chords, and that's it. I don't do anything specific, and I never had a voice lesson in my life, and my breathing is rather unique because I can hold notes forever, you know.

What do you have that you still want to accomplish? Do you want another No. 1 hit?

Yes! Yes! Yes! Because to hear my voice back on the radio and [the DJ is] saying, "In the No. 1 position is..." that's the most thrilling thing any vocal artist, any artist, can hear. And anybody who takes it in a blasé attitude is disrespectful.

You're still playing around 140 shows a year. Is there anywhere you've never played that you really want to?

I love working, I really do, especially going to the markets that are unusual, like the Far East and Malaysia and Australia and New Zealand and South Africa and Mexico. I loved Germany, Belgium, France and Holland. I haven't done a concert in Russia, but I'd like to. And China's opened up. They know my music, so I think that's a definite must on my visits around the world. I will go and do it, I'm sure it will be fine for me, and I think they'll be surprised. People are always surprised when I walk onstage that, at my age, I'm as physical as I am.

Continued on page 32

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Q&A

Continued from page 30

You're even moonwalking.

Do you know that Michael Jackson got that from Fred Astaire? Everybody gets something from somebody. I'm gonna tell you something, that's why my approach to young performers is: If they're going to steal something, steal it from the best.

So who did you steal from?

I took from the best. My singing: I would say I loved Nat "King" Cole, the way he performed his lyrics...so romantic. And I loved Elvis' physical performance, and I loved the way he never took his image seriously, which gave me that belief that, if I took my image seriously, I'm going to be conceited onstage, but I'm not conceited, I am confident. And I got that from Elvis. He never took his image seriously, and he always made fun of his old image, you know?

You've been married for 38 years now. As the king of romance, what advice can you give for keeping the romance going?

It's been a hard road. I mean, my wife hasn't had an easy life with me and bringing up the children by herself because I'm on the road three to six months of the year. And I have heard my children grow up on the phone, you know? But it hasn't changed our love, because I think our kids have tremendous respect for my wife and I, and what she went through sometimes. I hate to mention this, but I [went through] a little adverse publicity — the kind that most entertainers go through in their lives, in the growing-up period in their lives. They think they're missing something, and really, it's a growing up part of your life, and if one can understand each other's mistakes, or trials, it's good.

You spend half your time in L.A. and the other half in England when you're not on the road. In L.A., you're famous for living in the pink mansion that once belonged to Jayne Mansfield. Have you thought about repainting it?

It's still pink, but they're going to re-do it and re-create the house again and make it larger. And put it back on the market for a vast amount of money. And I'll move somewhere smaller because there's only me when I come to L.A.

Your career has been so diverse, but you never really went into acting. Why not?

Gordon didn't want me to. In the early years, when people wanted to make me a matinee idol, I would just get offers for all these movies. Because Gordon didn't want to take me off the road for a number of months, because I was making bundles and bundles of cash on the road, you know? I would have loved to have been an actor.

It was clear from your performance last night that you very much still enjoy playing live. What do you do on those nights that you don't perform?

I love watching TV. I switch channels. I go crazy, I love watching old movies, and I love keeping up with the new movies and what's happening. I enjoy watching, but I also enjoy going out to dinner. I love going to different restaurants and enjoying a nice bottle of wine and eating out and good conversation.

Do you ever think about stopping?

No, it really hasn't occurred to me. I think I'd know when to stop. You know, if I didn't have the ability and the voice to continue, then I would definitely hang up my hat. At this point of time in my life, while I'm still enjoying it and still enjoying the reaction from the crowd and enjoying what I'm doing...no, I don't want to. I think I'll keep going like Sinatra did...until God calls me. ■

Rhythm, Rap, and The Blues™

by Gail Mitchell

'BIG' JON, LABEL EXEC: The guiding force behind Montbello Records—one of the principal players in the Tabu Records reissue series (Rhythm, Rap, and the Blues, *Billboard*, Oct. 19)—is “Big” Jon Platt, senior VP of creative at EMI Music Publishing. Rumored for a while to be establishing his own label, Platt says the Tabu deal is “something I’ve been working on for over a year. [Tabu founder] Clarence Avant is one of my mentors. One day I asked him what he was doing with his catalog. He saw my passion for it—I played many Tabu songs during my DJ club days—and he knew it wouldn’t be just a check deal.”

With the help of EMI catalog marketing VP Tom Cartwright, the initial Oct. 22 rollout of five titles will be followed in January and April 2003 by more Tabu rereleases. However, Montbello—named for Platt’s Denver neighborhood/high school—isn’t concentrating solely on reissues. Platt has signed **Federation**, a hip-hop act from producer **Rick Rock** (Jay-Z, Busta Rhymes) that hails from Mississippi and Alabama and is now based in Sacramento, Calif. A debut album is slated for first-quarter 2003.

“From where I sit in music publishing,” Platt says, “I’ve worked with guys getting production deals and joint-ventures, watching how some gained success and how some failed. I learned from that. I was lucky to secure a catalog first so that from day one my joint-venture is making money. Now I can take the time to do what people say doesn’t happen anymore: develop artists.”

FACE THE MUSIC: That’s the name of producer NO I.D.’s (Common, DMX, Jaheim, Toni Braxton) entertainment company, which has inked a three-album production deal with Def Jam/Def Soul, as well as a publishing



NO I.D.

pact with Chrysalis Music. First project on the board: Chicago singer/songwriter **K-Fox**’s debut album, *For Goodness Sake*, is due in first-quarter 2003.

“We’re still working on locking down acts,” says NO I.D., who divides his time between Chicago and Atlanta. “But we’re focusing on Chicago and other Midwest talent. We’re bringing a different approach to the R&B we’re doing, which isn’t really rap-driven. We’ll be dealing with more meaningful music that goes to the old-school roots.”

NO I.D., formerly signed to Relativity as an artist, runs Face the Music with his manager, **Art Martin** of Black Magic Entertainment.

BACK IN STRIDE: Sean “P. Diddy” Combs’ Bad Boy Records has signed a reunited **New Edition** (NE) to its roster. Minus **Bobby Brown**, NE cohorts **Ralph Tresvant**, **Ricky Bell**, **Michael Bivins**, **Ronnie DeVoe**, and **Johnny Gill** will be recording a new album for a spring 2003 release, marking the R&B/pop group’s 20th anniversary of its first No. 1 single, “Candy Girl.” Among the project’s slated producers are Combs, the **Hit Men**, and **Jimmy Jam & Terry Lewis**. Bad Boy, which ended its ties with Arista in June, is still in talks for a new distribution pact.

ON THE RECORD: Despite being leaked to the Internet, **Whitney Houston**’s new Arista project, *Just Whitney*, is still scheduled for a Nov. 26 release. The singer is currently working on two more songs. The set’s new single is the **Kevin “She’ksper” Briggs**-produced “One of Those Days.”

SCREEN SCENE: Ja Rule, **India.Arie**, **Musiq**, **Gerald Levert**, **Jill Scott**, **Mariah Carey**, **Eric Clapton**, and others help BET salute **Stevie Wonder** as the cable network’s 2002 honoree for the eighth annual Walk of Fame. Hosted by comedian/actor **Jamie Foxx** and taped at BET’s Washington, D.C., headquarters, the telecast is set for 9 p.m. ET/PT Tuesday (29).

BOOK BEAT: Music historians should be on the lookout for *Yes Yes Y’all: The Experience Music Project Oral History of Hip-Hop’s First Decade*. The Da Capo Press book by **Charlie Ahearn** and **Jim Fricke** features an introduction by former *Billboard* R&B editor **Nelson George** . . . Returning to print after its initial 1987 debut is *Tougher Than Leather: The Rise of Run-D.M.C.*, written by **Bill Adler** and published by **Consafo Press**.

Donnie Sounds His ‘Anthem’

Giant Step’s Neo-Soulster Redefines ‘The Colored Section’

BY RHONDA BARAKA

ATLANTA—Before you hear the first note on the debut album by Atlanta soul singer Donnie, the name of the CD grabs your attention: *The Colored Section*. Like Donnie, the title and the music are bold, honest, and edgy.

For years, Donnie has been a local icon in the city known as the Motown of the South, growing out of the same soil that gave life to Motown’s India.Arie. Both artists developed a following around Atlanta, playing gigs in popular spots like the Ying Yang Café and carrying the banner for a local collective of neo-soul and alternative artists known as Groovement. In fact, one of Groovement’s principals, Anasa Troutman, manages Donnie.

With his new CD coming out on Giant Step Records and preparations under way to open for India.Arie on her upcoming tour, Donnie is cautiously optimistic about the prospect of his music finally stretching beyond Atlanta’s confines.

“As an artist, I was ready for this to happen months and months ago,” he says. “I want my message to get across to a wider audience. There is an urgency for my message, and I think people are ready for it.”

RECLAIMING A NAME

Among the noteworthy cuts on *The Colored Section* (Nov. 5) is “Our New National Anthem.” Another track, “Cloud Nine,” is featured in the recently opened film *Brown Sugar*. Donnie—who wrote all of the album’s songs and is published through the Colored Section/Sony/ATV Songs (ASCAP)—says the album’s title highlights the struggles and challenges of being African-American.

“The colored section is a place that we were restricted to, but now I’m trying to turn it around and make it the hip place to be,” he explains. “I’m making something beautiful out of something that wasn’t so beautiful at one time.”

While some find Donnie’s honesty and consciousness refreshing, others may be a bit skeptical about its commerciality; at least, that was the case with some of the labels he considered in the past. But Giant Step was different. “That’s the reason I signed with them—because they would allow me to do my music,” he says. “They said they did not want to stifle me.”

Giant Step Records president Maurice Bernstein says he never had any intentions of holding Donnie’s message back. “I was honored that he chose to work with me,” Bernstein says. “I wanted to let him make the record that he wanted to make. He has something to say, and he should be allowed to say it.”



DONNIE

Bernstein, whom India.Arie introduced to Donnie in 1997, says he was instantly taken by the singer. “The moment I heard his voice, I knew he was something special. There is no one out there like him right now.”

BRINGING TRUTH TO THE STREET

Featuring production by Steve “the Scotsman” Harvey, *The Colored Section* will be distributed by Select-O-Hits. “The idea is to put

it out now and get it to the fans who want it and then partner with a major,” Bernstein adds. “We want to generate word-of-mouth buzz similar to that for Jill Scott’s first album. Donnie is the first neo-soul male artist who is singing about something.”

Talib Shabazz, manager of Atlanta retailer Ear Wax Records, calls Donnie’s music “the truth. He’s kind of a cross between Donny Hathaway and Stevie Wonder. He’s just got one of those soulful sounds. You hear him, and it’s like you’re listening to something old and funky.”

“This has been a long time coming,” he continues. “Everybody has their time in the light, and I think his is now. I think he’s going to make a big impact.”

Donnie agrees. “There is an energy coming from somewhere. I feel a draft coming in, and the energy is so good. Something is about to really happen. This album is important to me on a spiritual level more than anything. All of the other stuff will come.”

NOVEMBER 2, 2002		Billboard HOT RAP TRACKS™	
WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	2	WORK IT THE GOLD MIND/ELEKTRA/EEG	Missy “Misdemeanor” Elliott
2	3	LUV U BETTER DEF JAM/IDJMG	LL Cool J
3	1	DILEMMA FO’ REEL/UNIVERSAL/UMRG	Nelly Featuring Kelly Rowland
4	4	HEY MA ROC-A-FELLA/DEF JAM/IDJMG	Cam’ron Featuring Juelz Santana, Freekey Zekey & Toya
5	6	GIMME THE LIGHT Z HARD/VP/ATLANTIC	Sean Paul
6	5	GANGSTA LOVIN’ RUFF RYDERS/INTERSCOPE	Eve Featuring Alicia Keys
7	7	MOVE B***H DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG	Ludacris Featuring Mystikal & Infamous 2.0
8	13	LOSE YOURSELF SHADY/INTERSCOPE	Eminem
9	10	WHEN THE LAST TIME STAR TRAK/ARISTA	Clipse
10	8	TRADE IT ALL EPIC	Fabulous Featuring P. Diddy & Jagged Edge
11	11	PO’ FOLKS ATLANTIC	Nappy Roots Featuring Anthony Hamilton
12	17	’03 BONNIE & CLYDE ROC-A-FELLA/DEF JAM/IDJMG	Jay-Z Featuring Beyonce Knowles
13	9	NOTHIN’ DEF JAM/IDJMG	N.O.R.E.
14	15	OH YEAH! CASH MONEY/UNIVERSAL/UMRG	Big Tymers Featuring Tateeze, Boo & Gotti
15	19	REACT J	Erick Sermon Featuring Redman
16	16	GOOD TIMES RUFF RYDERS/INTERSCOPE	Styles
17	12	CLEANIN’ OUT MY CLOSET WEB/AFTERMATH/INTERSCOPE	Eminem
18	14	I NEED A GIRL (PART TWO) BAD BOY/ARISTA	P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggeri
19	18	HOT IN HERRE FO’ REEL/UNIVERSAL/UMRG	Nelly
20	20	IF I COULD GO! ELEKTRA/EEG	Angie Martinez Featuring Lil’ Mo & Sacario
21	21	CRUSH TONIGHT TERROR SQUAD/ATLANTIC	Fat Joe Featuring Ginuwine
22	25	WANKSTA G-UNIT/SHADY/INTERSCOPE	50 Cent
23		AIR FORCE ONES FO’ REEL/UNIVERSAL/UMRG	Nelly Featuring St. Lunatics
24		THUG LOVIN’ MURDER INC./DEF JAM/IDJMG	Ja Rule Featuring Bobby Brown
25		MULTIPLY LOUD/COLUMBIA	Xzibit

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 98 mainstream R&B and 46 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.

NOVEMBER 2
2002

Billboard TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			LAST WEEK	2 WKS. AGO							LAST WEEK	2 WKS. AGO			
1	1	1	NEW	1	LL COOL J DEF JAM 063219*/DJJMG (12.98/18.98)	NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1	10	51	66	50	VARIOUS ARTISTS BAD BOY 73062*/ARISTA (12.98/18.98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	2		
2	2	1	NEW	1	GERALD LEVERT ELEKTRA 62795/EEG (12.98/18.98)	The G Spot	2	52	51	49	KIRK FRANKLIN GOSPEL CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1		
3	3	1	NEW	1	DAVE HOLLISTER MOTOWN 018747/UMRG (12.98/18.98)	Things In The Game Done Changed	3	53	72	65	BIG TRAY DEEE EMPIRE MUSICWORKS 39040 (18.98 CD)	The General's List	21		
4	2	9	NEW	4	SOUNDTRACK FOX 113026*/MCA (18.98 CD)	GREATEST GAINER Brown Sugar	2	54	62	36	BOYZ II MEN ARISTA 14741 (12.98/18.98)	Full Circle	5		
5	1	1	NEW	1	XZIBIT LOUD/COLUMBIA 85925*/CRG (12.98 EQ/18.98)	Man vs Machine	1	55	34	—	BOOT CAMP CLIK DUCK DOWN 2000* (16.98 CD)	The Chosen Few	34		
6	4	5	NEW	1	NELLY FO REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1	56	49	28	KENNY G ARISTA 14738 (12.98/18.98)	Paradise	15		
7	5	6	NEW	1	EMINEM WEB/AFTERMATH 49329*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	57	53	46	FRED HAMMOND VERITY 43197/ZOMBA (11.98/17.98)	Speak Those Things: POL Chapter 3	13		
8	6	4	NEW	1	FLOETRY DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	4	58	58	45	LUDACRIS DISTURBING THE PEACE/DEF JAM SOUTH 586446*/DJJMG (12.98/18.98)	Word Of Mouf	1		
9	8	3	NEW	1	INDIA.ARIE MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India	1	59	63	54	VARIOUS ARTISTS MURDER INC./DEF JAM 063033*/DJJMG (12.98/18.98)	Irv Gotti Presents The Inc	2		
10	3	2	NEW	1	PASTOR TROY MADD SOCIETY/UNIVERSAL 064652*/UMRG (12.98/18.98)	Universal Soldier	2	60	88	87	CALHOONS EMPIRE MUSICWORKS 39045 (16.98 CD) [H]	Made In The Dirty South	29		
11	9	10	NEW	1	CLIPSE STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	1	61	55	—	ROZELLY PRESENTS DA FAM BRAINSTORM 72035 (17.98 CD)	A Day N A Life...	55		
12	7	7	NEW	1	VARIOUS ARTISTS DISTURBING THE PEACE/DEF JAM SOUTH 063205*/DJJMG (12.98/18.98)	Ludacris Presents Disturbing The Peace: Golden Grain	1	62	56	53	YING YANG TWINS COLLAPSE/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	8		
13	10	11	NEW	1	LIL' FLIP SUCKAFREE/DUDD/COLUMBIA 86521*/CRG (7.98 EQ/12.98)	Undaground Legend	4	63	77	58	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29		
14	12	12	NEW	1	ISYSS ARISTA 14731 (12.98/18.98)	The Way We Do	12	64	73	59	YOLANDA ADAMS ELEKTRA 62690/EEG (12.98/18.98)	Believe	7		
15	1	1	NEW	1	DA HEADBUSSAZ FE/HYPNOTIZE MINDS 3602/STREET LEVEL (10.98/17.98)	Dat's How It Happen To'm	15	65	76	66	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	2		
16	16	14	NEW	1	ASHANTI MURDER INC./AJM 586830*/DJJMG (12.98/18.98)	Ashanti	1	66	74	72	TWEET THE GOLD MIND/ELEKTRA 62746/EEG (12.98/18.98)	Southern Hummingbird	2		
17	11	8	NEW	1	NAS ILL WILL/COLUMBIA 85275*/CRG (12.98 EQ/18.98)	The Lost Tapes	3	67	84	76	KRS-ONE FRONT PAGE/IN THE PAINT 8458/KOCH (11.98 CD)	The Mix Tape	32		
18	14	—	NEW	1	HEATHER HEADLEY RCA 69376 (9.98/13.98)	This Is Who I Am	14	68	57	48	KHIA FEATURING DSD DIRTY DOWN 751132/ART EMIS (17.98 CD) [H]	Thug Misses	13		
19	17	16	NEW	1	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83556*/AG (12.98/18.98)	Thug Holiday	2	69	71	62	50 CENT FULL CLIP 2003* (16.98 CD) [H]	Guess Who's Back?	54		
20	15	15	NEW	1	SCARFACE DEF JAM SOUTH 586903*/DJJMG (12.98/18.98)	The Fix	1	70	50	43	SLUM VILLAGE BARAK 38911*/CAPITOL (12.98/17.98)	Trinity (Past, Present And Future)	5		
21	20	20	NEW	1	NAPPY ROOTS ATLANTIC 83524*/AG (11.98/17.98)	Watermelon, Chicken & Gritz	3	71	75	52	TRUTH HURTS AFTERMATH 493331*/INTERSCOPE (12.98/18.98)	Truthfully Speaking	4		
22	13	—	NEW	1	JURASSIC 5 INTERSCOPE 493437* (18.98 CD)	Power In Numbers	13	72	70	77	PRYMARY COLORZ BIG3 578276/BEYOND (12.98 CD)	If You Only Knew	70		
23	23	23	NEW	1	MUSIQ DEF SOUL 586772*/DJJMG (12.98/18.98)	Jusisen (Just Listen)	1	73	79	67	INDIA.ARIE MOTOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	3		
24	26	24	NEW	1	AMERIE RISE/COLUMBIA 85959*/CRG (12.98 EQ CD)	All I Have	2	74	68	74	TRUCK TURNER EMPIRE MUSICWORKS 39021 (16.98 CD) [H]	Look Both Ways Before You Cross Me	52		
25	31	26	NEW	1	CAM'RON RDC-A-FELLA/DEF JAM 586876*/DJJMG (12.98/18.98)	Come Home With Me	1	75	83	57	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98) [H]	Love Machine	28		
26	28	13	NEW	1	3RD STOREE EDMONDS/DEF SOUL 586977*/DJJMG (8.98/14.98)	Get With Me	13	76	52	—	LARGE PROFESSOR MATAODR 509* (16.98 CD) [H]	1st Class	52		
27	18	—	NEW	1	TELA J PRINCE 42006/RAP-A-LOT RESURRECTION (12.98/18.98)	Double Dose	18	77	69	63	B2K EPIC 85457 (12.98 EQ/18.98)	B2K	1		
28	22	17	NEW	1	SOUNDTRACK EPIC 86575* (18.98 EQ CD)	Barbershop	9	78	64	69	CAMOFLAUGE PURE PAIN 61967 (16.98 CD) [H]	Keepin It Real	39		
29	19	21	NEW	1	TRINA SLIP-N-SLIDE/ATLANTIC 83517*/AG (11.98/17.98)	Diamond Princess	5	79	65	—	KRUMB SNATCHA RUMM 641240*/O&O (16.98 CD)	Respect All Fear None	65		
30	21	19	NEW	1	EVE RUFF RYDERS 493381*/INTERSCOPE (12.98/18.98)	Eve-olution	1	80	87	81	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43162/ZOMBA (11.98/17.98) [H]	Family Affair II: Live At Radio City Music Hall	37		
31	24	25	NEW	1	MARIO 3RD STREET 20026/J (12.98/17.98)	Mario	3	81	59	86	SMILEZ & SOUTHSTAR ARTISTDIRECT 01030 (11.98/17.98) [H]	Crash The Party	24		
32	27	22	NEW	1	B-LEGIT SICK WID IT/IN THE PAINT 8322/KOCH (12.98/17.98)	Hard 2 B-Legit	17	82	90	71	N*E*R*D* VIRGIN 11521* (10.98 CD)	In Search Of...	31		
33	35	27	NEW	1	BIG TYMERS CASH MONEY/UNIVERSAL 860997*/UMRG (18.98 CD)	Hood Rich	1	83	61	70	AL JARREAU GRP 58977*/VJG (12.98/18.98)	All I Got	43		
34	25	18	NEW	1	UGK JIVE 41826/ZOMBA (11.98/17.98)	Side Hustles	10	84	86	90	DOTTIE PEOPLES ATLANTA INT L 10279 (18.98/13.98)	Churchin' With Dottie	75		
35	33	31	NEW	1	PROJECT PAT HYPNOTIZE MINDS/LOUD/COLUMBIA 86632/CRG (18.98 EQ CD)	Layin Da Smack Down	5	85	47	80	MACK 10 PRESENTS DA HOOD HOOD-BANGIN' 9996/D3 (18.98 CD)	Mack 10 Presents Da Hood	9		
36	54	42	NEW	1	NATALIE COLE VERVE 589774/VG (12.98/18.98)	Ask A Woman Who Knows	24	86	92	73	KIM WATERS SHANACHIE 5094 (17.98 CD) [H]	Someone To Love You	73		
37	29	32	NEW	1	DEVIN J PRINCE 42003/RAP-A-LOT RESURRECTION (12.98/18.98)	Just Trying Ta Live	11	87	60	—	SOUNDTRACK BLACKSTONE 0070/PAL (16.98 CD)	Jacked Up	87		
38	32	29	NEW	1	KEITH SWEAT ELEKTRA 62785/EEG (12.98/18.98)	Rebirth	7	88	85	84	VARIOUS ARTISTS UTP 90102/DRPHEUS (12.98 CD)	Juvenile Presents UTP Playas: The Compilation	60		
39	39	38	NEW	1	LIL WAYNE CASH MONEY/UNIVERSAL 060058*/UMRG (12.98/18.98)	500 Degreez	1	89	85	84	LUTHER VANDROSS J 2007* (12.98/18.98)	Luther Vandross	2		
40	40	39	NEW	1	AALIYAH BLACKGROUND 10082* (12.98/18.98)	Aaliyah	2	90	45	68	ANGIE STONE J 20013* (12.98/18.98)	Mahogany Soul	4		
41	36	37	NEW	1	DONELL JONES UNTOUCHABLES 14760/ARISTA (12.98/18.98)	Life Goes On	2	91	81	56	E-40 SICK WID IT/JIVE 41808/ZOMBA (11.98/17.98)	The Balltician: Grit & Grind	5		
42	44	30	NEW	1	BEENIE MAN SHOCKING VIBES/VIP 13134*/VIRGIN (12.98/18.98)	Tropical Storm	7	92	67	—	KINGPIN SKINNY PIMP RAP HUSTLAZ 2420/TVT (17.98 CD) [H]	Still Pimpin And Hustlin	50		
43	41	44	NEW	1	MIDWIKID DIVINE MILL 14702/ARISTA (12.98/18.98) [H]	Something Wikid This Way Comes...	41	93	82	47	PROMATIC CONTRA 8385/KOCH (17.98 CD) [H]	Contra Music Presents: Promatic	48		
44	30	41	NEW	1	AVANT MAGIC JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	2	94	80	60	WYCLEF JEAN COLUMBIA 86542*/CRG (12.98 EQ/18.98)	Masquerade	2		
45	42	33	NEW	1	STYLES RUFF RYDERS 493339*/INTERSCOPE (18.98 CD)	A Gangster And A Gentleman	2	95	96	64	N.O.R.E. DEF JAM 586502*/DJJMG (12.98/18.98)	God's Favorite	3		
46	48	40	NEW	1	MARY MARY COLUMBIA 82273/CRG (12.98 EQ/18.98)	Incredible	10	96	96	64	SOUNDTRACK UNIVERSAL 156259/UMRG (19.98 CD)	XXX	16		
47	43	51	NEW	1	TRIN-I-TEE 5:7 B-RITE 70038/ZOMBA (11.98/17.98)	The Kiss	15	97	95	83	DO OR DIE RAP-A-LOT 12647/VIRGIN (12.98/17.98)	Back 2 The Game	25		
48	46	34	NEW	1	ANGIE MARTINEZ ELEKTRA 62780/EEG (12.98/18.98)	Animal House	6	98	95	83	KAREN CLARK-SHEARD ELEKTRA 62767/EEG (17.98 CD)	2nd Chance	27		
49	37	35	NEW	1	VARIOUS ARTISTS DOGGETTYLE 112892*/MCA (18.98 CD)	Snoop Dogg Presents... Doggy Style Allstars, Welcome To Tha House, Vol. 1	8	99	99	99	MACK 10 CASH MONEY/UNIVERSAL 860968*/UMRG (12.98/18.98)	Bang Or Ball	4		
50	38	55	NEW	1	NAAM BRIGADE ARTISTDIRECT 01023 (11.98/17.98) [H]	Early In The Game	37	100	99	99	MARY J. BLIGE MCA 112808* (12.98/18.98)	No More Drama (2002)	3		

NOVEMBER 2
2002

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
			LAST WEEK	2 WKS. AGO							LAST WEEK	2 WKS. AGO			
1	4	4	NEW	1	EMINEM WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	NUMBER 1 The Marshall Mathers LP	87	13	12	12	THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19.98/24.98)	Life After Death	256		
2	1	1	NEW	1	2PAC AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	200	14	11	11	THE NOTORIOUS B.I.G. BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	368		
3	3	3	NEW	1	MAKAVELI DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	227	15	—	—	R. KELLY JIVE 41705*/ZOMBA (18.98/18.98)	tp-2.com	77		
4	2	2	NEW	1	2PAC DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me	341	16	23	23	JODECI UPTOWN 110190/MCA (16.98/11.98)	Forever My Lady	139		
5	6	6	NEW	1	EMINEM WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	134	17	19	19	DR. DRE AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	140		
6	7	7	NEW	1	DONNIE MCCLURKIN VERITY 43150/ZOMBA (11.98/17.98) [H]	Live In London And More...	107	18	21	21	MILES DAVIS LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	Kind Of Blue	210		
7	5	5	NEW	1	2PAC AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	321	19	16	16	R. KELLY JIVE 41625*/ZOMBA (19.98/24.98)	R.	96		
8	8	8	NEW	1	BONE THUGS-N-HARMONY RUTHLESS 69443*/EPIC (10.98 EQ/18.98)	E. 1999 Eternal	245	20	15	15	JUVENILE CASH MONEY/UNIVERSAL 153162/UMRG (12.98/18.98)	400 Degreez	193		
9	9	9	NEW	1	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904*/DJJMG (12.98/18.98)	Legend	311	21	15	15	JAY-Z FREEZE/RDC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/16.98)	Reasonable Doubt	254		
10	13	13	NEW	1	NELLY FO REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar	121	22	—	—	MARY MARY CZ/COLUMBIA 63740/CRG (12.98 EQ/11.98)	Thankful	114		
11	10	10	NEW	1	AL GREEN HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	397	23	22	22	DR. DRE DEATH ROW 63000*/KOCH (11.98/17.98)	The Chronic	295		
12	18	18	NEW	1	MARY J. BLIGE UPTOWN 110681/MCA (6.98/11.98)	What's The 411?	139	24	23	23	LAURYN HILL RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	The Miseducation Of Lauryn Hill	123		
								25	17	17	TWISTA CREATOR S WAY/ATLANTIC 92757*/AG (11.98/17.98) [H]	Adrenaline Rush	119		

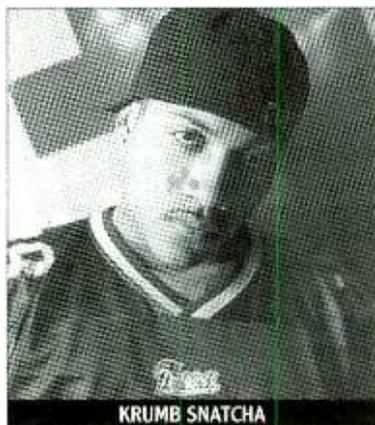
Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or releases of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Dro). Certification 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

Words & Deeds™



by Rashaun Hall

NUFF 'RESPECT' DUE: With D&D Records up and running once again (*Billboard*, July 20), **Krumb Snatcha's** *Respect All Fear None* marks the label's first full-length artist album.



KRUMB SNATCHA

"I have respect for every artist in the game, but I'm not fearing anyone but God," Krumb Snatcha says when asked about the album's title. "I'm just trying to come in and make my mark in the industry. Being with D&D, I knew [the album] had to be the real me—a nice, grimy album from the heart. If people accept the music, cool; but if not, that's cool. They don't have to like the music; they just have to respect it."

Released Oct. 8, the 15-track set features guest appearances by **Gang Starr**, **Buckshot**, and labelmate **Craig-G**, among others.

"I didn't really want to have too many big names where people would be buying the album just because certain artists are on it," Krumb Snatcha says. "I just wanted to show them that we could blaze it out our way. I want to give fans the new D&D flavor."

BONE THUGS-N-'DIS'HARMONY? The last few months have proved to be quite the roller-coaster ride for **Bone Thugs-N-Harmony**. After reuniting for its forthcoming New Ruthless/Epic album, *Thug World Order*, due Tuesday (29), the Cleveland natives were soon at odds. In the midst of headlining the Grey Goose Vodka music tour (*Billboard*, Aug. 31), the group ousted member **Bizzy Bone** for being drunk onstage and passing out, only to recently welcome him back into the fold.

"There are three members in the group right now—**Krayzie**, **Layzie**, and **Wish**," group member Krayzie Bone says to set the record straight. "Bizzy is doing his own thing. He's still down with us, and it isn't a personal beef; it's just business. He really couldn't come to terms with everything we were trying to do at the time,

so we decided to let him go and do whatever it is he's trying to do. What that is we don't know, but he has the time to do it now."

Despite the friction, Krayzie maintains that Bizzy will remain a member of the group. "Once a Bone, always a Bone," he says. "He's still on the album; he just won't be touring with us. We're still going to work this album like we have to."

Ironically, the group's current single, "Get Up & Get It," features labelmates **3LW**, another group whose lineup has changed recently. The single peaked at No. 63 on the Hot R&B/Hip-Hop Singles & Tracks chart and No. 25 on the Hot Rap Tracks chart.

RED STAR RISING . . . AGAIN: The Heineken Music Initiative enters the world of hip-hop with *Red Star Presents Vol. 2: B-Sides*. The set marks the nonprofit organization's first full-length album with Def Jam (*Billboard*, Oct. 12).

Due Nov. 12, the 14-track collection features remixes and previously unreleased tracks from **Foxy Brown**, **N.O.R.E.**, **DMX**, **WC**, and **Ja Rule**, among others. *B-Sides* also features newcomers **Elias Farah**, **Donica**, and **Black Ice**, known for his appearances on Def Poetry Jam.

The initiative made its first foray into music last year with the Epic Records-released *Red Star Sounds Vol. 1: Soul Searchin'*, which featured the **Roots**, **Amel Larrieux**, and a then-unknown **Glenn Lewis**.

"We wanted to get a more grassroots, street-level approach to what we were doing, and Def Jam is it," Heineken Music Initiative/Red Star Sounds president/CEO **Scott Hunter-Smith** says of the new alliance. "They're the mecca of urban music."

For Def Jam GM **Randy Acker**, the opportunity to get involved with the charity was one that the label did not want to pass up again.

"They approached us last year, but timing-wise it wasn't something that worked for us," Acker says. "We thought the concept of doing an album that would benefit music charities like VH1's Save the Music really made a lot of sense. That initial idea intrigued us. While we're generally not in the charity game, it seemed—given our core kids-in-school constituency—logical to do something that promoted music in the educational system."

Unlike the first compilation, proceeds from *B-Sides* will benefit a number of music-related charities, including Save the Music, ASCAP, the Congressional Black Caucus, and **Russell Simmons' Art for Life** charity.

Integrity Helps TUG CEO Stokes Balance His Duties

6 Questions



STOKES

Through his West Hollywood, Calif.-based entertainment company, the Ultimate Group (TUG), CEO Chris Stokes manages such acts as IMx (formerly Immature), Epic's B2K and 14-year-old newcomer Jhené, and Universal newcomer Needa-S. Also stationed under the 2-year-old TUG banner is Platinum Status, a music-production team whose members include the 33-year-old Stokes (a cousin of B2K member Raz-B), Tony Scott, and members of IMx, who recently joined the Interscope fold from New Line Records. In addition, Stokes was recently named a senior executive at A&M/Interscope.

TUG is also a record label affiliated with A&M/Interscope, with upcoming projects by female group TG4 and IMx member Marques "Batman" Houston.

What other projects are on the TUG drawing board?

TUG recently started managing Next, whose new J album comes out Dec. 10. B2K also has a new Epic album out Dec. 10, as well as a Christmas album. Our newest signing on Universal, Needa-S, has a single called "Sensitive" featuring Da Brat.

Beyond those projects, I have a scary film coming in January called *Crazy House* and am co-directing the new B2K video featuring P. Diddy, "Bump Bump Bump," and directing Marques' video for "That Girl." I also plan to open two restaurants next year.

What are your responsibilities as a senior executive at A&M/Interscope?

Primarily, I'm there for artist development and bringing in new acts. I feel like I'm a good ear for him. He's Clive Davis and I'm his P. Diddy, if you want to put a description to it. I've been there now for three months.

How do you balance these various duties yet avoid a conflict of interest?

We have a strong staff of 15 that includes my co-partner/CFO Katrina Askew and VP Monique Houston.

Regarding the conflict-of-interest question, everyone wants to know that answer. First, I don't do the normal day-to-day duties of a senior executive at A&M/Interscope. Second, [Interscope CEO] Jimmy [Iovine] and [A&M president] Ron [Fair] knew I had B2K, Jhené, and other acts before they approached me.

In the case of Needa-S, she was someone that I felt Interscope already had too much of, since the label has Eve, Gwen Stefani, Mya, and Samantha Mumba. I had it worked out where I could move Needa-S and then made the deal with Universal.

I'm able to do all this and do it right because I'm honest. I've never double-dipped in my life. A lot of management and production companies do that and are raping the artists when they do. For example, I don't get a management fee when I manage my artists in regard to anything having to do with production/recording advancements or royalties. I give it all back to them.

What do you look for in an act?

The act must feel like a star and have a humble spirit. You can't be a megastar without being humble; the cocky, big-headed thing is played out. And you have to be true

to your craft and work hard.

I'm also very artist-development- and image-driven. I developed and styled B2K for three years before they were signed to Epic. I've spent the past 18 months with Needa-S doing artist-development training/exercising and have totally redeveloped Next, putting them with the best trainers. Image-wise, this time they're going to blow people away.

What is the biggest mistake record labels are making?

They are spending too much money on unnecessary things, such as videos. Instead of spending a million dollars, you can spend \$300,000 and still get a great production. That's where [music executives] are going wrong and why they've lost their gigs. They just want to come in and spend a lot of money. But you can't spend money like that anymore. You have to spend where it makes sense and in the right spots. If you don't know and understand the industry, then there's no way you'll be successful or survive as an urban player. If a project blows up and makes money, then it may make sense to spend more money.

I also believe in street marketing. I've learned in my research that 90% of record buyers are females 15-28. That's who's buying the B2Ks and the Destiny's Childs and will be buying Marques. Whenever you can hit that target, you're fine. Focus your money on making a great record and on TV and radio. And producers have to take less money now, too. No more \$200,000 a song. Make your money in publishing, because album budgets aren't the same.

What's been your biggest reward and biggest disappointment?

The most rewarding was watching B2K win a BET Award earlier this year. My most heartfelt disappointment is that in 12 years, IMx has never won an award or received their due recognition. They're the hardest-working boy group out there. **GAIL MITCHELL**



The Roots Get Their 'Break.' The Roots take a break on the set of their video for "Break U Off," the lead single from their upcoming MCA album, *Phrenology*. "Break U Off," which features Musiq, ships to all video outlets this week, while *Phrenology* arrives in stores Nov. 26. Pictured, from left, are the Roots' Scratch, Kamal, and Ben Kenney; video director Jessy Terrero; and the Roots' Black Thought, Leonard "Hub" Hubbard, and ?uestlove.

ADE Debates The Deterioration Of The Live Dance Music Scene

BY LARS BRANDLE

AMSTERDAM—Should the notion of maturity be defined as the acceptance of one's responsibilities? An observer at the recent Amsterdam Dance Event (ADE) might suggest that the global dance music industry has graduated from college, and it's now discovering how tough survival has become in the business place.

Judging from the seventh annual ADE, held here Oct. 17-19, the dance world has truly faced those grown-up issues challenging the entire industry.

"Times will be tough from now on for labels and the live business," co-founder of French label F Communication Eric Morand says. "But I don't see the compilations market in Europe declining for some time."

New statistics supplied by the British Phonographic Industry would suggest otherwise. Third-quarter sales of dance compilations in the U.K. diminished 22% from the corresponding quarter last year.

Aside from the struggle against physical and digital piracy, some hot alternative themes emerged from the Felix Meritis venue's frenetic meeting rooms and debate panels, namely the ailing live business.

"It's come to the point where people have decided they want something different. It's evolution," says Mute Records founder Daniel Miller, a keynote speaker at the confab. "People grew out of raves, the club scene is shifting, and [clubbers] will move on to something else. It's a reaction."

His comments were echoed by Eelko Anceaux, founder and managing director of the Netherlands' Chemistry club night. "It's a lot more difficult to bring in large crowds," Anceaux says. In a shift from the norm, the Live Dance Music Conference was brought

for the first time this year into the daytime discussion program to reflect the focus in attention to the live scene.

"Generally speaking," Anceaux says, "there are less people going to clubs now than a few years ago. What is killing the scene is that the music is getting too commercial, and prices are too expensive because artist fees are getting ridiculous."



MILLER

While extreme DJ and personal-appearance payrolls are nothing new, the once "mega" clubs across Europe have notably struggled of late to bring in the crowds, none more headline-grabbing than the summer closure of the flagship Cream club in Liverpool, England.

Another buzz topic was the pending streamlining of Ministry of Sound (MoS) in London, the perennial powerhouse club-to-label group that is feeling the pinch prior to its planned initial public offering. The highest-profile casualty of its consolidation, MoS group CEO Matt Jagger, was conspicuously absent from the "Nostalgia Boom" panel on which he was confirmed to talk.

Attendance at this year's conference

remained unchanged from last year's figure of 1,300, ending a run of double-digit growth. Dutch nationals accounted for the highest percentage of delegates, at 39%. This number, however, swelled to about 20,000 for nightly artist/DJ showcases, which revolved around Amsterdam's top clubs, including Escape, Paradiso, Melkweg, and Arena.

Inevitably, the daytime agenda encompassed concerns about terrorism and the likelihood of the outbreak of war sometime during the next few months. "It is bound to have an impact and force a change on live music, gigging, and partying," says Mark Reeder, director of Berlin-based label Masterminded for Success. "If you look at the [Oct. 12] bombing in Bali, I'm sure tourists would be apprehensive in the future in going out to these countries where there may be the possibility of an attack." An example of this anxiety is the German industry sources who say rumors circulated in the weeks prior to this year's Berlin Love Parade regarding a possible attack by Al Qaeda, resulting in an attendance drop.

Reeder adds, "Nowadays, the younger people tend to want to go to places where they know they are going to be safe, to a club where the security is a little bit beefed-up."

Rainer Weichhold, head of German promoter Public Propaganda, says a return to its source would go some ways in resolving a number of dance's problematic issues: "The problem is that there is nothing revolutionary in dance at the moment, nothing sexy. We've got to entertain people, not bore them."

ADE 2002 was again organized by local authors' rights organization Buma/Stemra and Conamus, a foundation dedicated to promoting the country's music abroad.

Wunderbar 3, which follows 2000's *Lo-Fi Nu-Jazz Vol. 2*, Steiner mixes jazz stylings, ambient mood swings, and electronic beats to create one intoxicating cocktail.

• **DJ Geoffe**, *Best of Club Hits Volume 1* (UBL Recordings album). This appropriately titled two-disc set (distributed by Navarre) really does feature the best of the best: **Ultra Naté's** "Free," **Arman van Helden's** "U Don't Know Me," **Azzido Da Bass's** "Doom's Night," **ATB's** "9PM (Till I Come)," **Zombie Nation's** "Kernkraft 400," **Ian van Dahl's** "Castles in the Sky," **Darude's** "Sandstorm," **Moby's** "We Are All Made of Stars," **Deborah Cox's** "Nobody's Supposed to Be Here," and **Sonique's** "It Feels So Good," among others.

MICHAEL PAOLETTA

The Beat Box Hot Plate

spiked foundation—incorporating a guitar riff from **Eric Gale's** "Honey Coral Rock"—Antigua-born singer D.D. Klein (aka **Dawn Clyne**) tells a glorious tale of two hearts beating as one. The remix by **Stella Browne** (aka **Julian Jonah & Danny Harrison**) is akin to a step back in time. Where's Studio 54 when you need it most?

• **Rubin Steiner**, *Wunderbar 3* (Bluebird/RCA Victor album). Rubin Steiner is the recording alias for France's **Fred Landier**, who (as Steiner) has toured throughout Europe and recently opened for **Alicia Keys** in Japan. For his sophomore set,

• **Laura Pausini**, "Surrender" (Atlantic single). With "Surrender" currently making inroads at rhythmic and top 40 radio, along come the remixes to help widen the song's reach. All musical bases are covered, from euphoric trance (**Ford's** Club mix) and downtempo bliss (**Franck Amoros's** Chillout mix) to big-room beats (**Mike Rizzo's** Global dub) and house (**Lenny B.'s** Club mix). On Nov. 5, the Italian artist's debut English-language album, *From the Inside*, rears its beautiful head.

• **Alive Featuring D.D. Klein**, "Alive" (Serious/MCA single). The positively jubilant "Alive" is the brainchild of Italian producers **Triple X** (**Luca Moretti & Ricky Romanini**) and **Highpass** (aka **Marco Brugognone**). Over a disco-

Beat Box™



by Michael Paoletta

LIFE AFTER REMIXING: These days, **Robert "Bobby Guy" Graziore**, formerly of production/remix outfit **Soul Solution**, is focusing on his own company: FirstSPIN, which distributes media packages from record labels and promoters to more than 6,000 radio stations.



GRAZIOSE

An acronym for Secure Private Information Network, SPIN incorporates an electronic distribution network, along with a proprietary software package "that allows label execs and independent promoters to create a campaign for the distribution of new or reissued music," Graziore explains. "Using our software, the files are received on the desktops of [music directors] and PDs."

SPIN, which also distributes advertising from ad agencies, is expanding its recipient list to include the media, as well as major and independent labels throughout the U.K. and the rest of Europe.

Graziore points out that SPIN is not a promotion or marketing company, but rather a "delivery system." He says to think of SPIN as an "electronic FedEx, optimized for the music and entertainment industries."

Elite/ADM is the acting sales agent to sell FirstSPIN's services.

COLOR US JEALOUS: With the recent launch of Alternative TV-3 (aka A3) by 5th & Ocean Productions, members of Miami's South Beach club community have their very own dance/electronic music video and progressive lifestyle network. Airing nightly from 11 p.m.-6 a.m., the channel focuses on today's international club scene.

The network's director of programming **James Schildknecht** explains, "A3 encompasses the look, the energy, and vibe of the global underground, which has become an undeniable force in other countries."

The outlet is receiving kudos for

bringing a festive cross-section of dance/electronic acts to the small screen, including videos by **Daniel Bedingfield** ("Gotta Get Thru This"), **Miss Kittin & the Hacker** ("1984"), and **Felix da Housecat** ("What Does It Feel Like?"). In addition to videos and cutting-edge visuals, A3—the brainchild of South Beach nightlife personalities **Dave Mardini** (president) and **Buster** (VP)—airs *Wild Life*, a 30-minute nightly program focusing on the local scene, encompassing club visits and interviews with DJs. Such a concept in such a setting promises to be both fascinating and ridiculous. Consider this our kind of must-see TV. For info, contact 305-567-5714.

OH, FASHIONABLE ONE: DJ **Louie DeVito** is confirmed to be the on-air DJ for NBC's *GQ Men of the Year*, scheduled to air Dec. 14. Speaking of DeVito, his next beat-mixed collection, *N.Y.C. Underground Party 5* (Dee Vee Music), is due Nov. 5. A mix of crossover and underground hits, the disc is home to jams like **Lasgo's** "Alone," **Who da Funks'** "Shiny Disco Balls," **Reina's** "No One's Gonna Change You," and **Narcotic Thrust's** "Safe From Harm."

TALKIN' THAT JAZZ: England's revered and influential **Gilles Peterson**—a Radio One DJ and label founder (Talkin' Loud, responsible for acts like **4 Hero**, **Nuyorican Soul**, and **Roni Size**)—is behind two essential compilations. *Impressed* (Universal U.K., Oct. 14) finds Peterson spotlighting U.K. jazz greats, including **Tubby Hayes** and **Michael Garrick**. Conversely, the appropriately titled *Desert Island Mix* (Journeys by DJ, Nov. 12) culls music from around the world. Highlights include **Rotary Connection's** "Black Gold of the Sun," **Blaze's** "My Beat," **Ballistic Brothers'** "Love Supreme," and **Letta Mbulu's** "What's Wrong With Groovin'."

ABOVE THE CLOUDS: On Oct. 1, Yin Sight Booking Agency and Karmically Correct Management owner **Laura Gavoar** died due to complications from a brain aneurysm and stroke suffered the day before. A funeral service was held Oct. 4 at the St. Sarkis Armenian Apostolic church in Dearborn, Mich.

A shining light in Detroit's dance/electronic community, Gavoar worked with numerous DJ/producers over the years, including **Derrick May**, **Juan Atkins**, and **Kevin Saunderson**. She will be missed.

NOVEMBER 2
2002

Billboard HOT DANCE MUSIC

Club Play

TITLE IMPRINT & NUMBER/PROMOTION LABEL

Artist

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
1	2	4	10	NUMBER 1		1 Week At Number 1
1	2	4	10	GOTTA GET THRU THIS (THE PASSENGERZ & STELLA BROWNE MIXES)	ISLAND 510976/DJMG	Daniel Bedingfield
2	3	5	8	TWO MONTHS OFF	JBO 27764/V2	Underworld
3	4	10	6	SERVE THE EGO (REMIXES)	ATLANTIC 85398	Jewel
4	8	13	5	INSATIABLE	SOUNDOS 004	Thick Dick Featuring Latanza Waters
5	7	9	7	OTHERWISE	CHINA/SHE PRIMO/REPRISE	Morcheeba
6	5	8	8	HOW MANY	EMERGE 30008/CENTAUR	Taylor Dayne
7	10	11	9	LOVE STORY	XL IMPORT/BEGGARS GROUP	Layo & Bushwacka!
8	1	2	10	I DON'T WANT U (WIDELIFE & DEZROK MIXES)	NERVOUS 20517	Widelife
9	5	1	10	ADDICTED TO BASS	MTA 27754/V2	Puretone
10	12	16	7	MOTHER	SERIOUS 063869/MCA	M-Factor
11	9	3	10	WHATCHULOOKINAT (THUNDERPUSS & FULL INTENTION MIXES)	ARISTA 15191	Whitney Houston
12	14	20	7	SEARCH'N	247 2403/ARTEMIS	Nicole J. McCloud
13	17	35	4	IRRESISTIBLE!	TWISTED 77827/THE RIGHT STUFF	Superchumbo
14	18	27	6	SUPER WOMAN	KING STREET 1148	GTS Featuring Karyn White
15	20	31	6	DESIRE	MOONSHINE 88486	GusGus
16	25	38	4	BODY [REACH OUT] (WIDELIFE & HARD ATTACK MIXES)	TOMMY BOY SILVER LABEL 2362/TOMMY BOY	Faith Trent
17	23	33	5	STEVE MCQUEEN (REMIXES)	A&M PROMO/INTERSCOPE	Sheryl Crow
18	13	6	11	ALL THE THINGS SHE SAID (REMIXES)	INTERSCOPE PROMO	T.A.T.U.
19	11	7	11	EMPIRES [BRING ME MEN] (REMIXES)	J 21227	Lamya
20	22	30	7	ENDANGERED SPECIES	SAINT GEORGE IMPORT/SONY	Deep Forest
21	16	12	9	EXTREME WAYS	V2 91204	Moby
22	19	29	7	ALL TO YOU (STONEBRIDGE REMIXES)	UNIVERSAL IMPORT	Seiko
23	28	34	4	STARRY EYED SURPRISE	MAVERICK PROMO/REPRISE	Oakenfold Featuring Shifty Shellshock
24	15	17	8	HE THINK I DON'T KNOW (HQ2 CLUB MIX)	MCA ALBUM CUT	Mary J. Blige
25	31	42	3	DANCE TO THE MUSIC (PETER RAUHOFFER REMIXES)	STAR 69 12441	Laszlo Panaflex
26	32	40	4	WAKE UP WITH YOU [THE I WANNA SONG] (REMIXES)	VANGUARD 80814	Julia Fordham
				POWER PICK		
27	43	—	2	MR. LONELY (DANCE MIXES)	J PROMO	Deborah Cox
28	39	48	3	TROY (THE PHOENIX FROM THE FLAME)	RADIKAL 99155	Sinead O'Connor
29	21	23	6	NO ONE'S GONNA CHANGE YOU	GROOVILICIOUS 282/STRICTLY RHYTHM	Reina
30	40	44	3	POOR LENO	WALL OF SOUND 46732/ASTRALWERKS	Royksopp
31	27	18	11	DIVINE	PALM 7072	Supreme Beings Of Leisure
32	34	32	9	SHINY DISCO BALLS	SUBUSA 003/SUBLIMINAL	Who Da Funk Featuring Jessica Eve
				HOT SHOT DEBUT		
33	NEW	1	1	DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42492	Madonna
34	26	24	9	DAY DREAM (LOOKING FOR DANGER)	JELLYBEAN 2647	M'Black
35	41	45	4	MOVIN' ON	JVM 010	Lectroluv Featuring Sabrina Johnston
36	33	26	9	GENEDEFEKT	RELIEF 72012/CAJUAL	Green Velvet
37	42	46	3	IS YOU IS OR IS YOU AIN'T MY BABY?	VERVE PROMO	Rae & Christian Featuring Dinah Washington
38	29	21	13	OPEN UP YOUR MIND	PROVOCATIVE 77719/THE RIGHT STUFF	Eyes Cream
39	47	—	2	SORROW (ORANGE FACTORY ORIGINAL MIX)	TOMMY BOY SILVER LABEL 2385/TOMMY BOY	Dolce
40	30	19	12	SAFE FROM HARM	YOSHITOSHI 083/OEEP DISH	Narcotic Thrust Featuring Yvonne John Lewis
41	37	25	9	OBJECTION (TANGO)	EPIC PROMO	Shakira
42	46	—	2	I'LL BE HERE	DEFINITY 017	Automagic Featuring Nashom
43	24	22	12	WALKING ON FIRE	NETTWERK 33160	Evolution Featuring Jayn Hanna
44	36	28	12	SLEEP	NETTWERK 33146	Conjure One
45	—	1	1	ALIVE	SERIOUS 25876/MCA	Alive Featuring D.D. Klein
46	—	1	1	THE SOUND OF VIOLENCE	ASTRALWERKS 38842	Cassius Featuring Steve Edwards
47	—	1	1	DARK BEAT	TWISTED 77855/THE RIGHT STUFF	Oscar G & Ralph Falcon
48	—	1	1	STORYREEL	TOMMY BOY SILVER LABEL 2383/TOMMY BOY	Interflow Featuring Anna Robinson
49	35	14	11	INSANE	GROOVILICIOUS 281/STRICTLY RHYTHM	Dark Monks Featuring Mim
50	38	15	13	I NEVER KNEW	LOGIC 95508	Gloria Gaynor

Maxi-Singles Sales

Maxi-Singles Sales and Sales Breakouts data compiled by



THIS WEEK

LAST WEEK

2 WKS. AGO

WKS. ON CHART

TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL

Artist

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	NEW	1	1	NUMBER 1		1 Week At Number 1
1	NEW	1	1	SIX DAYS	MCA 063874	DJ Shadow Featuring Mos Def
2	1	1	12	ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez
3	2	2	14	FULL MOON (DANCE MIXES)	ATLANTIC 85320/AG	Brandy
4	3	3	10	A DIFFERENT KIND OF LOVE SONG	WARNER BROS. 42455	Cher
5	NEW	1	1	DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42492	Madonna
6	4	4	34	HEAVEN	ROBBINS 72057	DJ Sammy & Yanou Featuring Do
7	8	7	32	SONG FOR THE LONELY	WARNER BROS. 42422	Cher
8	5	5	4	SERVE THE EGO (REMIXES)	ATLANTIC 85398/AG	Jewel
9	7	9	24	U DON'T HAVE TO CALL (REMIXES)	ARISTA 15125	Usher
10	6	6	4	REASON	ROBBINS 72070	Ian Van Dahl
11	11	—	3	I DON'T WANT U	NERVOUS 20517	Widelife
12	9	8	11	I'VE GOT YOU (CHRIS PANAGHI & ERIC KUPPER MIXES)	COLUMBIA 79751/CRG	Marc Anthony
13	13	23	11	RAPTURE (TASTES SO SWEET)	UNIVERSAL 015672/UMRG	iio
14	10	10	21	DON'T LET ME GET ME (REMIXES)	ARISTA 15117	Pink
15	12	14	34	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
16	14	15	13	THE NEED TO BE NAKED	TOMMY BOY 2366	Amber
17	NEW	1	1	BURN FOR YOU	GROOVILICIOUS 277/STRICTLY RHYTHM	Kreo
18	15	16	87	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade
19	22	18	24	SOMETHING	ROBBINS 72056	Lasgo
20	21	22	8	ADDICTED TO BASS	MTA 27754/V2	Puretone
21	20	20	24	YOU CAN'T GO HOME AGAIN!	MCA 562896	DJ Shadow
22	NEW	1	1	DANCE TO THE MUSIC	STAR 69 12441	Laszlo Panaflex
23	16	12	13	WHY DON'T WE FALL IN LOVE (ERICH LEE REMIXES)	RISE/COLUMBIA 79774/CRG	Amerie
24	18	23	75	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna
25	19	—	4	GOTTA GET THRU THIS	ISLAND 510976/DJMG	Daniel Bedingfield

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

Billboard TOP ELECTRONIC ALBUMS

Sales data compiled by



THIS WEEK

LAST WEEK

WKS. ON CHART

ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL

Title

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	11	NUMBER 1		4 Weeks At Number 1
1	1	11	DJ SAMMY	ROBBINS 75031	Heaven
2	4	10	OAKENFOLD	MAVERICK 49204/WARNER BROS.	Bunkka
3	3	20	DIRTY VEGAS	CREDENCE 39986/CAPITOL	Dirty Vegas
4	2	2	THIEVERY CORPORATION	EIGHTEENTH STREET LOUNGE 060 [M]	The Richest Man In Babylon
5	6	17	THE HAPPY BOYS	ROBBINS 79030 [M]	Trance Party (Volume Two)
6	5	4	UNDERWORLD	JBO 27137/V2	AHundredDaysDf.
7	7	23	MOBY	V2 27127	18
8	8	2	VIC LATINO	TOMMY BOY 1557 [M]	Vic Latino Presents: 80's NOW!
9	9	4	ZOEGIRL	SPARROW 40546 [M]	Mix Of Life
10	10	3	VARIOUS ARTISTS	ULTRA 1138	Ultra Trance:1
11	12	17	VARIOUS ARTISTS	J 20034	This Is Ultimate Dance!
12	11	4	AL B. RICH	MINISTRY OF SOUND 069394	Club Nation America Volume Two
13	13	8	LADYTRON	EMPEROR NORTON 7058 [M]	Light & Magic
14	15	24	LOUIE DEVITO	DEE VEE 0002/MUSICRAMA	Louie DeVito's Dance Factory
15	14	28	SOUNDTRACK	IMMORTAL 12054/VIRGIN	Blade 2
16	16	10	MARY J. BLIGE	MCA 112969*	Dance For Me
17	20	6	SUPREME BEINGS OF LEISURE	PALM 2087 [M]	Divine Operating System
18	17	11	SASHA	KINETIC 54725 [M]	airdrawndagger
19	NEW	1	JAMES LAVELLE	GLOBAL UNDERGROUND 023	Global Underground: Barcelona
20	NEW	1	ROYKSOPP	WALL OF SOUND 13352/ASTRALWERKS	Melody A.M.
21	19	17	DJ ENCORE	ULTRA 1123 [M]	DJ Encore Presents: Ultra Dance 02
22	21	25	VARIOUS ARTISTS	VERVE 589605/VVG	Verve/Remixed
23	NEW	1	DJ GEOFFE	UBL 0901	Best Of Club Hits Vol. 1
24	18	3	MIGUEL MIGS	NAKEDMUSIC 12859/ASTRALWERKS	Colorful You
25	24	20	DJ SHADOW	MCA 112937	The Private Press

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold), 1 million units (Platinum), 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: [C] Certification for net shipment of 100,000 units (Gold), [P] Certification of 200,000 units (Platinum), [M] Certification of 400,000 units (Multi-Platinum). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [H] indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

NOVEMBER 2
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Billboard HOT DANCE BREAKOUTS

Club Play

Maxi-Singles Sales

1	BREATHE (REMIXES)	Blu Cantrell	HEOZONE	1	MOTHER	M-Factor	SERIOUS
2	ANYWAY	Amber	TOMMY BOY	2	COME INTO MY WORLD	Kylie Minogue	CAPITOL
3	COME INTO MY WORLD	Kylie Minogue	CAPITOL	3	PSYCHO X-GIRLFRIEND	Eddie Amador	YOSHITOSHI
4	UP & DOWN (IN & OUT)	Deborah Cox	J	4	GATES OF MIND	Sterbinsky & Franzident	THE RIGHT STUFF
5	SWEET ALLURE	Balligomingo	WINDHAM HILL	5	I WANT YOU FOR MYSELF	Kings Of Tomorrow	YOSHITOSHI

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

Rascal Flatts Aims To Solidify Success On Lyric Street's 'Melt'

BY ANGELA KING

NASHVILLE—As Rascal Flatts prepares to return to the market with its sophomore effort, *Melt*, the group and label Lyric Street Records face the challenge of topping a platinum-selling eponymous debut CD.

Sales of *Rascal Flatts* have created high expectations for *Melt*. The album peaked at No. 3 on the *Billboard* Top Country Albums chart in April, spawned four top 10 singles, and earned the trio two nominations in the upcoming Country Music Assn. Awards, including one for vocal group of the year.

Vocalist Gary LeVox says, "After selling a million-and-a-half records, that sets the goal for the next album: Either equal it or get better. You have no choice, really. No one likes to go backward."

ROAD DOGS

In order to increase its fan base, Rascal Flatts has continually toured. Booked by the William Morris Agency and managed by Turner and Nichols, the threesome is currently opening for Toby Keith, and it has been confirmed on the bill for Brooks & Dunn's tour next summer.

Guitarist Joe Don Rooney says they have to be "road dogs" because "this kind of success just doesn't come to anybody. We know that to stabilize it and keep it and make it grow, you've gotta keep going, growing the fan base, and reaching more people. If we continue that, there's no telling what Rascal Flatts can do."

Bass player Jay DeMarcus agrees: "It's been a bit of a grueling process, but we're not afraid to work, get out there, and get after it to keep the momentum going."

That momentum has continued, Rooney believes, due to joining Keith on tour. "He averages 18,000 people every night. Those are crowds we haven't been used to," he says. "We take our 40 minutes and try to captivate a lot of people. We're trying to be tighter [with our] movements onstage because people way back have a harder time seeing the stage. You feel a huge speaker system so much differently from [the sound system in] a club. It just rocks."

The group is hoping to contin-

ue to grow as artists as well, according to LeVox, who believes the new project shows maturity. "We made the music we wanted to make on the first album. It's a great foundation, like building a house. Now you expand on it. That's what we've done—broadened our horizons a little bit. We've grown from being on the road for three years."

The three share producing credit for *Melt* with co-producers Mark Bright and Marty Williams, and Rooney contends that several of the cuts on the new project would not have found "a place in the first record. Sonically, it sounds different, with more grit, acoustic drive, and it's ballsier. We've made a record that, song for song, is stronger than the first record."

Four of the cuts on *Melt* were

in the past. "The whole boy-band thing was kind of a joke to us. I like the place we're in right now. We know who we are," he says. Rooney agrees: "It doesn't matter what we're labeled."

Goodman, however, was more conscious of public perceptions, and the label was careful with "even the artwork on the [new] album."

'THESE DAYS' AT DISNEY

To market the project, the label is taking advantage of synergistic opportunities with parent company Disney. The video for the single "These Days" airs at Disney World, Disneyland, and on Disney hotels and cruise ships every three hours.

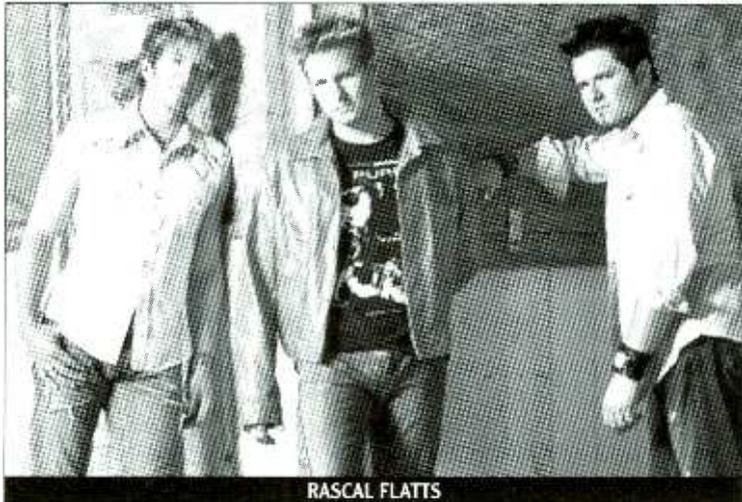
The group will also be partnering with CMT to do updates from its road dates with Keith. It will do a Web site promotion with radio as well, and, as Goodman says, "over 100 interviews [with] an amazing spectrum of radio syndication" the week of the street date, Tuesday (29).

WQYK/WYUU Tampa, Fla., operations manager Mike Culotta says radio's partnership with Rascal Flatts is evident with the success of new single "These Days,"

which moves 9-8 on the Hot Country Singles & Tracks chart this issue. "There doesn't seem to be any sophomore jinx here. [Musically] they have separated themselves from the crowd." The stations have had Rascal Flatts on the bill at two of their concerts, and Culotta says, "They get a crowd going. They seemed to be as excited as the audience was."

Goodman's ultimate goal for Rascal Flatts, he says, is "to make [them] the top-selling male vocal group in country music. If the consumer reacts the way we think they will, we hope we get sucked along with all the other big guys and big girls that will be launching [this fall]."

And Rooney believes the timing is perfect for new brands of country music. "Our style is our style. It speaks for itself. All we can hope is we're bringing people into country music. We're here in country music to stay. We sold 1.5 million records; we're doing something right."



RASCAL FLATTS

penned, at least in part, by one of the trio, with all contributing to the acoustically driven "Shine On." As BMI writers, they are published by Teracel Music. DeMarcus says it was a priority to write songs for the new project, noting, "We wrote whenever we had the chance to be in town." All three have songwriting credits on other artists' projects as well.

Lyric Street president Randy Goodman says the label is trying to build on the more mature image wrought by the trio's final single from the first CD, "I'm Movin' On," a top five hit. That single, he says, "was so poignant, we didn't want to take a step back. We knew it would be impossible to come back with 'I'm Movin' On Part Two,' [but that song] was an opportunity to move them into a more mature place. If there is any criticism of Rascal Flatts, it's the boy-band element there. [But] these are young men, not kids."

LeVox isn't as concerned with the way Rascal Flatts has been labeled

Nashville Scene™



by Phyllis Stark

IDOL WORSHIP: Sony Music Nashville has signed on to provide the grand prize of a recording contract to the winner of USA Network's upcoming reality series, *Nashville Star*, which is patterned after the enormously successful *American Idol: The Search for a Superstar*. USA began a nationwide search for country music talent Oct. 22 with auditions at Nashville's Country Music Hall of Fame and Museum. The talent search will roll out nationwide Nov. 1 with more than 30 radio stations across the country—including a group-wide deal with Infinity Broadcasting's 18 country stations—hosting auditions during the course of four weeks. Local winners will then compete in one of five regional competitions to be held in January 2003.



Ten finalists will be brought to Nashville, where they will live together in the style of MTV's *Real World* and perform in a series of live competitions during the course of two months, with eliminations in each round.

The show is being produced by Reveille, a division of Vivendi Universal, also parent of USA Networks. A previous deal that was announced in August—in which another Vivendi division, Universal Music, would have provided the winner with a recording contract—apparently fell through. The show will debut on USA in March 2003 and will be telecast live on Saturday nights.

For more information about the show, including a behind-the-scenes look at the Nashville auditions, see next week's issue.

ON THE ROW: Brenner Van Meter and Howard Fields have been promoted to VPs of Dreamcatcher Artist Management. Van Meter was previously a director at the company and is responsible for RCA artist Sara Evans. Fields recently joined Dreamcatcher and is responsible for MCA Nashville artist Rebecca Lynn Howard. The company, a division of Dreamcatcher Entertainment, also manages Kenny Rogers, Diamond Rio, and Billy Dean.

Murrah Music senior VP Paul Compton has entered a co-publishing venture with company president Roger Murrah. Murrah will administer Compton's Katank Music.

Vanderbilt University professor Bill Ivey has been named program facilitator for the Nashville-based executive education program Leadership Music.

Ivey, the former chairman of the National Endowment for the Arts, succeeds Vanderbilt law professor Jim Blumstein in that role.

Lee Durham has joined DreamWorks Records as Southeast regional promoter. He replaces Jody Van-Alin, who exited recently to start JVA Promotions. Durham, who most recently was an independent promoter, has worked at Warner Bros. Records and Asylum Records, among others.

Clay Henderson joins Warner Bros. Records as Southwest regional promoter. Henderson, who will be based in Dallas, was previously a promotion manager at Marco Promotions in Nashville. Also, Shari Reinschreiber exits her position as Northeast regional promoter at Lyric Street Records.

Paula Milton joins the Country Music Assn. (CMA) as sponsorship manager. She was previously international account manager for sales and marketing at Gaylord Entertainment.

Gina Keltner has been promoted to talent coordinator at the Grand Ole Opry. She was previously an assistant to Opry GM Peter Fisher. Also, Angie Crabtree joins the Opry as marketing coordinator. She was previously creative services manager for the CMA.

D'Ette Brosius is promoted from sales and marketing coordinator to marketing and new-media manager at DreamWorks Records in Nashville.

ARTIST NEWS: Look for Joe Diffie to sign a recording contract with Broken Bow Records. He most recently recorded for Monument.

Moe Bandy, Joe Stampley, Hal Bynum, Roy Head, and songwriter/record executive Elroy Kahanek will be inducted into the Country Music Assn. of Texas' Hall of Fame in Corpus Christi Oct. 26.

Faith Hill's newly released album, *Cry* (Warner Bros.), contains a special feature: Fans can put the CD in their computer CD-ROM drives to access eight weekly episodes of what is being called Faith Hill TV, which features behind-the-scenes footage of the making of *Cry*, plus footage of Hill taping a music video and her Thanksgiving-night NBC special and other activities.

Kenny Chesney taped a concert Oct. 24 at Denver's Pepsi Center. It will be shown as a pay-per-view special on Direct TV in the second half of next year, with concert footage interspersed with behind-the-scenes shots and footage of Chesney on vacation in the Bahamas.

Additional reporting by Ken Tucker in Nashville.

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2002

Billboard TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan			ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan			ARTIST	Title	PEAK POSITION
				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title								PEAK POSITION	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL			
1							NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1		38	35	36	77				BROOKS & DUNN ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1	
2	1	1	4				FAITH HILL WARNER BROS. 48001/WRN (12.98/18.98)	Cry	1							VARIOUS ARTISTS ● BNA 67043/RLG (12.98/17.98)	Totally Country	2	
3							GREATEST GAINER ⤴⤵		40	30	24	4				VARIOUS ARTISTS COLUMBIA 86310/CRG (12.98/17.98)	Kindred Spirits: A Tribute To The Songs Of Johnny Cash	17	
4	2	2	11				DIXIE CHICKS ▲ MONUMENT/COLUMBIA 86840/CRG (12.98/18.98)	Home	1	41	37	37	4			BILL ENGVALL WARNER BROS. 48340/WRN (11.98/17.98)	Cheap Drunk: An Autobiography	37	
5	4	4	13				TOBY KEITH ▲ DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	42	38	34	15			DOLLY PARTON BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Halos & Horns	4	
6	3	—	2				KEITH URBAN CAPITOL 32936 (10.98/18.98)	Golden Road	3	43	36	32	65			TRACY BYRD RCA 67005/RLG (11.98/17.98)	Ten Rounds	12	
7	6	5	26				KENNY CHESNEY ▲ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	44	43	42	22			EMERSON DRIVE DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [M]	Emerson Drive	13	
8	5	3	3				LEANN RIMES CURB 78747 (12.98/18.98)	Twisted Angel	3	45	40	—	2			BROOKS & DUNN ARISTA NASHVILLE 67053/RLG (11.98/17.98)	It Won't Be Christmas Without You	40	
9	7	7	98				SOUNDTRACK ▲ LOST HIGHWAY 170069/MERCURY (12.98/19.98)	O Brother, Where Art Thou?	1	46	45	41	24			KELLIE COFFEY BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	5	
10	8	8	57				MARTINA MCBRIDE ▲ RCA 67012/RLG (12.98/19.98)	Greatest Hits	1	47	41	38	17			SHEDAISY LYRIC STREET 165015/HOLLYWOOD (12.98/18.98)	Knock On The Sky	3	
11	10	10	40				ALAN JACKSON ▲ ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	48	39	35	6			AARON TIPPIN LYRIC STREET 165033/HOLLYWOOD (12.98/18.98)	Stars & Stripes	10	
12							TAMMY COCHRAN EPIC 86052/SONY (11.98/17.98)	Life Happened	11	49	42	39	11			PHIL VASSAR ARISTA NASHVILLE 67048/RLG (11.98/17.98)	American Child	4	
13	11	11	9				DIAMOND RIO ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3	50			1			BUDDY MILLER HIGHTONE 8149 (17.98 CD)	Midnight And Lonesome	50	
14	9	6	4				TRAVIS TRITT COLUMBIA 86660/SONY (12.98/18.98)	Strong Enough	4	51	44	40	40			WILLIE NELSON LOST HIGHWAY 186231/MERCURY (12.98/18.98)	The Great Divide	5	
15	12	9	10				NICKEL CREEK SUGAR HILL 3941 (18.98 CD)	This Side	2	52	47	44	64			TRICK PONY ● WARNER BROS. 47927/WRN (11.98/17.98)	Trick Pony	12	
16	15	15	6				REBECCA LYNN HOWARD MCA NASHVILLE 170288 (11.98/18.98)	Forgive	5	53	48	48	54			TRACE ADKINS CAPITOL 30618 (10.98/17.98)	Chrome	4	
17	14	13	8				TIM MCGRAW ▲ CURB 77978 (12.98/18.98)	Greatest Hits	1	54	52	50	9			KELLY WILLIS RYKODISC 10622 (16.98 CD) [M]	Easy	29	
18	14	13	8				MONTGOMERY GENTRY COLUMBIA 86520/SONY (11.98/17.98)	My Town	3	55	49	46	4			TANYA TUCKER TUCKERTIME 38827/CAPITOL (10.98/17.98)	Tanya	39	
19							RANDY TRAVIS WORD/CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	18	56	50	45	10			LEANN RIMES ● CURB 78738 (11.98/17.98)	I Need You	1	
20	19	19	30				GEORGE STRAIT ● MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1	57	58	53	19			CHRIS CAGLE ● CAPITOL 34170 (10.98/17.98) [M]	Play It Loud	19	
21	19	12	7				LEE ANN WOMACK MCA NASHVILLE 170287 (12.98/18.98)	Something Worth Leaving Behind	2	58	51	49	49			GARTH BROOKS ▲ CAPITOL 31330 (10.98/18.98)	Scarecrow	1	
22							THE CHIEFTAINS RCA VICTOR 63971/RCA (12.98/18.98)	Down The Old Plank Road/The Nashville Sessions	21	59	59	60	23			CLEDUS T. JUDD MONUMENT 85897/SONY (11.98/17.98) [M]	Cledus Envy	19	
23	18	17	4				DELBERT MCCLINTON NEW WEST 6042 (17.98 CD)	Room To Breathe	12	60	57	57	63			CAROLYN DAWN JOHNSON ARISTA NASHVILLE 68336/RLG (10.98/16.98)	Room With A View	8	
24	21	18	3				THE NITTY GRITTY DIRT BAND CAPITOL 40177 (19.98 CD)	Will The Circle Be Unbroken, Volume III	18	61	55	47	35			WAYLON JENNINGS BMG HERITAGE/RCA 93788/RLG (24.98 CD)	RCA Country Legends: Waylon Jennings	19	
25	26	22	60				TOBY KEITH ▲ DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1	62	56	52	32			REBA MCENTIRE ● MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1	
26	25	23	78				TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	1	63	54	67	6			VARIOUS ARTISTS ROUNDER 610506/UME (17.98 CD)	O Sister 2: A Women's Bluegrass Collection	54	
27	22	14	4				STEVE EARLE ARTEMIS 75117 (17.98 CD)	Jerusalem	7	64	53	51	77			MONTGOMERY GENTRY ● COLUMBIA 62167/SONY (11.98/17.98)	Carrying On	6	
28	23	20	4				LINDA RONSTADT ELEKTRA 76109/RHINO (17.98 CD)	The Very Best Of Linda Ronstadt	19	65	66	59	37			VARIOUS ARTISTS TIME LIFE 18701 (19.98 CD)	Time-Life's Treasury Of Bluegrass	27	
29	13	—	2				JOHN MICHAEL MONTGOMERY WARNER BROS. 48341/WRN (12.98/18.98)	Pictures	13	66	65	61	33			PAT GREEN REPUBLIC 016018/UNIVERSAL (8.98/14.98)	Three Days	7	
30	29	28	55				GARY ALLAN ● MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4	67	60	54	4			NANCI GRIFFITH ROUNDER 613220/UME (18.98 CD)	Winter Marquee	45	
31	17	—	2				PINMONKEY BNA 67049/RLG (10.98/16.98) [M]	Pinmonkey	17	68	61	55	13			HANK WILLIAMS MERCURY/UTV 170268/UME (24.98 CD)	The Ultimate Collection	32	
32	28	26	74				BRAD PAISLEY ▲ ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3	69	69	65	12			ROY D. MERCER CAPITOL 40226 (10.98/16.98) [M]	The Family Album	35	
33	27	25	13				JOE NICHOLS UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	12	70	63	58	19			DIAMOND RIO ● ARISTA NASHVILLE 67999/RLG (11.98/17.98)	One More Day	5	
34	24	21	14				DARRYL WORLEY DREAMWORKS 45033/INTERSCOPE (11.98/17.98)	I Miss My Friend	1	71	67	64	14			VARIOUS ARTISTS MADACY 3654 (30.98 CD)	Country Favorites	64	
35	33	30	62				ALISON KRAUSS + UNION STATION ● ROUNDER 610495/UME (11.98/17.98)	New Favorite	3	72	71	66	45			SOUNDTRACK LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10	
36	31	29	69				LONESTAR ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	1	73			68			PATTY LOVELESS EPIC 85651/SONY (11.98/17.98)	Mountain Soul	19	
37	32	31	30				GEORGE STRAIT The Best Of George Strait: 20th Century Masters The Millennium Collection MCA NASHVILLE 170280 (11.98 CD)		8	74			11			K.T. OSLIN BNA 67007/RLG (10.98/16.98)	Live Close By, Visit Often	35	
	34	27	64				BLAKE SHELTON ● WARNER BROS. 24731/WRN (11.98/17.98)	Blake Shelton	3	75	64	63	23			KENNY ROGERS ONQ 8640/MADACY (17.98 CD)	Kenny Rogers Love Songs	63	

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

NOVEMBER 2
2002

Billboard TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan			ARTIST	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan			ARTIST	Title	TOTAL CHART WKS
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title						TOTAL CHART WKS	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL			
1					NUMBER 1 ★	9 Weeks At Number 1	124	14	8			WILLIE NELSON ● LEGACY/COLUMBIA 69322/SONY (7.98/11.98)	16 Biggest Hits	215	
2	1	1	11			Rascal Flatts	247	16	16			THE JUDDS CURB 77965 (7.98/11.98)	Number One Hits	119	
3	2	2	11			Wide Open Spaces	164	15	14			BROOKS & DUNN ▲ ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	266	
4	3	3	10			Fly	116	16	15			SARA EVANS ▲ RCA 67964/RLG (11.98/17.98)	Born To Fly	106	
5	4	4	13			Coyote Ugly	108	17	17			GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	Latest Greatest Straitest Hits	119	
6	5	5	26			Greatest Hits	154	18	18			HANK WILLIAMS JR. ▲ CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	436	
7	6	6	98			Breathe	259	19	19			ALAN JACKSON ▲ ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	365	
8	7	7	19			Come On Over	203	20	20			JOHN DENVER MADACY 4750 (5.98/9.98)	The Best Of John Denver	225	
9	8	8	26			Greatest Hits Volume One	126	21	21			TIM MCGRAW ▲ CURB 77886 (7.98/11.98)	Everywhere	220	
10	9	9	11			I Hope You Dance	185	22	22			GARY ALLAN ▲ MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark	150	
11	10	10	13			16 Biggest Hits	98	23	23			GEORGE JONES LEGACY/EPIC 69319/SONY (7.98/11.98)	16 Biggest Hits	104	
12	11	11	10			Nickel Creek	107	24	24			TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/17.98)	Greatest Hits - From The Beginning	302	
						Down The Road I Go	107	25	25			ALISON KRAUSS ▲ ROUNDER 610325/UME (11.98/17.98) [M]	Now That I've Found You: A Collection	290	

● 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 on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

NOVEMBER 2
2002

Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				MONITORED	PERCENTAGE								MONITORED	PERCENTAGE			
						NUMBER 1	3 Weeks At Number 1										
1	1	1	18			SOMEBODY LIKE YOU D. HUFF, K. URBAN (K. URBAN, J. SHANKS)	Keith Urban CAPITOL ALBUM CUT	1	31	32	33	13		AT THE END OF THE DAY D. HUFF (K. COFFEY, B. JAMES)	Kellie Coffey BNA ALBUM CUT	31	
2	2	2	30			BEAUTIFUL MESS M. D. CLUTE, DIAMOND RIO (S. LEMAIRE, C. MILLS, S. MINOR)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	1	32	33	38	5		MAN TO MAN T. BROWN, M. WRIGHT (J. O'HARA)	Gary Allan MCA NASHVILLE 112256	32	
3	4	5	19			WORK IN PROGRESS K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	3	33	34	37	9		I'M NOT BREAKIN' G. HUNT, G. LEACH, S. HOLY (J. FOSTER, M. CHRISTIAN)	Steve Holy CURB ALBUM CUT	33	
4	3	3	24			WHERE WOULD YOU BE M. MCBRIDE, P. WOLFEY (R. PROCTOR, R. FERRELL)	Martina McBride RCA ALBUM CUT	3	34	36	36	14		WAITIN' ON JOE R. VAN HOY (S. AZAR)	Steve Azar MERCURY 172257	34	
5	6	8	22			MY TOWN B. CHANCEY (J. STEELE, R. NIELSEN)	Montgomery Gentry COLUMBIA 79786	5	35	35	40	6		CHROME D. HUFF (J. STEELE, A. SMITH)	Trace Adkins CAPITOL ALBUM CUT	35	
6	5	6	27			AMERICAN CHILD B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	5	36	37	39	13		BEAUTIFUL GOODBYE J. HANSON, G. DORMAN (J. HANSON, K. PATTON, JOHNSTON)	Jennifer Hanson CAPITOL ALBUM CUT	36	
7	8	9	9			LANDSLIDE DIXIE CHICKS, L. MAINES (S. NICKS)	Dixie Chicks MONUMENT 79791/EMN	7	37	38	41	7		PRACTICE LIFE D. MALLOY (A. GRIGGS, B. JAMES)	Andy Griggs With Martina McBride RCA ALBUM CUT	37	
8	9	10	19			THESE DAYS M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (J. STEELE, O. WELLS, S. ROBSON)	Rascal Flatts LYRIC STREET ALBUM CUT	8	38	39	42	11		A MEMORY LIKE I'M GONNA BE B. BECKETT, J. LASETER (J. LASETER, R. MURRAH)	Tanya Tucker TUCKERTIME ALBUM CUT	38	
9	11	13	9			SHE'LL LEAVE YOU WITH A SMILE T. BROWN, G. STRAIT (D. BLACKMAN, J. KNOWLES)	George Strait MCA NASHVILLE 112255	9	39	41	53	3		FAMILY TREE F. ROGERS, J. STROUD (D. SCOTT)	Darryl Worley DREAMWORKS 450814	39	
10	7	4	33			THE IMPOSSIBLE B. ROWAN (K. LOVE, L. E. MILLER)	Joe Nichols UNIVERSAL SOUTH 172241	3	40	40	43	12		IF HER LOVIN' DON'T KILL ME A. TIPPIN, B. WATSON, M. BRADLEY (T. WOMACK, J. RICH, V. MCGEHE)	Aaron Tippin LYRIC STREET ALBUM CUT	40	
11	12	11	12			WHO'S YOUR DADDY? J. STROUD, T. KEITH (T. KEITH)	Toby Keith DREAMWORKS 450815	11	41	42	45	5		JOHN J. BLANCHARD B. TERRY (A. SMITH, C. WALLIN)	Anthony Smith MERCURY ALBUM CUT	41	
12	15	24	3			I'M GONNA GETCHA GOOD! R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain MERCURY ALBUM CUT	12	42	43	47	5		MY OLD MAN T. HEWITT, J. NIEBANK (R. ATKINS, T. HEWITT)	Rodney Atkins CURB ALBUM CUT	42	
13	13	17	7			RED RAG TOP B. GALLIMORE, T. MCGRAW, D. SMITH (J. WHITE)	Tim McGraw CURB ALBUM CUT	13	43	45	50	6		I'D LOVE TO LAY YOU DOWN G. COLE (F. A. MACRAE)	Daryle Singletary AUDIUM ALBUM CUT	43	
14	14	16	26			FORGIVE M. WRIGHT, T. BRUCE (R. L. HOWARD, T. BRUCE)	Rebecca Lynn Howard MCA NASHVILLE 172242	14	44	54	—	2		THERE'S NO LIMIT D. HUFF, D. CARTER (D. CARTER, R. SCRUGGS)	Deana Carter ARISTA NASHVILLE ALBUM CUT	44	
15	10	7	31			TEN ROUNDS WITH JOSE CUERVO B. J. WALKER, JR. (C. BEATHARD, M. HEENEY, M. CANNON, GOODMAN)	Tracy Byrd RCA ALBUM CUT	1	45	48	52	4		WHAT WE'RE GONNA DO ABOUT IT J. RITCHEY (L. MILLER, C. DUBOIS)	Tommy Shane Steiner With Bridgette Wilson-Sampras RCA ALBUM CUT	45	
16	17	12	27			THE GOOD STUFF B. CANNON, N. WILSON, K. CHESNEY (J. COLLINS, C. WISEMAN)	Kenny Chesney BNA ALBUM CUT	1	46	49	54	4		THE LUCKIEST MAN IN THE WORLD E. SILVER (E. SILVER, M. POWELL)	Neal McCoy WARNER BROS. ALBUM CUT/WRN	46	
17	19	19	18			STRONG ENOUGH TO BE YOUR MAN B. J. WALKER, JR., T. TRITT (T. TRITT)	Travis Tritt COLUMBIA 79787	17	47	44	44	14		EVERYDAY ANGEL R. FOSTER (R. FOSTER)	Radney Foster DUALTONE ALBUM CUT	43	
18	16	14	11			CRY M. FREDRIKSEN, F. HILL (A. APARDO)	Faith Hill WARNER BROS. 18898/WRN	12	48	48	—	1		THE BABY B. BRAADOCK (H. ALLEN, M. WHITE)	Blake Shelton WARNER BROS. ALBUM CUT/WRN	48	
19	21	22	9			EVERY RIVER K. BROOKS, R. DUNN, M. WRIGHT (ANGELO, T. LITTLEFIELD, K. RICHEY)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	19	49	59	—	2		FOREVER EVERYDAY M. WRIGHT, L. A. WOMACK (K. PATTON, JOHNSTON, D. O'DAY)	Lee Ann Womack MCA NASHVILLE 172263	49	
20	22	23	17			FALL INTO ME R. MARK (D. GORTON, J. STOVER)	Emerson Drive DREAMWORKS ALBUM CUT	20	50	53	—	2		I WANT MY BABY BACK B. J. WALKER, JR., T. MARTIN, T. SHAPIRO, M. NESLERY	Mark Chesnutt COLUMBIA ALBUM CUT	50	
21	20	21	22			LIFE HAPPENED B. J. WALKER, JR., A. S. MARTIN (P. J. MATTHEWS, K. K. PHILLIPS)	Tammy Cochran EPIC ALBUM CUT/EMN	20	51	50	51	4		PICTURE KID ROCK (R. J. RITCHEY)	Kid Rock Featuring Sheryl Crow Or Allison Moorer LAVA/UNIVERSAL SOUTH ALBUM CUT OR PROMO SINGLE	50	
22	23	25	—			I JUST WANNA BE MAD B. GALLIMORE (K. LOVE, L. E. MILLER)	Terri Clark MERCURY ALBUM CUT	22	52	47	49	8		WHEELS R. KINGERY, S. WHITEHEAD (R. KINGERY)	Hometown News VFR ALBUM CUT	47	
23	24	27	—			A LOT OF THINGS DIFFERENT N. WILSON, B. CANNON, K. CHESNEY (B. ANDERSON, D. DILLON)	Kenny Chesney BNA ALBUM CUT	23	53	46	48	7		SHE'LL GO ON YOU M. WRIGHT, F. ROGERS (M. NARMORE)	Josh Turner MCA NASHVILLE 172254	46	
24	26	29	—			I WISH YOU'D STAY F. ROGERS (C. DUBOIS, B. PAISLEY)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	24	54	52	60	4		RUB ME THE RIGHT WAY B. J. WALKER, JR., B. MARTIN, M. GEGER, J. RAMEY	Brad Martin EPIC ALBUM CUT/EMN	52	
25	25	28	—			'TIL NOTHING COMES BETWEEN US S. HENDRICKS (T. MARTY, K. HARVICK, R. MARSHALL)	John Michael Montgomery WARNER BROS. ALBUM CUT/WRN	25	55	55	59	3		ALMOST HOME C. MORGAN, P. O'DONNELL (C. MORGAN, K. K. PHILLIPS)	Craig Morgan BROKEN BOW ALBUM CUT	55	
26	29	35	—			19 SOMETHIN' C. LINDSEY (C. DUBOIS, D. LEE)	Mark Wills MERCURY ALBUM CUT	26	56	56	—	1		BROKENHEARTSVILLE B. ROWAN (R. BOUDREAU, C. DANIELS, D. KEES, B. MEVIS)	Joe Nichols UNIVERSAL SOUTH ALBUM CUT	56	
27	27	31	—			UNUSUALLY UNUSUAL D. HUFF (M. MCGUINN)	Lonestar BNA ALBUM CUT	27	57	57	—	1		17 CROSS CANADIAN RAGWEED, M. MCCLURE (C. CANADA, J. BOLAND)	Cross Canadian Ragweed UNIVERSAL SOUTH ALBUM CUT	57	
28	28	30	—			ONE DAY CLOSER TO YOU P. WOLFEY, C. D. JOHNSON (C. D. JOHNSON, M. DANNA)	Carolyn Dawn Johnson ARISTA NASHVILLE ALBUM CUT	28	58	58	—	1		LESSON IN GOODBYE K. LEHNING, B. CHANCEY (B. ROBISON, M. WARDEN, J. BETTIS)	Michael Peterson MONUMENT ALBUM CUT/EMN	58	
29	30	32	—			YOU CAN'T HIDE BEAUTIFUL C. FARREN (M. DULANEY, J. SELLERS)	Aaron Lines RCA ALBUM CUT	29	59	56	57	7		THIS SIDE A. KRAUSS (S. WATKINS)	Nickel Creek SUGAR HILL ALBUM CUT	56	
30	31	34	—			ON A MISSION C. HOWARD (I. DEAN, K. TRIBBLE, D. L. MURPHY)	Trick Pony WARNER BROS. ALBUM CUT/WRN	30	60	59	—	1		OUTDOOR LOVIN' MAN C. HOWARD, H. WILLIAMS, JR. (H. WILLIAMS, JR.)	Hank Williams Jr. CURB ALBUM CUT	60	

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 150 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. 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.

NOVEMBER 2 2002 Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan		TITLE	Artist
			SALES	WEEKS ON CHART		
1	1	17			SOUNDTRACK ▲ LOST HIGHWAY/MERCURY 17069/BJM/G	13 Weeks At Number 1 O Brother, Where Art Thou?
2	2	10			NICKEL CREEK SUGAR HILL 3941	This Side
3	3	3			THE NITTY GRITTY DIRT BAND CAPITOL 610477	Will The Circle Be Unbroken, Volume III
4	4	17			ALISON KRAUSS + UNION STATION ● ROUNDER 610495/UME	New Favorite
5	5	14			DOLLY PARTON BLUE EYE 3946/SUGAR HILL	Halos & Horns
6	6	6			VARIOUS ARTISTS ROUNDER 610506/UME	O Sister 2: A Women's Bluegrass Collection
7	7	17			VARIOUS ARTISTS TIME LIFE 18701	Time-Life's Treasury Of Bluegrass
8	8	17			SOUNDTRACK LOST HIGHWAY 170221/MERCURY	Down From The Mountain
9	10	17			PATTY LOVELESS EPIC 85651/SONY	Mountain Soul
10	9	2			OLD & IN THE GRAY ACUSTIC OISC 51	Old & In The Gray
11	11	17			VARIOUS ARTISTS ROUNDER 610499/UME	O Sister! The Women's Bluegrass Collection
12	12	17			RHONDA VINCENT ROUNDER 610474/UME	The Storm Still Rages
13	13	17			RICKY SKAGGS SKAGGS FAMILY/LYRIC STREET 901003/HOLLYWOOD	History Of The Future
14	14	17			THE DEL MCCOURY BAND CEIL/LYRIC STREET 902006/HOLLYWOOD	Del And The Boys
15	14	16			RALPH STANLEY DMZ/COLUMBIA 85625/CRG [M]	Ralph Stanley

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

NOVEMBER 2 2002 Billboard® TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan		TITLE	Artist
			SALES	WEEKS ON CHART		
1	1	11			LONG TIME GONE MONUMENT 79790/CRG	11 Weeks At Number 1 Dixie Chicks
2	2	34			GOD BLESS THE USA CURB 73128	Lee Greenwood
3	3	114			CAN'T FIGHT THE MOONLIGHT ● CURB 73116	LeAnn Rimes
4	4	23			THE IMPOSSIBLE UNIVERSAL SOUTH 172241/UMRG	Joe Nichols
5	5	34			I SHOULD BE SLEEPING DREAMWORKS 450362/INTERSCOPE	Emerson Drive
6	7	28			HOW DO I LIVE ▲ CURB 73022	LeAnn Rimes
7	8	56			WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin
8	6	130			ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	The Osborne Brothers
9	—	94			THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	Faith Hill
10	9	16			ALMOST THERE REPUBLIC/UNIVERSAL 015736/UMRG	Gabbie Nolen

Tigres Still Kings With 'Reina'

BY RAMIRO BURR

SAN ANTONIO—After years of prowling under the radar of mainstream culture, Los Tigres del Norte have lately been feted by academia, politicians, and fellow artists.

Some of the group's *corridos* were featured in a Smithsonian Institution traveling exhibit, "Corridos Sin Fronteras" (Corridos Without Frontiers), which debuted in February in Washington, D.C. And California governor Gray Davis presented it with a Latino Spirit Award in May.

Additionally, one of the group's hits has inspired a popular novel in Europe. Spanish author Arturo Pérez-Reverte based his story *La Reina del Sur* (The Queen of the South), about female drug trafficker Teresa Mendoza, on Camelia la Tejana, the protagonist of Los Tigres' seminal 1972 hit "Contrabando y Traición" (Contraband and Treason). When a friend told Los Tigres about the book last year, they ordered a copy from Spain and liked what they read. (The book is now available in the U.S.)

"The author researched the characters for *La Reina del Sur* very well," vocalist Jorge Hernandez says. "It's a very realistic story."

Los Tigres have returned the favor by recording "La Reina del Sur," the corrido title track on their new album, out Tuesday (29) on Fonovisa.

While the idea of Los Tigres recording a song based on a book based on one of their old songs may seem odd, Hernandez says the concept could boost their sales in Europe. There, they are mostly unknown—except for in Spain, where the group toured for the first time last year.

"[Pérez-Reverte] has a lot of readers in Europe," Hernandez says. "It's a market we want to reach, and we got together with him to do this production." In addition, Hernandez says, "the story will have several sequels and may make it to the big screen, so we could be doing the soundtrack."

Written by longtime collaborator Teodoro Bello, "La Reina del Sur" touches on the exploits and travels of Mendoza, who eagerly takes up smuggling after her boyfriend is killed in a deal that goes awry.

The album also includes a couple of Los Tigres' trademark political songs, "El Artista" (The Artist) and "El Soldado" (The Soldier), which is about war. "The father raises his son in a certain way in the United States—or anywhere—and the government calls him up and trains him to kill. The father suffers, because his son has to go off," Hernandez says. "But that's the son's desire. That's something we're living right now."

"We wondered how to comment

predecessors. "We made a happy, more rhythmic record," says Hernández, whose personal happiness is a result of his marriage to Blanca Torres, his girlfriend of 13 years, July 5 in Mexico City.

Los Tigres' previous album, 2001's *Uniendo Fronteras* (Joining Frontiers), spent three weeks at No. 1 on the *Billboard* Top Latin Albums chart and spawned a handful of singles, including "Mi Fantasia" (My Fantasy) and "Somos Más Americanos" (We're More American).

But a song that generated much controversy was "Crónica de Un Cambio" (Chronicle of a Change). Recorded a few months after Vicente Fox's inauguration as president of Mexico, the song details the problems he inherited from previous governments and asks when change is coming.

But "Crónica" was not released to Mexican radio until July, and the social commentary was misinterpreted as a criticism of Fox's administration. Fearful of offending the federal government—a major advertiser in Mexico—most stations nixed the song.



LOS TIGRES DEL NORTE

on the war now and the problems with [Osama] Bin Laden. We got the idea of doing something about soldiers, because there must be many parents in that situation. We called Enrique Valencia to do that song."

Valencia was a good choice to write a song about intergenerational conflict, having written Los Tigres' hit "Mi Sangre Prisionera" (My Prisoner Blood), in which a father laments his years of inattentiveness toward his now-delinquent son.

But "La Reina del Sur" is balanced with a lighter touch than its

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Latin Notas™



by Lella Cobo

CLUB MUSICA NOMINEES: Mexico's **Joan Sebastian** tops the list of nominees for the upcoming 2002 Club Música Latina Awards, set to take place Nov. 14 at the Loews Hotel in Miami Beach. Sebastian received nods in three categories—best-selling Mexican album, best-selling catalog album, and best-selling male artist—while **Marco Antonio Solís**, **Luis Miguel**, and **Olga Tañón** were finalists in two categories each.

This marks the first year that Club Música Latina—the Latin arm of the Columbia House music club—will host an awards show, and it coincides with its 10th year in business.



Awards will be presented in eight categories, with finalists and winners based on units ordered by members of Club Música Latina between September 2001 and September 2002. In addition, label of the year and indie label of the year awards will be given to Latin labels currently working with Columbia House.

Columbia House chairman/CEO **Scott Flanders** says, "We want to send a message that we are significant and [that the labels] are significant to us and we appreciate their support."

The awards presentation and gala dinner will be hosted by Univision personality **Sissi** and followed by a performance by Warner act **Bacilos**.

OFF TO A RUNNING START: How significant is **Shakira's** new endorsement deal with Reebok? Extremely significant, it turns out. According to Reebok chief marketing officer **Micky Pant**, this marks the first time the company has signed a multi-year deal with an artist as opposed to an athlete. Although Reebok has previously paired artists and athletes for its Sound and Rhythm of Sport campaign, the Shakira deal is far more extensive.

"We were looking for an icon that could broaden our appeal beyond rap and hip-hop and also appeal to young women," Pant says. "And the name that came up was Shakira."

Under Reebok's wing, Shakira displays will be put up in shops worldwide, and her Mongoose tour will be used as

a news peg. Reebok will run a commercial in English and Spanish featuring a song written by Shakira.

She will also be paired up with a yet-to-be-determined athlete for the Sound and Rhythm of Sport campaign. Further, the singer, who describes herself as more athletic since she turned blonde, will have product designed by Reebok just for her.

Will this open the door for other artists to be signed to Reebok? "I don't think we'll be signing very many artists, because our business is sports," Pant says. "But I think the combination is good. This whole fusion of sports and music is a reality. The worlds are kind of colliding."

L.A. DECLINES: What exactly is up with Los Angeles audiences? Or is it the playlists? According to Arbitron's newly released summer books, listenership for most major Spanish-language radio stations dropped precipitously. KSCA FM, for example, went from a 4.7 to a 3.2 share, dropping from No. 2 to No. 8 in market rankings. KLVE went from a 3.6 share to a 3.0, dropping from No. 7 to No. 10; KLAX dipped from No. 12 to No. 18, dropping from a 2.7 to a 2.3 share; and KXOL went from a 2.5 to a 1.9 share, dropping from 13 to 23. On the upswing, KBUE went from a 2.3 to a 2.6 share, upping from No. 16 to No. 12. The numbers reportedly prompted some to call for a revision. Arbitron says that won't happen and that its ratings are correct.

IN BRIEF: As reported in *Billboard Bulletin* (Oct. 22), **Gustavo Fernández** has been appointed VP of marketing for Crescent Moon Records in Miami, effective immediately. Fernández will no longer head Delanuca, the Miami-based distributorship and label he founded that specializes in Latin alternative music. Delanuca is now run by **José Carrera**. Fernández is based in Miami and now reports directly to Crescent Moon Records president **Mauricio Abaroa**. . . In New York, legendary nightclub the Copacabana reopened its doors at a new locale on West 34th Street. The opening night included entertainment by **Johnny Pacheco** and the **Fania All Stars**. The new club can accommodate 4,000.

FOR THE RECORD: In the Oct. 19 Latin Music 6-Pack, Univision Music Group's publishing arm, Univision Music Publishing, was incorrectly identified. In the same issue, **Carmen Alfanno's** title was misstated. She is VP of music publishing for Sony/ATV Discos Music Publishing.

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	2	3	8	NUMBER 1/GREATEST GAINER LAS KETCHUP SHAKETOWN/COLUMBIA 88980/SONY DISCOS (15.98 EQ CD) [M]	Las Ketchup	1
2	1	1	8	ENRIQUE IGLESIAS UNIVERSAL LATIN 064385 (11.98/18.98)	Quizas	1
3	NEW	1	1	HOT SHOT DEBUT LUIS MIGUEL WARNER LATINA 49277 (19.98 CD)	Mis Boleros Favoritos	3
4	3	2	9	MANA WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1
5	4	5	22	JUANES SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	2
6	5	4	3	SELENA EMI LATIN 42096 (16.98 CD)	Ones	4
7	6	7	10	CONJUNTO PRIMAVERA FONOVISA 86237 (9.98/13.98) [M]	Perdoname Mi Amor	2
8	7	8	5	LIBERACION DISA 727029/UG (8.98/13.98) [M]	Historia Musical	7
9	9	6	4	LUPILLO RIVERA SONY DISCOS 87537 (8.98 EQ/13.98) [M]	Amorcito Corazon	4
10	11	10	13	VARIOUS ARTISTS UNIVISION 310073/UG (11.98/15.98)	Arcoiris Musical Mexicano	2
11	10	—	2	LOS ANGELES DE CHARLY FONOVISA 50665 (9.98/13.98) [M]	Bonita Mujer	10
12	12	12	19	JENNIFER PENA UNIVISION 310053/UG (9.98/13.98) [M]	Libre	2
13	13	11	6	VARIOUS ARTISTS GRAMMY 49152/WARNER LATINA (10.98/18.98)	2002 Latin Grammy Nominees	5
14	8	9	22	THALIA EMI LATIN 39753 (10.98/17.98) [M]	Thalia	1
15	18	13	6	CRISTIAN ARIELA 95787/BMG LATIN (16.98 CD) [M]	Grandes Exitos	13
16	14	20	17	VARIOUS ARTISTS LIDERES 950415 (7.98/13.98)	15 Postales De Amor	11
17	16	22	17	VARIOUS ARTISTS DISA 724040/UG (17.98/13.98)	La Hora Sonidera	8
18	15	14	31	CHAYANNE SONY DISCOS 84657 (10.98 EQ/16.98) [M]	Grandes Exitos	1
19	17	15	17	LOS TEMERARIOS AFG SIGMA 0529/FONOVISA (10.98/16.98)	Una Lagrima No Basta	1
20	21	17	30	SIN BANDERA SONY DISCOS 84806 (16.98 EQ CD) [M]	Sin Bandera	12
21	20	18	12	LOS ACOSTA DISA 727026/UG (8.98/13.98) [M]	Historia Musical: 30 Pegaditas	8
22	19	16	7	GILBERTO SANTA ROSA SONY DISCOS 84781 (6.98 EQ/16.98) [M]	Viceversa	2
23	24	23	100	VICENTE FERNANDEZ SONY DISCOS 84185 (10.98 EQ/16.98) [M]	Historia De Un Idolito Vol. 1	1
24	25	40	17	VARIOUS ARTISTS DISA 727015/UG (8.98/13.98)	Las 30 Cumbias Mas Pegadas	1
25	23	35	36	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 29745 (9.98/14.98)	Shhh!	1
26	26	43	14	LOS TEMERARIOS DISA 727024/UG (8.98/13.98)	Historia Musical	1
27	32	27	16	SOUNDTRACK SONY DISCOS 84951 (15.98 EQ CD)	El Clon	19
28	22	19	13	BANDA EL RECODO FONOVISA 86228 (9.98/13.98) [M]	No Me Se Rajar	1
29	33	33	13	LOS TUCANES DE TIJUANA UNIVERSAL LATINO 018816 (8.98/13.98) [M]	Jugo A La Vida	10
30	29	59	18	LOS ORIGINALES DE SAN JUAN UNIVISION 310063/UG (9.98/13.98)	20 Grandes Exitos	18
31	40	31	13	MONCHY & ALEXANDRA J&N 84839/SONY DISCOS (8.98 EQ/13.98) [M]	Confesiones...	8
32	27	24	48	ALEJANDRO SANZ WARNER LATINA 41541 (10.98/17.98) [M]	MTV Unplugged	1
33	38	50	30	PILAR MONTENEGRO UNIVISION 310026/UG (9.98/13.98) [M]	Desahogo	2
34	35	—	33	INTOCABLE EMI LATIN 31412 (8.98/12.98)	14 Grandes Exitos	15
35	31	—	31	LOS INVASORES DE NUEVO LEON EMI LATIN 34432 (12.98 CD)	20 Exitos	31
36	28	21	29	VICENTE FERNANDEZ SONY DISCOS 84282 (10.98 EQ/15.98) [M]	Historia De Un Idolito Vol. 2	2
37	30	29	14	VARIOUS ARTISTS DISA 727027/UG (8.98/13.98)	Pegaditas De...Ayer Y Hoy	14
38	34	25	13	JERRY RIVERA ARIELA 94877/BMG LATIN (10.98/15.98) [M]	Vuela Muy Alto	8
39	36	32	5	MANU CHAO VIRGIN 13242 (16.98 CD)	The Live Album	22
40	45	75	32	LOS CAMINANTES SONY DISCOS 84224 (9.98 EQ/13.98)	20 Exitos-Nuestras Canciones	40
41	42	30	12	EDNITA NAZARIO SONY DISCOS 84956 (16.98 EQ CD) [M]	Acustico	3
42	47	—	2	LOS RAZOS RCA 96553/BMG LATIN (11.98 CD)	Puros Madrazos	42
43	39	26	38	MARC ANTHONY COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	Libre	1
44	46	63	18	VARIOUS ARTISTS MOCK & ROLL 950410/LIDERES (8.98/11.98)	Puras Cumbias Sonideras	21
45	50	37	5	RUBEN BLADES SONY DISCOS 84625 (6.98 EQ/16.98)	Mundo	37
46	52	—	34	GUARDIANES DEL AMOR ARIELA 83144/BMG LATIN (7.98/11.98)	Lo Mejor De Guardianes Del Amor	30
47	37	28	30	CARLOS VIVES EMI LATIN 35956 (9.98/15.98) [M]	Dejame Entrar	1
48	48	46	30	MARCO ANTONIO SOLIS FONOVISA 0527 (10.98/16.98) [M]	Mas De Mi Alma	1
49	49	39	8	LOS TERRIBLES DEL NORTE FREDDIE 71851 (7.98/13.98)	20 Corridazos	39
50	43	34	9	GRUPO MANIA UNIVERSAL LATINO 018980 (9.98/14.98)	Latino	21

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
51	54	55	28	INTOCABLE EMI LATIN 37745 (9.98/15.98) [M]	Suenos	1
52	44	45	10	GERMAN LIZARRAGA DISA 727028/UG (13.98 CD)	German Lizarraga	16
53	51	38	22	CELIA CRUZ SONY DISCOS 84972 (10.98 EQ/16.98) [M]	La Negra Tiene Tumbao	17
54	55	47	12	LOS ORIGINALES DE SAN JUAN EMI LATIN 40864 (9.98/15.98) [M]	Perro Malagradecido	9
55	64	72	5	SPANISH HARLEM ORCHESTRA ROPEADPOPE 93135/AG (17.98 CD)	Un Gran Dia En El Barrio	55
56	NEW	1	1	GRUPO CARABO/ARTURO JAIMES Y LOS CANTANTES DISA 724051/UG (17.98/13.98)	Historia Musical: Canaveral-Yaguaru	56
57	61	57	10	GRUPO EXTERMINADOR FONOVISA 86235 (9.98/13.98)	A Calzon Quitado	38
58	75	—	2	LOS CADETES DE LINARES LIDERES 950413 (8.98 CD)	15 Exitos	58
59	58	60	63	LOS ANGELES AZULES DISA 727014/UG (8.98/13.98) [M]	Historia Musical	2
60	63	—	2	VARIOUS ARTISTS DISA 727030/UG (8.98/13.98)	Gigantes Gruperas	60
61	59	56	69	GRUPO BRYNDIS DISA 727012/UG (8.98/13.98) [M]	Historia Musical Romantica	1
62	74	44	3	ENEMIGO INTELLIGENT 70844 (13.98 CD)	Quien Es Enemigo?	44
63	72	71	46	LOS BUKIS FONOVISA 6166 (8.98/12.98)	Greatest Hits	39
64	60	53	36	LA LEY WEA ROCK 40949/WARNER LATINA (10.98/18.98) [M]	MTV Unplugged	13
65	69	64	60	JOAN SEBASTIAN MUSART 2524/BALBOA (7.98/13.98) [M]	En Vivo: Desde La Plaza El Progreso De Guadalajara	1
66	68	68	67	JOSE ALFREDO JIMENEZ ARIELA 79005/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 1	27
67	62	52	19	GRUPO BRYNDIS DISA 728990/UG (17.98 CD)	Hablando De Amor Poemas	10
68	73	—	2	LOS CAMINANTES SONY DISCOS 84618 (13.98 EQ CD)	En Vivo	68
69	NEW	1	1	BANDA ARKANGEL R-15 SONY DISCOS 84843 (11.98 EQ CD)	22 Ultimate Hits	69
70	53	42	3	BANDA MACHOS WEAMEX 48872/WARNER LATINA (7.98/13.98)	Banda Machos	42
71	56	41	34	ALEXANDRE PIRES RCA 87883/BMG LATIN (14.98 CD) [M]	Alexandre Pires	3
72	NEW	1	1	JOSE ALFREDO JIMENEZ ARIELA 79006/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 2	39
73	NEW	1	1	ANGEL LOPEZ SONY DISCOS 84882 (6.98 EQ/16.98)	En Mi Soledad	37
74	66	58	5	GRUPO MONTEZ DE DURANGO DISA 724042/UG (17.98/13.98)	El Sube Y Baja	58
75	57	62	38	ALICIA VILLARREAL UNIVERSAL LATINO 014824 (8.98/13.98) [M]	Soy Lo Prohibido	3

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 LAS KETCHUP LAS KETCHUP (SHAKETOWN/COLUMBIA/SONY DISCOS)	1 GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)	1 CONJUNTO PRIMAVERA PERDONAME MI AMOR (FONOVISA)
2 ENRIQUE IGLESIAS QUIZAS (UNIVERSAL LATINO)	2 MONCHY & ALEXANDRA CONFESIONES... (J&N/SONY DISCOS)	2 LIBERACION HISTORIA MUSICAL (DISA/UG)
3 LUIS MIGUEL MIS BOLEROS FAVORITOS (WARNER LATINA)	3 JERRY RIVERA VUELA MUY ALTO (ARIELA/BMG LATIN)	3 LUPILLO RIVERA AMORCITO CORAZON (SONY DISCOS)
4 MANA REVOLUCION DE AMOR (WARNER LATINA)	4 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	4 VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO (UNIVISION/UG)
5 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	5 RUBEN BLADES MUNDO (SONY DISCOS)	5 LOS ANGELES DE CHARLY BONITA MUJER (FONOVISA)
6 SELENA ONES (EMI LATIN)	6 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	6 JENNIFER PENA LIBRE (UNIVISION/UG)
7 VARIOUS ARTISTS 2002 LATIN GRAMMY NOMINEES (GRAMMY/WARNER LATINA)	7 GRUPO MANIA LATINO (UNIVERSAL LATINO)	7 VARIOUS ARTISTS 15 POSTALES DE AMOR (LIDERES)
8 THALIA THALIA (EMI LATIN)	8 CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS)	8 VARIOUS ARTISTS LA HORA SONIDERA (DISA/UG)
9 CRISTIAN GRANDES EXITOS (ARIELA/BMG LATIN)	9 SPANISH HARLEM ORCHESTRA UN GRAN DIA EN EL BARRIO (ROPEADPOPE/AG)	9 LOS TEMERARIOS UNA LAGRIMA NO BASTA (AFG SIGMA/FONOVISA)
10 CHAYANNE GRANDES EXITOS (SONY DISCOS)	10 VARIOUS ARTISTS SUPER BACHATAZOS 2003 (J&N/SONY DISCOS)	10 LOS ACOSTA HISTORIA MUSICAL: 30 PEGADITAS (DISA/UG)
11 SIN BANDERA SIN BANDERA (SONY DISCOS)	11 ELVIS CRESPD URBANO (SONY DISCOS)	11 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
12 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	12 VARIOUS ARTISTS RUMBA FLAMENCO (PUTUMAYO)	12 VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS (DISA/UG)
13 SOUNDTRACK EL CLON (SONY DISCOS)	13 TITO NIEVES MUY AGRADECIDO (WEACARIBE/WARNER LATINA)	13 LOS TEMERARIOS HISTORIA MUSICAL (DISA/UG)
14 ALEJANDRO SANZ MTV UNPLUGGED (WARNER LATINA)	14 MANNY MANUEL MANNY MANUEL (UNIVERSAL LATINO)	14 BANDA EL RECODO NO ME SE RAJAR (FONOVISA)
15 PILAR MONTENEGRO DES AHOGO (UNIVISION/UG)	15 ELIADÉS OCHOA ESTOY COMO NUNCA (HIGHER OCTAVE WORLD/HIGHER OCTAVE)	15 LOS TUCANES DE TIJUANA JUGO A LA VIDA (UNIVERSAL LATINO)
16 MANU CHAO THE LIVE ALBUM (VIRGIN)	16 ANDY MONTANEZ LOS 100 DE ANDY (AJ)	16 LOS ORIGINALES DE SAN JUAN 20 GRANDES EXITOS (UNIVISION/UG)
17 EDNITA NAZARIO ACUSTICO (SONY DISCOS)	17 VARIOUS ARTISTS CONGO TO CUBA (PUTUMAYO)	17 INTOCABLE 14 GRANDES EXITOS (EMI LATIN)
18 MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)	18 DOMINGO QUINDONES DERECHOS RESERVADOS (UNIVERSAL LATINO)	18 LOS INVASORES DE NUEVO LEON 20 EXITOS (EMI LATIN)
19 ENEMIGO QUIEN ES ENEMIGO? (INTELLIGENT)	19 MILLY QUEZADA PIENSO ASI (SONY DISCOS)	19 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 2 (SONY DISCOS)
20 LA LEY MTV UNPLUGGED (WEA ROCK/WARNER LATINA)	20 VARIOUS ARTISTS BACHATAHITS 2001 (J&N/SONY DISCOS)	20 VARIOUS ARTISTS PEGADITAS DE...AYER Y HOY (DISA/UG)

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 (Dor). △ Certification of 200,000 units (Platin). ▲ Certification of 400,000 units (Multi-Platin). * Asensik indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

NOVEMBER 2 2002 Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	2	11	NO ME ENSEÑASTE ESTEFANO (ESTEFANO, J. REYES)	Thalia EMI LATIN	1
NUMBER 1						
2	4	7	9	ASEREJE M. RUIZ (M. RUIZ, M. BENITO)	Las Ketchup	2
GREATEST GAINER						
3	2	1	17	EL DOLOR DE TU PRESENCIA R. PEREZ (R. PEREZ)	Jennifer Pena UNIVISION	1
4	6	4	15	VUELA MUY ALTO J. REYES (ESTEFANO)	Jerry Rivera ARIOLA / BMG LATIN	3
5	9	12	9	TODO MI AMOR SHEPPARD, K. GIOIA (T. VERGES, B. JAMES)	Paulina Rubio UNIVERSAL LATINO	5
6	7	5	13	PERDONAME MI AMOR J. GUILLEN (R. GONZALEZ, MORA)	Conjunto Primavera FONOVISA	3
7	3	3	13	MENTIROSO E. IGLESIAS, L. MENDEZ (E. IGLESIAS, C. GARCIA ALONSO)	Enrique Iglesias UNIVERSAL LATINO	1
8	13	13	4	CUANDO ME MIRAS ASI R. ROMAN (A. POSSE, R. ROMAN)	Cristian ARIOLA / BMG LATIN	8
9	10	11	31	ENTRA EN MI VIDA A. BAQUEIRO (L. GARCIA, N. SCHAIRIS)	Sin Bandera SONY DISCOS	4
10	8	8	32	Y TU TE VAS R. L. TOLEDO (F. DE VITA)	Chayanne SONY DISCOS	1
11	5	6	14	POR MAS QUE INTENTO K. SANTANDER, J. M. LUGO (K. SANTANDER)	Gilberto Santa Rosa SONY DISCOS	5
12	12	10	25	A DIOS LE PIDO G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	2
13	17	17	5	SI TUVIERA QUE ELEGIR B. SILVETTI (R. MONTANER, MARRUFO)	Ricardo Montaner WARNER LATINA	13
14	15	14	4	LA CHICA SEXY M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	14
15	11	9	14	ANGEL DE AMOR F. HERA, A. GONZALEZ (F. HERA, A. GONZALEZ)	Mana WARNER LATINA	6
16	14	18	11	TE SOLTE LA RIENDA PRIVERA (J. A. JIMENEZ)	Lupillo Rivera SONY DISCOS	14
17	16	15	18	NO ME SE RAJAR J. LIZARRAGA, A. LIZARRAGA (J. C. FRAYLE)	Banda El Recodo FONOVISA	10
18	19	16	3	LA REINA DEL SUR LOS TIGRES DEL NORTE (T. BELLO)	Los Tigres Del Norte	16
19	18	21	15	ESTOY SUFRIENDO A. VALENZUELA, O. VALENZUELA (G. LIZARRAGA)	German Lizarraga DISA	13
20	25	38	3	SUENA R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI LATIN	20
21	21	20	23	CUANDO TE ACUERDES DE MI B. SILVETTI (M. A. SOLIS)	Marco Antonio Solis FONOVISA	11
22	22	23	23	UNA LAGRIMA NO BASTA A. A. ALBA (A. A. ALBA)	Los Temerarios FONOVISA	7
23	20	19	20	VIVIENDO M. ANTHONY, J. A. GONZALEZ (F. OSORIO, J. VILLAMIZAR, M. ANTHONY)	Marc Anthony COLUMBIA / SONY DISCOS	11
24	42	—	2	ASEREJE S. DEGOLLADO, J. G. DEGOLLADO (M. RUIZ)	La Onda EMI LATIN	24
25	30	37	5	TE VAS R. PEREZ (R. PEREZ, R. LIVI)	Luis Fonsi UNIVERSAL LATINO	25
26	24	24	21	ES POR AMOR D. POVEDA (ESTEFANO, D. POVEDA)	Alexandre Pires RCA / BMG LATIN	8
HOT SHOT DEBUT						
27	NEW	1	1	EL PROBLEMA R. ARJONA (R. ARJONA)	Ricardo Arjona SONY DISCOS	27
28	36	35	4	ES POR TI G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	28
29	27	23	6	AMOR DE INTERNET L. A. RUIZ (G. ESTRADA)	Socios Del Ritmo IM	23
30	23	27	8	CAPRICHIO MALDITO M. MORALES (P. GARZA)	Los Rieleros Del Norte FONOVISA	23
31	28	48	3	QUEDO TRISTE EL JACAL R. AYALA, F. MARTINEZ (J. G. MARTINEZ)	Ramon Ayala Y Sus Bravos Del Norte FREDDIE	28
32	NEW	1	1	EN NOMBRE DE LOS DOS J. M. LUGO (O. ALFANNO)	Victor Manuelle SONY DISCOS	32
33	33	28	5	CARALUNA L. FLORES, B. ACILLOS, G. VASQUEZ (J. VILLAMIZARI)	Bacilos WARNER LATINA	28
34	RE-ENTRY	16	16	TU SABES BIEN R. ROSA, E. NAZARIO (L. A. MARQUEZ)	Ednita Nazario Con La Ley EMI LATIN	8
35	39	26	22	CON ELLA K. SANTANDER, D. BETANCOURT (K. SANTANDER, O. SANCHEZ)	Cristian ARIOLA / BMG LATIN	9
36	40	46	8	NO QUE NO J. G. DEGOLLADO, S. DEGOLLADO (R. TOVAR)	Control EMI LATIN	35
37	32	42	4	UN BESO F. MENDEZ (O. SERRANO)	Grupo Mania UNIVERSAL LATINO	32
38	31	40	4	ENTRE EL AMOR Y EL ODIIO A. JAEN (A. JAEN)	Angel Lopez SONY DISCOS	31
39	35	36	3	LA SALSA VIVE Tito Nieves Featuring Celia Cruz, Gilberto Santa Rosa, Cheo Feliciano & Ismael Miranda S. GEORGE (J. L. PIOTOS, S. GEORGE)	Tito Nieves WARNER LATINA	35
40	43	—	2	TU NO SOSPECHAS A. JAEN (A. JAEN, W. PAZ, R. VERGARA)	Jordi SONY DISCOS	40
41	29	32	16	TU FORMA DE SER CUMBIA A. GARZA, R. GARZA (NOT LISTED)	Alberto Y Roberto DISA	26
42	37	41	17	CARITO E. ESTEFAN JR., S. KRYS, C. VIVES, A. CASTRO (C. VIVES, E. CUADRADO)	Carlos Vives EMI LATIN	14
43	NEW	1	1	SIRENA A. BAQUEIRO (L. GARCIA)	Sin Bandera SONY DISCOS	43
44	45	—	2	ESCLAVO DE TU PIEL C. DE WALDEN, C. NASI (G. CARBALLO, R. CASTILLON, A. MASTROFRANCESCO, V. MASTROFRANCESCO)	Ricardo Castillon FONOVISA	44
45	26	30	25	YO PUEDO HACER B. SILVETTI (R. MONTANER, M. FLORES)	Ricardo Montaner WARNER LATINA	2
46	38	25	21	ARBOLES DE LA BARRANCA EL COYOTE Y SU BANDA TIERRA SANTA (C. TERRANEGRA, SALAZAR)	El Coyote Y Su Banda Tierra Santa EMI LATIN	25
47	RE-ENTRY	18	18	POR LAS DAMAS J. NAVARRETE, C. ALVARADO (M. CAMPOS)	Cardenales De Nuevo Leon DISA	29
48	NEW	1	1	SI NO ESTAS R. PEREZ (R. PEREZ, R. LIVI)	Area 305 UNIVISION	48
49	49	—	2	MI DERROTA G. GARZA (M. RUBALCAVA)	Beto Y Sus Canarios DISA	49
50	NEW	1	1	DONDE ESTARA MI PRIMAVERA M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	50

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 99 stations (39 Latin Pop, 17 Tropical/Salsa, 54 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers 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	1	ASEREJE SONY DISCOS	LAS KETCHUP	21	20	TU NO SOSPECHAS SONY DISCOS	JORDI
2	4	TODO MI AMOR UNIVERSAL LATINO	PAULINA RUBIO	22	26	SIRENA SONY DISCOS	SIN BANDERA
3	3	NO ME ENSEÑASTE EMI LATIN	THALIA	23	21	ENTRE EL AMOR Y EL ODIIO SONY DISCOS	ANGEL LOPEZ
4	7	CUANDO ME MIRAS ASI ARIOLA / BMG LATIN	CRISTIAN	24	17	YO PUEDO HACER WARNER LATINA	RICARDO MONTANER
5	2	MENTIROSO UNIVERSAL LATINO	ENRIQUE IGLESIAS	25	23	CARALUNA WARNER LATINA	BACILLOS
6	9	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	26	29	UNA LAGRIMA NO BASTA FONOVISA	LOS TEMERARIOS
7	6	Y TU TE VAS SONY DISCOS	CHAYANNE	27	25	TE AMO TANTO LIDEBES	YAIRE
8	10	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA	28	31	ESCLAVO DE TU PIEL FONOVISA	RICARDO CASTILLON
9	8	VUELA MUY ALTO ARIOLA / BMG LATIN	JERRY RIVERA	29	30	SI TU TE VAS UNIVERSAL LATINO	PAULINA RUBIO
10	5	ANGEL DE AMOR WARNER LATINA	MANA	30	—	DONDE ESTARA MI PRIMAVERA FONOVISA	MARCO ANTONIO SOLIS
11	12	A DIOS LE PIDO SURCO / UNIVERSAL LATINO	JUANES	31	22	VOY A VOLVERTE LOCA SONY DISCOS	ALEJANDRO MONTANER
12	13	SI TUVIERA QUE ELEGIR WARNER LATINA	RICARDO MONTANER	32	32	QUE BONITA PAREJA MUSART / BALBOA	JOAN SEBASTIAN
13	14	CUANDO TE ACUERDES DE MI FONOVISA	MARCO ANTONIO SOLIS	33	36	CONCERDIO SIN PECADO EMI LATIN	CARLOS PONCE
14	11	POR MAS QUE INTENTO SONY DISCOS	GILBERTO SANTA ROSA	34	24	CARITO EMI LATIN	CARLOS VIVES
15	16	TE VAS UNIVERSAL LATINO	LUIS FONSI	35	—	SI NO FUERA POR TI CRESCENT MOON / SONY DISCOS	JON SECADA
16	15	ES POR AMOR RCA / BMG LATIN	ALEXANDRE PIRES	36	35	LA VIDA QUE VA WARNER LATINA	KABAH
17	—	EL PROBLEMA SONY DISCOS	RICARDO ARJONA	37	40	TORERO SONY DISCOS	CHAYANNE
18	27	TU SABES BIEN EMI LATIN	EDNITA NAZARIO CON LA LEY	38	34	LA CADENA SE ROMPIO SONOLUX / SONY DISCOS	CHARLIE ZAA
19	18	ES POR TI SURCO / UNIVERSAL LATINO	JUANES	39	38	UNA PROMESA LIDEBES	RENE
20	19	CON ELLA ARIOLA / BMG LATIN	CRISTIAN	40	39	UN BESO UNIVERSAL LATINO	GRUPO MANIA

TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	3	NO ME ENSEÑASTE EMI LATIN	THALIA	21	18	BAM BAM CRESCENT MOON / SONY DISCOS	RABANES
2	5	ASEREJE SONY DISCOS	LAS KETCHUP	22	16	BESAME EN LA BDCA SONY DISCOS	ELVIS CRESPO
3	2	VUELA MUY ALTO ARIOLA / BMG LATIN	JERRY RIVERA	23	38	TE VAS UNIVERSAL LATINO	LUIS FONSI
4	1	POR MAS QUE INTENTO SONY DISCOS	GILBERTO SANTA ROSA	24	32	CARALUNA WARNER LATINA	BACILLOS
5	4	VIVIENDO COLUMBIA / SONY DISCOS	MARC ANTHONY	25	24	AMOR ETERNO HIP	NUOVA ERA
6	19	EN NOMBRE DE LOS DOS SONY DISCOS	VICTOR MANUELLE	26	36	SI NO ESTAS UNIVISION	AREA 305
7	6	LA SALSA VIVE TITO NIEVES FEATURING CELIA CRUZ, GILBERTO SANTA ROSA, CHEO FELICIANO & ISMAEL MIRANDA WEACARIBE / WARNER LATINA	TITO NIEVES	27	14	A DIOS LE PIDO SURCO / UNIVERSAL LATINO	JUANES
8	7	UN BESO UNIVERSAL LATINO	GRUPO MANIA	28	34	CARITO EMI LATIN	CARLOS VIVES
9	13	TODO MI AMOR UNIVERSAL LATINO	PAULINA RUBIO	29	37	QUE LLUEVA PA' RIBBA RCA / BMG LATIN	ALEXANDRE PIRES
10	11	DOS LOCOS J&N / SONY DISCOS	MONCHY & ALEXANDRA	30	30	NOCHES DE FANTASIA KAREN / UNIVERSAL LATINO	JOSEPH FONSECA
11	10	ENTRE EL AMOR Y EL ODIIO SONY DISCOS	ANGEL LOPEZ	31	27	MOS SOBRO LA ROPA UNIVERSAL LATINO	DOMINGO QUINONES
12	15	ES POR TI SURCO / UNIVERSAL LATINO	JUANES	32	20	ANGEL DE AMOR WARNER LATINA	MANA
13	17	SIRENA SONY DISCOS	SIN BANDERA	33	33	MAL ACOSTUMBRADO LATINO / SONY DISCOS	FERNANDO VILLALONA
14	8	SI TUVIERA QUE ELEGIR WARNER LATINA	RICARDO MONTANER	34	25	AMOR AMOR PRESTIGIO / SONY DISCOS	DOMINIC
15	12	MENTIROSO UNIVERSAL LATINO	ENRIQUE IGLESIAS	35	26	SE QUE ME VAS A DEJAR FONOVISA	MARCO ANTONIO SOLIS
16	29	CUANDO ME MIRAS ASI ARIOLA / BMG LATIN	CRISTIAN	36	—	SI NO FUERA POR TI CRESCENT MOON / SONY DISCOS	JON SECADA
17	23	TU SABES BIEN EMI LATIN	EDNITA NAZARIO CON LA LEY	37	—	GOTTA GET THRU THIS ISLAND / J&M	DANIEL BEDINGFIELD
18	22	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA	38	—	TU NO SOSPECHAS SONY DISCOS	JORDI
19	9	Y TU TE VAS SONY DISCOS	CHAYANNE	39	35	TE AMO TANTO LIDEBES	YAIRE
20	28	A QUE NO TE ATREVES UNIVERSAL LATINO	DOMINGO QUINONES	40	—	BREGAL (REMIX) VI	DADDY Yankee

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	PERDONAME MI AMOR FONOVISA	CONJUNTO PRIMAVERA	21	17	NO ME ENSEÑASTE EMI LATIN	THALIA
2	3	LA CHICA SEXY UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	22	21	EL AMOR NO TIENE EDAD EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA
3	2	TE SOLTE LA RIENDA SONY DISCOS	LUPILLO RIVERA	23	27	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA
4	4	NO ME SE RAJAR FONOVISA	BANDA EL RECODO	24	29	CORAZON CHIQUITO PLATINO / FONOVISA	ADDOLFO URIAS Y SU LOBO NORTEÑO
5	7	LA REINA DEL SUR FONOVISA	LOS TIGRES DEL NORTE	25	23	VEINTE AÑOS FONOVISA	POLO URIAS Y SU MAQUINA NORTEÑA
6	5	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA	26	13	MAS DEBIL QUE TU EMI LATIN	INTOCABLE
7	6	ESTOY SUFRIENDO DISA	GERMAN LIZARRAGA	27	26	YO TE SEGUIRE QUERIENDO RCA / BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATLAN
8	9	SUENA EMI LATIN	INTOCABLE	28	31	VESTIDO BLANCO DISA	EL PODER DEL NORTE
9	8	CAPRICHIO MALDITO FONOVISA	LOS RIELEROS DEL NORTE	29	40	QUERIDO LADRON LIDEBES	AROMA
10	12	QUEDO TRISTE EL JACAL FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE	30	24	QUE BUENA SUERTE MUSIMEX / SONY DISCOS	BANDA EL LIMON
11	11	AMOR DE INTERNET IM	SOCIOS DEL RITMO	31	34	ARRANCAME WEAMEX / WARNER LATINA	PESADO
12	10	DEL OTRO LADO DEL PORTON FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE	32	—	SI DECIDES REGRESAR RCA / BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO
13	19	ASEREJE EMI LATIN	LA ONDA	33	33	ME HAS ROBADO EL CORAZON UNIVISION	IMAN
14	16	NO QUE NO EMI LATIN	CONTROL	34	28	DESAYUNES LA SIERRA	BANDA TIERRA BLANCA
15	14	ARBOLES DE LA BARRANCA EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	35	35	A CAMBIO DE DUE DISA	PALOMO
16	22	POR LAS DAMAS DISA	CARDENALES DE NUEVO LEON	36	—	FUI TAN FELIZ COSTAROLA / SONY DISCOS	ADAN CHALINO SANCHEZ
17	20	MI DERROTA DISA	BETO Y SUS CANARIOS	37	39	POR UN MINUTO DE TU AMOR FONOVISA	LOS ANGELES DE CHARLY
18	18	TU FORMA DE SER CUMBIA DISA	ALBERTO Y ROBERTO	38	32	25 ROSAS MUSART / BALBOA	CUISILLOS DE ARTURO MACIAS
19	25	UNA LAGRIMA NO BASTA FONOVISA	LOS TEMERARIOS	39	—	COMER A BESOS FONOVISA	LOS TEMERARIOS
20	36	A CABALLO UNIVERSAL LATINO	JOSE MANUEL FIGUEROA	40	30	MENTIROSO UNIVERSAL LATINO	ENRIQUE IGLESIAS

Warner Warms Up With 'Chill Brazil'

BY TOM GOMES

SAO PAULO, Brazil—*Chill Brazil*, an ambitious double-CD aimed at lounge-music fans featuring some of the very best Brazilian music, is becoming one of Warner Music's most successful Brazilian projects.

The tracks, culled from Warner's catalog, were selected by singer/songwriter Marcos Valle and include tracks by such legends as Tom Jobim, Joao Gilberto, and Gilberto Gil, as well as new artists Fernanda Porto, DJ Marky, and DJ Patife. *Chill Brazil* will be released in the U.S. in November through Warner Music Latina. It was released this May in more than 20 countries in Europe, Asia, and Latin America and was released in September in Brazil.

Warner Music Brazil strategic marketing manager Marcelo Maia says, "By the end of this year, the album will be available in over 30 countries." The album has charted in the top 10 in sales charts in Portugal and Spain and in the top 40 in England, and it has sold more than 70,000 copies worldwide. The label expects it to sell more than 120,000 units by the end of the year.

But the project was born by accident. "At one of the Warner Music international conventions, me and other executives were talking about lounge-music projects when I mentioned, just for fun, the expression 'chill



VALLE

Brazil," Maia says. "The objective was to make an album with a well-set, modern repertoire with good tracks—not only that 'music for tourists' stuff. That's why we invited Marcos Valle to make the selection—he has great musical knowledge and is a recognized artist on the international jazz scene."

The notion was to mix new and old tracks, Warner Music Latin America senior director of strategic marketing Carlos Tabakof adds. "People always want Brazilian repertoire, so it was a matter of how to come up with a cool project." Enter Valle, an esteemed singer/composer/pianist who gained notoriety in the '60s and was rediscovered by DJs and a younger European generation in the '90s. After many of

his previous albums were rereleased in Europe, he issued new material in Europe and Japan—*Nova Bossa Nova* (1998) and *Escape* (2000)—on Farout Records. As much of his new, younger audience enjoyed his music on the dancefloor, making a Brazilian lounge-music compilation seemed a good idea. "I listened to more than 150 tracks pre-selected by Warner Music staff," Valle says, "and I ended up with 40 final tracks."

Valle also included a previously unreleased track of his own, "Guanabara," which opens the selection. "The initial idea was to include a hit, but Warner proposed including some new stuff as an extra something for the audience that already knows my work. 'Guanabara' is a song in a bossa nova-samba-jazzy mood and works as an opening act for the rest of the selections."

Warner Music is already planning a follow-up to *Chill Brazil*. "In May 2003, in order to seize the European summer, we will release *Chill Brazil Volume 2*," Maia says. Meanwhile, Valle is preparing his new album, which will be released in early 2003 by Farout Records. Valle says, "The repertoire will feature only new songs, all written by me with some partners, including my brother Paulo Sérgio Valle, Ronaldo Bastos, and Joyce, who recorded a duet with me on a track titled 'Besteiras do Amor.'"

Mexican Indies Forced To Shutter

BY TERESA AGUILERA

MEXICO CITY—Against the background of a worldwide music-industry crisis, two Mexican indie labels are shutting down operations—despite support from large entertainment groups.

They are Generamúsica—co-founded by manager Darío de León (Cristian Castro) and event promoter Corporación Interamericana de Espectáculos—and Azteca Music, a division of TV network TV Azteca.

Generamúsica, which was founded in late 2000, released and marketed albums for its artists and also booked concert dates for them. The roster included such veteran stars as Lupita D'Allesio, as well as newcomers including Caos, Havana, and Base.

According to former A&R director Fernando Loera, de León decided to leave and focus on his own management office in March. "The intention was to continue working to find another investor, but it was impossible to find one in a [climate] like this," Loera says. In September, Generamúsica closed its doors. The company will finish liquidating its bills and placing its artists with other labels by Nov. 15.

Azteca Music, which was established five years ago, is also in the process of selling the rights to its artists. The label had initial success with such

teen groups as UFF! and later with major veteran stars Armando Manzanero and Lucia Méndez. TV Azteca signed other new acts, including Crush and Boom, but later gave the rights to UFF! to its distributing label, Sony, which signed the act for three albums. The company made a similar deal with Warner for Manzanero.

The model proved successful enough that by the second half of 2002, Azteca decided to look for offers

for other artists. It is now preparing for an "official" change next year.

"The idea is to get a company for our artists—both the ones signed to us and the ones who may want us to be their management office, because we'll still be organizing their tours and image," an Azteca spokesperson says. While Azteca Music will not release any more albums in the future, it is currently managing successful TV reality show *La Academia*.

América Latina...

In Peru: For the first time, Peru will feature in the Rock en Ñ *rock en español* tour of the U.S. and Latin America, which has been staged annually for the past three years by Spanish authors' and publishers' society SGAE. Former Heroes del Silencio singer Enrique Bunbury, who took part in the 2000 and 2001 tours, will play Lima's Sala María Angola venue Nov. 30. Bunbury is one of five Spanish nominees for the MTV Europe Music Awards that this year will be held Nov. 14 in Barcelona.

HOWELL LLEWELLYN

In Colombia: The eighth annual Rock al Parque rock festival—a government-funded initiative that seeks to bring together young rock acts in open venues—is slated to take place Nov. 9-11 in Bogotá. This year's festival is titled Cambia de Aire (Change Your Air) and includes international guests Lenine (Brazil), Volován (Mexico), and Carajo (Argentina). They will alternate with 19 Colombian bands in two city parks, Simón Bolívar and Media Torta.

GUSTAVO GOMEZ



by Steven Graybow

Jazz Notes

SILVER LINING: When Kirk Whalum released *The Gospel According to Jazz, Chapter I* (Warner Bros.) in 1998, it marked a new direction for the saxophonist, whose previous albums generally fit into the radio-friendly, contemporary jazz niche. A live release that mixed original and traditional gospel songs with large doses of jazz improvisation, the project allowed Whalum to express his faith while stretching out musically with such collaborators as keyboard player **George Duke** and guitarist **Paul Jackson Jr.**



WHALUM

Ironically, the freedom to detour from the expected came as the result of a potentially devastating blow to Whalum's career, when his association with his former label Columbia ended in 1995. "I didn't know what to do, but I knew there had to be a good side to the situation," Whalum recalls. "I had been touring with **George Duke**, **Jonathan Butler**, and **Rachelle Ferrell**, and every night we would jam on a gospel tune. We talked of putting together something that combined jazz with gospel, and so I decided that signing with a new label meant it was time to do something new."

Whalum revisits live jazz and gospel once again with the release of *The Gospel According to Jazz, Chapter II* (Word/Warner Bros., Tuesday [29]). "There is something about jazz that needs that live element, even if it is just a bunch of musicians cutting their tracks together in the studio," Whalum says. "In contemporary jazz, that element is often missing, because technology makes recording so easy, but even with mistakes the excitement of live interaction transcends the expectations of perfection."

Returning from *Chapter I* are Duke and Jackson; joining them is Butler, who contributes vocals to his own "Falling in Love With Jesus" and gets ample opportunity to demonstrate his own facility on the acoustic guitar. For the first time, the saxophonist had the opportuni-

ty to work with his 18-year-old son, **Kyle Whalum**; father and son share writing credits on the song "Seasons," on which Kyle plays bass.

Whalum has established Gospel According to Jazz workshops around the country to help young musicians realize their talent. "The greatest musicians in the black community are found in the church, because that is the only way for these musicians to gain entry into the world of being professional musicians," he says. "The problem is that they are not formally trained, they can't read or write music, and they are not prepared to deal with the people they might encounter in the music industry beyond the church. We want to educate them and teach them how to utilize their talents while adhering to their scruples."

Whalum takes a second detour from the tried-and-true with the release of *Groovin'*, the debut by **BWB**. The Warner Bros. set is a collaborative effort with trumpeter **Rick Braun** and guitarist **Norman Brown**. Featuring interpretations of 10 classic—or soon-to-be-classic—tunes ranging from **D'Angelo's** "Brown Sugar" to **Parliament's** "Up for the Down Stroke," the project is a nod to the classic soul jazz of the late '60s. Bassist **Christian McBride**, drummer **Gregory Hutchinson**, and keyboard player **Ricky Peterson** round out the recording.

"The difference between most of today's contemporary jazz and BWB is the difference between a doughnut and a handmade croissant," Whalum says. "There is a love there that can't be found on an assembly line. It's a smart way to take this sound into the mainstream, because all of the songs are very familiar. The challenge was to learn such well-known material and then put something of ourselves into it."

BWB will tour to support *Groovin'*, but the band's live presentation will not necessarily be structured to promote the release. Instead, Whalum says that the group will play music from the project as well as other pop and R&B songs, promoting the concept of BWB rather than selling the album. "It's the anti-promotion tour," he says, "because we all have our individual careers and tour behind our solo albums to sell them. This is more of a big party, where we show up and get to play our instruments."

"There is more to come," Whalum adds. "I'm just now reaching my stride, where I can make good music and pay the bills, but where I also have a marketable identity that gives me the freedom to step beyond what I am known for and make different kinds of music for the sake of making music. For a musician, that is like a little slice of heaven."

Studio Monitor™

by Christopher Walsh



THREE-PEAT: Less than three months after formally introducing the new Studios 6 and 7, each housing a Solid State Logic XL 9000 K Series "SuperAnalogue" console (*Billboard*, Aug. 10), the Hit Factory has announced the purchase of a third K Series board, to be housed in Studio 3 of its New York facility.

With the Hit Factory's third K Series console—which is to be installed in late December—sales of the console are now at 22, since it was introduced by Solid State Logic in February (Studio Monitor, Feb. 23); the Hit Factory's purchase closely follows the sale of No. 21, to **Ben Grosse** of the Mix Room in Los Angeles, announced at the recently concluded 113th Audio Engineering Society (AES) Convention in L.A. (Studio Monitor, Oct. 19).

With the addition of a third XL 9000 K Series—and the removal of the facility's oldest SSL 9000 J Series board—the Hit Factory will feature three 80-input K Series consoles and three 80-input J Series consoles. The goal, Hit Factory CEO **Troy Germano** says, is both balance and satisfaction of client demand.



GERMANO

"It's what people want, and it's balance," Germano says. "I really wanted to have a facility in New York that has three 80-input XLs and three 80-input Js, as well as my digital 96kHz Euphonix [System 5 console]. They're all 80 inputs now, which makes life very easy in that there's some clients that don't like to move around—and there's some that do. This gives people a lot more flexibility, and it gives the studio a lot more flexibility.

"It's a hot product, obviously, and there's a great market demand," Germano adds. "I feel this is the right way to go. It achieves balance and deals with the demand, because Studios 6 and 7 only opened 11 weeks ago. We're going on our 12th week

in 6 and 7, and the feedback from the clients has been incredible."

Among the clients working on the K Series consoles in Studios 6 and 7 are engineer **Michael Brauer** and producer **David Kahne**, mixing live **Paul McCartney** tracks; **David Bendeth** and **Ray Bardani**, remixing the *Elvis 30 #1 Hits* collection; **Matchbox Twenty** with producer **Matt Serletic**; and **Ed Cherney** mixing **Lenny Kravitz** tracks, also in 5.1. Additional producer/engineers working on the K Series consoles at Hit Factory include **Rich Travali**, **Elliot Scheiner**, **James Farber**, and **Ron Aniello**. Artists include **DMX**, **Paul Simon**, **Sting**, **Jennifer Lopez**, **Blu Cantrell**, **Luther Vandross**, and **Etta James**.

"It's really, really fast," says Brauer, who completed 5.1 mixes for McCartney's upcoming *Back in the U.S.* DVD on the K Series in Studio 6. "Also, the bottom end seemed to be a bit more natural—a little bigger—while the top end seemed to have a bit more clarity. The room sounded excellent, and the system sounded very natural."

At the AES convention, SSL announced new developments to the XL 9000 K Series, increasing its integration with the company's 956 Film Scoring System as well as enhancing performance and display of the K Series' regional fader trim function and new Total Recall and Faders display features.

"Studios 6 and 7 have gone so well," Germano says, "much faster than we anticipated. It makes this a non-decision. It's very easy to segue into a third console. At this point, I feel that when we're buying an SSL—whether it's a J Series or an XL—we're buying into the company. It's important to me to support a company that supports the industry so well."

TRAGEDY: Sugar Hill Studios, an important entity in the origins of rap music, was destroyed by an accidental fire on the morning of Oct. 11. The Englewood, N.J., facility was the site of the 1979 recording by the **Sugarhill Gang**, "Rapper's Delight," which sold 8 million copies worldwide, taking rap from its New York birthplace to the world.

Sugar Hill Studios was founded by **Joe and Sylvia Robinson** in the late 1960s. Sylvia, as half of the duo **Mickey & Sylvia**, had a hit with "Love is Strange" in 1956, and with her own "Pillow Talk" in 1973. She also co-wrote and produced **the Moments'** No. 1 R & B single, "Love on a Two Way Street," among others.

L.A.'s RoseTel Experiments With Film 'Synching' Technology

BY DAN DALEY

LOS ANGELES—The terms "convergence" and "paradigm" have been overused as audio facilities resort to euphemisms to make sense of a changing market. But there are solutions, and many of those now emerging underscore the interactive and interdependent nature of the new technical landscape of the entertainment business.

Los Angeles-based RoseTel debuted its 2WAYTV technology in 2000, a fully duplexed, real-time system, using proprietary codecs, to send audio and video between two or more points simultaneously and without latency over T1 lines and with more reliability than ISDN. While the initial markets they entered were corporate, educational, and governmental, they are about to try to crack the entertainment market using Dolby Digital or SRS Circle Surround, to allow multichannel audio to flow through their broadband pipes in full synch with picture.

Plans are for RoseTel technology to be in place in both Deluxe's Toronto post-production facilities and in the office of Harvey Weinstein, co-founder of Miramax Films. Via RoseTel, Miramax executives will be able to have a virtual but real-time and fully-interactive presence at any stage of a film's

audio post-production, from casting to ADR to Foley to final mix. Cameras on both ends, controllable by either party, allow proactive participation and eye-to-eye contact. As RoseTel's Gary Kaufman likes to observe, "It's the video-phone they promised us at the 1964 World's Fair."

At the same time, Larson Studios—the most recent incarnation of audio

RoseTel service to its cadre of TV and film studio clients. As Larson points out, "It's gotten to the point where even within Los Angeles, studios don't want to send six or seven executives out of the office to a post house and have them sit in traffic. This way, they can be virtually on-site and as close to the process as they want to be but still be in their offices."

Larson is trying to work within the new realities of the entire entertainment industry as it fights a persistent economic malaise. In making the decision to base the audio post for time-sensitive episodic network TV series on a single hard disc-based system, economics are at the heart of the business model. "What had been a \$72,000 budget for audio post for a movie of the week is now closer to around \$45,000," he estimates. "The cost of [technical talent] hasn't gone down, the cost of services and overhead has increased, and rates have bot-

tomed out. The only place you can achieve economies is in the technology. By using a single platform throughout the facility, and one that's as cost-effective as this, compared to large-format consoles, we can reduce the cost of technology for the whole studio to between a quarter and a third of what it otherwise would have cost."



Linking Audio and Video. Pictured in Studio 2 at Larson Studios, from left, are John Asman, re-recording mixer; Rick Larson, owner/president; and David Dondorf, chief engineer.

post industry veteran Rick Larson's long career—is close to finishing its new Hollywood facility. While the multi-studio facility will be notable because it is betting its entire technical hand on the use of shared-area-networked Pro Tools systems as its sole core technology, it will also be the first Hollywood facility to offer the

NOVEMBER 2, 2002 Billboard PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 26, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	RAP
TITLE Artist Producer Label	DILEMMA Nelly featuring Kelly Rowland/ Bam, R. Bowser (Fo' Reel/Universal)	LUV U BETTER LL Cool J/ The Neptunes (Def Jam/IDJMG)	SOMEBODY LIKE YOU Keith Urban/ D. Huff, K. Urban (Capitol)	SHE HATES ME Puddle Of Mudd/ J. Kurzweg (Flawless/Geffen)	DILEMMA Nelly featuring Kelly Rowland/ Bam, R. Bowser (Fo' Reel/Universal)
RECORDING STUDIO(S) Location Engineer(s)	RIGHT TRACK (New York) Brian Garten	MASTER SOUND (Virginia Beach, VA) Andrew Coleman	SDUND KITCHEN (Nashville, TN) Justin Niebank	NRG THIRD STONE (N. Hollywood, CA) John Kurzweg	RIGHT TRACK (New York) Brian Garten
CONSOLES/ DAW(S)	Neve VX	Pro Tools	Neve VR	Neve 8068	Neve VX
RECORDER(S)	Pro Tools	Pro Tools	Radar II	Studer A827, Pro Tools	Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Radar II	Ampex 456	Pro Tools
MIX DOWN STUDIO(S) Location Engineer(s)	HIT FACTORY (New York) Rich Travali	WINDMARK (Virginia Beach, VA) Serban	STARSTRUCK (Nashville, TN) Justin Niebank	SOUNDTRACK (New York) Andy Wallace	HIT FACTORY (New York) Rich Travali
CONSOLE(S)/DAW(S)	Neve VR/ Pro Tools	Pro Tools	SSL 9000 J	SSL 4072 G+	Neve VR/ Pro Tools
RECORDER(S)	Studer A820	Pro Tools	Studer A827/Pro Tools	Studer A820	Studer A820
MIX DOWN MEDIUM	Quantegy 499	Pro Tools	Quantegy 499/Pro Tools	BASF 900	Quantegy 499
MASTERING Location Engineer	HIT FACTORY (New York) Herb Powers	STERLING SOUND (New York) Chris Gehringer	MASTERING LAB (Los Angeles, CA) Robert Hadley, Doug Sax	SONY (New York) Viado Meller	HIT FACTORY (New York) Herb Powers
CD/CASSETTE MANUFACTURER	UNI	UNI	EMD	UNI	UNI

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Rykomusic Adds World Circuit

Publishing Arm Finds Reason To Celebrate Before Ryko Group's 20th Anniversary

BY JIM BESSMAN

As Ryko Group prepares to celebrate its 20th anniversary next year, its Rykomusic publishing arm is already cheering, with the recent addition of World Circuit Music to its administered publishing-company affiliates.

World Circuit Music is itself the publishing arm of U.K. world-music label World Circuit Records, much like Rykomusic's relationship with Rykodisc Records—both Ryko entities, along with Ryko Distribution, residing under the Ryko Group umbrella.

"We got into that business early in the game," says Rykomusic CEO Arthur Mann, also Ryko Group president and co-founder of Rykodisc Records. Specifically, the company has scored previously with world-music-related repositories in Bob Marley Music, Basement Music (Dennis Brown, Augustus Pablo), Blue Mountain Music (Third World, Toots & the Maytals, Burning Spear), Rydim Music (Black Uhuru), and 360 Degrees Publishing (Mickey Hart, Babatunde Olatunji).

"World Circuit has a tremendous base of African and Cuban music in particular, so we're the perfect place for it," Mann continues, pointing to Rykomusic's success in placing music by its own roster act Cubanismo in films and commercials. "As a music publisher, we're really the 'uncola.'"

But Mann adds that the company's scope has broadened since its inception. "Then it was label-driven," he says, noting Rykomusic's early publishing tie-ins with its Rykodisc sister and comparing its label/publishing activities with those of Chrysalis and A&M. "We secured publishing to the artists and masters signed to the label group—which was not uncommon in that day because as an indie, you



need every advantage you can get to establish a level playing field. Being indie, we now work with a lot of labels and writers."

U.K. folk-rock-based Hannibal Records is a Ryko Group label, and Rykomusic's acquisition in 1990 of the Warlock Music catalog—which includes the copyrights of such core Hannibal acts as Richard Thompson, Nick Drake, Fairport Convention, John Martyn, and Sandy Denny—"jump-started" the company, Mann continues. Having now branched out into other music categories, it also represents the copyrights of Metal Blade and fellow metal label Release Relapse, together with World Circuit and the other world-music lines.

Rykomusic further extends its global-music catalog approach into the marketing area. "We're a direct member of the European rights societies and have been using sub-publishers overseas since the early '80s," Mann says, noting that Rykomusic also direct-licenses in the U.S. and Canada. Listing the "four fundamentals in music publishing"—registration, collection, distribution, and exploitation—he adds that Rykomusic especially excels in the exploitation of synch-licensing.

"Last year alone, we had 35 national TV ad campaigns using our music, and this year there's been another 20," Mann says. But Ryko-

music is active in foreign synch as well: Mann notes that electronic pop group Supreme Beings of Leisure has a pair of current Pan-European commercials obtained by its Italian synch rep—one for Italian watchmaker Breil, the other for the country's Lancia auto manufacturer.

Additionally, Rykomusic copyrights are "constantly being used" in major motion pictures, Mann says, pointing to some 50 placements last year and more current usages, including Bob Marley's "Could You Be Loved" in *Blue Crush* and Supreme Beings of Leisure's "Golddigger" in *Igby Goes Down*. He also cites more than 100 placements in major TV fare, including Ali Farke Toure's "Asco" and "Jangali Famata" in *Six Feet Under* and Free's "All Right Now" in *CSI*.

One of Rykomusic's biggest synch-licensing successes, of course, came with the national Volkswagen campaign that used Nick Drake's enchanting "Pink Moon" nearly 30 years after its 1972 release, sparking resurgent interest in the tragic British cult artist who died two years later.

Mann says, "We hear all the time from young filmmakers how his music has inspired them to make movies."

Noting the "tremendous resources" expended in marketing Rykomusic copyrights, Mann says that samplers and full albums by roster writers and artists are sent out to a "very discreet mailing list" of film and TV music supervisors and creative directors at advertising agencies in the U.S. and Europe. The company also sends out a comprehensive *Rykomusic News* quarterly newsletter and makes ticket buys in promoting roster performers to prospective music users.

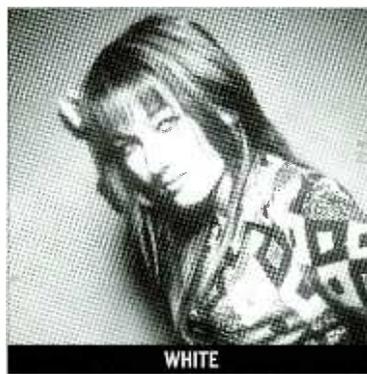
"We were the first music publisher to attend Sundance—before it became a big thing,"

Mann says, adding that Rykomusic helped break Morphine by sponsoring the group's performance at Sundance when the festival's award-winning 1994 film *Spanking the Monkey* showcased seven of its songs on the soundtrack.

"We have people who only specialize in representing copyrights to the synch communities in the U.K., Germany, France, and Italy—as well as the U.S.," Mann says. "But being a small publisher, we have to be more proactive than reactive."



NASHVILLE UNDERGROUND SURFACES: Nashville Underground (NU), the label formed in 1999 by husband and wife singer/songwriter/entrepreneurs **Lari White** and **Chuck Cannon** to showcase the under-recognized artist side of Nashville's top-hit songwriters, has inked a distribution deal with Rykodisc.



White looks for Rykodisc to start putting out NU product sometime in the second quarter of next year, including the two previously released *Nashville Underground Sampler Series* compilation volumes (which have featured the likes of **Victoria Shaw**, **Gary Burr**, and **Stephony Smith**), an upcoming all-female third volume including the likes of **Beth Nielsen Chapman** and **Gretchen Peters**, and solo album projects by roster writer/artists Cannon, **Pam Rose**, **Gary Nicholson**, and the newly signed country and pop songwriter/film and TV composer **Steve Dorff**.

"I always say we're the world's only record label created by and for hit songwriters who are also great performers and artists themselves," says White, who was recently in New York showcasing herself and fellow NU songwriters Shaw and **Marcus Hummon** at an acoustic writers' night at the Cutting Room, then starring with **Stephen Bishop** at a Humane USA animal-rights benefit at the W Hotel as part of Fashion Week that was attended by the likes of **Moby**, **Bernadette Peters**, and **Alicia Silverstone**.

Meanwhile, White has completed her own self-produced album, *Green Eyed Soul*, also to be released via Rykodisc early next year but as the label bow of her Skinny WhiteGirl Records, which will focus solely on her recordings. White, who writes for LaSongs Publishing (ASCAP), penned everything on it except **Rod Temperton's** much-covered **Heatwave** hit "Always and Forever."

"I holed myself up in the studio for one-and-a-half years and made a record," the former RCA country

artist continues. "It's a very different album, a 180-degree turn [from country toward] 21st-century blue-eyed soul and R&B. It shows all my influences: **Al Green**, **Stevie Wonder**, **Sly & the Family Stone**, **Ashford & Simpson**. One song, 'We Got it Goin' On,' I totally tried to write [like Ashford & Simpson's hit] 'Solid': Chuck and I have been together since 1991, so they are big influences on me personally, as well as from their songs. I really respect and admire them and literally wanted to write something that made me feel as good as 'Solid.'"

'POKÉMON' AND BEYOND: Cherry Lane Music Publishing, which first partnered with 4Kids Entertainment Music in 1998 on *Pokémon*-related music product, has inked a long-term music-rights and administration agreement with the children's music supplier, a subsidiary of 4Kids Entertainment.

Cherry Lane will now receive 50% of 4Kids' interest in the musical compositions and master recordings relating to the TV series *Yu-Gi-Oh!*, *Cubix*, *Tama & Friends*, *Ultraman Tiga*, *Ultimate Muscle: The Kinnikuman Legacy*, *Kirby: Right Back at Ya!*, *Fighting Foodons*, and *Teenage Mutant Ninja Turtles*. Additionally, Cherry Lane holds the exclusive right to administer these compositions and masters.

The first album under the new arrangement is *Yu-Gi-Oh! Music to Duel By*, to be released Tuesday (29) by DreamWorks, which is based on the music in the *Yu-Gi-Oh!* animated series. "It's the perfect complement for kids playing the enormously popular *Yu-Gi-Oh!* card games and videogames from Konami and toys from Mattel," 4Kids Entertainment chairman **Al Kahn** says of the disc, which will contain the show's theme songs along with orchestral passages and other songs from the series. New music scheduled for future episodes is also included.

4Kids has a multi-year agreement with Fox Broadcasting to license its Saturday-morning programming block and provides all children's-programming content for the Fox Box 8 a.m. to 12 p.m. Saturday slot.

"We're delighted to continue our very successful music partnership with 4Kids," Cherry Lane president **Aida Gurwicz** says. "As evidenced by the number of new series developed since *Pokémon*, 4Kids has proved itself to be a major player in the children's television market."

Pokémon and the other series in the Cherry Lane deal are distributed in the U.S. by 4Kids' Summit Media Group subsidiary.



Broadway Billy. ASCAP and Broadway luminaries recently welcomed ASCAP writer Billy Joel to Broadway, where *Movin' Out*, a musical based on Joel's songs and choreographed by Twyla Tharp, is being staged at the Richard Rodgers Theater. Pictured at a reception following a preview performance, from left, are Tom Jones, Adolph Green, Mary Rodgers, Joel, ASCAP president/chairman Marilyn Bergman, and Richard Adler.

INTERNATIONAL

HMV Bullish Over Canadian Future

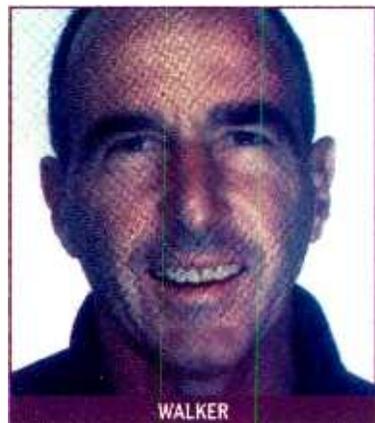
Trading Dispute Is Resolved; Retailer Negotiates New Deals

BY LARRY LeBLANC

TORONTO—Despite being dogged by continuing tepid music sales and stung by widespread industry criticism of its role in a now-resolved trading dispute with Warner Music Canada, HMV North America president Chris Walker is bullish about his company's Canadian future.

"Can I give a message to our competitors who have had a few things to say [about HMV] in *Billboard* and various other newspapers?" Walker asks, referring to the four-month dispute with Warner. "My message for them is this: 'We're back. I hope you enjoyed the four months, because you are not going to enjoy the next four.'"

Effective June 1, HMV had terminated buys of all new titles from Warner Music Canada and later



ended catalog purchases following a breakdown in talks on trading terms (*Billboard*, July 6). The block on Warner product came while HMV was in the midst of negotiating its annual agreements with all five majors here. While HMV had earlier attained new deals with BMG Canada and EMI Music Canada, it wasn't able to come to terms with Warner, Sony Music Canada, and Universal Music Canada. Only Warner was cut off by HMV.

But the dispute between HMV and Warner Music Canada has now ended, and the retailer has also negotiated new deals with Universal Music Canada and Sony Music Canada.

With 97 stores nationally, HMV is Canada's national music retail leader. HMV also has 12 U.S. stores, overseen from Canada.

"We are extremely happy that the dispute is rectified," Warner Music Canada senior VP/managing director Steve Kane says. "It's a shame it got to the point that it did."

Sony Music Canada senior VP of sales Don Oates comments: "We have reached an agreement in principle that will allow us to continue a relationship in the best interests of marketing and promoting our artists' product."

The negotiations with the majors

were the first to be conducted under the regime of Walker, who was brought in to oversee HMV North America on an interim basis in January. Walker continues to act as chairman of HMV Australia. "It's nice to have those [agreements] behind us," Walker concedes. "[Such disputes] hurt both parties."

HMV's competitors took advantage of the dispute by aggressively front-loading Warner titles. But Walker comments: "I would have done a much better job at taking advantage of the dispute. Our market share went up. We're running in September at 25.1% of the Canadian market [year-to-date], vs. 23.9% last year. I will be very disappointed if we don't top 30% with Warner product now back in our range."

Nonetheless, ongoing problems within the Canadian music market continue to affect HMV's business here, according to an HMV Group trading statement for the 13 weeks ended Sept. 21. It reported like-for-like sales at HMV North America down 10.4%, compared with those for HMV Europe during the period, which were up 7.2%. HMV North America's poorer performance is largely due to the Canadian record business' three-year sales slump. Canadian Recording Industry Assn. (CRIA) statistics for September show the net value of trade shipments down 7% to \$381 million Canadian (\$243 million) year to date. Units also fell 7% to 32.9 million in the same period.

On his arrival in Canada, Walker says he had to first deal with a basic question: Does HMV have a future in Canada? He had to examine the free-falling Canadian marketplace while dealing with numerous in-house structural and trading issues.

"We are much further along than I expected to be at this stage," Walker reveals. "Brian McLaughlin [COO of London-based parent HMV Media Group] and our group board are very happy with the progress. We are definitely going to open up more stores in Canada. We will also probably spend close to \$10 million Canadian [\$6.4 million] this year upgrading our present stores."

Walker contends that major music retailers and labels have roles in trying to reverse the market's decline together. "If you accept that responsibility for the industry—including decline or growth—rests with the heads of the industry, a failure to reverse the present trend is an indictment of industry leadership," he says. "I believe the industry is fixable. We can't fix it on our own, but if we play our role together with the heads of other retail entities and the record companies, I don't have any doubt that it can be turned around."

Universal Music Canada president/CEO Randy Lennox agrees: "Sectors of our industry have been meeting in isolation, but—as Chris suggests—we have not met as an overall body to discuss the issues."

While Walker lauds CRIA's upcoming Value of Music campaign to educate Canadians on the negative effects of CD burning and unlicensed downloading of music, he adds, "I don't think [retailers] should be waiting for the record companies to ask what we should be doing about [sales decline]. We should be coming up with our own initiatives and sitting down with CRIA and its members, collectively and individually, and saying what we are prepared to do."



Looking 'Jp' Some Friends. Shania Twain was a special guest at the recent Universal Music International (UMI) managing directors' conference in Montreux, Switzerland, where she gave the executives an exclusive preview of tracks from her forthcoming Mercury Nashville album, *Up!* Pictured at the event, from left, are Universal Music Southeast Asia president Harry Hui, UMI president/COO John Kennedy, Twain, Universal Music U.K. & Ireland chairman/CEO Lucian Grainge, UMI senior VP of marketing and A&R Max Hole, and Universal Music Latin America president Jesus Lopez.

Australian Music Industry Defiant At ARIA Awards Despite Bali Bombings

BY CHRISTIE ELIEZER

SYDNEY—The Australian music industry showed a united front at the 16th Australian Record Industry Assn. (ARIA) Awards Oct. 15 here—only three days after the horrific terrorist attack in Bali that claimed so many Australian lives.

The bombing of the Sari Club left 180-plus people dead—more than half of whom were Australian—and 300 injured or missing, and it plunged the country into mourning. ARIA CEO Stephen Peach admits the association had serious concerns leading up to the event about how to acknowledge the tragedy without taking away from the show.

But the ARIA Awards were an overwhelming success. The three-hour telecast, broadcast by the free-to-air Ten Network from the Sydney Superdome, drew an average of 1.24 million viewers, with a peak of 1.4 million (a 35.8% overall share in the prime-time slot).

It was a test for the ARIAs, whose switch to the Nine Network last year drew only 750,000 viewers. This year's ratings were the awards' highest, a vindication of its new format: a new venue, a sit-down dinner, and access for 4,000 fans.

"It exceeded all our expectations in invigorating the awards," Peach says. "We embraced the music community in a way we hadn't for some time; there was a lot of good will for it."

At the outset, show host and comedian Rove McManus commented, "Tonight we not only celebrate Australian music but the spirit of Australians."

Kylie Minogue, who had intended to accept her wins by satellite from London, instead flew back to her homeland in the wake of the Bali tragedy. Minogue took four gongs: "Can't Get You out of My Head" (Festival Mushroom Records [FMR]) won single of the year and highest-selling single, while her *Fever* took highest-selling album and best pop release. Minogue says, "Being recognized by the Australian music industry means a lot to me." She was also presented with an award for outstanding achievement.

While reference to the tragedy was limited, the theme of survival was not far away. The induction into the Hall of Fame of Olivia Newton-John—who has beaten breast cancer and bankruptcy—earned her two standing ovations. And guitarist Daniel Johns—whose band, Silverchair, took best rock group and rock album for *Diorama* (Eleven/EMI) after winning cover art, producer, and engineer categories in September's pre-show awards—is battling reactive arthritis.

"Playing onstage again was the biggest boost to my confidence," says Johns, who is still undergoing treatment in Los Angeles.

A tearful Kasey Chambers (EMI) was visibly stunned when she took the best female artist honor from pop divas Minogue, Natalie Imbruglia, and Holly Valance; her *Barri-cades & Brickwalls* took best country album and album of the year.

Other winners included Alex Lloyd (male artist, EMI), Paulmac (dance artist, Eleven/EMI), the Vines (new artist, single, for "Get Free," Engine Room/EMI), rock band George (new artist, album, for *Polyserena*, FMR), 1200 Techniques (independent release, for *Karma*, Rubber/Sony), Paul Kelly (adult contemporary for *Nothing But a Dream*, EMI, and best soundtrack for *Lantana*, EMI).

John Watson, manager of Silverchair and Paulmac, observes, "It was encouraging that the major winners were slightly outside the mainstream; they didn't seem the types who'd win their categories. Even Kylie was considered an outsider by the music industry here for a long time."

Nick Stewart, guitarist with George—which cracked the mainstream charts after five years—agrees: "That we had four nominations against bands like Powderfinger, Silverchair, and the Vines was a success for us."

In the week following the award show, George's *Polyserena* jumped to No. 15 from No. 59 on the Australian charts, Chambers' album climbed to No. 4 from No. 33, Minogue's leapt to No. 9 from No. 18, and Silverchair soared to No. 12 from No. 66.



PHOTO: DAVID ANDERSON PHOTOGRAPHY

MINOGUE



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(Dempa Publications Inc.) 10/23/02		(Official UK Charts Co.) 10/21/02		(Media Control) 10/23/02		(SNEP/FOP/TITE-LIVE) 10/22/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	1	1	1
PIKA NICH ARASHI J-STRM		DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL		ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA		ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA	
2	NEW	2	1	2	NEW	2	2
MATAAERUHIMADE YUZU SENHA & CO		ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA		DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL		MUSIQUE STAR ACADEMY 2 MERCURY	
3	1	3	NEW	3	2	3	3
VOYAGE AYUMI HAMASAKI AVEX TRAX		NU FLOW BIG BROVAZ EPIC		DREAMER/GETS ME THROUGH OZZY OSBOURNE EPIC		RIEN QUE LES MOTS (TI AMORE) UMBERTO TOZZI & LENA KA EAST WEST	
4	2	4	4	4	NEW	4	5
OOKINAFURUDOKEII KEN HIRAI DEFSTAR		COMPLICATED AVRIL LAVIGNE ARISTA		DIRTY CHRISTINA AGUILERA FEATURING REDMAN RCA		PREMIER GAROU MAGIC SYSTEM NEXT	
5	6	5	NEW	5	NEW	5	4
TAISETSUNAMONO ROAD OF MAJOR		I'M RIGHT HERE SAMANTHA MUMBA FEATURING DAMIAN MARLEY WILD CARD/POLYDOR		ROCK MY LIFE JEANETTE POLYDOR		MANHATTAN-KABOUL RENAUD/AXELLE RED VIRGIN	
6	5	6	NEW	6	8	6	6
KACYOUFUGETSU KETSUMEISHI TOYS FACTORY		THERE BY THE GRACE OF GOD MANIC STREET PREACHERS EPIC		JUST LIKE A PILL PINK ARISTA		LA BOMBA KING AFRICA HOT TRACKS	
7	4	7	NEW	7	10	7	7
THE PERFECT VISION MINMI VICTOR		LUV U BETTER LL COOL J FEATURING MARC DORSEY DEF JAM		KIMNOTYZE DJ TOMMEK FEATURING LIL KIM ARIOLA		I'M ALIVE CELINE DION COLUMBIA	
8	NEW	8	2	8	3	8	8
DESTINY ROSE TOMOYASU HOTEL TOSHIBA/EMI		NEW DIRECTION S CLUB JUNIORS POLYDOR		THE TIDE IS HIGH (GET THE FEELING) ATOMIC KITTEN VIRGIN		UNDERNEATH YOUR CLOTHES SHAKIRA EPIC	
9	NEW	9	NEW	9	4	9	11
SHOW ME THE WAY LEAD PONY CANYON		YOU WERE RIGHT BADLY DRAWN BOY TWISTED NERVE/XL		CLEANIN' OUT MY CLOSET EMINEM INTERSCOPE		YOU DIDN'T EXPECT THAT BILLY CRAWFORD V2	
10	3	10	3	10	7	10	9
MADAMINU KESHIKI SOPHIA TOYS FACTORY		THE LONG AND WINDING ROAD/SUSPICIOUS MINDS WILL YOUNG & GARETH GATES RCA		LIEBER GOTT MARLON & FREUNDE SONY		J'AI BESOIN D'AMOUR LORIE EGP	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
18	NEW	25	NEW	12	NEW	13	NEW
BLUE BACK GRAPEVINE PONY CANYON		CRY FAITH HILL WARNER BROS		MANDY MANDY & RANDY COLUMBIA		AIME LS MERCURY	
20	NEW	29	NEW	16	NEW	16	21
LOVIN' YOU YUKI KOYANAGI WARNER MUSIC JAPAN		CAUGHT BY THE RIVER DOVES HEAVENLY		LIKE I LOVE YOU JUSTIN TIMBERLAKE JIVE		I SAY A LITTLE PRAYER KARINE COSTA WARNER STRATEGIC MARKETING	
28	NEW	31	NEW	20	NEW	19	22
H AYUMI HAMASAKI AVEX TRAX		CHILDREN OF THE NIGHT NAKATOMI JIVE		GESEGNET SEIST DU BEN IGERMAN HANSA		IF TOMORROW NEVER COMES ROMAN KEATING POLYDOR	
29	NEW	38	NEW	22	26	23	32
ALLEGRO ACIDMAN TOSHIBA/EMI		TONIGHT I'M GONNA LET GO SYLEENA JOHNSON JIVE		(CRACK IT) SOMETHING GOING ON BOMFUNK MC'S FEATURING JESSICA FOLCKER EPIDROME		SHINED ON ME PRAISE CAT HAPPY MUSIC	
		39	NEW	33	NEW	24	27
		RELOAD PPK PERFECTO		FEUER RAMMSTEIN MOTOR		GANGSTA LOVIN' EVE FEATURING ALICIA KEYS INTERSCOPE	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	2	1	1	1	1	1	1
HITOMI YAIDA IFANCY TOSHIBA/EMI		WILL YOUNG FROM NOW ON RCA		HERBERT GRÖNEMEYER MENSCH EMI		LORIE TENDREMENT EGP	
2	1	2	2	2	2	2	4
KOSHI INABA SHIAN VERMILLION RECORDS		THE ROLLING STONES FORTY LICKS VIRGIN/DECCA		THE ROLLING STONES FORTY LICKS VIRGIN		RENAUD BDUCAN D'ENFER VIRGIN	
3	NEW	3	3	3	3	3	NEW
VARIOUS ARTISTS ICHIGO ICHIE SWEETS FOR MY SPITZ DREA MUSIC		ELVIS PRESLEY ELVIS 30 #1 HITS RCA		ELVIS PRESLEY ELVIS 30 #1 HITS RCA		TRACY CHAPMAN LET IT RAIN ELEKTRA	
4	3	4	4	4	6	4	3
MISIA KISS IN THE SKY RHYTHMEDIA TRIBE		NORAH JONES COME AWAY WITH ME BLUE NOTE		MARK KNOPFLER THE RAGPICKER'S DREAM MERCURY		PATRICK BRUEL ENTRE-DEUX RCA	
5	4	5	6	5	8	5	2
KEISUKE KUWATA ROCK AND ROLL HERO VICTOR		NELLY NELLYVILLE UNIVERSAL		PINK MISSUNDAZTODD ARISTA		LS RETIENS-MOI MERCURY	
6	5	6	5	6	7	6	16
DOUBLE VISION FOR LIFE		PINK MISSUNDAZTODD ARISTA		AVRIL LAVIGNE LET GO ARISTA		MOBY 18 MUTE/LABELS	
7	NEW	7	NEW	7	5	7	5
KINGU GIDORA SAISHUU HEKI DEFSTAR		FLEETWOOD MAC THE VERY BEST OF FLEETWOOD MAC WARNER STRATEGIC MARKETING		BON JOVI BOUNCE ISLAND		MARK KNOPFLER THE RAGPICKER'S DREAM MERCURY	
8	12	8	7	8	4	8	6
VARIOUS ARTISTS WOMAN 4 SONY		AVRIL LAVIGNE LET GO ARISTA		PETER MAFFAY TABULAGA UND DAS VERSCHENKTE GLUCK ARIOLA		MANU CHAO RADIO BEMBA SOUND SYSTEM VIRGIN	
9	8	9	NEW	9	11	9	7
VARIOUS ARTISTS LOVE LIGHTS 3 WARNER MUSIC JAPAN		HOLLY VALANCE FOOTPRINTS LONDON		EMINEM THE EMINEM SHOW INTERSCOPE		NORAH JONES COME AWAY WITH ME BLUE NOTE	
10	7	10	8	10	10	10	33
ELVIS PRESLEY ELVIS 30 #1 HITS RCA/FUN HOUSE		COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE		KASTELRUTHER SPATZEN LIEBE DARF ALLES KOCH		MAXIME LE FORESTIER PLUTOT GUITARE—ENREGISTREMENT PUBLIC POLYDOR	

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDS CAN) 11/02/02		(AFYVE) 10/23/02		(ARIA) 10/21/02		(FIMI) 10/21/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	NEW	1	1
A MOMENT LIKE THIS KELLY CLARKSON S/CA/BMG		ALL THE THINGS SHE SAID T.A.T.U. POLYDOR/UNIVERSAL		DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL		ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE	
2	NEW	2	2	2	1	2	3
ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA/SONY		MON COEUR RESISTE ENCORE KATE RYAN VALE MUSIC		ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA		ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA	
3	NEW	3	NEW	3	2	3	5
CRY FAITH HILL WARNER		DIRTY CHRISTINA AGUILERA FEATURING REDMAN RCA/BMG		RAMP! THE LOGICAL SONG SCOOTER SHOCK		COMPLICATED AVRIL LAVIGNE ARISTA	
4	2	4	NEW	4	NEW	4	2
GET READY SHAWN DESMAN VIK/BMG		THE SOUND OF VIOLENCE CASSIUS VIRGIN		THE TIDE IS HIGH (GET THE FEELING) ATOMIC KITTEN VIRGIN		SUCCHIANDO L'UVA MINA PDU/S4	
5	4	5	9	5	4	5	7
HOT IN HERRE NELLY FD REEL/UNIVERSAL		STOP IT (I LIKE IT!) RICK GUARD DECCA/UNIVERSAL		GANGSTA LOVIN' EVE FEATURING ALICIA KEYS INTERSCOPE		UNDERNEATH YOUR CLOTHES SHAKIRA EPIC	
6	5	6	7	6	3	6	6
LITTLE BY LITTLE DASIS EPIC/SONY		EL AIRE QUE ME DAS REMIXES BUSTAMANTE VALE MUSIC		DOWN BOY HOLLY VALANCE LONDON		PER ME E' IMPORTANTE TIROMANCINO VIRGIN	
7	3	7	NEW	7	5	7	4
EVERYDAY BON JOVI ISLAND/UNIVERSAL		GAME OF LOVE SANTANA ARISTA/BMG		CLEANIN' OUT MY CLOSET EMINEM INTERSCOPE		L'ECCEZIONE CARMEN CONSOLI UNIVERSAL	
8	6	8	NEW	8	6	8	9
WHATCHU LOOKIN AT WHITNEY HOUSTON ARISTA/BMG		LONDON PET SHOP BOYS EMI/ODEON		BARENAKED JENNIFER LOVE HEWITT JIVE		ROUND ROUND SUGABABES ISLAND	
9	8	9	3	9	NEW	9	8
JUST LIKE A PILL PINK ARISTA/BMG		ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA/SONY		LIKE I LOVE YOU JUSTIN TIMBERLAKE JIVE		BENE BENE MALE MALE PIERO PELU WEA	
10	NEW	10	20	10	8	10	10
THOUGHTLESS KORN IMMORTAL/EPIC/SONY		THE SMILE HAS LEFT YOUR ... SYLVER TEMPO MUSIC		JUST A LITTLE LIBERTY X V2		CLEANIN' OUT MY CLOSET EMINEM INTERSCOPE	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
15	NEW	16	NEW	15	19	11	23
FEEL IT BOY BENIE MAN FEATURING JANET JACKSON SHOCKING VIBES/VP/IRGIN/EMI		GET OVER YOU SOPHIE ELLIS BEKTOR POLYDOR/UNIVERSAL		TIME AFTER TIME NOVASPACE MINISTRY OF SOUND/SHOCK		DOWN BOY HOLLY VALANCE LONDON	
17	NEW			17	24	13	17
PRAYER DISTURBED REPRISE/WARNER				LIFESTYLES OF THE RICH AND FAMOUS GOOD CHARLOTTE EPIC		GLI UOMINI E LE DONNE SONO UGUALI CESARE CREMONINI & BALLO WEA	
19	NEW			19	NEW	15	18
MARRY ME AMANDA MARSHALL COLUMBIA/SONY				24/7 (CRAZY 'BOUT YOUR SMILE) NIKKI WEBSTER GOTHAM/BMG		IN MY PLACE COLDPLAY PARLOPHONE	
21	RE			21	NEW	16	21
GOTTA GET THRU THIS DANIEL BEDINGFIELD JIVE/BMG				ALL MY LIFE FOO FIGHTERS RCA		SE TU NON SEI CON ME SYRIA CGO	
23	RE			23	31	19	22
BABY'S GOT A TEMPER THE PRODIGY XL/BEGGARS GROUP				MY NECK, MY BACK KHIA FEATURING OSD EPIC		NON E' IL CUORE DENNIS SUGAR/UNIVERSAL	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	2	1	1	1	NEW
ELVIS PRESLEY ELVIS 30 #1 HITS RCA/BMG		LUIS MIGUEL MIS BOLEROS FAVORITOS WARNER MUSIC		ELVIS PRESLEY ELVIS 30 #1 HITS RCA		PIERO PELU' U.D.S. L'UOMO DELLA STRADA WEA	
2	2	2	4	2	3	2	NEW
THE ROLLING STONES FORTY LICKS ARKCO/VIRGIN/EMI		ALEX UBAGO QUE PIDES TU? DRO/WARNER		AVRIL LAVIGNE LET GO ARISTA		TIROMANCINO IN CONTINUO MOVIMENTO VIRGIN	
3	NEW	3	1	3	2	3	5
FAITH HILL CRY WARNER		JOAN MANUEL SERRAT VERSOS EN LA BOCA ARIOLA/BMG		JOHN FARNHAM THE LAST TIME GOTHAM/BMG		THE CRANBERRIES STARS—THE BEST OF THE CRANBERRIES ISLAND	
4	5	4	3	4	33	4	1
AVRIL LAVIGNE LET GO NETTWERK/ARISTA/BMG		ELVIS PRESLEY ELVIS 30 #1 HITS RCA/BMG		KASEY CHAMBERS BARRICADES & BRICK WALLS EMI		THE ROLLING STONES FORTY LICKS VIRGIN	
5	4	5	7	5	5	5	6
DIANA KRALL LIVE IN PARIS VERVE/UNIVERSAL		THE ROLLING STONES FORTY LICKS VIRGIN		NELLY NELLYVILLE UNIVERSAL		T.A.T.U. 200 KM/H IN THE WRONG LANE INTERSCOPE	
6	3	6	6	6	4	6	3
BON JOVI BOUNCE ISLAND/UNIVERSAL		THE CRANBERRIES STARS—THE BEST OF THE CRANBERRIES MERCURY/UNIVERSAL		THE ROLLING STONES FORTY LICKS VIRGIN		SAMUELE BERSANI CHE VITA! IL MEGLIO DI SAMUELE BERSANI ARIOLA	
7	7	7	5	7	7	7	2
EMINEM THE EMINEM SHOW WEB/AFTERMATH/INTERSCOPE/UNIVERSAL		MARK KNOPFLER THE RAGPICKER'S DREAM MERCURY/UNIVERSAL		SHAKIRA LAUNDRY SERVICE EPIC		ELVIS PRESLEY ELVIS 30 #1 HITS RCA	
8	9	8	8	8	6	8	4
NELLY NELLYVILLE FD REEL/UNIVERSAL		JOSE MERCE LIO VIRGIN		EMINEM THE EMINEM SHOW INTERSCOPE		GIGI D'ALESSIO UNO COME TE RCA	
9	6	9	14	9	18	9	7
VARIOUS ARTISTS NOW! THAT'S WHAT I CALL MUSIC 7 EMI		DAVID BISBAL CORAZON LATINO VALE MUSIC		KYLIE MINOGUE FEVER FESTIVAL		MARK KNOPFLER THE RAGPICKER'S DREAM MERCURY	
10	10	10	9	10	NEW	10	8
JOSH GROBAN JOSH GROBAN 143/REPRISE/WARNER		ENRIQUE IGLESIAS QUIZAS POLYDOR/UNIVERSAL		FAITH HILL CRY WARNER BROS		GIORGIA GREATEST HITS (LE COSE NON VANNO MAI ...) DISCHI DI CIOCOLATA/BMG	

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

Global Music Pulse

Edited by Nigel Williamson



Music & Media

EUROCHART

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

(MUSIC & MEDIA) 10/23/02

THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
1	1	ASEREJE/THE KETCHUP SONG	LAS KETCHUP	COLUMBIA
2	NEW	DILEMMA	NELLY FEATURING KELLY ROWLAND	UNIVERSAL
3	2	COMPLICATED	AVRIL LAVIGNE	ARISTA/RCA
4	3	CLEANIN' OUT MY CLOSET	EMINEM	INTERSCOPE
5	5	JUST LIKE A PILL	PINK	ARISTA
6	7	MUSIQUE	STAR ACADEMY 2	MERCURY
7	4	THE TIDE IS HIGH (GET THE FEELING)	ATOMIC KITTEN	IRINGENT/VIRGIN
8	8	RIEN QUE LES MOTS (TI AMORE)	UMBERTO TOZZI & LENA KA	EAST WEST
9	6	I'M ALIVE	CELINE DION	COLUMBIA
10	10	UNDERNEATH YOUR CLOTHES	SHAKIRA	EPIC/COLUMBIA
HOT MOVER SINGLES				
11	NEW	DIRRTY	CHRISTINA AGUILERA FEATURING REDMAN	RCA
14	NEW	NU FLOW	BIG BROVAZ	EPIC
18	NEW	ROCK MY LIFE	JEANETTE	POLYDOR
20	NEW	I'M RIGHT HERE	SAMANTHA MUMBA FEATURING DAMIAN MARLEY	WILD CARD/POLYDOR
22	25	ALL THE THINGS SHE SAID	T.A.T.U.	INTERSCOPE

THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
1	1	ELVIS PRESLEY	ELVIS 30 #1 HITS	RCA
2	2	THE ROLLING STONES	FORTY LICKS	VIRGIN/DECCA
3	3	MARK KNOPFLER	THE RAGPICKER'S DREAM	MERCURY
4	5	AVRIL LAVIGNE	LET GO	ARISTA
5	8	NELLY	Nellyville	UNIVERSAL
6	7	PINK	MISSUNDAZTOOD	ARISTA
7	9	NORAH JONES	COME AWAY WITH ME	BLUE NOTE
8	6	EMINEM	THE EMINEM SHOW	INTERSCOPE
9	10	HERBERT GRÖNEMEYER	MENSCH	EMI
10	4	BON JOVI	BOUNCE	ISLAND

THE NETHERLANDS		THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
(STICHTING MEGA TOP 100) 10/21/02						
1	1	ASEREJE/THE KETCHUP SONG	LAS KETCHUP	COLUMBIA		
2	2	ALL THE THINGS SHE SAID	T.A.T.U.	INTERSCOPE		
3	3	THE TIDE IS HIGH (GET THE FEELING)	ATOMIC KITTEN	VIRGIN		
4	5	CLEANIN' OUT MY CLOSET	EMINEM	INTERSCOPE		
5	4	ADDICTIVE	TRUTH HURTS FEATURING RAKIM	INTERSCOPE		
ALBUMS						
1	1	ELVIS PRESLEY	ELVIS 30 #1 HITS	RCA		
2	3	MARK KNOPFLER	THE RAGPICKER'S DREAM	MERCURY		
3	2	THE ROLLING STONES	FORTY LICKS	VIRGIN		
4	NEW	KREZIP	DAYS LIKE THIS	WEA		
5	7	NELLY	Nellyville	UNIVERSAL		

SWEDEN		THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
(GLF) 10/17/02						
1	1	ASEREJE/THE KETCHUP SONG	LAS KETCHUP	COLUMBIA		
2	NEW	KOM IGEN LENA!	HAKAN HELLSTRÖM	VIRGIN		
3	4	CLEANIN' OUT MY CLOSET	EMINEM	INTERSCOPE		
4	2	COMPLICATED	AVRIL LAVIGNE	ARISTA		
5	3	KEEP THIS FIRE BURNING	ROBYN	RICOCHET/BMG		
ALBUMS						
1	NEW	ULF LUNDELL	CLUB ZEBRA	ROCKHEAD/EMI		
2	1	ELVIS PRESLEY	ELVIS 30 #1 HITS	RCA		
3	3	CHICAGO	THE CHICAGO STORY—COMPLETE GREATEST HITS	WARNER SPECIAL MARKETING		
4	2	THE ROLLING STONES	FORTY LICKS	VIRGIN		
5	5	MARK KNOPFLER	THE RAGPICKER'S DREAM	MERCURY		

DENMARK		THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
(IFP/NIELSEN MARKETING RESEARCH) 10/22/02						
1	1	ASEREJE/THE KETCHUP SONG	LAS KETCHUP	COLUMBIA		
2	NEW	DILEMMA	NELLY FEATURING KELLY ROWLAND	UNIVERSAL		
3	NEW	LET IT ALL OUT (PUSH IT)	RENE DIFF	UNIVERSAL		
4	NEW	LIKE I LOVE YOU	JUSTIN TIMBERLAKE	JIVE		
5	2	COMPLICATED	AVRIL LAVIGNE	ARISTA		
ALBUMS						
1	7	CELINE DION	A NEW DAY HAS COME	COLUMBIA		
2	1	SORT SOL	CIRCLE HITS THE FLAME—THE BEST OF	UNIVERSAL		
3	5	NIK & JAY	NIK & JAY	CAPITOL		
4	2	ELVIS PRESLEY	ELVIS 30 #1 HITS	RCA		
5	4	OUTLANDISH	BREAD AND BARRELS OF WATER	ARIDLA		

NORWAY		THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
(VERDENS GANG NORWAY) 10/21/02						
1	1	ASEREJE/THE KETCHUP SONG	LAS KETCHUP	COLUMBIA		
2	NEW	DILEMMA	NELLY FEATURING KELLY ROWLAND	UNIVERSAL		
3	2	ALL THE THINGS SHE SAID	T.A.T.U.	INTERSCOPE		
4	3	COMPLICATED	AVRIL LAVIGNE	ARISTA		
5	4	DÉSENCHANTÉE	KATE RYAN	ANTLER-SUBWAY		
ALBUMS						
1	NEW	ODD BIRRETZEN & LARS MARTIN MYHRE	KELNER	GYLDEN		
2	1	MARK KNOPFLER	THE RAGPICKER'S DREAM	MERCURY		
3	2	THE ROLLING STONES	FORTY LICKS	VIRGIN		
4	NEW	JOKKE & VALENTINERNE	PRISEN FOR POPEN	EMI		
5	3	VAMP	MANEMANNEN	MAJOR		

NEW ZEALAND		THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
(RECORD PUBLICATIONS LTD.) 10/21/02						
1	24	THE TIDE IS HIGH (GET THE FEELING)	ATOMIC KITTEN	VIRGIN		
2	1	COMPLICATED	AVRIL LAVIGNE	ARISTA		
3	3	ROUND ROUND	SUGABABES	ISLAND		
4	4	HEAVEN	DJ SAMMY & YANOU FEATURING DO SHOCK			
5	8	CLEANIN' OUT MY CLOSET	EMINEM	INTERSCOPE		
ALBUMS						
1	NEW	DISTURBED	BELIEVE	REPRISE		
2	3	THE ROLLING STONES	FORTY LICKS	VIRGIN		
3	11	LITTLE RIVER BAND	GREATEST HITS	EMI		
4	1	ELVIS PRESLEY	ELVIS 30 #1 HITS	RCA		
5	2	AVRIL LAVIGNE	LET GO	ARISTA		

PORTUGAL		THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
(PORTUGAL/AFP) 10/22/02						
1	NEW	ELECTRICAL STORM	U2	ISLAND		
2	1	WHENEVER, WHEREVER	SHAKIRA	EPIC		
3	2	O AMOR NOS GUIARA	SANDY & JUNIOR	MERCURY		
4	3	UNDERNEATH YOUR CLOTHES	SHAKIRA	COLUMBIA		
5	18	LOVE TO SEE YOU CRY	ENRIQUE IGLESÍAS	INTERSCOPE		
ALBUMS						
1	2	LAS KETCHUP	HIJAS DEL TOMATE	COLUMBIA		
2	1	THE ROLLING STONES	FORTY LICKS	VIRGIN		
3	4	DIANA KRALL	LIVE IN PARIS	VERVE		
4	3	SHAKIRA	LAUNDRY SERVICE	COLUMBIA		
5	5	THE CRANBERRIES	STARS—THE BEST OF THE CRANBERRIES	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
EM NEM The Eminem Show (U)	7			9		7		8		
FAITH HILL Cry (W)	1					3		10		
MARK KNOPFLER The Ragpicker's Dream (U)			7	4			7		9	2
AVRIL LAVIGNE Let Go (B)	5		8	6		4		2		
NELLY Nellyville (U)	8		5			8		5		5
ELVIS PRESLEY Elvis 30 #1 Hits (B)	3	10	3	3		1	4	1	7	1
THE ROLLING STONES Fort Licks (V)	4		2	2		2	5	6	4	3

ARGENTINA		THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
(CAPIF) 10/21/02						
1	NEW	LOS NOCHEROS	LOS NOCHEROS EN VIVO EN EL TEATRO COLON	EM		
2	NEW	THE ROLLING STONES	FORTY LICKS	VIRGIN		
3	6	ELVIS PRESLEY	ELVIS 30 #1 HITS	RCA		
4	1	DIEGO TORRES	UN MUNDO DIFERENTE	RCA		
5	2	RITA LEE	BOSSA 'N' BEATLES	LIDERES/BMG		
6	4	BON JOVI	BOUNCE	ISLAND		
7	3	RED HOT CHILI PEPPERS	BY THE WAY	WARNER BROS.		
8	17	ERREWAY	SENALES	COLUMBIA		
9	8	AVRIL LAVIGNE	LET GO	ARISTA		
10	NEW	LAS KETCHUP	HIJAS DEL TOMATE	COLUMBIA		

LEFT BREATHLESS: The beguiling "Strange and Beautiful," the debut single by **Aqualung**—aka **Matt Hales**—has won the 29-year-old singer/songwriter a wealth of praise since it was rush-released by B-unique last month after gaining exposure in a Volkswagen TV ad. But unlike previous artists dazzled by the media spotlight that follows TV-ad fame, Hales is determined to have career longevity. His beautifully crafted piano-based works have earned him comparisons to **Radiohead** and **Coldplay**, and his debut album, *Aqualung*, has been sitting comfortably in the U.K. top 20 since its release at the end of September. "It's very strange to have so much attention placed on such an intimate piece of work," Hales says. "It feels like I'm walking around naked."

CHRISTOPHER BARRETT



CARTHY

as a mature but audacious interpreter of traditional music. She says, "The album is an expression of Englishness as I feel it but with no border checkpoints and nobody pushed out."

NIGEL WILLIAMSON

BACK TO BASE: **Ace of Base** released *Da Capo* at the end of September in Scandinavia, marking the start of a European promotional push that will precede the album's U.S. release in 2003. The band's first album since 1998's *Flowers* (released as *Cruel Summer* in the U.S.), *Da Capo* uses several Swedish and German producers and includes the single "Beautiful Morning"—already a radio hit in several territories—and the track "The Juvenile," which was originally intended for inclusion in the James Bond flick *Goldeneye*. All but one of the songs were written or co-written by **Jonas "Joker" Berggren**, who says the band is looking forward to a fruitful collaboration with its new Edel-Mega Records team and getting reacquainted with its devoted fan base. "It's been a long road to get to this album," the band's **Jenny Berggren** adds. "But it has quality, and we're proud of it." Bandmate **Ulf "Buddha" Ekberg** says, "We want to bring a smile to people's faces. It's needed in this world. Others can go for the deep lyrics, but we like to be up there with the music."

JEFFREY DE HART

VIRGIN MODEL: "As the record industry has hit rock bottom, we thought this was a good time to start a label," says **Diego Abaribi**, joint GM of new Italian indie Melodica. The label is the brainchild of **Bob Salton**, who despite the name is Italian and whose résumé includes stints running the dance departments at EMI and BMG Ricordi. Melodica was previously part of BMG and went under the name of Movimento prior to becoming fully independent earlier this year. The music is initially house and techno, but the organization's seven-strong team hopes to cover a broad range of genres on two different imprints, Melodica and More Money. Artists on the roster include **Malika**, a classically trained Moroccan who, Salton says, is a favorite of world-famous conductor **Riccardo Muti**. "We don't see this as just another Italian dance label," Salton says. "This may sound madly ambitious, but my hero is **Richard Branson**, whose tiny Virgin label took off when he discovered **Mike Oldfield**."

MARK WORDEN

FROM ANGELS TO ANGLICANA: After making an ill-fated pop album (2000's *Angels and Cigarettes* on Warner Bros.) and subsequently being dropped by the label when it failed to sell, **Eliza Carthy** has returned to what she does best, with an album of traditional English folk songs. Scheduled for release in early November on venerable folk label Topic (established in 1937 and reputedly the oldest independent record label in the world), the bullishly titled *Anglicana* has been acclaimed as her most satisfying set to date. Bravura vocals and brilliant arrangements suggest that at 26, Carthy is no longer the folk *wunderkind* but has come into her own

NEW RAVE: The songs jump out at you with a Wagnerian pomp and grab the listener with their energetic appeal. **Sune Wagner** wrote them and plays guitar and joins bass player **Sharin Woo** on vocals. Together, they form hot new Danish band **the Raveonettes**, whose debut EP, *Whip It On*, is a barrage of eight three-minute-tracks that take elements of punk, surf, and grunge and redefine them in a blend of garage that comes across as entirely fresh. The EP is released on indie label Crunchy Frog in Denmark, and the Raveonettes have since been on the road, the core duo augmented by extra guitar and drums. The band has recently signed to Columbia in the U.S. Now the label is talking licensing deals while the band works on its debut album.

CHARLES FERRO

Russian Entertainment Conglomerate Soyuz Ready To Expand Its Orbit

BY ALEKSEY KRUZIN

MOSCOW—The recent reopening of its flagship Moscow retail outlet at three times its original size was ample illustration of the expansionist aims of multi-armed Russian entertainment conglomerate Soyuz.

In September, the revamp and expansion of the Soyuz flagship outlet saw it grow to take up an entire 1,500-square-meter floor of Moscow's famous ZUM department store—a move that Vitaly Belyakov, president and co-owner of parent company Soyuz Entertainment Holding, calls a “change from a music-oriented megastore into an information and entertainment center, carrying more video, DVD, and multimedia, and now even books.”

Soyuz will open two further outlets in Moscow before the end of the year; one 650-square-meter unit in Swedish furniture

retailer Ikea's largest Russian outlet and one 900-square-meter mall store. That will bring the number of stores opened in 2002 by Soyuz in Moscow to six. Five new stores in Moscow are so far planned for 2003.

Belyakov also says that Soyuz will add three outlets to its four current stores in St. Petersburg in 2003 but adds there are not any immediate plans to open up new sites outside Russia's major conurbations, citing the absence of suitable regional investment partners and a lack of consumer readiness.

The expansion in the size of its stores and the move into a wider



range of entertainment product reflects the overall structure of the holding company. In addition to its 50-strong chain of stores—up from 20 two years ago—Soyuz Entertainment Holding, which was founded in 1996, currently encompasses seven companies, some of which have been operating since 1990.

The primary area of activity of Soyuz is distribution, and the company currently handles, on a nonexclusive basis, such major music and video companies as Universal, EMI, Sony, BMG, Warner (Soyuz was Warner's Russian licensee until 2001), SPV, Columbia, and 20th Century Fox. It also includes an Internet retail operation, a record label, a video label, a music-licensing arm, and a concert-promotion offshoot.

In recent times, Soyuz has re-examined the way product is distributed to retail in Russia, Belyakov says. “Through our computer sales-tracking system, we can see what every store can realistically sell and so not overload our capacities,” he says. Belyakov also claims that the retail chain accounts for around 30% of sales of the major labels' product [in Russia], going occasionally as high as 45%.

Imported product from international independent sources is also a major part of Soyuz's distribution business, Belyakov explains; current indie labels exclusively distributed by Soyuz include SPV, Cooking Vinyl, Breaker, Inside Out, Earache, Snapper, and Limb.

Piracy still dominates the Russian music market—the International Federation of the Phonographic Industry puts the current level at 65% and says Russia has the second-largest music piracy market in the world, after China. Belyakov is a strong believer that the only possible solution to the problem is strong government interest and support, combined with a stronger retail presence from legitimate companies.

Against the background of the country's greater economic stability and its own expansion plans, Soyuz went to London in late July to make a presentation about the Russian market to the media and labels at the offices of labels body the British Phonographic Industry and lobby for more support from the international record business. Partly as a result of that, Belyakov says that “we have more offers from indies than we can realistically handle at the moment. But our further plans will include establishing relationships with similar organizations in Germany and hopefully the U.S.”

Survey Finds Consumers Willing To Pay To Keep Online Music

BY JULIANA KORANTENG

LONDON—The major labels are in danger of killing off digital delivery in Europe unless they make their catalogs widely available, especially as consumers are showing a desire to pay for music online.

That is the conclusion in the preliminary findings of a new consumer survey published Oct. 7 by London-based Jupiter Research, a subsidiary of Jupitermedia Corp.

Called “Making the Leap From the Consumer Intention to Market Adoption,” the survey asked consumers which digital-music application they would be willing to pay for.

About 25% of on-line users in the U.K., Sweden, and France said they would pay for legal digital services that enabled users to burn CDs and transfer music to portable devices. This compares with a mere 4% who said they would pay if the online service guaranteed exclusive access to tracks before general release.

The full study, including the responses of participants in Germany, Spain, and Italy, will be available later this month.

But in the first three countries, Jupiter also learned that users of file-sharing, peer-to-peer (P2P) software were twice as willing to pay for digitally delivered music compared with general online

users. About 40% of the P2P users—compared with only 23% of non-P2P users—replied they would be happy to pay for CD burning and portability.

“This proves the labels are so far missing the point,” says Mark Mulligan, the report's author. “Consumers aren't just seeing the Internet as another channel for getting music; it's another way of adding to their music collection. It also proves that [illegal] P2P users are getting burned by their experience with the poor quality of music files.”

Should the majors offer more tracks for legitimate online distribution, Mulligan predicts that European digital sales will yield 861 million euros (\$885 million) in Western Europe by 2007.

If, however, they restrict their availability, sales are “in serious danger of being stillborn” and will reach only 258 million euros (\$265 million).

For Yoel Kenan, BMG Europe senior VP of European marketing, the Jupiter study confirms the Internet's potential as an effective marketing tool, noting, “With the Internet, you can immediately take ownership and portability to a different level.” But he also believes that a legal P2P format could boost sales by encouraging fans to share their favorite tracks.



MULLIGAN

NEWSLINE...



THIELEN

German media giant Bertelsmann expects negotiations for the acquisition of Zomba to be complete by Christmas. CEO Gunter Thielen told Frankfurt business journalists Oct. 17. He confirmed the deal will cause Bertelsmann's debt to rise to 3.8 billion euros—4 billion euros (\$3.7 billion-\$3.9 billion)—more than the group's permitted limit. But sources say Bertelsmann is seeking to reduce the cost of the 3 billion euro (\$2.9 billion) acquisition

following due diligence. Thielen added that Bertelsmann will sell specialist publishing group BertelsmannSpringer to return debt to within the target range.

WOLFGANG SPAHR

The Tokyo High Court upheld a May 1999 ruling by the Tokyo District Court that found three companies guilty of illegally importing and selling CDs and cassettes of material originally recorded by Japanese artists in the '30s and '40s. The case was brought in June 1998 by Japanese labels Nippon Columbia, Victor Entertainment, King Records, Teichiku, and Universal Music K.K. In the Oct. 17 ruling, the High Court ordered Tokyo-based importers/labels ARC and FIC and Osaka-based mail-order company Soutsu to stop importing and selling the material and to dispose of existing stock. The defendants were ordered to pay the five labels a total of 410 million yen (\$51 million) in compensation for the 480,000 units already sold. In their suit, the labels claimed that ARC, FIC, and Soutsu imported the recordings from the Czech Republic and sold them in Japan without authorization. The labels said the artists had transferred to them the performers' rights for the songs, according to common practice at the time.

STEVE McCURE

Universal Music in Germany has prevailed in a legal dispute concerning the sale of CDs of music originating before the sound carrier's format was launched. The German Federal Court of Justice in Berlin rejected complaints lodged by Ringo Funk and Joachim “Eroc” Ehrig, members of '70s German hitmakers Atlantis and Grobchnitt, respectively. During the three-year case, the artists claimed Universal was not authorized to publish old records in CD form without corresponding amendments to the artists' contracts, contending that the audio CD constituted a “new type of use” of their music. The industry argued that the CD was merely a further technical development of the vinyl record. Ehrig sued Universal imprint Motor Music in 1998 in an attempt to have his old contracts revised. In 2000, the Regional Court of Berlin ruled in his favor, prompting Universal to appeal at the Federal Court of Justice.

WOLFGANG SPAHR

Universal Music International (UMI) has merged its strategic marketing division, UM3, with its commercial-affairs operation in a move aimed at maximizing the profile of its catalog in international markets. The new division is helmed by senior VP Bert Cloeckert. He took over Sept. 1 from Wolf Urban, who joined Sony Music International as senior VP of strategic marketing. The new London-based unit markets and coordinates releases both locally and internationally. No job losses are anticipated as a result of the merger. Jim O'Neill, former GM of UM3, will assume an expanded role as the new unit's head of operations.

LARS BRANDLE

Executive Turntable

RECORD COMPANIES: Sarah John is named VP of government affairs for the EMI Group in London. She was music-industry advisor to the U.K. government's Department for Culture, Media and Sport.

Bert de Ruiter is named GM of European operations for Dutch indie Corazong Records. He was formerly managing director of the Dutch office of online music service provider Vitaminic.

Matt Ross is named VP of marketing for Sony Music Entertainment Europe in London. He was previously A&R manager at Columbia in London.

MUSIC CONSULTANCY: Rainer Focke has launched music-consultancy firm Rainmanmusic in London. Focke was former international director of catalog marketing at Warner Strategic Marketing in London.

Local, International Acts Hit Airwaves

Record Number Of Industry Figures Flock To Iceland Music Festival

BY OLAF FURNISS

REYKJAVIK, Iceland—This year's Airwaves festival has been judged a resounding success after a record number of international industry figures flocked to Iceland's capital for four nights of gigs and DJ sets.

According to organizers, some 200 record-company and media representatives registered from the U.S. alone for the Oct. 17-21 event, while performances by such international acts as Sweden's the Hives and the U.K.'s Fatboy Slim and local acts Apparat Organ Quartet, Singapore Sling, Vinyll, and Minus met with widespread approval.

"There were more great bands than ever before," says Thorsteinn Stephensen, whose company, Mr. Destiny, is responsible for putting together the bill. "The local acts were more professional and are tak-

ing the event more seriously."

From the U.S., Columbia, TVT, Warner, Sub Pop, EMI Publishing, and Elektra all boasted a presence. Elektra executive VP Josh Deutsch is particularly enthusiastic. "This festival is amazing—it's a very refreshing scene. There is a very close-knit music community," he says. "You can be hanging out with a journalist, an unsigned band, and a label head all in the one place."

ICELAND AIRWAVES
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Magnus Stephensen, U.S. director of marketing for festival backers Icelandair, explains: "We ask bands to participate in the festival by coming on the first day and staying until the last. It's a very laid-back atmosphere—the boundaries between being a rock star and an ordinary bloke are eliminated."

Although the festival originally targeted the U.S. market and industry, this year also saw a stronger European presence. The organizers have established close links with Denmark's Roskilde festival, and Airwaves boasted strong representation from other Scandinavian countries, with such acts as the Hives and Norway's jazzy electronica act Xploding Plastix.

The latter's manager, Verder Strömsodd, is in no doubt that the event offers significant local and international opportunities. "There is a big media contingent," he says, "and even if only 10% of those attending see your band, people will get to know the name."

But arguably the biggest beneficiaries are Icelandic artists, retailers, and labels. "We got gigs outside Iceland as a result of playing at Airwaves last year," says Jóhan Jóhannsson, a member of Apparat Organ Quartet. "It's definitely a promotional vehicle

for Icelandic music."

This is echoed by Ásmundur Jónsson, label manager of Smekkleysa (Bad Taste Records), who notes: "Airwaves has attracted interest in Icelandic bands and has been a first step in getting them a foreign deal."

The festival's organizers also work closely with retailers, making tickets available exclusively through record shops and encouraging a strong point-of-sale presence for domestic releases.

According to Lárus Johannesson, owner of Reykjavik's 12 Toner record store, many visitors also buy releases by acts not appearing at the festival, while Airwaves also stimulates the local market. Johannesson says, "Sales don't just rise over the weekend [of the festival] but also during the weeks after."

Several Icelandic acts generated significant excitement at this year's event, with Funeral, Singapore Sling, and Vinyll attracting interest from foreign label executives, while punk act Minus was also notable for its ability to get the normally reserved Icelandic audiences jumping around to a highly energetic performance that would put many an international peer to shame.

In the past, organizers have worried that with the total population of Iceland at only 285,000, there would not be enough new talent to fill a bill of around 100 acts. But according to Icelandair's Stephensen, this is no longer a concern. "It's more difficult to choose from the huge amount of applications," he says. "Icelandic acts will be here for years to come—it's like the Swiss continuing to impress the world with their watches."

And with Reykjavik's city government now committed to co-financing the event for the next five years, it looks like nobody will be calling time on Airwaves in the foreseeable future.

Government Grant Secures Finnish Export Office

BY JONATHAN MANDER

HELSINKI—Finnish artists will soon get stronger government backing for their export projects following a 50,000 euro (\$51,413) grant from the ministry of trade and commerce to secure the launch of a music-export office in Helsinki.

Local record companies and publishers will invest a further 50,000 euros into the office, which was scheduled to officially open Oct. 25 at the Musiikki & Media Finnish music-industry seminar in Tampere.

The new organization's export manager—and originator of the music-export office idea—will be Paulina Ahokas. She is currently the arts director of London's Finnish Institute, where she has worked closely with the music industry in helping Finnish musicians gain access to the U.K.

Meanwhile, government-linked Finpro, an organization promoting Finnish export activity, will channel government funds to the office and handle its finances.



"We will also look after the companies' interests by making sure that the export manager operates as expected," Finpro project manager Silva Paananen says. Finpro has previously assisted music exports by supporting recording companies' activities at trade fairs.

Of Finpro's role, Paananen says: "We have expertise in the process of internationalization, but not in all fields of business."

Calls for more government support have been growing after the breakthrough success of such Finnish acts as Bomfunk MC's and love-metal group HIM. But HIM manager Seppo Vesterinen remains skeptical about government subsidies. "So far, the processes have been too random," he

says. "For the help to be beneficial for the groups, it has to be a long-term commitment—a clear decision to back certain artists."

Vesterinen does not think 100,000 euros (\$102,827) will be enough for a year's operations—"not when making a three-minute video costs \$155,000."

FNAC Chain Expands On Iberian Peninsula

BY CHRIS GRAEME

LISBON—French multimedia retail chain FNAC is continuing its expansion on the Iberian Peninsula, despite the general economic downturn.

On Oct. 17, FNAC CEO Jean-Paul Giraud opened the 4 million-euro (\$3.9 million) store in Forum Almada—Portugal's second-largest shopping center—with 1,600 square meters within which to sell 70,000 CDs and DVDs outside Lisbon.

The expansion forms another pillar for FNAC in Portugal and adds to stores in Lisbon's Colombo shopping center (opened February 1998), the city's downtown historic Baixa Chiado shopping area (November 1999), Northshopping (November 1998) and Santa Caterina (October 2000) in Oporto, and the FNAC outlet in the chic Portuguese Riviera resort of Cascais (November 2000).

The French group also plans to open more stores in Portugal and Spain during the next two to three years, taking in Faro and Albufeira in Portugal's Algarve next year. In Spain there are plans to open new stores in shopping malls in Marbella and south of Madrid.

But despite an existing store in Madrid and stores in Alicante, Valencia; two in Zaragoza; and three in Barcelona; the company has not found Spain as easy a place to open stores as Portugal.

Giraud tells *Billboard*: "In Spain the competition is tough, with the strong market presence of [retail competitor] El Corte Ingles. Additionally, it's difficult finding the right locations, whereas in Portugal we're helped by good developers and locations."

Giraud says the group's multimedia company—part of the Pinault-

Printemps-Redoute empire—has found the right format and formula to operate successfully in Portugal despite the current difficult economic climate. He adds that it is exploring the possibility of opening further stores in mid-sized cities with populations of 100,000 or more.

Portugal has also been lucky for FNAC in recent years largely because of a lack of viable opposition in the market when it first gained a foothold in 1998. In the past two years, Virgin Megastore closed in Lisbon, while local retail chain Valentim Carvalho ended 2000 in financial trouble, forcing widespread restructuring, rein-

vestment, and modernization to its 40 stores nationwide.

But such large hypermarkets as Worten, Jumbo, and Continente have made competition fierce in Portugal's music market by concentrating on a European top 40 bias, and those outlets continue to promote special offers that undercut specialist music stores by as much as 30%.

In Portugal, FNAC believes it has thrived because of its unique and original approach while offering an extensive back catalog and mid-price music selection. FNAC Portugal head of music/video sales Miguel Macipe says, "Music accounts for around 25%-30% of our total business in Portugal. Despite a 6% downturn in the audio market last year and a 13% fall in the first half of this year, we're growing in the audio sectors."

The statistics make impressive reading: FNAC grew its market share 17%, helped by a 7% increase this year in the audio sector, while DVD sales shot up an astonishing 157%. This year alone, FNAC has increased its sales in the jazz and classical sectors by 70%; pop and rock has remained constant and stable, while competitors are registering falls.

Giraud is pleased with the company's rapid progress. "What's clear is that we work well here and are grossing double-digit figures, but we don't know exactly why we're bucking the trend," he admits. "I can only say that our unique concept has found fertile ground here and that the sales people we have seem passionate and believe in what they're doing."

FNAC says that in both Spain and Portugal, its aim is to bring prices down in the medium term, guaranteeing that if a client can find an article cheaper elsewhere, it will pay the difference.

Throughout Iberia, FNAC has also instigated and promoted cultural campaigns, such as its Manifest for Musical Diversity and Celebration, which has slashed CD and DVD prices at certain periods to protest against what it terms discriminatory tax policies.



GIRAUD

Party Brings Bad Taste To Festival

BY OLAF FURNISS

REYKJAVIK, Iceland—While the bulk of the program of the fourth Airwaves Festival featured live bands and DJs, it also included a party hosted by the label that was instrumental in putting Icelandic music on the map.

Smekkleysa, which is known by many outside Iceland as Bad Taste Records, was initially launched in 1988 to release records by the Sugarcubes and its individual members. Today, it is still former Sug-



arcube Björk's label in her native country, and she and the rest of her former bandmates make up five of the label's eight owners.

More recent Bad Taste signings to gain international recognition are Sigur Rós and Minus, while its active roster also includes SKE and Kritikal Mazz. But the label has always adopted a strong cultural mantle that sees it releasing everything from jazz to contemporary classical and Icelandic folk music.

Although adept at building international contacts, Bad Taste now aims to set up its own offices in foreign territories, with the U.K. being first on the list. With its online sales service currently generating \$9,000-\$12,000 in orders per month, it seems that demand for the repertoire is certainly strong enough.

Events Calendar

OCTOBER

Oct. 29, **The Shortlist Music Project Second Annual Awards Ceremony**, Henry Fonda Theater, Los Angeles. 323-465-3700.

Oct. 30-Nov. 2, **CMJ Music Marathon**, New York Hilton. 917-606-1908.

Oct. 30-Nov. 3, **22nd Annual Black Entertainment & Sports Lawyers Assn. (BESLA) Conference: "Re-Defining Our Agenda: Strategies for the New Economy,"** J.W. Marriott Cancun Resort & Spa, Cancun, Mexico. 202-628-4700.

Oct. 31-Nov. 2, **MusicWorks Music Convention**, the Lighthouse, Glasgow, Scotland. 141-552-6027.

NOVEMBER

Nov. 2, **2002 Kora All Africa Music Awards**, Gallagher Estate, Midrand, South Africa. 27-11-884-84-20.

Nov. 3, **Second Annual POWER UP Premiere Awards**, presented by the Professional Organization of Women in Entertainment Reaching Up (POWER UP), Regent Beverly Wilshire Hotel, Los Angeles. 310-248-6144.

Nov. 4, **ASCAP Country Awards**, Opryland Hotel, Nashville (by invitation only).

Nov. 4, **11th Annual Music Industry Trusts' Dinner Honoring Elton John and Bernie Taupin**, Grosvenor House Hotel, London. 44-207-851-4000.

Nov. 4, **12th Annual Music Row Celebrity Tournaments**, Hermitage Golf Course, Old Hickory, Tenn. 615-256-2002 (see Good Works, this page).

Nov. 5, **BMI Country Awards**, BMI Nashville office (by invitation only).

Nov. 5, **Christian Country Music Assn. Awards**, Ryman Auditorium, Nashville. 615-742-9210.

Nov. 5, **Second Annual Country**

Radio Broadcasters Fall Forum, Nashville Renaissance Hotel. 615-327-4487.

Nov. 6, **36th Annual Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Nov. 6-9, **Impact to Music Marketing Conference**, Royal Palm Crowne Plaza, Miami Beach. 212-253-1125.

Nov. 7, **Musicians' Assistance Program (MAP) Awards**, House of Blues, Los Angeles. 310-559-9334.

Nov. 7, **Ninth Annual Wine and Music Aficionado Dinner**, benefiting the T.J. Martell Foundation for Leukemia. Cancer and AIDS Research, Harold Pratt House, New York. 212-833-5444.

Nov. 7, **SESAC Country Music Awards**, SESAC Nashville office (by invitation only).

Nov. 13, **Spirit of Life Award Gala Honoring Phil Collins and Steven T. Florio**, presented by the Fashion and Media Industry for City of Hope, Cipriani, New York. 212-707-2033.

Nov. 13-17, **14th Annual Western Music Festival**, sponsored by the Western Music Assn. (WMA), Sam's Town Hotel & Gambling Hall, Las Vegas. 702-456-7777.

Nov. 14, **First Annual Club Musica Latina Awards**, Loews Hotel, Miami Beach. 305-861-3545.

Nov. 14, **MTV Europe Music Awards**, Palau Sant Jordi Stadium,

Barcelona. 44-207-284-7777.

Nov. 14, **Western Music Assn. (WMA) Awards**, Sam's Town Hotel & Gambling Hall, Las Vegas. 702-456-7777.

Nov. 14-16, **Bing!: Crosby and American Culture**, presented by and held at the Hofstra Cultural Center, Hofstra University, Hempstead, N.Y., 516-463-5669.

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

DECEMBER

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

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

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

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

JANUARY

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

Jan. 8-11, **30th Annual Inter-**

national Assn. for Jazz Education Conference, Fairmont Royal York, Sheraton Centre, Crowne Plaza Centre, and Metro Toronto Convention Centre, Toronto. 610-667-0501.

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

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

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

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

FEBRUARY

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

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

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

MARCH

March 16-19, **2003 NARM Annual Convention and Trade Show**, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 22-23, **KLOS Mark and**

Brian Celebrity Golf Tournament, sponsored by the T.J. Martell Foundation, Coyote Hills Golf Club, Los Angeles. 615-256-2002.

Submit items for *Lifelines*, *Good Works*, and *Events Calendar* to *Margo Whitmire* at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.

Good Works

NO SHOES, NO SHIRT, JUST JEANS: Trisha Yearwood, Lari White, and Mel DiBurPho will perform Nov. 2 for the second annual Jean Therapy Gala. Presented by St. Thomas Health Services, the event will benefit the American Diabetes Assn. and also feature a silent auction. The evening will be hosted by WSIX-FM Nashville radio personality **Gerry House** at the Country Music Hall of Fame and Museum in Nashville. Contact: **Lisa Westfield** at 615-585-8419.

GREAT WHITE NIGHT: Broadway stars **Harvey Fierstein** and **Marissa Jaret Winokur** will host Hair Cares, an evening of variety entertainment, Nov. 10 at Le Bar Bat in New York. Featuring the cast of the Broadway hit *Hairspray*, the event will raise money for Broadway Cares/Equity Fights AIDS, a non-profit, industry-based fundraising and grant organization. Contact: **Forrest Mallard** at 646-345-2010.

MUSICIANS FOR MARTELL: **Kix Brooks** of **Brooks & Dunn**, **Dave Robbins** of **BlackHawk**, and **Avalon** will participate in the 12th annual Music Row Celebrity Tournaments Nov. 4. Hosted by country star **Vince Gill**, celebrities will compete in golf, bowling, and billiards to raise money for the T.J. Martell Foundation and its research of treatments for leukemia, cancer, and AIDS. The event will take place at the Hermitage Golf Course in Old Hickory, Tenn. Contact: **Roxanne Johnson** at 615-256-2002.



It Had to Be Them. Rod Stewart previewed his J Records debut, *It Had to Be You... The Great American Songbook*, at a pair of industry showcases in New York and Los Angeles. Taking a breather after the New York event are, from left, Clear Channel VP of AC programming Jim Ryan, Stewart, and J Records executive VP of promotion Richard Palmese.

FOR THE RECORD

Amani Duncan is VP of video promotion for Virgin Records in New York. She was incorrectly identified in Executive Turntable in the Oct. 26 issue.

VP of EMI Music Publishing. Father is a songwriter.

DEATHS

Beecher Ray Kirby, 90, of a long illness, Oct. 17 in Nashville. One of the most respected dobro players in country music, he is better-known as Grand Ole Opry member **Bashful Brother Oswald**. He spent a half-century performing as a member of Roy

A cuff's **Smoky Mountain Boys**, playing on most of A cuff's recordings in addition to recording six of his own albums. Kirby is survived by his wife, Eunita, and son, **Billy Ray Kirby**.

Derek Bell, 66, cause and date unknown, in Phoenix. Bell—who wrote his first concerto at age 12—won six Grammy Awards as a member of Irish band the Chief-

tains and in 2000 was awarded a Member of the British Empire (MBE) by Queen Elizabeth II for his contributions to Irish traditional and classical music. Though Bell was with the Chieftains since 1972, he was also an accomplished solo musician who played harp, oboe, cor anglais, and hammered dulcimer. He is survived by his wife, mother, and two sisters.

Solution to this issue's puzzle (page 90)

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Life Lines

BIRTHS

Boy, **Luke Daniel Swirsky**, to **Jody Gerson** and **Seth Swirsky**, Sept. 24 in Los Angeles. Mother is executive

MERCHANTS & MARKETING

Third Parties Help Majors Boost World-Music Sales

Independent Distributors And Specialty Labels Move Product In The U.S. By Such International Artists As Shakira

BY MIKE LEVIN

As the worldwide music industry scrambles to deal with declining sales, one major-label strategy is the increasing use of third-party independent distributors, or affiliated specialty labels, to sell repertoire from their global affiliates.

This repertoire includes not only niche artists tagged in the U.S. as "world-music acts" but also non-Anglo-speaking pop superstars who sell millions of units outside America.

World music doesn't make "a lot of money for the majors," says Karen Granuado, sales and marketing director of Musicrama, one of the most prominent indie distributors specializing in international repertoire. "We're finding that the albums we distribute for them are becoming much more focused on mainstream hits."

Miles Copeland, chairman of Ark 21—a small specialty label

distributed by Universal—takes a contrarian view. He says, "I see a new resonance for world music in the U.S. and a new audience open to vibrant mixes that are not part of the traditional world."

At Tower Records' world-music store in New York, world/Latin buyer John Coughlan confirms Musicrama is not alone among indie distributors handling international music titles from U.S. majors. "Almost all our product now comes through independents," he says. "The majors started reducing their supply back in the 1990s, and today they're only quick to jump on the bandwagon for big hits. There's a lot of great world music out there and a lot of potential sales, but they'll never happen because most of the majors just don't feel it's worth it."

Billboard contacted the five multinational record companies to ask how repertoire from their international affiliates is sold in the U.S. if it is not picked up by their mainstream U.S. labels or sold through their U.S. distributors. BMG reports that it distributes 95% of its international product in the U.S. itself through BMG Distribution. (The remaining 5%, however, includes French superstar Patrick Bruel,

whose latest album, *Entre-Deux . . .*, is distributed by Musicrama.) Universal noted its distributor relationship with Ark 21, which releases many of its world-music titles. EMI and Warner declined to respond.

Distributors and retailers say Sony has traditionally been one of the most proactive of the majors when it comes to international and world music, creating samplers and offering broad marketing support for its artists.

"There are huge ethnic groups [in the U.S.] demanding international repertoire. For us, the key is finding the right distribution company and the right marketing focus," Sony Music International (SMI) senior VP of marketing Tracy Nurse says. She acknowledges that there is a trend toward focusing on established sellers because rising international stars can produce big numbers in America.

"Good music is good music anywhere," Nurse says. "Look at Shakira. The success of [her English-language album] *Laundry Service* has created a huge demand for her back catalog. We can't ignore that in order to get other Latin titles in that maybe won't sell."

Much of Sony's strategy in the U.S. is determined by what is happening in the artist's home country. English-language acts from the U.K., Canada, and Australia are predominately sold in America through such Sony U.S. labels as Columbia and Epic. Latin repertoire comes in through Sony Discos, which has grown in importance as Latin music sales in the U.S. increase. SMI can then focus more on international repertoire from non-Latin and non-Anglo markets.

Sony titles from these markets are funneled into the U.S. through such indie distributors as Musicrama, MSI of Miami, and RED. Yet almost all of those titles are from front-line artists with proven sales records at home.

Nurse says about one-third of the Sony product released in the U.S. through independent distribution is French, 25% is Greek, and 20% is Asian, with the rest mostly catalog titles from Germany and Italy. She explains, "These communities [in the U.S.] have such strong links to their homelands that we work with companies like Musicrama to get exactly the right marketing plan in place."

That campaign depends on the release's potential and can occasionally be used for experimentation. As an English-language act, Australia's Something for Kate would usually be handled by a Sony label through Sony Music Distribution. But SMI instead tapped its marketing and distribution agreement with RED to test the U.S. market.

In other cases, the results can surprise both label and distributor. For example, French chanteuse Patricia Kaas has had such success in the U.S., with total sales exceeding 1 million, that she has released an English-language album, *Piano Bar*. And Greek pop star Natassa Theodoridou has been one of SMI's biggest European sellers for Musicrama through such retail outlets as Borders Books & Music.

Musicrama's relationship with the multinationals has further evolved. As Musicrama develops a U.S. audience for international acts from independent labels abroad, the majors have sought to sign some of those acts. In fact, Musicrama has just launched its own label—Akire Productions—for world and U.S. dance, trance, and pop artists, aimed at American consumers. Its relationships with some of Europe's top independent labels—France's Wagram, Italy's White and Black, and Spain's Industria—enables Musicrama to serve as a U.S. A&R source for the majors.

Ark 21 also sees strong market potential for world music. Sales are faring better than the overall slumping industry, the label reports. About

half the company's international repertoire comes from Universal and EMI and has recently focused on such Arabic, Greek, and French artists as Cheb Mami, Khaled, Notis Sfakianakis, George Dalaras, and Paris Combo.

"No one else wants to sell this type of product," Copeland says. "And yet the bigger chains are showing real support for it." Ark 21 supplies Borders, Barnes & Noble, Virgin, and Tower, and Copeland is excited about a new deal with Trans World that will include city-by-city campaigns to target specific ethnic audiences.

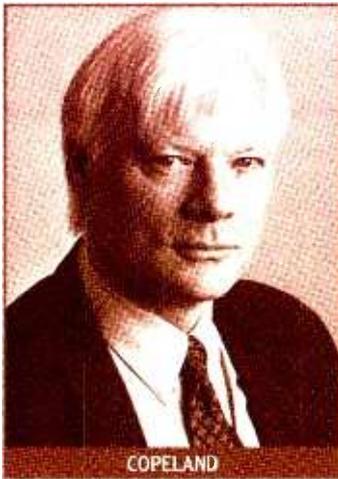
Copeland says he does not get any marketing support from his major-label partners, which is why he focuses on innovative repertoire, such as duets between English-language and world artists. "This is where the really original, exciting music is coming from these days."

Allegro is another independent distributor that has recently joined forces with the majors. The company's NewSound Music Distribution handles the EMI/Virgin-affiliated Real World label.

"NewSound is only just starting to be a player in the world-music scene, so major-label support is mainly limited to representation in the release books and for promos," Allegro world-music manager Aaron C. Yeagle says. "My experience has been that major labels understand that world music is a very broad category and, in general, [they] advertise broadly, spending a great deal of time developing a label identity more than an individual artist."

If there is a change in the air, it is happening online. With fewer international music titles available at brick-and-mortar retailers, consumers are increasingly looking to the Internet—seeking out both online retailers and download sites—to find what they want.

"My feeling is that there is more on our Web site than [the majors] give us for the store," Tower's Coughlan says. "It is, I guess, less risky, but I really don't think it's as good for promotion of the music."



COPELAND

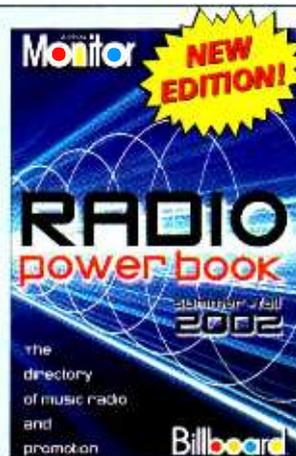


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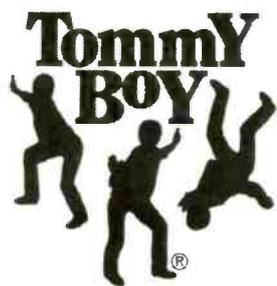
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MERCHANTS & MARKETING

Retail Track™



by Ed Christman

ONE-STEP: Southwest Wholesalers, the one-stop and independent distribution company based in Houston, appears to be struggling on the one-stop side of its business. The company's controller, **Jay Bowman**, apparently has been making the rounds to the majors and calling independent suppliers, asking for more time to make product payments.

In addition, the company had a second round of layoffs, which some sources suggest was due to its scaling down, but not closing, its one-stop business. Southwest is said to be redirecting its energies to its independent distribution operations, which have been performing well. But Southwest director of advertising **Joanna Johnson** says that the rumors that it is scaling down the one-stop business are completely wrong.

"There are no plans to close up shop," she writes in an e-mail to Retail Track, labeling such talk as "pure speculation/gossip."

But Johnson did concede that the company had indulged in a "small round of layoffs," though she declines to identify a number. Sources say that it was the second round of layoffs in about a month.

Johnson also confirmed that Bowman is asking for extended payment terms, saying that Southwest is having a hard time collecting its own payables from some large retail-chain customers.

A source familiar with the situation says that Southwest is being proactive in letting people go, considering the environment. That source says, "They are going about this the smart way. They see business for the industry is down, and they are trying to stay in front of the curve."

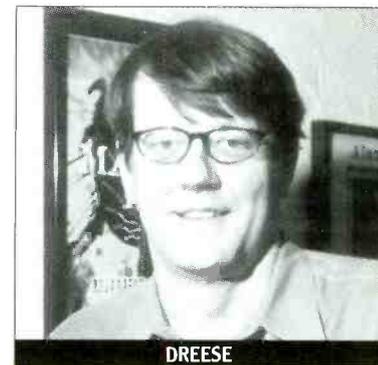
In a development unrelated to Southwest's difficulties, Johnson says that **Robert Guilleman**, who bought out majority owner **Richard Powers** last year, is recuperating nicely from bypass surgery.

DEAL-BREAKER: MCA's planned purchase of 25% of Victory Records has apparently fallen through, according to sources. Supposedly, while the two parties signed an initial term sheet and MCA paid a deposit on the deal, they could not agree on finalized terms, causing the deal to collapse. The deal was said to have valued the company at about \$20 million. Both parties decline to comment.

REALIGNING TIME: BMG Heritage, the operation created last fall to mine the BMG Entertainment catalog, is being reassigned for the third time since its inception and now will be under the

bailiwick of BMG Special Products, sources say. When it was announced last November, BMG Heritage was under the distribution banner. Then, earlier this year, it was switched to the RCA Music Group, and now the plan is for it to be reporting to **Gary Newman**, executive VP of BMG Special Products, for the first of the year. But sources caution that while the broad strokes have been set, the details of the switch still need to be worked out. A BMG Music spokesman declined to comment.

FLASH REPORT: Newbury Comics has done a 180-degree turnaround in regards to its sales information. The chain, which pulled out of SoundScan back in 1998 because it didn't want



DREESE

other chains in the Boston market to benefit from its sales information, is now issuing a flash report to labels at 4 p.m. on Tuesdays on how first-day sales of new releases are doing.

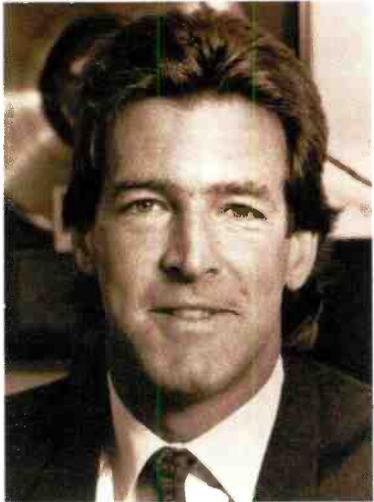
Mike Dreese, CEO of the Brighton, Mass.-based chain, says that he hasn't so much as done a turnaround on his stand as the music market "has done a 180-degree turnaround in performance. With the way business is and the number of toothless tigers out there, there are not a lot of people that we fear right now, considering what we sell. When you see that Target is unwilling to take in the *Buffy the Vampire Slayer* soundtrack, which will sell 10,000 or 20,000 on street date, why should I worry if they will take in *Adema* or *Ra*?"

MAKING TRACKS: Warehouse Entertainment assistant music rock buyer **Craig Swedin** has left the company and is seeking opportunities. He may be reached at cswedin@yahoo.com. **George Deahl**, formerly senior music manager in purchasing with Anderson Merchandisers, is seeking opportunities and may be reached at 806-355-6932 and ceegar@amaonline.com. Also, **Tim Hibbs**, East Coast director of sales and marketing at V2, has left the label as part of its recent downsizing and is seeking opportunities. He may be reached at 732-330-6883 and thibbs1@aol.com.

MUSIC DISTRIBUTION

While major distribution companies continue to wrestle with the perennial issues of maximizing the deployment of staff, backroom cost-cutting and technological issues, distribution presidents say the big-picture industry issues are their main concern for right now.

"While we can all look at cost-cutting, ultimately it is about revenue erosion right now," notes Pete Jones, president of BMG Distribution and Associated Labels. "We need to contain the perfect storm and reestablish the revenue base. That's the ball game right now."



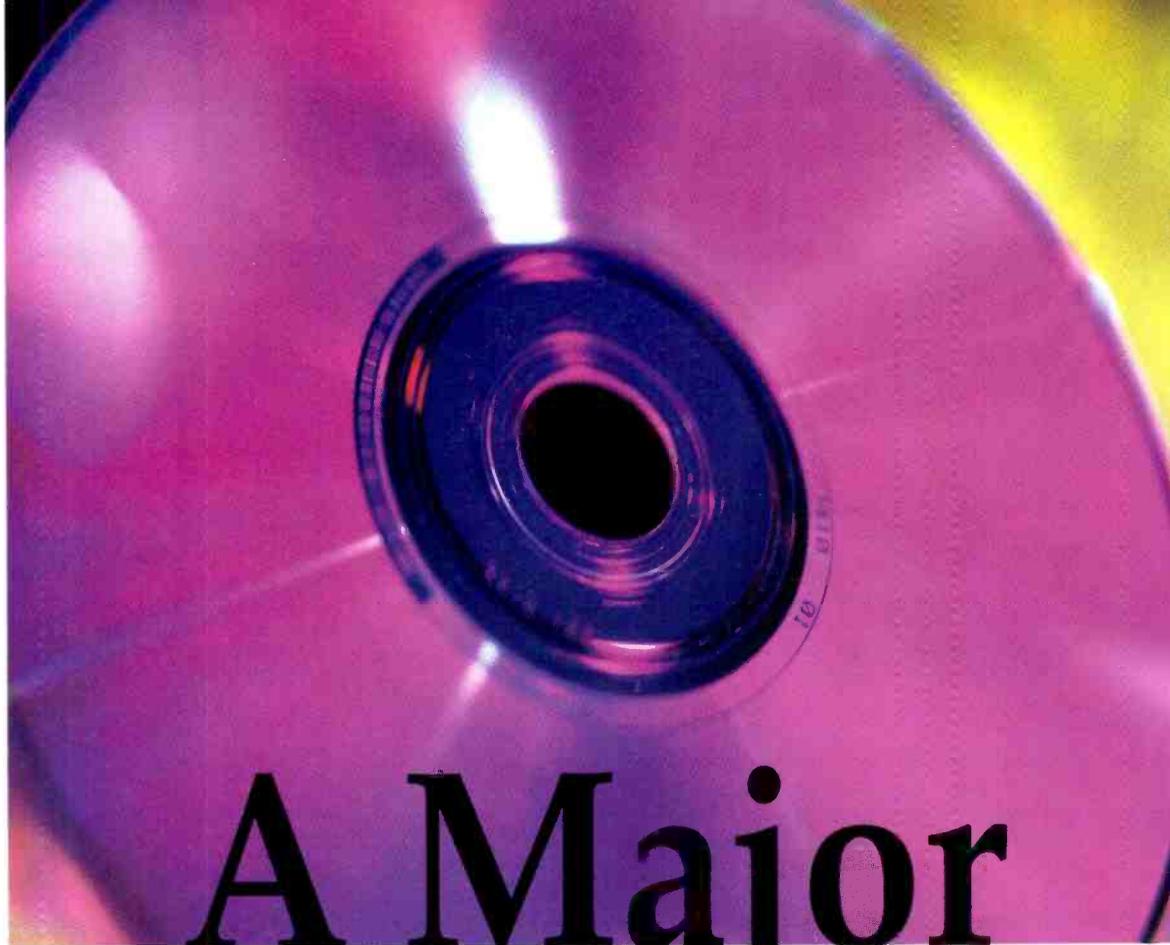
UMVD's Jim Urie

Between file-sharing and CD-burning, the industry has to "get the virtual world under control in a way that brings some business discipline there, which would benefit the real world, because we are not going to be in a position to compete with free," Jones says.

Jim Urie, president of Universal Music & Video Distribution (UMVD), agrees, saying that he spends far too much time on piracy issues, instead of traditional distribution issues. Beyond that, he says, when it comes to cost-cutting, while there are still dollars to be squeezed out of the distribution pipeline, the big potential savings for the majors are elsewhere in the business.

"We have to take costs out all the way up and down the road, whether it is looking at cooperative advertising funds or indie promotion or artist contracts," says Urie. "If we don't address those things, even if you make distribution more efficient, you would still have to raise prices."

Jim Caparro, the new chairman of WEA Inc., agrees, saying the industry "must go beyond the one-dimensional view of over-



A Major Refocusing

Facing cost-cutting and Internet-piracy issues, the heads of the big-5 music distributors ponder how to refocus their efforts to reenergize the current marketplace.

BY ED CHRISTMAN

head" and analyze all aspects of the business. "We must be brave enough and honest enough to look at those costs without impacting the ability to be creatively vibrant," he says.

BACK TO THE FUTURE

In addition to tackling such industry issues, observers suggest that the appointment of Caparro to head WEA and Phil Quartararo to lead EMI Music Distribution (EMD) should shake up things, at least at those two companies. It also may have a broader impact on distribution in general.

Caparro returns to the distribution wars after a three-year stint on the label side as chairman of the Island Def Jam Group, replacing Dave Mount, who is retiring.

Quartararo has been named executive VP of EMI Recorded Music North America. He replaces Richard Cottrell, who is moving over to become global head in charge of fighting piracy for EMI Recorded Music. Quartararo will oversee the sales and marketing components of EMD, but not the distribution plants and manufacturing.

Caparro has been known as an innovator, and he is expected to resume that role in his new position. Similarly, Quartararo comes to the sales side of the business after a 10-year stint as label president, first at Virgin and then at Warner Bros. Quartararo says his main task is to take a good look at sales and marketing to see what can be changed

and improved.

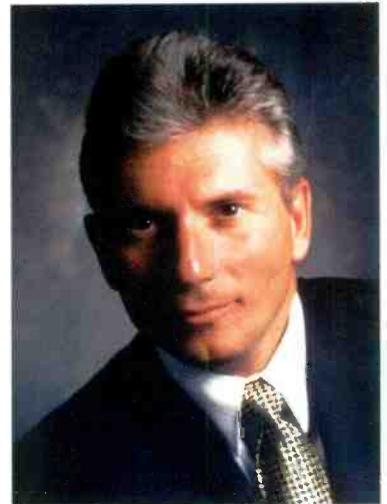
Prior to taking his position at WEA, Caparro was a proponent of merging physical distribution and manufacturing to achieve economies of scale, since both aspects of the distribution pipeline are said to have overcapacity. He tried to sell the concept of creating a new company that would handle manufacturing and fulfillment for two or three majors, but that effort was eventually rebuffed by those majors, which is why he agreed to helm WEA.

"As you know, everyone has spoken to everybody on this, and a lot of brain power has been applied to this, and, so far, nobody has done anything," comments Urie. He says that

UMVD is at a comfortable size and doesn't need to consolidate those functions with other majors. Likewise, Sony Music Entertainment also decided against it.

"We also do the backroom Playstation—both the hardware and software—and we are in the process of trying to bring Columbia Tri-Star in-house as well," notes Danny Yarbrough, chairman of Sony Music Distribution. "With that additional volume, our efficiencies should be great and allow us to accomplish considerable savings, and, therefore, we feel that we will be set for a long time forward as far as physical distribution is concerned."

Nonetheless, Caparro says, "I still believe that the strategy that



WEA's Jim Caparro

I looked to implement was the right one then and the right one now. If we look long, hard, objectively and are brutally honest with ourselves, the cost structures that exist can be refined even further."

SQUEEZING OUT THE CASH

But, even without such mergers, there is still room within the current distribution pipeline to squeeze out costs, says Urie. "If you look at the number of people that deal with advertising paperwork, including charge-backs, on our side, and then look at the people at the accounts who deal with it, it is horrifying," he says. "If you put the people in charge of this area with the counterparts at the account, you can get remarkable savings, and it doesn't just apply to this."

Jones at BMG Distribution says, "Everyone continues to look for ways to take costs out of the supply chains, but I am not sure that there is a lot more efficiencies to be realized."

Yarbrough says he is addressing the overhead issue by choosing

Continued on page 62

Although Latin music is increasingly on the priority list of mass merchants and music retailers nationwide, distribution of the music remains spotty outside of traditional Latin markets such as New York, California, Miami, Chicago and Texas.

"For us, the Midwest really hasn't gathered strength," says Omelio Lozada, GM for Reyes Records, whose accounts include Fye, Record Town and Transworld, as well as flea markets and mom-and-pop stores. "Where we work with chains, we try to send product that we know is going to sell. We don't pack up the store with stuff just to do it."

This has translated to increased sales in nontraditional Latin markets like Orlando and North Carolina, where there's been an influx of Hispanics, as well as New York's surrounding areas, says Lozada. But, elsewhere, orders are conservative, even from mom-and-pop stores, which request very specific product.

And yet, some distributors have found that, when a Latin buyer is specifically targeted, there is a distinct sales reaction. "In 2001, our Latin business went up 30%," says Greg Mize, VP of investor relations for Handleman,



Handleman's Greg Mize

which distributes to all Kmart and one third of Wal-Marts in the U.S. (mostly in the Northeast), as well as other chain stores. The

Serving The Latin Marketplace

Despite some spotty distribution, music biz tries to better target Latino markets outside the traditional urban centers.

BY LEILA COBO

increase is the result of more Latin consumers buying music from mass merchants, as well as an increased awareness of Latin music and vigorous commitment to the genre in those stores.

According to Mize, one-third of all stores serviced by Handleman carry Latin product, and, because Handleman gets actual cash-register sales every day for every store it services, it can precisely determine who is buying what and stock accordingly. In addition, says Mize, sales people and store managers have input on orders—if an artist is coming to town, for example, or if populations fluctuate, as they do in areas with big migrant working communities.

"While we're a big national



Club Música Latina's Scott Flanders

company, the reality is, we behave locally and try to act like an independent local retailer," says marketing VP Scott Wilson,

noting that Handleman's largest-selling Latin store is in Minneapolis, an indication of how underserved those markets are. The amount and type of product in each store is variable, adds Wilson. "We're willing to invest in the Latino consumer, and we understand the market is not just one market," he says.

At the same time, Handleman can also use its national clout when necessary. Coinciding with the Latin Grammys, for example, Kmart instituted a Latin music promotion whereby product was made available in all stores. The retailer has also launched a new Spanish-language monthly magazine, the first issue of which included a Latin compilation CD assembled by Handleman. This has all paid off. According to Wilson, comparing 2000 to 2001, Handleman performed three times better than the rest of the industry in Latin music.

"A lot of those accounts have made a big commitment to Latin music," says Gustavo López, VP of Latin sales & marketing for Universal Music & Video Distribution. "What we would like to see is more Latino involvement as far as the personnel. We need more knowledge to represent the mix."

Continued on page 62

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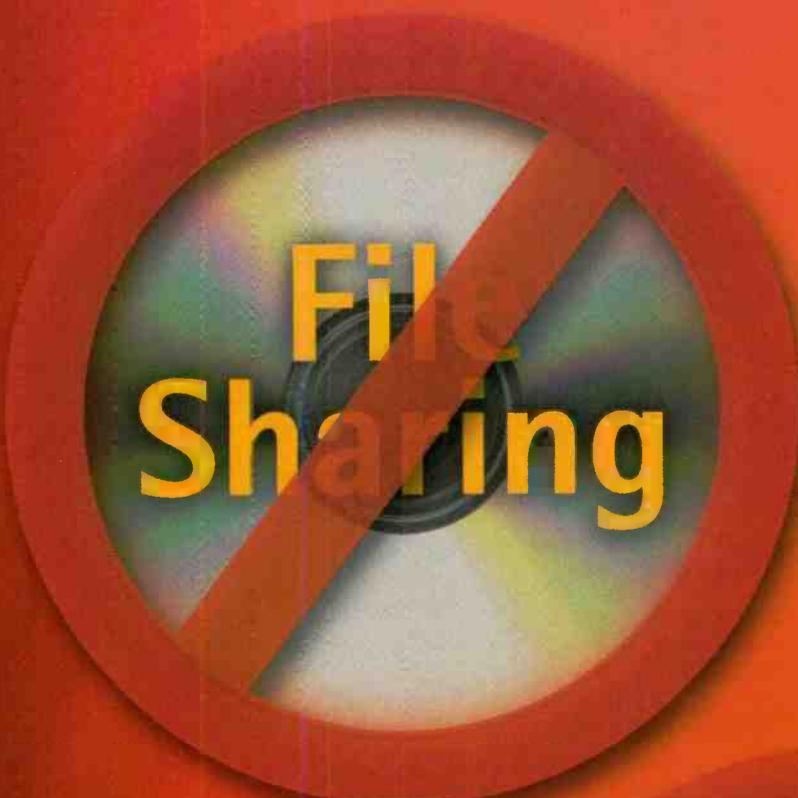
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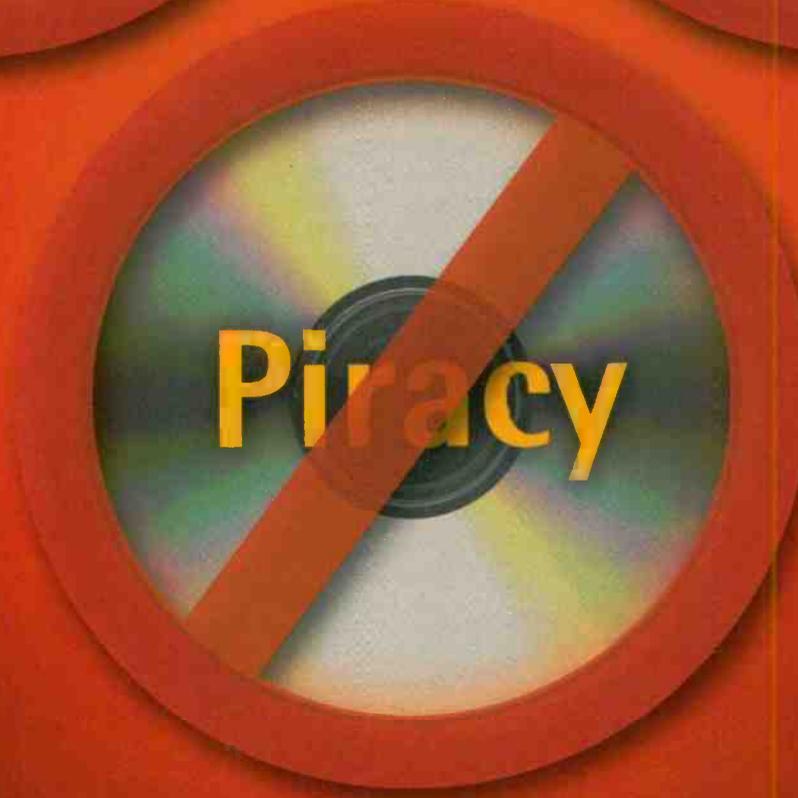
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Indie Diversification

Indies look outside the box to beef up product lines and bottom lines.

BY CHRIS MORRIS

Things have changed radically among independent distributors over the course of the last decade.

With the move toward the nationalization of distribution, one of the most radical alterations on the landscape has been a concurrent move away from specialization. Ten years ago, regional and niche-oriented firms could narrowcast their sales offerings; today, most say, it's a different story.

Michael Rosenberg, president of Port Washington, N.Y.-based Koch Entertainment Distribution, which began life as a distributor of classical music, notes, "There's a consolidation of the number of independent record distributors, and they're trying to increase their market share, and the way to do that is to carry more product and not limit yourself to one niche. So everybody said, 'To hell with trying to be specialized.' We never wanted to be dependent on any one label; we also never wanted to be dependent on the performance of any one type of music."

Koch has grown to handle a wide range of music, including folk, jazz, rock and hard-core rap (some of it the product of the distributor's sister label operation). "Once classical stopped being our specialty," says Rosenberg, "we never really

had a specialty. We're not considered the indie-rock distributor, the rap distributor, the dance distributor, the classical distributor. RED was the rock distributor, and then they were the rap distributor. They do a lot of different things now, too. They've obviously broadened what they're doing."

Indeed, New York-based RED Distribution was best-known for handling rock music, and it scored some of its biggest hits of the '90s on the rap side. But, today, RED president Ken Antonelli points out, "You have to have product that you can sell to every type of account. You're not going to be able to sell everything to everybody. That's just not the way it's working right now."

For instance, RED has moved more deeply into country and has had success with labels like VFR and Broken Bow. "Lo and behold,



Ryko's Jim Cuomo



RED's Ken Antonelli

as a result of some of the downsizing in the majors a couple of years ago, some executives and some artists started a couple of indie companies that we were really excited about," Antonelli

says. "So we rushed into that business, wanting to be in it for a couple of reasons. One, we loved the music. Number two, we needed some product that was a little bit more geared to our rack cus-

tomers; we didn't feel our business was as good as it could be, or didn't have the potential to at least grow with those types of customers."

Ryko Distribution began life in the early '90s as the REP Co. and was dedicated to distributing its two core proprietary labels, Rounder and Rykodisc. However, Ryko president Jim Cuomo says that, as time went on, "The philosophy was to stay diversified. I thought it was a mistake for a distributor to become any one thing. You're not a blues distributor, you're not a jazz distributor, you're a full-line music distribution company. So I went about building my collection. In other words, I've got Alligator for the blues, and I've got Real Music for new age, and I've got Green Linnet for Celtic. Maxjazz is a jazz label. Six Degrees was the world label. What we were doing is consciously working our way through your typical retail store and picking up what I'd like to think of as best-of-genre in each department and, thereby, drawing purchase-order dollars from each of those departments."

Some national companies have stuck by their guns and retained a genre focus. Andy Allen, president of New York-based Alternative Distribution Alliance (ADA), says,

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"Initially, Alternative Distribution Alliance meant that we were alternatively based. That, I suppose, is more accurately described as 'indie rock'-based. We have diversified within the scope of what we consider indie rock. We have certainly had some huge dance records, and we're well-represented in dance. We did Kinetic up until the time they went to BMG, and we have massive dance records with them, with Strictly Rhythm, Tommy Boy, Nervous Records, Ohm Records. All



ADA's Andy Allen



Koch's Michael Rosenberg

of those have been well-received within the dance community.

"We've diversified within the scope of our primary focus, which is indie-based rock music, which would also include dance and metal and alt-country, in the case of Bloodshot, and even some hip-hop and rap—although we certainly haven't done much of that. But, if it seems to have kind of an indie-rock center, we've been interested in it."

Still others have swung their pendulum in the other direction. Portland, Ore.-based Allegro Corp., with a roster that leaned heavily toward classical and catalog, made a radical move in early 2001 by purchasing the Northeast Alliance of Independent Labels (NAIL), the local distributor dedicated primarily to punk-rock product. Allegro CEO Joe Micallef says, "NAIL has certainly helped [grow our business]. The NAIL product mix has had lower returns and has had good demand in some cases. It's expanded our reach into some areas of the marketplace where traditionally we weren't as strong a player." ■

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LATIN MARKETPLACE

Continued from page 58

That knowledge is essential for Latin music because non-Latin markets often don't have radio or other marketing support to help retailers. "The stores have to deal with having the product but having little support [from the majors]," says Monica Ricardez, national Latin product & market coordinator for Tower Records. Although this is improving and distribution is expanding, "Over-

all, their marketing plans point to specific cities," she says. "When they say East Coast, they really just target New York and Puerto Rico, but they don't really go to Philadelphia. As they start searching for more consumers, they'll start to discover these pockets."

The pockets are everywhere, but, because they're scattered, it makes life difficult for the majors.

For this reason, mom-and-pop outlets remain an important part

of the equation for distributors, particularly in smaller markets where Latin populations may be concentrated in certain areas.

Universal's Lopez says nearly half of his business still comes from the one-stop level, because they tend to sell regional Mexican product to many of these mom-and-pop stores.

"So we have great interest in these accounts," he adds. "They are not SoundScanned, but, from talking to them, I know they're mailing a lot of product to the Carolinas, Milwaukee, outer parts of Illinois, and these consumers are fairly healthy; they're consistent. And it's a great place for catalog."

In an effort to further exploit these accounts as a source of revenue, Universal is starting to establish direct contact with some smaller stores to establish

Mom-and-pop outlets remain an important part of the equation for distributors, particularly in smaller markets where Latin populations may be concentrated in certain areas.

their needs and is launching a college-intern program for Latinos, "whose sole responsibility will be to reach out to these moms-and-pops and ask them to be our customers," says Lopez.

The possibilities of the Latin marketplace throughout the U.S. have been explored by Club Música Latina, the Latin arm of Columbia House. Sales have grown steadily over the years (now accounting for 20% of Columbia House's music sales), reaching more than \$100 million in revenue per year.

"Latin music is under-distributed [by mass merchants and major retailers]," says Scott Flanders, chairman and CEO of Club Música Latina. "Yet, it's a perfect demographic for us to target, because there are so many niches. And that's where direct marketing is most successful, where you have an underserved [customer base]."

Interestingly enough, finding the Latin consumer may not be as challenging as it seems. "I remember talking to my Tennessee buyers, and they were saying, 'Really, there's nothing here for the Hispanic market, but there's so many Mexicans working here,'" says Ricardez. "And I think that's the visual we haven't yet taken into consideration. The fact that you're not part of a huge census number does not mean you're not there." ■

MAJOR REFOCUSING

Continued from page 57

to eliminate big field offices, instead of cutting back on people. "One of the reasons we downsized facilities—as opposed to eliminating marketing people like urban and field marketing representatives—is that we feel they are valuable to what we do day in and day out. We would prefer to cut costs in other areas," he says.

One area in question is whether source-tagging (i.e., the application of electronic article surveillance tags at the point of manufacture) continues to make sense. Initially, having the tag concealed and embedded in the jewelbox encouraged mass merchants and others to remove keepers and merchandise CDs "live." Now that appears to be heading in the other direction as Kmart and others are putting CDs back in keepers.

That reversal appears to be related to demands from merchants for labels to tag 100% of all CDs, instead of the current 33%. "I still don't understand why what we are doing isn't sufficient," says BMG's Jones. Likewise, Yarbrough says he is confused by the accounts' stance.

"The thief has left the building. How are you going to source-tag the PC?"

—Jim Caparro, chairman, WEA Inc.

"I think we are adding costs instead of subtracting costs, because they are doing their own tagging as well," he says. "Until the accounts feel comfortable enough to abandon their own source-tagging, then it has been of limited success. I think it is an issue that needs to be readdressed with all of the accounts."

Meanwhile, Caparro says that source-tagging is a nonissue, considering everything else going on. "The thief has left the building," he states. "How are you going to source-tag the PC?" ■

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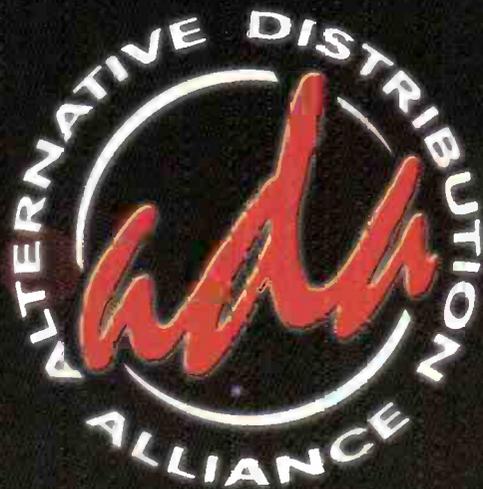
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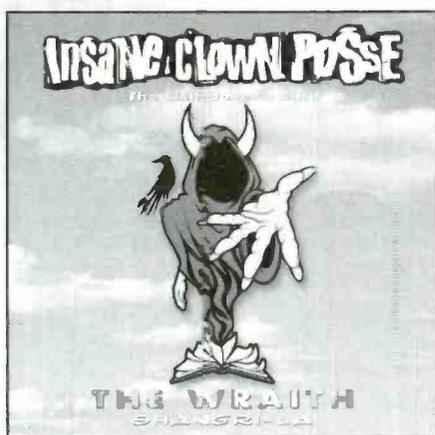
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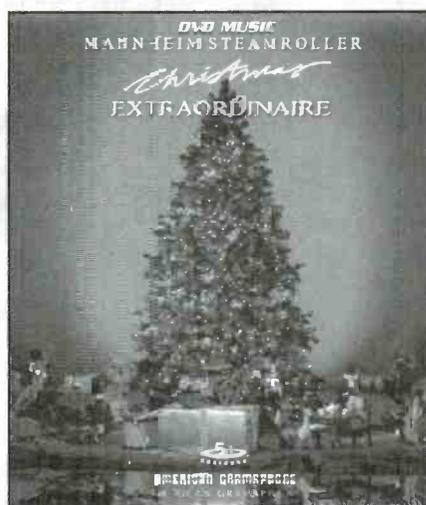
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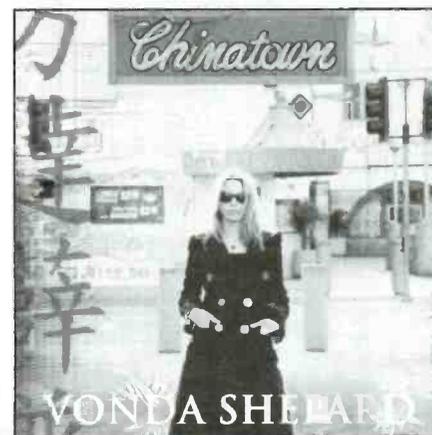
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Virgin Continues Expanding Its Empire

BY SUSANNE AULT

LOS ANGELES—For most of the music retail community—particularly specialty music retail—this year hasn't exactly been a party. Album sales are off 10.5% year to date, according to Nielsen SoundScan. As a result, merchants are increasingly relying on product categories other than their music business for revenue, such as DVD and videogames.

However, Virgin Entertainment Group (VEG), marking its 10th anniversary in North America this fall, is celebrating just the same. The retailer recently held a birthday party for itself Oct. 17 at its Los Angeles Virgin Megastore—a spectacle that included VEG CEO and founder Richard Branson popping out of a large plastic cake.

With a recent entrance into the Boston market, a Salt Lake City outpost opening in early November, and plans to open 35 new stores by 2007—including such markets as Washington, D.C.; Seattle; San Diego; Cleveland; Philadelphia; and Pittsburgh—executives say the future continues to look bright for the chain.

Branson says, "This is a music-retailing chain that is actually profitable, which is unusual at the moment."



Taking the Cake. Virgin Entertainment Group CEO and co-founder Richard Branson tops off a cake at the Oct. 17 party in Los Angeles that marked the chain's 10th anniversary in North America.

Not that VEG is immune to the current sales climate. While the company has pioneered the selling of a diverse array of products in its outlets—books, DVDs, and computer games were Megastore mainstays before a lot of its music-selling competitors started a multi-item sales scheme—Branson acknowledges that the Megastores have less space for music now than they did 16 months ago. Yet he adds, "We've got to make sure in any city that we have a better range of music than any of our competitors, and we must have the space for that rare import or that rare record—if

it exists anywhere for people, it is in the Virgin Megastore—to keep the credibility.

"I think we'll always keep music as the core," he adds, pointing out that the Megastores will never go below an 80-20 music to non-music goods ratio. "It's impossible to predict where the industry will be 10 years from now. All I know is that Virgin is ready and willing to adapt. I think 10 years from now people will still be buying music. But music may not be where our main profits come from, which is why we're diversifying the brand into other areas."



Declarations Of Independents™

by Chris Morris

KOCH BRINGS ON TWO: Koch Entertainment Distribution in New York has expanded and further diversified its already wide-ranging roster with the acquisition of two new lines.

Koch will now exclusively distribute Cossackie, N.Y.-based Sundazed Music, possibly the most distinguished indie reissue label currently in operation. On CD, Sundazed—which is operated by reissue maven **Bob Irwin**—has done extensive rereleases of acts ranging from **Buck Owens** and **Nancy Sinatra** to the **Byrds** and **Gram Parsons**. The company has also been a major player in the audiophile vinyl LP market (*Billboard*, Aug. 17); it recently rereleased the catalogs of the **MC5** and (in mono) **Bob Dylan**, and it has also produced the PVC versions of CD releases from **Wilco** and **Uncle Tupelo**.

In addition, Koch has pacted with New York-based hip-hop label Babygrande Records. The imprint, founded by former Priority Records A&R exec **Chuck Wilson**, has released titles by such acts as **Canibus**, **Supernatural**, **Jedi Mind Tricks**, the **Mountain Brothers**, and **Chops**.

NEW LABELS GET A BREAK: Only weeks ago in this column, we noted the ever-growing community of indie labels that are run out of their operators' living rooms (*Billboard*, Oct. 5). For many of these label operators, access to industry resources can frequently be out of reach, owing to their low capitalization.

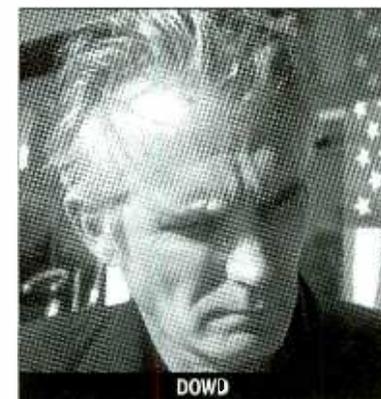
The Assn. for Independent Music (AFIM) is attempting to redress that problem by instituting a low-cost fourth tier to its membership categories. For many years, the backbone of the indie trade group was distributors, but during the course of its existence, labels have shouldered much of the membership load. However, annual membership has until recently been restricted to firms with gross volume of more than \$100,000 a year.

AFIM is now acknowledging the explosion of home-grown labels with the institution of a low \$100 annual fee for new labels. For more information about membership, go to the organization's Web site (afim.org) or call its headquarters at 480-831-2954.

RESOURCE DEPT.: Big Meteor Publishing in Ottawa has published the fourth edition of *The Indie Bible*. The book, which is distributed in the U.S. by Omnibus Press, is a useful (and, at \$25.95, relatively inexpensive) tool for indie labels trying to

get their music to the press and radio. For info, contact the publisher at 613-596-4996.

FLAG WAVING: We dropped by the Mint in Los Angeles Oct. 15 to catch a set by **Johnny Dowd**. The Ithaca, N.Y.-based singer/songwriter, who has been our personal crusade since we first heard him in 1997, has just issued his fourth



album, *The Pawnbroker's Wife*, on Nashville's Catamount Records.

Dowd's music is as daft, disturbing, and darkly funny as ever. He ran through some of the album's most unsettling tunes, including the divorce drama "Separate Beds" and "Rose Tattoo," the strange saga that gives the collection its name.

"Separate Beds" is only one of three tracks on *The Pawnbroker's Wife* that are set during Christmas. He says of this weird seasonal twist, "Christmas is the perfect poignant holiday. Everybody thinks about who's not there at Christmas." He observes of his bizarre rendition of "Jingle Bells," "[The band] were playing this groove, and I really liked it, and the only lyrics that I actually had memorized and don't have to read out of a book is 'Jingle Bells.'" Ho, ho, ho.

The album's most fearsome rocker is "Judgment Day," a scathing song about the 1998 execution of Texas murderer **Karla Faye Tucker** that also indicts the state's then-governor, **George W. Bush**.

"To me," says Dowd—who was born in Fort Worth, Texas—"the death penalty is just so cut-and-dried, and that kind of cut-and-dried thing to me lends itself well to rock'n'roll. I don't see any argument on any side to do it." The song is a churning rewrite of a familiar tune: "I ripped off [Ray Charles'] 'What'd I Say' . . . That was always the song that ended the teen hops when I was growing up."

Dowd's current U.S. tour ends Sunday (27) at the Beachland Ballroom in Cleveland.

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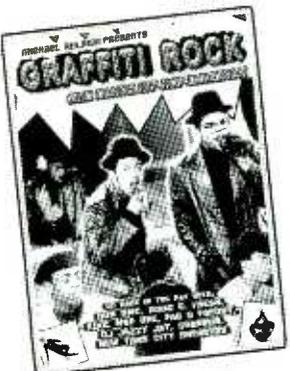
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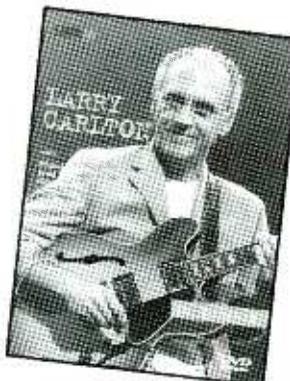
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Shortlist Lengthens Promotional Scope

Contest's Second Year Yields More Sponsorship Partners, Increased Retail Awareness

BY CATHERINE APPLEFELD OLSON

Albums by diverse acts that range from the Avalanches, Björk, and Cee-Lo to the Flaming Lips and Zero 7 are getting an infusion of retail attention, thanks to the Shortlist Music Project, which in its second year is drumming up a host of partnerships and promotions.

Conceived by two Los Angeles-based music industry vets with day jobs—Greg Spotts, who represents record producers, engineers, and Web designers, and MCA Records VP of A&R Tom Sarig—the Shortlist Music Organization's mandate is to illuminate left-of-center albums released during the past year that otherwise might be overlooked.

"We've always said, 'We can't be an ivory-tower award.' We have to make real-world efforts to try to expose and sell these records," Sarig says. "All of our efforts go back to trying to grow the audience for music that's great and is not out there as much as [it] could be."

Inspired by the U.K.'s Mercury Music Prize for its embrace of music across a breadth of styles and genres, the Shortlist encompasses several characteristics specifically designed with an eye toward selling nominated albums in the States. For example, a record cannot be certified gold by the Recording Industry Assn. of America for sales of 500,000 copies at the time of its nomination. Additionally, Sarig and Spotts determined that the decision-making should be in the hands of representatives from the creative music community, who would unearth the initial 75 nominees, whittle them down to 10 finalists, and then select one winner.

HIGH-PROFILE LISTMAKERS

This year's "Listmakers" panel includes U2's Larry Mullen Jr., Iggy Pop, Alanis Morissette, Baz Luhrmann, and Spike Jonze. The winner will be announced at a ceremony Tuesday (29) at the Henry Fonda Theater in Los Angeles, during which finalists Cee-Lo, DJ Shadow, and N*E*R*D are slated to perform.

"The idea was to get publicity for artists that are having a hard time breaking through," Spotts explains. "We imagine there is a group of active consumers that are going out and spending some good money per year on records and not necessarily finding what they are really looking for. We thought, 'Why not let your favorite producer or artist tell you directly what is their favorite CD they play all the time in the car?'"

While the Shortlist is not industry-driven per se, Sarig and Spotts are keenly aware they need to work hand and glove with the retail community to get nominated music into consumers' hands. After a successful first-year partnership with Virgin Megastores for the 2001 awards, the project this year has taken flight with a hand-

ful of high-profile partnerships.

Shortlist supporters include the Coalition of Independent Music Stores (CIMS), Microsoft, and towerrecords.com, which is contributing \$3,000 to the prize and promotional tie-ins. Guitar Center is ponying up a \$3,000 shopping spree for the winner, and Adidas is sponsoring the awards-night dinner.



SPOTTS (LEFT) AND SARIG

For Tower Records, the decision to put its name behind the project with both a cash contribution and designated Shortlist online store was pretty clear.

"Our U.K. division has been supporting the Mercury Prize for some time, and we've been getting good results from that," towerrecords.com director of marketing and business development Russ Eisenman says. "With the Shortlist and artists giving personal recommendations, if something is artist-stamped and -qualified, that means a lot to the customer."

Artist credibility is also important at the 75 CIMS stores across the country, where several of the Shortlist nominees—including chainwide hot seller the Flaming Lips—already have made a sales splash this year. CIMS-affiliated stores are stocking all 10 of the Shortlist finalist albums with their own bin cards, and many also feature designated Shortlist areas on their Web sites.

"All the music industry has had are MTV and the Grammys, and they don't represent much of the music we sell," CIMS president Don VanCleave says.

"This [Shortlist-nominated] kind of music is not unheard of to our customers. We are hoping to get a legitimate stamp for this music, where people recognize it and will buy [it]."

Aside from heightening the profile for nominated albums, Shortlist promotion this year includes a CD sampler of tracks from 14 of the 75 nominated artists. *Selections From the Longlist* will be available from mid-November through the end of the year as a gift with purchase from towerrecords.com and Urban Outfitters clothing/lifestyle chain. Funded entirely by Microsoft, the CD also features several video files in the Windows Media format.

Not surprisingly, Microsoft's involvement with Shortlist extends into the online realm. Currently, fans may download one of 35-plus songs from nominated albums using Microsoft Windows Media, and the windows-media.com site contains a persistent link to the Shortlist site that has fed it the lion's share of its traffic, according to Spotts.

WORKING WITH PARTNERS

"We don't create original content, so a big part of what we do is work with partners and promote them via our Web site," says Erin Cullen, product manager of Microsoft Windows digital media division. "Shortlist has been a predominant feature on our music page for quite some time, and we will continue to promote the artists. The platform they provide for these emerging artists is extremely interesting to us."

The Shortlist is gaining momentum in other arenas. A branded national tour featuring nominated artists is in the works for this winter, and Spotts says they are keen to develop a paid subscription service through which, for example, a rock enthusiast could get the Listmaker selection of the month.

Additionally, Sarig and Spotts are taking the concept into the literary world with the formation of the Shortlist Fiction Project, which follows a similar format to expose works in the literary field.

Executive Turntable

HOME VIDEO: Herb Dorfman is named president of Passport Video in Los Angeles. He was co-founder of Steeplechase Entertainment.

DISTRIBUTION: Jim Grundberg is named VP of sales for Chordant Distribution in Nashville. He was executive VP of sales for Gibson Guitar Corp.

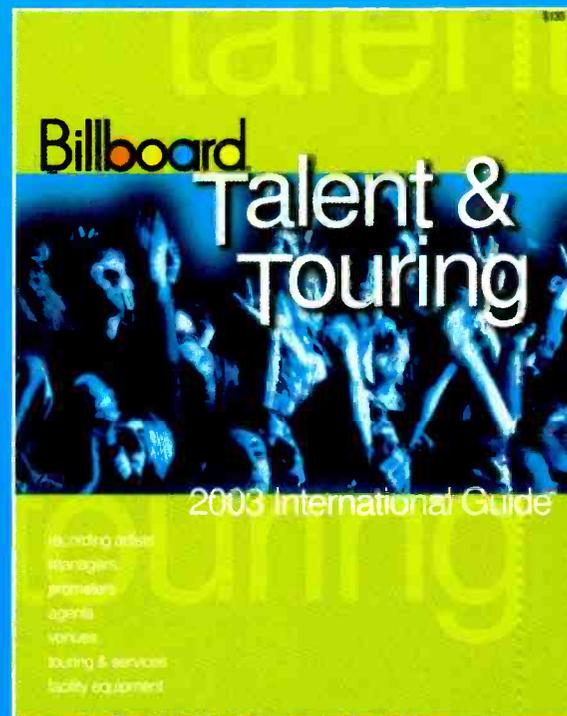
Chris Callahan is named VP of distribution for Koch Entertainment Distribution in Port Wash-

ington, N.Y. He was operations manager of worldwide logistics for Symbol Technologies.

NEW MEDIA: Adam Sexton is named VP of marketing for Macrovision in Los Angeles. He was chief marketing officer for Supertracks.

Scott R. Moore is named VP of new media for grokster.com in Burbank, Calif. He was sales director of new media for Interplay Entertainment.

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Sites + Sounds NEWSLINE...

ACTS JOIN ANTI-PIRACY PUSH: The Rolling Stones, Lenny Kravitz, Blink-182, 'N Sync, Beyoncé Knowles, and Pink are among the acts who have signed on to the campaign against Internet music piracy that the MUSIC (Music United for Strong Internet Copyright) Coalition is staging. The campaign, launched Sept. 26 with full-page ads in a number of high-profile newspapers (*Billboard Bulletin*, Sept. 26), is expanding with TV and Internet ads on such media channels as BET, MTV, and AOL. The initiative aims to educate consumers about the illegality of unauthorized downloading. Ads direct consumers to the coalition's Web site, musicunited.org, for more information and a full list of participating artists.

ROYALTY SCRUTINY: Universal Music Group (UMG) isn't the only major looking to overhaul the royalty rate for artists on sales of digital downloads and subscription services in an effort to drive greater artist participation in its online music initiatives. Similar versions of the strategy, which is being hailed as an important step in the development of the commercial online marketplace, are being considered by the other majors as well.

BMG says it is finalizing an overhaul of its online royalty policy that will go "at least as far as Universal's"; a Warner Music Group spokesperson says the label is "reviewing" its policies. An EMI spokeswoman says, "As we work to bring consumers digital music, they demand it is equally important to deliver it under terms that are good for artists." Sony was unavailable for comment.

The new UMG model involves eliminating select upfront fees, including 20% deductions on technology and packaging, and 15% on free goods, from royalties paid to artists. The changes will not apply to the sale of physical albums.

UMG's decision is winning praise from industry observers and pro-artist groups. **Robin Gross**, an intellectual-property lawyer with the Electronic Frontier Foundation, says UMG's move is a good first step; **Jay Rosenthal**, co-counsel of the Recording Artists' Coalition, likewise calls the move a positive development.

Peter Fader—a marketing professor at the Wharton School of the University of Pennsylvania who had characterized UMG as "public enemy No. 1" for standing in the way of using downloads to promote album sales—calls the decision "tremendous news... For whatever reason, UMG is taking a lot of steps in the right direction. They are clearly in the driver's seat." Fader says the Recording Industry Assn. of America should seize upon the initiative and issue a "broader corporate" message that signals a willingness by labels to "connect" with consumers.

FOO PHONES: BMG Europe is supporting the release of **Foo Fighters'** new album, *One by One*, with a new-media project with U.K.-based telecom firm O2 and Musiwave, a Paris-based provider of wireless music to European telecom companies. The offering enabled fans across Europe to listen to 30-second audio clips of album tracks via wireless devices in the lead-up to the set's Oct. 21 release. Interviews with frontman **Dave Grohl** and information

on the album were included in the service. All content is copy-protected. The service fee, which is billed on the customer's phone invoice, is 50 pence (78 cents) per minute in the U.K., slightly higher than in other territories. Details on the promotion were sent via e-mail or short messaging service to more than 1.6 million O2 wireless customers in the U.K., France, Germany, and the Netherlands.

EMUSIC MAKES IT EASIER: EMusic, a division of Vivendi Universal Net USA, is launching new music-management software that enables subscribers to its service to automate organization of downloaded content. Users can queue up multiple songs and entire albums, and the software saves them in a single, customizable location on their hard drives, organizing them in folders by artist and album name. Users previously had to manually organize content they downloaded.

LIQUID LICENSE: E.Digital, a San Diego-based manufacturer of digital-audio devices, has signed a license agreement with Liquid Audio. Under the deal, e.Digital will license software from Redwood City, Calif.-based Liquid Audio for streaming and download capabilities on a soon-to-be-launched music Web site. The new site will include access to Liquid's catalog of more than 200,000 downloadable tracks.

TRAFFIC TICKER
Top Music Info Sites

Traffic In September

TOTAL VISITORS (in 000s)	
1. Launch	5,819
2. MTV Networks Music	4,031
3. CDNow	3,690
4. MusicMatch Jukebox	3,171
5. BMG Music Service	3,112
6. Sony Music Entertainment Sites	2,823
7. MP3.com	2,650
8. MSN Music	2,621
9. American Idol on MSN	2,192
10. Warner Music Group Sites	2,175
11. Lyrics.com	2,138
12. EMusic	1,964
13. AOL Music	1,684
14. azlyrics.com	1,152
15. MusicCity.com	1,039

AVERAGE MINUTES PER VISITOR PER MONTH

1. Spinner	1:41:44
2. Launch	25:58
3. MusicMatch Jukebox	22:02
4. Rateyourmusic.com	21:14
5. allmusic.com	13:19
6. MTV Networks Music	12:14
7. MSN Music	12:06
8. BMG Music Service	11:10
9. listen.com	10:52
10. Pressplay.com	10:51
11. American Idol on MSN	12:12
12. CDNow	9:53
13. Audiogalaxy	6:32
14. Sony Music Entertainment Sites	6:03
15. MP3.com	5:37

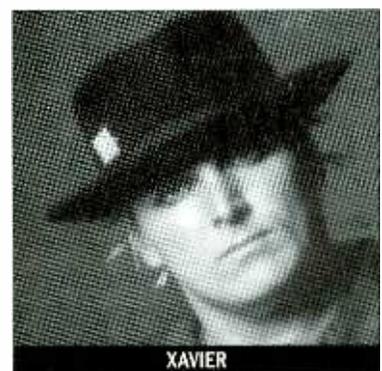
Nielsen/NetRatings

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

Music & Money
by Brian Garrity



KINGS MAKING NOIZE: Despite that they're not on the radar of critics, MTV, or radio programmers, the pot-promoting rappers who are Capitol Records/Suburban Noize act **Kottonmouth Kings** (KMK) have scanned more than 750,000 records in the U.S. during the past five years, according to Nielsen SoundScan, thanks to a hyper-dedicated fan base organized by



Suburban Noize, which targets its audience through touring, street marketing, and merchandising.

The band's latest release, *Rollin' Stoned*—which dropped Oct. 8—scanned more than 19,000 units in its first week, despite there not being any national print, radio, or TV advertising for the album.

"It's all street promotion," Suburban Noize co-founder and KMK frontman **Brad Xavier** explains. "Our whole philosophy is [about] getting people involved."

The label is also using KMK's popularity to launch similar acts that it signs by having them piggyback on KMK albums and tours. Suburban Noize co-founder **Kevin Zinger** says that the label's success largely hinges on its ability to develop and market acts with a cost-effective, do-it-yourself approach.

Zinger's SRH Clothing—which specializes in skater and surfer clothes—handles all the bands' merchandise needs, while another Zinger-owned venture, Anti-Hero Management, takes care of all the bands under the Suburban Noize umbrella. (Zinger also handles representation for KMK, the only Suburban Noize act that is signed to Capitol.)

The label sells 40% of its product through the Internet and live performances. Suburban Noize also promotes a lot of its own shows to enhance the profile of its bands and reduce ticket prices for the fans.

"We try [to] cut out the middle man wherever possible and just bring the music to the fans," Zinger says. "We're able to keep the ticket prices low so it enables more people to come take a chance on the band."

Like many indie labels, Suburban

Noize—which was at one point an imprint of Capitol in the 1990s but now operates independently and is distributed through Southwest—offers joint-venture deals and opportunities without a lot of money upfront in order to break even on sales of as little as 3,000 units.

"Our deals are not structured where you get a check and go out and buy new cars," Zinger says. "Instead they are structured where if you work with us and we get the records into the consumers' hands, it pays off for everyone."

The label's strategy for growing a new act is to feature it on a KMK record and then send the act on the road to open for KMK. The act often shares a van with the band and even uses KMK's instruments in its live performances. After getting off the road and recording an album in the KMK-owned and -operated studios—which keeps production expenses down—the album is released. Much of the sales come through the merch booths at live performances, where music from other Suburban Noize acts and Suburban Noize clothing are also for sale.

"Kottonmouth Kings are kind of like the mothership," Xavier explains. "People support all the groups we put out." That roster includes **Mix Mob**, **the Judge**, and **Corporate Avenger**, which put its last record out through a joint-venture deal via Koch Entertainment.

NAPCO AIDS NAPSTER: A spokesperson for Napster confirms that the bankrupt Redwood City, Calif.-based file-sharing service has received an emergency \$200,000 loan to fund basic expenses through Nov. 22.

Napster, which is in the midst of Chapter 11 reorganization in U.S. Bankruptcy Court in Wilmington, Del., received the funds from a potential buyer group called Napco Acquisition. No details were available on Napco.

RISE IN ATLANTA, MIAMI: SunTrust Banks' Nashville-based Music Private Banking Group (MPBG) is establishing offices in Atlanta and Miami. The group, which has grown during 14 years into a 30-person staff on Music Row in Nashville, hopes to open the new offices by year-end, with a few bankers in each.

MPBG's services include structuring loans for songwriters and others who either earn royalties or own intellectual-property assets. At the company level, it has helped publishing companies recapitalize and has funded tours and catalog acquisitions. MPBG senior VP/director **Brian Williams** says the group is studying the possibility of launching a music-royalty securitization program.

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Sales data compiled by Nielsen VideoScan				
THIS WEEK	LAST WEEK	TITLE	YEAR OF RELEASE	PRICE
		NUMBER 1 2 Weeks At Number 1		
1	1	RAPUNZEL ARTISAN HOME ENTERTAINMENT 12948	2002	19.95
2	2	SPONGEBOB SQUAREPANTS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876903	2002	12.95
3	NEW	SCOOBY-DOO: WINTER WONDERDOG WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 42062	2002	14.95
4	3	MICKEY'S HOUSE OF VILLAINS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25269	2002	22.99
5	5	SCOOBY-DOO MEETS BATMAN WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1976	2002	14.95
6	4	PETER PAN: RETURN TO NEVERLAND WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 1648	2002	24.99
7	7	IT'S THE GREAT PUMPKIN, CHARLIE BROWN PARAMOUNT HOME ENTERTAINMENT 153703	1966	12.95
8	8	RUGRATS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876863	2002	12.95
9	9	THE BEST OF SCHOOLHOUSE ROCK 30TH ANNIVERSARY EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61794	2002	19.99
10	16	BARBIE IN THE NUTCRACKER ARTISAN HOME ENTERTAINMENT 12060	2001	19.98
11	11	WIGGLY SAFARI HIT ENTERTAINMENT 2517	2002	14.95
12	6	THOMAS & FRIENDS: SALTY'S SECRET ANCHOR BAY ENTERTAINMENT 1281	2002	14.98
13	12	TARZAN & JANE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23956	2002	24.99
14	14	A SPOOKIE OOKIE HALLOWEEN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22942	2001	12.99
15	10	POWER RANGER WILD FORCE: LIONHEART WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 26690	2002	14.95
16	15	SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN BUENA VISTA HOME ENTERTAINMENT 26889	2002	14.99
17	17	PEANUTS: HOLIDAY COLLECTION PARAMOUNT HOME ENTERTAINMENT 156669	2001	38.85
18	13	POWER RANGERS WILD FORCE: ANCIENT AWAKENING WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 26695	2002	14.95
19	18	ELMO VISITS THE FIREHOUSE SONY WINDERS/SONY MUSIC ENTERTAINMENT 54345	2002	9.98
20	21	CLIFFORD'S BIG HALLOWEEN ARTISAN HOME ENTERTAINMENT 12892	2002	12.98
21	24	SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153	2002	12.95
22	23	BABY MOZART WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61799	2000	14.99
23	19	BLUE'S CLUES: MEET JOE! NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876913	2002	9.95
24	NEW ENTRY	NAUTICAL NONSENSE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013	2002	12.95
25	NEW ENTRY	WINNIE THE POOH: SPOOKABLE POOH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61936	1996	14.99

NOVEMBER 2 2002 Billboard RECREATIONAL SPORTS™				
Sales data compiled by Nielsen VideoScan				
THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
		NUMBER 1 4 Weeks At Number 1		
1	1	AND1 MIXTAPE VOLUME 5	VENTURA DISTRIBUTION 311250	14.98
2	3	WWE: WRESTLEMANIA X-EIGHT	SONY MUSIC ENTERTAINMENT 54125	19.98
3	2	WWE: HOLLYWOOD HULK HOGAN	SONY MUSIC ENTERTAINMENT 58339	14.95
4	4	NBA FINALS 2002 OFFICIAL CHAMPIONSHIP	USA HOME ENTERTAINMENT 369410	14.95
5	5	STUPID LITTLE GOLF VIDEO	FOX LOBBER VIDEO 21027	9.98
6	6	NHL: 2002 STANLEY CUP OFFICIAL CHAMPIONSHIP	USA HOME ENTERTAINMENT 369409	14.98
7	8	WWE: TRIPLE H-THE GAME	SONY MUSIC ENTERTAINMENT 54119	14.95
8	7	WWE: NWO BACK IN BLACK	SONY MUSIC ENTERTAINMENT 58331	14.95
9	9	WWE: KING OF THE RING	SONY MUSIC ENTERTAINMENT 58617	14.95
10	16	WWE: THE ROCK - BRING IT ON	SONY MUSIC ENTERTAINMENT 54111	19.98
11	NEW	TONY HAWK TRICK TIPS VOL.III: SECRETS OF SKATEBOARDING	REDLINE ENTERTAINMENT 27038	14.98
12	10	WWE: FUNNIEST MOMENTS	SONY MUSIC ENTERTAINMENT 59327	19.98
13	11	WWE: BEST OF RAW VOL.3	SONY MUSIC ENTERTAINMENT 286	19.98
14	13	THE BEST OF BACKYARD WRESTLING 2: MORE hardcore THAN EVER BEFORE	VENTURA DISTRIBUTION 200	19.99
15	14	TONY HAWK: GSTP 2001	REDLINE ENTERTAINMENT 27025	14.98
16	15	WWE: BACKLASH	SONY MUSIC ENTERTAINMENT 58313	14.95
17	NEW	TONY HAWK: GSTP 2000	REDLINE ENTERTAINMENT 27024	14.98
18	18	WWE: STONE COLD	SONY MUSIC ENTERTAINMENT 54129	19.98
19	17	WWE: BEST OF WRESTLEMANIA	SONY MUSIC ENTERTAINMENT 831	14.95
20	12	WWE: UNDERTAKER -- THIS IS MY YARD	SONY MUSIC ENTERTAINMENT 288	14.95

NOVEMBER 2 2002 Billboard HEALTH & FITNESS™				
Sales data compiled by Nielsen VideoScan				
THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
		NUMBER 1 19 Weeks At Number 1		
1	1	DARRIN'S DANCE GROOVES	VENTURA DISTRIBUTION 10499	14.98
2	2	THE METHOD PILATES: TARGET SPECIFICS	CURRENT WELLNESS 840	12.98
3	3	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES	ARTISAN HOME ENTERTAINMENT 10152	14.98
4	5	LESLIE SANSONE: SUPER FAT BURNING	GOODTIMES HOME VIDEO 530210	9.95
5	4	LESLIE SANSONE: HIGH CALORIE BURN	GOODTIMES HOME VIDEO 430210	9.95
6	8	METHOD-ALI IN ONE	CURRENT WELLNESS 906	12.98
7	6	LESLIE SANSONE: GET UP & GET STARTED	GOODTIMES HOME VIDEO 330210	9.95
8	9	PILATES FOR DUMMIES	ANCHOR BAY ENTERTAINMENT 10948	9.99
9	7	THE CRUNCH: TAE BOXING WORKOUTS	ANCHOR BAY ENTERTAINMENT 10813	14.98
10	10	THE METHOD PILATES: PRECISION TONING	CURRENT WELLNESS 572	12.98
11	14	PILATES: BEGINNING MAT WORKOUT	GAIAM VIDEO 1231	14.98
12	19	PILATES YOGA TWO PACK	ARTISAN HOME ENTERTAINMENT 61294	19.98
13	12	SLIM DOWN-BELLYDANCE FITNESS FOR BEGINNERS	GOLDHILL HOME VIDEO 379	14.98
14	13	TARGET TONING WORKOUT-ABS OF STEEL	WARNER HOME VIDEO 51368	9.95
15	15	BASIC YOGA FOR DUMMIES	ANCHOR BAY ENTERTAINMENT 11586	9.99
16	18	CRUNCH: FAT BURNING YOGA	ANCHOR BAY ENTERTAINMENT 11947	9.99
17	NEW	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS	GAIAM VIDEO 1088	14.98
18	16	YOGA CONDITIONING FOR WEIGHT LOSS	GAIAM VIDEO 1203	14.98
19	NEW	BELLYDANCE FITNESS WORKOUT: FAT BURNING	GOLDHILL HOME VIDEO 373	14.95
20	NEW	TOTAL YOGA	GAIAM VIDEO 1080	9.98

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◀ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2002, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

HOME VIDEO

Khouri Is Ga-Ga Over 'Ya-Ya'

As the writer/producer of 1991's *Thelma & Louise* (MGM), Callie Khouri made her mark as a purveyor of stories about strong women and their friendships. *Divine Secrets of the Ya-Ya Sisterhood* (Warner), due Nov. 5 on VHS (\$22.98) and DVD (\$26.98), is her directorial debut and tells the story of an endearing group of Southern women dealing with love, heartbreak, and family.

6 Questions

The DVD features two commentaries. How did you come to participate in both of them?

Well, we did a round-table with [producers] Lisa Stewart, Bonnie Bruckheimer, and Hunt Lowry; [composer T Bone] Burnett; and editor Andy Marcus. We all had a lot of fun making the movie, and we tried to get that across in the commentary.



KHOURI

Then Ashley Judd agreed to do one?

Yes, Ashley decided to do a commentary. And she didn't want to just sit there by herself. That's not like her to pontificate on her performance. So they asked me to do both.

The soundtrack to the film is very strong. Did you conceive the movie's music from the start?

Yes, and the musical aspect of the film was extremely important to me. I wanted to make sure that all the music was authentic to the area [Louisiana] and to the time [1940s to the present]. And I knew I didn't want any of the hit songs you hear in every soundtrack.

What was it like working with Burnett?

He had fantastic instincts and was great to work with. Fortunately, we agreed on almost everything. There were times when I would think, "I'm not sure I like that." But I learned, with him, he's hearing something that I may not be hearing right away.

The cast worked well together. Were there any challenges in directing this group of actresses?

I'm sure it's a lot easier to direct a cast like this than a bunch of inexperienced half-wits! It's like getting your learner's permit and then getting handed the keys to a [Ferrari] Testarosa.

Does it concern you that some may dismiss the movie as a "chick flick"?

Any time "chick flick" is used to denigrate a film, then yeah, it disturbs me tremendously. But when it's used to describe a movie by women about women for women—then it doesn't bother me.

CATHERINE CELLA

NOVEMBER 2 2002 Billboard TOP MUSIC VIDEOS™				
Sales data compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	TITLE	Principal Performers	TAPE/DVD PRICE
		NUMBER 1 5 Weeks At Number 1		
1	1	LET FREEDOM RING SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4463	Bill & Gloria Catcher And Their Homecoming Friends	29.95/21.97
2	2	GOD BLESS AMERICA SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4464	Bill & Gloria Catcher And Their Homecoming Friends	29.95/21.97
3	NEW	THE STORY SO FAR MCA MUSIC VIDEO 113037	New Found Glory	16.95 DVD
4	NEW	GREATEST VIDEO HITS-VOL.1 HOLLYWOOD RECORDS MUSIC VIDEO 169011	Queen	24.95 DVD
5	4	LIVE IN HAWAII EAGLE ROCK ENTERTAINMENT/WARNER HOME VIDEO 37658	Janet Jackson	19.98/24.98
6	3	THE REBIRTH OF KIRK FRANKLIN GOSPO CENTRIC 170037	Kirk Franklin	19.95/19.95
7	5	WORSHIP JIVE/ZOMBA VIDEO 10051	Michael W. Smith	14.98/19.98
8	6	HELL FREEZES OVER GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548	Eagles	24.95/24.99
9	NEW	UNDER THE RADAR HOLLYWOOD RECORDS MUSIC VIDEO 169015	Dispatch	24.95 DVD
10	9	LIVE FROM LAS VEGAS JIVE/ZOMBA VIDEO 41784	Britney Spears	19.98/24.98
11	10	MORNING VIEW SESSIONS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54199	Incubus	14.98/19.98
12	14	SUPERNATURAL LIVE ARISTA RECORDS INC./BMG VIDEO 15750	Santana	19.95/24.97
13	11	LOVERS LIVE EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204	Sade	14.98/19.98
14	18	DEUCE EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54198	Korn	14.98/19.98
15	12	M.O.L. WARNER MUSIC VIDEO 38548	Disturbed	14.98/19.99
16	16	ONE NIGHT ONLY MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 60885	Elton John	16.98/24.98
17	22	THE DANCE WARNER REPRISE VIDEO 38486	Fleetwood Mac	19.95/24.97
18	20	THE UP IN SMOKE TOUR EAGLE VISION/RED DISTRIBUTION 30001	Various Artists	19.95/23.97
19	19	ROCK IN RIO COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54269	Iron Maiden	14.98/29.98
20	24	LIVE AT BUDOKAN EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54271	Ozzy Osbourne	14.98/19.98
21	13	ELVIS: THE GREAT PERFORMANCES BOX SET RHINO HOME VIDEO 976026	Elvis Presley	39.98/49.95
22	21	LIVE FROM AUSTIN, TEXAS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50130	Stevie Ray Vaughan And Double Trouble	14.95/19.97
23	25	LIVE IN PARIS EAGLE VISION/PIIONEER ENTERTAINMENT 19012	Diana Krall	19.98/24.98
24	23	THE DEFINITIVE COLLECTION MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 18146	Abba	24.98 DVD
25	31	ALL ACCESS EUROPE INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 483313	Eminem	19.98/24.98
26	33	LISTENER SUPPORTED BMG VIDEO 65005	Dave Matthews Band	19.95/24.97
27	29	ALL THE TIME IN THE WORLD SPARROW VIDEO/CHORDANT DIST. GROUP 92924	Jump5	5.98/5.95
28	NEW	WOW HITS 2003 CHORDANT DIST. GROUP 92875	Various Artists	16.95 DVD
29	32	SALIVAL TOOL DISSECTIONAL/VOI CANO/ZOMBA VIDEO 31159	Tool	24.98/29.98
30	35	VIEW FROM THE VAULT: VOL. 3 MONTEREY HOME VIDEO 347962	Grateful Dead	24.95/24.95
31	28	VIDEO GREATEST HITS: HISTORY EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50123	Michael Jackson	14.98/24.98
32	26	ELEVATION TOUR 2001 INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 586543	U2	19.98/32.98
33	38	POPODYSEY-LIVE JIVE/ZOMBA VIDEO 41778	'N Sync	19.98/24.98
34	37	MTV UNPLUGGED: SHAKIRA SONY DISCOS/SONY MUSIC ENTERTAINMENT 88339	Shakira	14.98/19.98
35	7	RISING LOW ATO VIDEO/BMG VIDEO 21509	Gov't Mule	19.95 DVD
36	NEW ENTRY	HISTORY ON FILM: VOLUME II EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50138	Michael Jackson	14.95/19.97
37	NEW ENTRY	PLATINUM COLLECTION MERCURY RECORDS/UNIVERSAL MUSIC & VIDEO DIST. 170258	Shania Twain	24.98 DVD
38	39	LIVE IN LAS VEGAS MVO VIDEO 7700	Kiss	19.98/19.98
39	NEW	DREAMING MY DREAMS IMAGE ENTERTAINMENT 9612	Marianne Faithfull	9.98/17.99
40	NEW	LIVE: 2001 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54029	Journey	14.98/19.98

◆ IRMA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◊ RIAA platinum cert. for sales of 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2002, VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.

NOVEMBER 2 2002 Billboard TOP DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan		RATING	PRICE
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers		
			NUMBER 1		1 Week At Number 1	
1	NEW		BEAUTY AND THE BEAST (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24962	Animated	G	29.95
2	NEW		SCOOBY-DOO (PAN & SCAN) WARNER HOME VIDEO 21498	Freddie Prinze Jr. Sara Michelle Geller	PG	26.95
3	NEW		SCOOBY-DOO (WIDESCREEN) WARNER HOME VIDEO 23430	Freddie Prinze Jr. Sara Michelle Geller	PG	26.95
4	3	4	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23968	Billy Crystal John Goodman	G	29.99
5	NEW		ENOUGH COLUMBIA TRISTAR HOME ENTERTAINMENT 60008361	Jennifer Lopez	PG-13	27.95
6	1	2	THE SCORPION KING (FULL FRAME) UNIVERSAL STUDIOS HOME VIDEO 22401	The Rock Kelly Hu	PG-13	26.98
7	2	2	THE SCORPION KING (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21800	The Rock Kelly Hu	PG-13	26.98
8	NEW		JASON X NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5628	Kane Hodder	R	26.95
9	4	2	BROTHERHOOD OF THE WOLF UNIVERSAL STUDIOS HOME VIDEO 22115	Nathalie Cheron Brigitte Moidon	R	26.98
10	NEW		SATURDAY NIGHT FEVER PARAMOUNT HOME ENTERTAINMENT 011134	John Travolta	R	24.95
11	5	4	PANIC ROOM PARAMOUNT HOME ENTERTAINMENT 06457	Jodie Foster	R	27.96
12	6	2	RAPUNZEL ARTISAN HOME ENTERTAINMENT 12950	Barbie	NR	19.95
13	9	6	BLADE 2 NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5554	Wesley Snipes	R	29.95
14	8	3	A HARD DAY'S NIGHT MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 18301	The Beatles	G	29.99
15	7	3	BIG FAT LIAR UNIVERSAL STUDIOS HOME VIDEO 21975	Frankie Muniz Amanda Bynes	PG	26.98
16	12	3	GREASE (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 155744	John Travolta Olivia Newton-John	PG	26.95
17	14	5	CHANGING LANES PARAMOUNT HOME ENTERTAINMENT 334304	Ben Affleck Samuel L. Jackson	R	29.95
18	16	8	WE WERE SOLDIERS PARAMOUNT HOME ENTERTAINMENT 340024	Mel Gibson	R	29.99
19	13	5	THE COUNT OF MONTE CRISTO TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24019	Jim Caviezel Guy Pearce	PG-13	29.95
20	10	3	MURDER BY NUMBERS (WIDESCREEN) WARNER HOME VIDEO 22764	Sandra Bullock Ben Chaplin	R	26.98
21	11	3	GREASE (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 026424	John Travolta Olivia Newton-John	PG	26.95
22	17	4	FRAILTY LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 8117	Bill Paxton Matthew McConaughey	R	24.99
23	18	4	40 DAYS AND 40 NIGHTS MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 26072	Josh Hartnett	R	29.99
24	NEW		FOOTLOOSE PARAMOUNT HOME ENTERTAINMENT 015894	Kevin Bacon John Lithgow	PG	24.95
25	15	3	MURDER BY NUMBERS (PAN & SCAN) WARNER HOME VIDEO 22764	Sandra Bullock Ben Chaplin	R	26.98
26	19	10	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5415	Elijah Wood Ian McKellen	PG-13	29.95
27	20	10	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (PAN & SCAN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5413	Elijah Wood Ian McKellen	PG-13	29.95
28	21	7	RESERVOIR DOGS: ALL COLORS ARTISAN HOME ENTERTAINMENT 12650	Harvey Keitel Tim Roth	R	107.95
29	NEW		JASON GOES TO HELL-THE FINAL FRIDAY NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5626	Kane Hodder	R	19.95
30	22		NATIONAL LAMPOON'S VAN WILDER (UNRATED) ARTISAN HOME ENTERTAINMENT 12936	Ryan Reynolds Tara Reid	NR	26.98
31			BIG TROUBLE TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24021	Tim Allen Rene Russo	PG-13	29.95
32	24	8	ALL ABOUT THE BENJAMINS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5546	Ice Cube Mike Epps	R	26.98
33	23	8	PULP FICTION: COLLECTOR'S EDITION MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23541	John Travolta Samuel L. Jackson	R	29.99
34	NEW		FLASHDANCE PARAMOUNT HOME ENTERTAINMENT 014544	Jennifer Beals	R	24.95
35	30	14	DIRTY DANCING ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze Jennifer Grey	PG-13	14.98
36	NEW		DARRIN'S DANCE GROOVES RAZOR & THE VENTURA DISTRIBUTION 1049	Darrin Henson	NR	19.95
37	NEW		URBAN COWBOY PARAMOUNT HOME ENTERTAINMENT 012854	John Travolta Debra Winger	PG	24.95
38	26	7	SPONGEBOB SQUAREPANTS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876934	Spongebob Squarepants	NR	19.99
39	31	3	TRUE ROMANCE (DIRECTOR'S CUT) WARNER HOME VIDEO 22796	Christian Slater Patricia Arquette	NR	26.95
40	34	1	RUDY COLUMBIA TRISTAR HOME ENTERTAINMENT 60053727	Sean Astin	PG-13	14.95

NOVEMBER 2 2002 Billboard TOP VHS SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan		YEAR OF RELEASE	RATING	PRICE
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers			
			NUMBER 1		1 Week At Number 1		
1	NEW		SCOOBY-DOO WARNER HOME VIDEO 22436	Freddie Prinze Jr. Sara Michelle Geller	2002	PG	24.95
2	NEW		BEAUTY AND THE BEAST (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25125	Animated	1991	G	24.95
3	1	4	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	2001	G	24.99
4	2	2	THE SCORPION KING UNIVERSAL STUDIOS HOME VIDEO 89929	The Rock Kelly Hu	2002	PG-13	22.98
5	3	2	RAPUNZEL ARTISAN HOME ENTERTAINMENT 12948	Barbie	2002	NR	19.95
6	4	3	BIG FAT LIAR UNIVERSAL STUDIOS HOME VIDEO 60760	Frankie Muniz Amanda Bynes	2001	PG	22.98
7	5	7	SPONGEBOB SQUAREPANTS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876903	Spongebob Squarepants	2002	NR	12.95
8	7	10	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5415	Elijah Wood Ian McKellen	2001	PG-13	22.94
9	NEW		SCOOBY-DOO: WINTER WONDERDOG WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 22062	Scobby-Doo	2002	NR	14.95
10	8	6	MICKEY'S HOUSE OF VILLAINS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25269	Animated	2002	NR	22.99
11	9	7	THE ROOKIE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61936	Dennis Quaid	2002	G	22.99
12	12	8	SCOOBY-DOO MEETS BATMAN WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1976	Scobby-Doo	2002	NR	14.95
13	6	19	DARRIN'S DANCE GROOVES RAZOR & THE VENTURA DISTRIBUTION 10499	Darrin Henson	2002	NR	14.98
14	11	8	PETER PAN: RETURN TO NEVERLAND WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 1648	Animated	2002	G	24.99
15	10	3	MURDER BY NUMBERS WARNER HOME VIDEO 22764	Sandra Bullock Ben Chaplin	2002	R	22.98
16	16	28	IT'S THE GREAT PUMPKIN, CHARLIE BROWN PARAMOUNT HOME ENTERTAINMENT 153703	Animated	1966	NR	12.95
17	13	6	BLADE 2 NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO	Wesley Snipes	2002	R	22.94
18	17	4	RUGRATS: HALLOWEEN NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876863	Animated	2002	NR	12.95
19	15	4	DRAGONBALL Z: FUSION-LAST SAIYAN (EDITED) FUNIMATION 3603	Animated	2002	NR	14.95
20	18	7	THE BEST OF SCHOOLHOUSE ROCK 30TH ANNIVERSARY EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61794	Animated	2002	NR	19.99
21	NEW		BARBIE IN THE NUTCRACKER ARTISAN HOME ENTERTAINMENT 12060	Barbie	2001	NR	19.98
22	21	11	HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	24.99
23	24	6	WIGGLY SAFARI HIT ENTERTAINMENT 2517	The Wiggles	2002	NR	14.95
24	19	4	DRAGONBALL Z: FUSION-INTERNAL STRUGGLE (EDITED) FUNIMATION 3623	Animated	2002	NR	14.95
25	14	3	THOMAS & FRIENDS: SALTY'S SECRET ANCHOR BAY ENTERTAINMENT 1281	Thomas & Friends	2002	NR	14.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002. VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

NOVEMBER 2 2002 Billboard TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.		Principal Performers
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER		
			NUMBER 1		1 Week At Number 1
1	NEW		ENOUGH COLUMBIA TRISTAR HOME ENTERTAINMENT 08361	Jennifer Lopez	PG-13
2	1	2	THE SCORPION KING UNIVERSAL STUDIOS HOME VIDEO 89929	The Rock Kelly Hu	PG-13
3	2	4	PANIC ROOM COLUMBIA TRISTAR HOME ENTERTAINMENT 07317	Jodie Foster	R
4	NEW		SCOOBY-DOO WARNER HOME VIDEO 22436	Freddie Prinze Jr. Sara Michelle Geller	PG
5	3	3	MURDER BY NUMBERS WARNER HOME VIDEO 22764	Sandra Bullock Ben Chaplin	R
6	5	5	CHANGING LANES PARAMOUNT HOME ENTERTAINMENT 334304	Ben Affleck Samuel L. Jackson	R
7	4	4	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	G
8	7	7	HIGH CRIMES FOX VIDEO 2005144	Ashley Judd Morgan Freeman	PG-13
9	6	3	BIG FAT LIAR UNIVERSAL STUDIOS HOME VIDEO 60760	Frankie Muniz Amanda Bynes	PG
10	8	4	40 DAYS AND 40 NIGHTS MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2607203	Josh Hartnett	R
11	9	4	FRAILTY LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 81170	Bill Paxton Matthew McConaughey	R
12	10	7	THE ROOKIE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61936	Dennis Quaid	G
13	11	9	WE WERE SOLDIERS PARAMOUNT HOME ENTERTAINMENT 340024	Mel Gibson	R
14	NEW		JASON X NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5628	Kane Hodder	R
15	NEW		BIG TROUBLE TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 2402103	Tim Allen Rene Russo	PG-13
16	12	6	BLADE 2 NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5553	Wesley Snipes	R
17	13	5	THE COUNT OF MONTE CRISTO TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24019	Jim Caviezel Guy Pearce	PG-13
18	15	9	SHOWTIME WARNER HOME VIDEO 22440	Robert De Niro Eddie Murphy	PG-13
19	14	2	BROTHERHOOD OF THE WOLF UNIVERSAL STUDIOS HOME VIDEO 80154	Nathalie Cheron Brigitte Moidon	R
20	NEW		NATIONAL LAMPOON'S VAN WILDER NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 12889	Ryan Reynolds Tara Reid	NR

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002. VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

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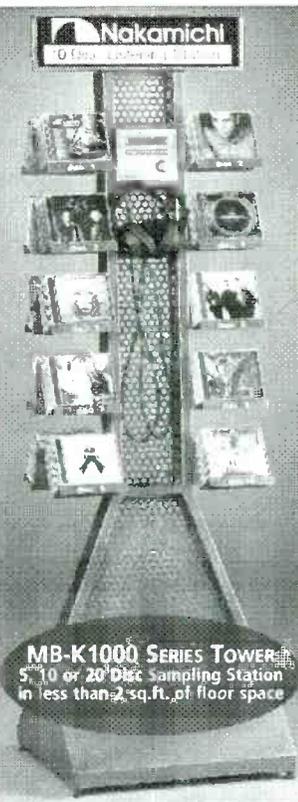


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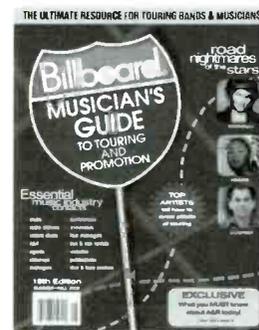
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PROGRAMMING

NOVEMBER 2 2002 Billboard VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS
"New Ons" are reported by the networks (not by Nielsen BDS) for the week ahead

For week ending
OCTOBER 20, 2002



Continuous programming
1234 W. Street, NE, Washington, D.C. 20018



Continuous programming
2806 Opryland Drive, Nashville, TN 37214



Continuous programming
1515 Broadway, New York, NY 10036



Continuous programming
1515 Broadway, New York, NY 10036

- 1 NELLY, DILEMMA
- 2 MARIO, BRAID MY HAIR
- 3 ERYKAH BADU, LOVE OF MY LIFE (AN ODE TO HIP HOP)
- 4 B2K, WHY I LOVE YOU
- 5 LL COOL J, LUV U BETTER
- 6 INDIA ARIE, LITTLE THINGS
- 7 504 BOYZ, TIGHT WHIPS
- 8 ASHANTI, BABY
- 9 3RD STREE, GET WITH ME
- 10 LUDACRIS, MOVE B****H
- 11 BIG TYMERS, OH YEAH
- 12 CLIPSE, WHEN THE LAST TIME
- 13 EVE, GANGSTA LOVIN'
- 14 YING YANG TWINS, BY MYSELF
- 15 N.O.R.E., NOTHIN'
- 16 AMERIE, TALKIN' TO ME
- 17 ISYSS, SINGLE FOR THE REST OF MY LIFE
- 18 DAVE HOLLISTER, BABY DO THOSE THINGS
- 19 NAPPY ROOTS, PO' FOLKS
- 20 FIELD MOB, SICK OF BEING LONELY
- 21 UL WAYNE, WHERE YOU AT
- 22 SEAN PAUL, GIMME THE LIGHT
- 23 FABOLOUS, TRADE IT ALL
- 24 SYLEENA JOHNSON, TONIGHT I'M GONNA LET GO
- 25 CAM'RON, HEY MA
- 26 MS. JADE, CHING CHING
- 27 XZIBIT, MULTIPLY
- 28 MUSIQ, DON'T CHANGE
- 29 IMX, BEAUTIFUL (YOU ARE)
- 30 FLOETRY, FLOETIC
- 31 JAEHEIM, FABULOUS
- 32 PASTOR TROY, ARE WE CUTTIN'
- 33 HEATHER HEADLEY, HE IS
- 34 JUSTIN TIMBERLAKE, LIKE I LOVE YOU
- 35 WILL SMITH, 1,000 KISSES
- 36 TRICK DADDY, IN DA WIND
- 37 BENZINO, ROCK THE PARTY
- 38 EMINEM, CLEANIN' OUT MY CLOSET
- 39 CHRISTINA AGUILERA, DIRTY
- 40 TRUTH HURTS, THE TRUTH

- NEW ONS**
- TONI BRAXTON, HIT THE FREEWAY
 - MARIAH CAREY, THROUGH THE RAIN
 - JA RULE, THUG LOVIN'
 - EVE, SATISFACTION
 - FABOLOUS, THIS IS MY PARTY
 - WESTSIDE CONNECTION, IT'S THE HOLIDAZE

- 1 SHANIA TWAIN, I'M GONNA GETCHA GOOD!
- 2 FAITH HILL, CRY
- 3 DIXIE CHICKS, LANDSLIDE
- 4 KEITH URBAN, SOMEBODY LIKE YOU
- 5 TOBY KEITH, WHO'S YOUR DADDY
- 6 RASCAL FLATTS, THESE DAYS
- 7 DIAMOND RIO, BEAUTIFUL MESS
- 8 REBECCA LYNN HOWARD, FORGIVE
- 9 MONTGOMERY GENTRY, MY TOWN
- 10 MARTINA MCBRIDE, WHERE WOULD YOU BE
- 11 LEANN RIMES, LIFE GOES ON
- 12 STEVE AZAR, WAITIN' ON JOE
- 13 CLEOUD T JUDD, IT'S A GREAT DAY TO BE A GUY
- 14 NICKEL CREEK, THIS SIDE
- 15 PHIL VASSAR, AMERICAN CHILD
- 16 TERRI CLARK, I JUST WANNA BE MAD
- 17 KELLY WILLIS, IF I LEFT YOU
- 18 PINMDNKEY, BARBED WIRE AND ROSES
- 19 RADNEY FOSTER, EVERYDAY ANGEL
- 20 TRAVIS TRITT, STRONG ENOUGH TO BE YOUR MAN
- 21 EMERSON DRIVE, FALL INTO ME
- 22 GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
- 23 TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE
- 24 KENNY CHESNEY, THE GOOD STUFF
- 25 PATTY GRIFFIN, CHIEF
- 26 DIXIE CHICKS, LONG TIME GONE
- 27 BRAD PAISLEY, I'M GONNA MISS HER
- 28 TAMMY COCHRAN, LIFE HAPPENED
- 29 GARY ALLAN, THE ONE
- 30 JENNIFER HANSON, BEAUTIFUL GOODBYE
- 31 LEE ANN WOODACK, SOMETHING WORTH LEAVING BEHIND
- 32 ALISON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR AWHILE
- 33 MARTINA MCBRIDE, BLESSED
- 34 TOBY KEITH, MY LIST
- 35 ALAN JACKSON, DRIVE (FOR DADDY GENE)
- 36 RASCAL FLATTS, I'M MOVIN' ON
- 37 BLAKE SHELTON, OL' RED
- 38 TIM MCGRAW, THE COWBOY IN ME
- 39 DARRYL WORLEY, I MISS MY FRIEND
- 40 SHEDAISSY, MINE ALL MINE

- NEW ONS**
- BRUCE SPRINGSTEEN, LONESOME DAY
 - DARRYL WORLEY, FAMILY TREE
 - TRACE ADKINS, CHROME

- 1 CHRISTINA AGUILERA, DIRTY
- 2 NIRVANA, YOU KNOW YOU'RE RIGHT
- 3 NO DOUBT, UNDERNEATH IT ALL
- 4 MADONNA, DIE ANOTHER DAY
- 5 PINK, JUST LIKE A PILL
- 6 CREED, ONE LAST BREATH
- 7 DAVE MATTHEWS BAND, WHERE ARE YOU GOING
- 8 UNCLE KRACKER, IN A LITTLE WHILE
- 9 BON JOVI, EVERYDAY
- 10 U2, ELECTRICAL STORM
- 11 NORAH JONES, DON'T KNOW WHY
- 12 NELLY, DILEMMA
- 13 FAITH HILL, CRY
- 14 VANESSA CARLTON, ORDINARY DAY
- 15 JUSTIN TIMBERLAKE, LIKE I LOVE YOU
- 16 RED HOT CHILI PEPPERS, ZEPHYR SONG
- 17 JOHN MAYER, YOUR BODY IS A WONDERLAND
- 18 NIRVANA, YOU KNOW YOU'RE RIGHT
- 19 SHERYL CROW, STEVE MCQUEEN
- 20 FOO FIGHTERS, ALL MY LIFE
- 21 PINK, FAMILY PORTRAIT
- 22 DIXIE CHICKS, LANDSLIDE
- 23 LIFEHOUSE, SPIN
- 24 JENNIFER LOVE HEWITT, BARENAKED
- 25 MICHELLE BRANCH, GOODBYE TO YOU
- 26 LEANN RIMES, LIFE GOES ON
- 27 LAMIA, EMPIRES
- 28 COLDPLAY, IN MY PLACE
- 29 INDIA ARIE, LITTLE THINGS
- 30 PETER GABRIEL, THE BARRY WILLIAMS SHOW
- 31 HOOBASTANK, RUNNING AWAY
- 32 SHAKIRA, OBJECTION (TANGDI)
- 33 RED HOT CHILI PEPPERS, BY THE WAY
- 34 TORI AMOS, A SORTA FAIRYTALE
- 35 WALLFLOWERS, WHEN YOU'RE ON TOP
- 36 SHERYL CROW, SOAK UP THE SUN
- 37 OUR LADY PEACE, SOMEWHERE OUT THERE
- 38 JOHN MAYER, NO SUCH THING
- 39 JEWEL, STANDING STILL
- 40 VANESSA CARLTON, A THOUSAND MILES

- NEW ONS**
- SNOP DOGG, FROM THE CHURCH TO DA PALACE
 - KELLY ROWLAND, STOLE
 - MARIAH CAREY, THROUGH THE RAIN
 - HEATHER HEADLEY, HE IS
 - PUDDLE OF MUDD, SHE HATES ME
 - SALIVA, ALWAYS
 - CHEVELLE, THE RED
 - THE WINES, OUTTATHAWAY

- 1 NO DOUBT, UNDERNEATH IT ALL
- 2 SANTANA, THE GAME OF LOVE
- 3 MADONNA, DIE ANOTHER DAY
- 4 PINK, JUST LIKE A PILL
- 5 CREED, ONE LAST BREATH
- 6 DAVE MATTHEWS BAND, WHERE ARE YOU GOING
- 7 UNCLE KRACKER, IN A LITTLE WHILE
- 8 BON JOVI, EVERYDAY
- 9 U2, ELECTRICAL STORM
- 10 NORAH JONES, DON'T KNOW WHY
- 11 NELLY, DILEMMA
- 12 FAITH HILL, CRY
- 13 VANESSA CARLTON, ORDINARY DAY
- 14 JUSTIN TIMBERLAKE, LIKE I LOVE YOU
- 15 RED HOT CHILI PEPPERS, ZEPHYR SONG
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- 17 NIRVANA, YOU KNOW YOU'RE RIGHT
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- 34 WALLFLOWERS, WHEN YOU'RE ON TOP
- 35 SHERYL CROW, SOAK UP THE SUN
- 36 OUR LADY PEACE, SOMEWHERE OUT THERE
- 37 JOHN MAYER, NO SUCH THING
- 38 JEWEL, STANDING STILL
- 39 VANESSA CARLTON, A THOUSAND MILES
- 40 GOD GOO DOLLS, SLIDE

- NEW ONS**
- MARIAH CAREY, THROUGH THE RAIN
 - CRAIG DAVID, WHAT'S YOUR FLAVA?
 - HEATHER HEADLEY, HE IS
 - PUDDLE OF MUDD, SHE HATES ME
 - SIXPENCE NONE THE RICHER, BREATHE YOUR NAME
 - SHANIA TWAIN, I'M GONNA GETCHA GOOD!

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 2, 2002

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Continuous programming
200 Jericho Quadrangle, Jericho, NY 11753

- AUTOGLAYE, COCHISE (NEW)**
EMINEM, LOSE YOURSELF (NEW)
SALIVA, ALWAYS (NEW)
SUM 41, STILL WAITING (NEW)
THE WINES, OUTTATHAWAY (NEW)
THE DONNAS, TAKE IT OFF
SR-71, TOMORROW
CREED, DON'T STOP DANCING
CASSIUS, THE SOUND OF VIOLENCE
THE CALLING, COULD IT BE ANY HARDER

2
Continuous programming
1515 Broadway, New York, NY 10036

- NEW**
- CKY, FLESH INTO GEAR
 - ERICK SERMON, REACT
 - SUM 41, STILL WAITING
 - N*E*R*D*, PROVIDER
 - SALIVA, ALWAYS

MTV
Continuous programming
1111 Lincoln Rd., Miami Beach, FL 33139

- KORN, THOUGHTLESS**
NO DOUBT, UNDERNEATH IT ALL
SHAKIRA, OBJECTION (TANGDI)
AVRIL LAVIGNE, COMPLICATED
MANA, ANGELO DE AMOR
T.A.T.U., ALL THE THINGS SHE SAID
REO HOTT CHILI PEPPERS, BY THE WAY
COLDPLAY, IN MY PLACE
EMINEM, CLEANIN' OUT MY CLOSET
BON JOVI, EVERYDAY
THE CALLING, WHEREVER YOU WILL GO
BRITNEY SPEARS, BOYS
AEROSMITH, GIRLS OF SUMMER
DIRTY VEGAS, DAYS GO BY
SYSTEM OF A DOWN, AERIALS
JUSTIN TIMBERLAKE, LIKE I LOVE YOU
U2, ELECTRICAL STORM
PAULINA RUBIO, TODD MI AMOR
PINK, JUST LIKE A PILL
MOBY, EXTREME WAYS

G-A-C
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- RASCAL FLATTS, THESE DAYS**
SHANIA TWAIN, I'M GONNA GETCHA GOOD!
GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
DIXIE CHICKS, LANDSLIDE
TOBY KEITH, WHO'S YOUR DADDY?
FAITH HILL, CRY
KEITH URBAN, SOMEBODY LIKE YOU
PHIL VASSAR, AMERICAN CHILD
DIAMOND RIO, BEAUTIFUL MESS
TRICK PONY, ON A MISSION
REBECCA LYNN HOWARD, FORGIVE
MONTGOMERY GENTRY, MY TOWN
SHEDAISSY, MINE ALL MINE
TERRI CLARK, I JUST WANNA BE MAD
STEVE AZAR, WAITIN' ON JOE
TAMMY COCHRAN, LIFE HAPPENED
TRACE ADKINS, CHROME
EMERSON DRIVE, FALL INTO ME
TRAVIS TRITT, STRONG ENOUGH TO BE YOUR MAN
BILLY RAY CYRUS, WHAT ELSE IS THERE

Channel [V]
Continuous programming
8F, One Harbourfront, 18, Tak Fung Street, Kowloon, Hong Kong

- EMINEM, WITHOUT ME**
A-1, MAKE IT GOOD
BRANDY, FULL MOON
KYLIE MINOGUE, LOVE AT FIRST SIGHT
ASHANTI, FOOLISH
NO DOUBT, HELLA GOOD
BLUE, TRY BY
ALICIA KEYS, HOW COME YOU DON'T CALL ME
UTADA HIKARU, LIGHT
INCUBUS, ARE YOU IN

MUCHMUSIC
Continuous programming
299 Queen St West, Toronto, Ontario M5V2Z5

- DEFAULT, LIVE A LIE (NEW)**
RASCALZ, MOVIE STAR (NEW)
NIRVANA, YOU KNOW YOU'RE RIGHT (NEW)
KELLY CLARKSON, A MOMENT LIKE THIS (NEW)
EDWIN, LET'S DANCE (NEW)
THE CARNATIONS, SCREAM & YELL (NEW)
NELLY, DILEMMA
SAM ROBERTS, BROTHER DOWN
SHAWN DESMAN, GET READY
SIMPLE PLAN, I'D DO ANYTHING
THEORY OF A DEADMAN, NOTHING COULD COME BETWEEN US
JUSTIN TIMBERLAKE, LIKE I LOVE YOU
PUDDLE OF MUDD, SHE HATES ME
SWOLLEN MEMBERS, STEPPIN' THRU
EMINEM, CLEANIN' OUT MY CLOSET
OUR LADY PEACE, INNOCENT
NOT BY CHOICE, STANDING ALL ALONE
CHRISTINA AGUILERA, DIRTY
NICK CARTER, HELP ME

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- LL COOL J, LUV U BETTER**
ERYKAH BADU, LOVE OF MY LIFE (AN ODE TO HIP HOP)
XZIBIT, MULTIPLY
TRUTH HURTS, THE TRUTH
WC, THE STREETS
GERALD LEVERT, FUNNY
QUEEN LATIFAH, GO AHEAD
BLACKSTREET, WIZZY WOO
BENIE MAN, FEEL IT BOY
PASTOR TROY, ARE WE CUTTIN'
ASHANTI, BABY
INDIA ARIE, LITTLE THINGS
TANK, ONE MAN

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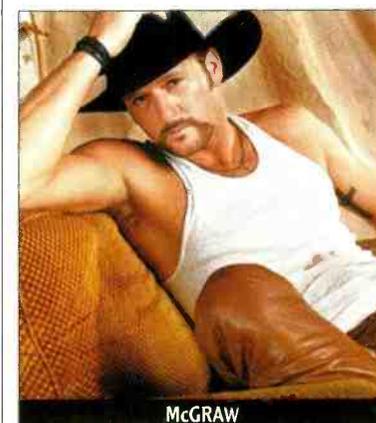
- ASHANTI, BABY**
NELLY, DILEMMA
JUSTIN TIMBERLAKE, LIKE I LOVE YOU
AVRIL LAVIGNE, SKRER BOI
KELLY CLARKSON, BEFORE YOUR LOVE
VANESSA CARLTON, ORDINARY DAY
MICHELLE BRANCH, GOODBYE TO YOU
NICK CARTER, HELP ME
SANTANA, THE GAME OF LOVE
PINK, FAMILY PORTRAIT
NO DOUBT, UNDERNEATH IT ALL
B2K, WHY I LOVE YOU
LL COOL J, LUV U BETTER
BENIE MAN, FEEL IT BOY
DANIEL BEDINGFIELD, GOTTA GET THRU THIS



by Carla Hay

Music & Showbiz

TIM CAN GO HOME AGAIN: When the time came to do his first TV special, **Tim McGraw** looked no further than his hometown of Start, La. The one-hour program—which NBC will air at 8 p.m. EST Nov. 27—features McGraw returning to his roots to perform a concert, as well as a retrospective of his past nine years of touring.



McGRAW

In *Tim McGraw: Sing Me Home*, McGraw's hometown performance takes place at C.W. Earle's Cotton Gin, across the street from his former high school. The town of Start has a population of about 200 people. McGraw says, "I don't think people know how small my hometown is. The special is a good mixture of a lot of things, from the performances to stuff like me talking with people I grew up with."

McGraw is one of the executive producers of the TV special, which will coincide with the Nov. 26 release of his new Curb Records album, *Tim McGraw & the Dancehall Doctors*.

When *Billboard* spoke to McGraw recently, he was still sifting through hours of touring footage to choose what would end up on the TV special. The

singer says that the process was made easier because of his longtime working relationship with director **Sherman Halsey**. "Sherman has documented pretty much everything and almost all the videos I've done. So it's not going to be that crazy to put all of this together."

Although McGraw is offered scripts for TV shows and movies, he says, "Acting isn't something I would consider a career choice right now. If I do any [major acting projects], it would have to be something down-to-earth, but right now I'm just too busy. The ideal project would be something family-oriented with my wife [**Faith Hill**]." McGraw added that he would "love to tour again" with her.

Speaking of Hill, she will have her own one-hour TV special, airing at 9 p.m. Nov. 28 on NBC. Hill's special was untitled at press time, but NBC says it will combine live performances with documentary footage of Hill recording her current Warner Bros. album, *Cry*.

Meanwhile, McGraw recently wrapped filming a new commercial for Bud Light. He says the commercial, which airs later this year, will take a self-deprecating look at his touring life.

IN BRIEF: Canadian network CTV is teaming with *Pop Idol* originator Fremantle Media/19TV to create *Canadian Idol*. The new TV series will debut on CTV sometime next year. In related news, *American Idol* finalist **Tamara Gray** will make her acting debut on the Fox drama *Boston Public*. Gray has signed on for multiple episodes to begin airing in February 2003. . . **Paul McCartney's** two-hour TV special *Back in the U.S.* will premiere at 9 p.m. EST Nov. 27 on ABC. The program is a documentary of his 2002 Driving USA tour (*Music & Showbiz*, *Billboard*, July 13).

NEWSLINE...

Sirius Satellite Radio announced Oct. 17 that it will convert a combined \$700 million in debt and \$525 million in preferred stock to common stock. Sirius plans to raise an additional \$200 million through a common-stock sale to investment firms Apollo Management, the Blackstone Group, and Oppenheimer Global Funds. The restructuring, to be completed by first-quarter 2003, will have 62% of the stock controlled by Sirius debt holders and 22% by the investment companies. . . Top 40 KIIS Los Angeles assistant PD/music director Michael Steele will exit when his contract expires Dec. 31. Steele says he is headed to a major label.

Compiled by Carla Hay.

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year in music 2002

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BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

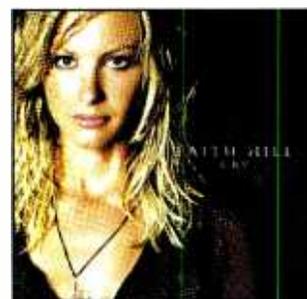
Over The Counter™



by Geoff Mayfield

HAVE FAITH: As expected, the new **Faith Hill** album garners the biggest sales week of her career and even manages a larger sum than her opening-day numbers had portended. Starting at 472,000 units, the total for her *Cry* is the largest Nielsen SoundScan week ever for a female country solo artist—although the current radio reception for the album's title track might suggest that Hill is heard as more of a pop artist these days.

The song bullets at No. 2 on Adult Contemporary but stalled at No. 12 on Hot Country Singles & Tracks.



She has had 17 top 10 country hits, including eight No. 1s, but fell shy of that chart's top 10 with five of her previous six entries. "Cry,"

meanwhile, continues Hill's hot streak on adult contemporary radio, marking the seventh time in seven tries she has reached that chart's top 10 since 1998. She's also notched five top 10s on The Billboard Hot 100.

Garth Brooks and **Dixie Chicks** are the only country acts to score larger SoundScan weeks than Hill's current sum. The only female solo artists to pull larger weeks since SoundScan signed on in 1991 are **Britney Spears**, **Mariah Carey**, **Celine Dion**, **Janet Jackson**, **Jewel**, **Christina Aguilera**, and **Ashanti**. *Cry* earns the biggest SoundScan week of any Warner Bros. album, and following the bow by Reprise's **Disturbed** in the Oct. 5 issue, two of The Billboard 200's previous three No. 1s are distributed by the label. A third artist in the Warner Bros. family, Maverick's **Alanis Morissette**, crowned the chart earlier this year, in the March 16 issue.

Hill's last album, *Breathe*, also bowed at No. 1 on the big chart and Top Country Albums in 1999 on 242,000 units, and each of her five albums have reached the country list's top 10. Mass merchants, which accounted for 71% of *Breathe's* opener, contributed 76% of *Cry's* first-week total and may deliver a second week at No. 1 (see story, page 6). Release-week visits to *Late Show With David Letterman*, *Today*, and *The View* greeted the new album's arrival.

UP THE DOWN STAIRCASE: In a year when album sales trail that of the previous year by 10.4%, **Faith Hill's** bow brings a rare upbeat statistic. The album's first frame marks the 14th week when at least one album on The Billboard 200 sold more than 400,000 units—more than the dozen occasions when that

had occurred by the same time last year.

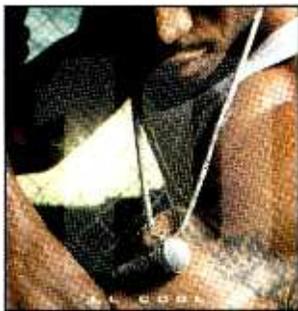
Still, while there have been more 400,000-plus weeks this year, the average total for a No. 1 at this point of 2001 was larger than we've seen this year. By the same week last year, the big chart's top titles sold an average of 378,785 copies per week, while in 2002, the top slot has averaged 357,194 units. By the end of 2001, with the bonus of the holiday selling season's fat traffic, that average rose to 413,501.

JUST PLAY IT COOL: If department stores didn't sell music, rap veteran **LL Cool J** would have the big chart's best-selling album. Among music retailers, his *10* outsells **Faith Hill** by a margin of almost 8,000 units, as those stores account for 76% of the album's overall sum of 154,000.

LL starts at No. 2 on The Billboard 200, his sixth top 10 on that list,

while earning his fifth No. 1 on Top R&B/Hip-Hop Albums. Two other new arrivals from the R&B list follow closely on the big chart, as **Gerald Levert** (75,000) and **Dave Hollister** (71,500) start at Nos. 9 and 10, respectively. Hollister's first on Motown is the first of his three solo albums to reach The Billboard 200's top 10, while Levert hits that mark for the third time in his solo career.

BOX SCORE: Although it sells less than 1,000 units, *The Complete Miles Davis at Montreux* dents this week's unpublished Top Jazz Albums at No. 19—a unique accomplishment, considering that the boxed set carries 20 CDs and a \$250 price tag. Although there are a few jazz and classical boxes with even more discs that have come to market in recent years, this is the most ample boxed set to reach either our jazz or classical lists during the Nielsen SoundScan era and, moreover, is probably the most expensive album to ever appear on any *Billboard* chart. . . . Perhaps we can forgive her for unleashing *Dr. Phil* on us, for even in reruns, **Oprah Winfrey's** daytime show is a catalyst for album sales. Current proof is shown by **Natalie Cole**, who wins The Billboard 200's Pacesetter with a 29% spike (98-74); **Josh Groban**, who wrings a second straight increase from a repeat of *The Oprah Winfrey Show* (No. 19, up 3.5%); and **K.T. Oslin**, who re-enters Top Country Albums (No. 74) with almost a tenfold gain in sales.



Singles Minded™



by Silvio Pietroluongo, Minal Patel, Wade Jessen

DOUBLE-DIGIT DILEMMA: Nelly Featuring **Kelly Rowland's** "Dilemma" reaches its 10th week atop The Billboard Hot 100 with an audience reach of 118 million listeners. After breaking the audience record with 165.3 million listeners in the Aug. 31 issue (and extending it to 167.7 the following issue), this week's total represents the title's lowest audience during its run at No. 1. It is also the smallest audience for a No. 1 Hot 100 Airplay title since **Alicia Keys'** "Fallin'" topped both that chart and the Hot 100 in the Aug. 25, 2001, issue with 115.2 million listener impressions.

The audience slip for "Dilemma" has left it ripe to be overtaken on the Hot 100 in upcoming weeks. The strongest competition will come from **Eminem's** "Lose Yourself," which rises 6-2 on the heels of its third Greatest Gainer/Airplay award in the past four weeks (gaining 20 million listeners for an audience total of 102.3 million). In the meantime, Eminem gets to enjoy a No. 1 ranking anyway, as "Lose" climbs atop Top 40 Tracks in its fifth week on the chart. That is the quickest climb to the top on that chart since its inception in December 1998. The prior record was six weeks, achieved by three songs: **Ricky Martin's** "Livin' la Vida Loca" in 1999, 'N Sync's "Bye Bye Bye" in 2000, and "Lady Marmalade" by **Christina Aguilera, Lil' Kim, Mya & Pink** in 2001.

Besides Nelly and Eminem, the only artist with a chance at the No. 1 Hot 100 slot next issue is **Madonna**, as a full week of maxi-CD sales for "Die Another Day" will impact the title (No. 18). Street-date violations prematurely place "Day" at No. 47 on Hot 100 Singles Sales. The last time Madonna released a maxi-CD for a song not yet available on an album (2000's "Music"), she scanned 62,000 first-week units. She will need to do the same this time to have a shot at No. 1.

URBAN SPRAWL: With a handsome lead over the No. 2 title on Hot Country Singles & Tracks, Australian singer/guitarist **Keith Urban** enjoys his biggest hit to date, as "Somebody Like You"



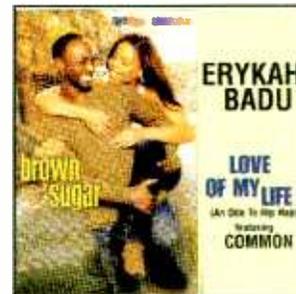
logs a third week at No. 1 with 6,026 detections. After dipping 176 plays last issue, Urban rebounds with a gain of 15 spins, widening his lead over **Diamond Rio's** former No. 1 "Beautiful Mess" (2-2) to 857 detections. That is the chart's largest point differential in five years,

since 863 spins separated **Shania Twain's** "Love Gets Me Every Time" at No. 1 and **Clint Black's** "Something That We Do" at No. 2 in the Nov. 22, 1997, issue.

Elsewhere on the country radio chart, **Hank Williams Jr.** posts his highest debut in more than 12 years with a new song, as "Outdoor Lovin' Man" enters at No. 60. Williams' prior high debut was a No. 28 start with "Don't Give Us a Reason" in the Sept. 15, 1990, issue. In the dozen years following that lofty arrival, only his post-Sept. 11, 2001, reworked version of his 1982 hit "A Country Boy Can Survive" entered higher than No. 60 (Hot Country Singles & Tracks was trimmed from 75 to 60 positions in the Jan. 6, 2001, issue). "America Will Survive" opened at No. 55 last November. That track and the new single are from Williams' *Almeria Club*, which entered Top Country Albums at No. 9 in January.

TURNING THE KEY AND THE PAGE: The difficulties he has encountered in the public eye this year have not completely derailed **R. Kelly**, whose "Ignition" debuts at the top of the Hot R&B/Hip-Hop Singles Sales chart and enters the Hot R&B/Hip-Hop Singles & Tracks chart as the Hot Shot Debut at No. 54. It is the third time that Kelly has bowed at No. 1 on the sales chart, following "Bump N' Grind" in 1994 and "You Remind Me of Something" in 1995. Even with only 28 stations playing "Ignition," it garners enough audience impressions to enter the Hot R&B/Hip-Hop Airplay chart at No. 71. He can also be found on the Singles & Tracks chart at No. 70 with "In the Name of Love," a track from the bootlegged-but-never-released *Love Land* album; he also makes an uncredited appearance on "The Truth" by **Truth Hurts**, which slides 84-89. "Ignition" is the first single from Kelly's forthcoming *Chocolate Factory*, tentatively slated for a December release.

Elsewhere on the chart, **Erykah Badu** earns her first top 10 since October 2000 with "Love of My Life (An Ode to Hip-Hop)"—featuring her current paramour, **Common**—which moves 14-10. Badu's two previous top 10 singles, "On & On" and "Bag Lady," went on to No. 1 for two and seven weeks, respectively. "Love" is the lead single from the *Brown Sugar* soundtrack, which earns Greatest Gainer honors on the Hot R&B/Hip-Hop Albums chart for a second consecutive week (No. 4).



Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

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/HOT SHOT DEBUT 1 Week At Number 1									
1	NEW	1	1	FAITH HILL WARNER BROS. (NASHVILLE) 48001/AVRN (12.98/18.98)	Cry	1	50	49	40	15	RED HOT CHILI PEPPERS ▲ WARNER BROS. 48140* (18.98 CD)	By The Way	2
2	NEW	1	1	LL COOL J DEF JAM 063219*/DJMG (12.98/18.98)		10	51	50	51	45	NO DOUBT ▲ ² INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9
3	1	1	4	ELVIS PRESLEY RCA 68079* (12.98/19.98)	Elvis: 30 #1 Hits	1	52	46	42	48	CREED ▲ ⁵ WIND-UP 13075 (11.98/18.98)	Weathered	1
4	3	2	1	THE ROLLING STONES ABKCO 13378/VIRGIN (29.99 CD)	Forty Licks	2	53	47	39	39	SYSTEM OF A DOWN ▲ ² AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	Toxicity	1
5	4	6	20	AVRIL LAVIGNE ▲ ³ ARISTA 14740 (17.98 CD)	Let Go	2	54	45	34	3	VARIOUS ARTISTS EMI CMG/PROVIDENT/WORD 39776/SPARROW (21.98 CD)	WOW Hits 2003	34
				\$\$\$ GREATEST GAINER \$\$\$									
6	6	5	8	DIXIE CHICKS ▲ ³ MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)	Home	1	55	53	54	45	MICHELLE BRANCH ▲ MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	28
7	7	9	22	EMINEM ▲ ⁶ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	56	66	71	8	STONE SOUR ROADRUNNER 618425/DJMG (18.98 CD)	Stone Sour	46
8	5	8	17	NELLY ▲ ⁴ FD: REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1	57	48	44	27	SHERYL CROW ▲ A&M 493260/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2
9	NEW	1	1	GERALD LEVERT ELEKTRA 62795/EEG (12.98/18.98)	The G Spot	9	58	55	63	18	OUR LADY PEACE ● COLUMBIA 86585/CRG (6.98 EQ/12.98)	Gravity	9
10	NEW	1	1	DAVE HOLLISTER MOTOWN 018747/UMRG (12.98/18.98)	Things In The Game Done Changed	10	59	58	62	37	JACK JOHNSON ● ENJOY/UNIVERSAL 860994/UMRG (18.98 CD) [M]	Brushfire Fairytales	34
11	12	13	34	NORAH JONES ▲ BLUE NOTE 32088/CAPITOL (17.98 CD) [M]	Come Away With Me	6	60	40	21	4	NAS ILL WILL/COLUMBIA 85275*/CRG (12.98 EQ/18.98)	The Lost Tapes	10
12	NEW	1	1	FLEETWOOD MAC REPRISE 73775/WARNER BROS. (24.98 CD)	The Very Best Of Fleetwood Mac	12	61	57	52	25	BOND DECCA 470500 (17.98 CD) [M]	Shine	61
13	2	—	1	BON JOVI ISLAND 063055/DJMG (12.98/18.98)	Bounce	2	62	38	—	2	VANESSA CARLTON ▲ A&M 493307/INTERSCOPE (18.98 CD)	Be Not Nobody	5
14	8	3	1	XZIBIT LOUD/COLUMBIA 85925*/CRG (12.98 EQ/18.98)	Man vs Machine	3	63	56	45	14	HEATHER HEADLEY RCA 69376 (9.98/13.98)	This Is Who I Am	38
15	10	4	1	SOUNDTRACK RCA 68141 (11.98/18.98)	American Idol: Greatest Moments	4	64	64	61	95	THE VINES ● ENGINE ROOM 37527*/CAPITOL (17.98 CD)	Highly Evolved	11
16	18	28	1	SOUNDTRACK FOX 113028*/MCA (18.98 CD)	Brown Sugar	16	65	64	61	95	SOUNDTRACK ▲ ⁶ LOST HIGHWAY/MERCURY 170069/DJMG (12.98/19.98)	O Brother, Where Art Thou?	1
17	—	—	—	TAPROOT VELVET HAMMER/ATLANTIC 83561/AG (11.98 CD)	Welcome	17	66	69	73	3	QUEENS OF THE STONE AGE INTERSCOPE 493425 (14.98 CD)	Songs For The Deaf	17
18	13	10	1	DISTURBED REPRISE 48320/WARNER BROS. (18.98 CD)	Believe	1	67	52	35	8	EVE RUFF RYDERS 493381*/INTERSCOPE (12.98/18.98)	Eve-olution	6
19	19	48	1	JOSH GROBAN ▲ 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban	8	68	72	69	57	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5
20	17	11	1	INDIA ARIE MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India	6	69	63	53	49	SHAKIRA ▲ ³ EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3
21	16	7	1	GOOD CHARLOTTE DAYLIGHT 86486/EPIC (12.98 EQ CD)	The Young And The Hopeless	7	70	65	59	23	CAM'RON ROC-A-FELLA/DEF JAM 586786*/DJMG (12.98/18.98)	Come Home With Me	2
22	20	17	1	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	71	54	47	11	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83556*/AG (12.98/18.98)	Thug Holiday	6
23	23	23	46	PINK ▲ ⁴ ARISTA 14718 (12.98/18.98)	M!ssundaztood	6	72	59	50	14	DAVE MATTHEWS BAND ▲ ² RCA 66117 (11.98/18.98)	Busted Stuff	1
24	9	—	2	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. 47955 (18.98 CD)	The Last DJ	9	73	62	68	9	KIDZ BOP KIDS RAZOR & TIE 89055 (11.98/17.98)	Kidz Bop 2	37
25	NEW	1	1	TRACY CHAPMAN ELEKTRA 62803/EEG (18.98 CD)	Let It Rain	25	74	68	79	5	🚀 PACESETTER 🚀		
26	28	27	43	JOHN MAYER ▲ AWAKE/COLUMBIA 85293*/CRG (7.99 EQ/18.98) [M]	Room For Squares	15	75	68	55	3	NATALIE COLE VERVE 589774/AG (12.98/18.98)	Ask A Woman Who Knows	32
27	22	20	29	ASHANTI ▲ ² MURDER INC./A&M 586830*/DJMG (12.98/18.98)	Ashanti	1	76	65	59	23	ISYSS ARISTA 14731 (12.98/18.98)	The Way We Do	55
28	27	25	9	CLIPSE ● STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	4	77	63	53	49	TRUSTCOMPANY GEFFEN 493312/INTERSCOPE (12.98 CD)	The Lonely Position Of Neutral	11
29	11	—	2	KEITH URBAN CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11	78	76	60	3	VARIOUS ARTISTS INTEGRITY 86846/EPIC (19.98 EQ CD)	iWorship: A Total Worship Experience	60
30	14	—	2	CHEVELLE EPIC 86157 (11.98 EQ CD)	Wonder What's Next	14	79	85	92	48	KID ROCK ▲ LAVA/ATLANTIC 83482*/AG (12.98/18.98)	Cocky	7
31	24	18	3	DIANA KRALL VERVE 065109/VG (12.98/18.98)	Live In Paris	18	80	70	56	5	LIFEHOUSE DREAMWORKS 450377/INTERSCOPE (18.98 CD)	Stanley Climbfall	7
32	26	15	4	BECK DGC/GEFFEN 493393/INTERSCOPE (18.98 CD)	Sea Change	8	81	71	66	13	MARIO ● 3RD STREET 20026/J (12.98/17.98)	Mario	9
33	15	—	2	JURASSIC 5 INTERSCOPE 493437* (18.98 CD)	Power In Numbers	15	82	78	67	4	UNCLE KRACKER LAVA 83542*/AG (12.98/18.98)	No Stranger To Shame	43
34	29	22	13	VARIOUS ARTISTS ▲ SONY/UNIVERSAL/EMI/ZOMBA 86788/EPIC (12.98 EQ/19.98)	Now 10	2	83	80	80	25	BIG TYMERS ▲ CASH MONEY/UNIVERSAL 860997*/UMRG (18.98 CD)	Hood Rich	1
35	21	14	5	VARIOUS ARTISTS DISTURBING THE PEACE/DEF JAM SOUTH 063205*/DJMG (12.98/18.98)	Ludacris Presents Disturbing Tha Peace: Golden Grain	6	84	83	78	40	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 67035/RLG (12.98/18.98)	Drive	1
36	31	36	10	JAMES TAYLOR ● COLUMBIA 63564/CRG (12.98 EQ/18.98)	October Road	4	85	109	153	4	🔥 HEATSEEKER IMPACT 🔥		
37	34	26	8	COLDPLAY ● CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5	86	85	77	46	LAS KETCHUP SHAKEDOWN/COLUMBIA 86980/CRG (15.98 EQ CD) [M]	Las Ketchup	84
38	39	37	24	KENNY CHESNEY ▲ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	87	77	46	3	STING & THE POLICE A&M/UTV 493252/INTERSCOPE (18.98 CD)	The Very Best Of... Sting & The Police	46
39	25	12	3	LEANN RIMES CURB 78747 (12.98/18.98)	Twisted Angel	12	88	73	41	3	MERCYME IND/M2 0 COMMUNICATIONS/WORD 86218/WARNER BROS. (17.98 CD)	Spoken For	41
40	30	19	3	FLOETRY DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	19	89	86	86	30	CELINE DION ▲ ² EPIC 86400 (12.98 EQ/18.98)	A New Day Has Come	1
41	42	43	60	PUDDLE OF MUDD ▲ ² FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	9	90	87	86	30	MUSIQ ● DEF SOUL 586772*/DJMG (12.98/18.98)	Jus1isen (Just Listen)	1
42	36	31	8	LIL' FLIP ● SUCKAFREEL/LOUD/COLUMBIA 85521*/CRG (7.99 EQ/12.98)	Undaground Legend	12	91	89	88	58	P.O.D. ▲ ³ ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6
43	32	16	4	PETER GABRIEL REAL WORLD/GEFFEN 493388/INTERSCOPE (18.98 CD)	Up	9	92	67	38	3	MARK KNOPFLER WARNER BROS. 48318 (18.98 CD)	The Raggpicker's Dream	38
44	33	29	12	BRUCE SPRINGSTEEN ▲ ² COLUMBIA 86600*/CRG (12.98 EQ/18.98)	The Rising	1	93	91	85	19	GEORGE WINSTON WINDHAM HILL 11649/RCA (18.98 CD)	Night Divides The Day	91
45	43	32	12	LINKIN PARK ▲ WARNER BROS. 48326* (18.98 CD)	[Reanimation]	2	94	94	95	12	AMERIE RISE/COLUMBIA 85959/CRG (12.98 EQ CD)	All I Have	9
46	61	64	4	SOUNDTRACK HOLLYWOOD 162364 (18.98 CD)	Sweet Home Alabama	46	95	89	88	58	NICKELBACK ▲ ⁴ ROADRUNNER 618485/DJMG (12.98/18.98)	Silver Side Up	2
47	44	33	34	NAPPY ROOTS ▲ ATLANTIC 83524*/AG (11.98/17.98)	Watermelon, Chicken & Gritz	24	96	91	85	19	KORN ▲ IMMORTAL 61488*/EPIC (12.98 EQ/18.98)	Untouchables	2
48	41	30	5	KENNY G ● ARISTA 14738 (12.98/18.98)	Paradise	9	97	61	64	4	TAMMY COCHRAN EPIC (NASHVILLE) 86052/SONY (NASHVILLE) (11.98 EQ/17.98)	Life Happened	95
49	35	24	4	PASTOR TROY MADD SOCIETY/UNIVERSAL 064652*/UMRG (12.98/18.98)	Universal Soldier	13	98	96	74	57	SOUNDTRACK EPIC 86575* (18.98 EQ CD)	Barbershop	29
											DIAMOND RIO ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	23
											DA HEADBUSSAZ FE/HYPNOTIZE MINDS 3602/STREET LEVEL (10.98/17.98)	Dat's How It Happen To'm	98

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK				ARTIST	Title	PEAK POSITION
							THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART			
99	79	58	12	INCUBUS ▲ ²	Morning View	2	150	133	118	23	KHIA FEATURING DSD ●	Thug Misses	33
100	75	65	11	SCARFACE	The Fix	4	151	151	143	23	PRINCE	The Very Best Of Prince	66
101	87	90	15	AEROSMITH ▲	O, Yeah! Ultimate Aerosmith Hits	4	52	127	108	15	STYLES ●	A Gangster And A Gentleman	6
102	97	94	47	LUDACRIS ▲ ²	Word Of Mouf	3	53	129	122	14	MARY MARY	Incredible	20
103	90	81	51	ENRIQUE IGLESIAS ▲ ³	Escape	2	54	163	145	13	LIL WAYNE ●	500 Degreez	6
104	105	84	16	CHICAGO ●	The Very Best Of Chicago: Only The Beginning	38	55	167	159	9	SEETHER	Disclaimer	92
105	111	112	101	THE BEATLES ▲ ⁸	1	1	156	178	163	5	JUANES ○	Un Dia Normal	127
106	93	76	11	SOUNDTRACK ●	XXX	9	157	154	151	35	KIRK FRANKLIN ●	The Rebirth Of Kirk Franklin	4
107	106	104	17	PLAY	Play (EP)	74	158	161	148	64	AALIYAH ▲ ²	Aaliyah	1
108	103	100	58	MICHAEL W. SMITH ▲	Worship	20	159	134	132	4	DELBERT MCCLINTON	Room To Breathe	84
109	81	49	4	TRAVIS TRITT	Strong Enough	27	160	147	161	15	COUNTING CROWS ●	Hard Candy	5
110	37	—	2	JENNIFER LOVE HEWITT	BareNaked	37	161	145	133	10	KEITH SWEAT	Rebirth	14
111	107	101	10	SOUNDTRACK	Lizzie McGuire	97	162	116	—	2	TELA	Double Dose	116
112	101	87	8	DANIEL BEDINGFIELD	Gotta Get Thru This	41	163	171	160	100	ENYA ▲ ⁶	A Day Without Rain	2
113	88	75	8	TRINA	Diamond Princess	14	164	159	149	11	DJ SAMMY	Heaven	67
114	104	77	10	NICKEL CREEK	This Side	18	165	156	134	3	THE NITTY GRITTY DIRT BAND	Will The Circle Be Unbroken, Volume III	134
115	96	70	5	ENRIQUE IGLESIAS	Quizas	12	166	146	136	9	ANGIE MARTINEZ	Animal House	11
116	125	116	6	REBECCA LYNN HOWARD	Forgive	29	167	152	152	45	MERCYME ●	Almost There	67
117	120	124	100	TIM MCGRAW ▲ ³	Greatest Hits	4	168	182	—	2	VARIOUS ARTISTS	Songs For A Purpose Driven Life	168
118	121	105	5	JOHN MAYER	Inside Wants Out (EP)	22	169	RE-ENTRY	4	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	Let Freedom Ring: Live From Carnegie Hall	35	
119	102	99	19	NEW FOUND GLORY ●	Sticks and Stones	4	170	160	139	13	VARIOUS ARTISTS	Monsta Jamz	22
120	115	103	8	MONTGOMERY GENTRY	My Town	26	171	166	91	3	3RD STOREE	Get With Me	91
121	108	72	54	THE STROKES ●	Is This It	33	172	149	138	3	VARIOUS ARTISTS	Pure Moods IV	138
122	112	107	4	VARIOUS ARTISTS	Disneymania: Superstar Artists Sing Disney ...Their Way!	61	173	183	190	9	BLINDSIDE	Silence	83
123	100	82	4	JACKSON BROWNE	The Naked Ride Home	36	174	188	162	3	SELENA	Ones	162
124	118	131	3	VARIOUS ARTISTS	WOW Christmas	118	175	139	—	2	SINEAD O'CONNOR	Sean-Nos Nua	139
125	NEW	1	1	LUIS MIGUEL	Mis Boleros Favoritos	125	176	164	146	34	KYLIE MINOGUE ▲	Fever	3
126	119	109	23	VARIOUS ARTISTS ▲	P. Diddy & Bad Boy Records Present... We Invented The Remix	1	177	191	194	10	JUMPS	All The Time In The World	86
127	NEW	1	1	RANDY TRAVIS	Rise And Shine	127	178	51	—	2	KOTTONMOUTH KINGS	Rollin' Stoned	51
128	113	113	33	THE WHITE STRIPES	White Blood Cells	61	179	187	189	5	THEORY OF A DEADMAN	Theory Of A Deadman	85
129	124	126	9	MANA	Revolucion De Amor	22	180	174	154	75	INDIA.ARIE ▲	Acoustic Soul	10
130	123	111	55	JIMMY EAT WORLD ▲	Jimmy Eat World	31	81	140	102	4	SOUNDTRACK	Buffy The Vampire Slayer: "Once More, With Feeling"	49
131	122	110	7	AARON CARTER	Another Earthquake	18	82	150	141	11	PROJECT PAT	Layin Da Smack Down	12
132	114	127	3	RUSSELL WATSON	Encore	114	183	179	168	30	BRITNEY SPEARS ▲ ⁴	Britney	1
133	132	121	20	VARIOUS ARTISTS ▲	Totally Hits 2002	2	184	157	129	9	BEENIE MAN	Tropical Storm	18
134	136	144	70	SOUNDTRACK ▲ ²	Moulin Rouge	3	185	165	157	6	VARIOUS ARTISTS	Radio Disney Jams: Vol. 5	122
135	142	137	32	N*E*R*D*	In Search Of...	56	186	177	169	19	SOUNDTRACK ●	Disney's Lilo & Stitch	11
136	60	—	2	BEN FOLDS	Ben Folds Live	60	187	185	173	76	COLDPLAY ▲	Parachutes	51
137	130	130	48	HOOBASTANK ▲	Hoobastank	25	188	RE-ENTRY	19	SOUNDTRACK	Queen Of The Damned	28	
138	135	119	7	EVA CASSIDY	Imagine	32	189	158	142	8	AIMEE MANN	Lost In Space	35
139	143	140	31	VARIOUS ARTISTS ▲ ²	Now 9	1	190	176	155	4	NICHOLE NORDEMAN	Woven & Spun	136
140	141	135	27	SOUNDTRACK ●	A Walk To Remember	34	191	189	164	32	B2K ●	B2K	2
141	148	166	25	GEORGE STRAIT ●	The Road Less Traveled	9	192	RE-ENTRY	59	TOBY KEITH ▲ ²	Pull My Chain	9	
142	138	97	9	LEE ANN WOMACK	Something Worth Leaving Behind	16	193	RE-ENTRY	3	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	God Bless America: Live From Carnegie Hall	44	
143	137	123	18	VARIOUS ARTISTS	Reggae Gold 2002	112	194	RE-ENTRY	24	SOUNDTRACK ▲	Spider-Man	4	
144	NEW	1	1	INXS	The Best Of INXS	144	195	NEW	1	SOUNDTRACK	Jackass	195	
145	131	120	6	FRED HAMMOND	Speak Those Things: POL Chapter 3	38	196	RE-ENTRY	8	OAKENFOLD	Bunkka	65	
146	128	96	4	RYAN ADAMS	Demolition	28	197	198	184	75	SOUNDTRACK ▲	Shrek	28
147	168	128	5	THE CHIEFTAINS	Down The Old Plank Road/The Nashville Sessions	91	198	162	—	2	SOUNDTRACK	Big Idea's Jonah — A VeggieTales Movie	162
148	144	115	40	ROD STEWART ●	The Very Best Of Rod Stewart	40	199	180	156	16	VARIOUS ARTISTS	Irv Gotti Presents The Inc	3
149	RE-ENTRY	12	12	SOUNDTRACK	Scooby-Doo	28	200	173	181	36	AVANT ●	Ecstasy	6

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

NOVEMBER 2 2002 Billboard TOP BLUES ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	4	DELBERT MCCLINTON	NEW WEST 6042	NUMBER 1 Room To Breathe
2	2	4	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY 85423/EPIC	The Essential Stevie Ray Vaughan And Double Trouble
3	3	3	SHEMEEKIA COPELAND	ALLIGATOR 4887	Talking To Strangers
4	5	5	TYRONE DAVIS	MALACO 7514	Love Line
5	5	5	ETTA JAMES	CHESS 112498/MCA	Love Songs
6	6	6	JOHN MAYALL AND THE BLUESBREAKERS	EAGLE 59659/RED INK	Stories
7	4	7	JOE BONAMASSA	MEDALIST 60101	So It's Like That
8	7	8	DELBERT MCCLINTON	NEW WEST 6024	Nothing Personal
9	8	9	ETTA JAMES & THE ROOTS BAND	PRIVATE MUSIC 11633/RCA	Burnin' Down The House
10	9	10	JOHN LEE HOOKER & MUDDY WATERS	UNIVERSAL SPECIAL PRODUCTS 112646/UMRG	Winning Combinations
11	10	11	TAB BENOIT & JIMMY THACKERY	TELARC BLUES 83559/TELARC	Whiskey Store
12	12	12	LITTLE MILTON	MALACO 7513	Guitar Man
13	11	13	BERNARD ALLISON	CDL 51135/ARTEMIS	Storms Of Life
14	13	14	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY 86151/EPIC	Live At Montreux 1982 & 1985
15	14	15	COCO MONTOYA	ALLIGATOR 4885	Can't Look Back

NOVEMBER 2 2002 Billboard TOP REGGAE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	16	VARIOUS ARTISTS	VP 1679	NUMBER 1 Reggae Gold 2002
2	2	2	BEEINIE MAN	SHOCKING VIBES/VP 13134*/VIRGIN	Tropical Storm
3	3	3	KYA-PI	CARIBBEAN GOLD 0821	Me U Want
4	4	4	UB40	VIRGIN 50525	The Very Best Of UB40
5	5	5	VARIOUS ARTISTS	SANCTUARY 80293	Reggae Pulse: The Heartbeat Of Jamaica
6	7	7	BOB MARLEY AND THE WAILERS	TUFF GONG ISLAND 586714/DJMG	Legend (Deluxe Edition)
7	8	8	SHAGGY	VIRGIN 11823	Mr. Lover Lover (The Best Of Shaggy...Part 1)
8	6	6	SIZZLA	GREENSLEEVES 11269	Ghetto Revolution
9	9	9	VARIOUS ARTISTS	JAMDOWN 50067	Jamdown Records-5th Anniversary
10	11	11	VARIOUS ARTISTS	GREENSLEEVES 727	Diwali: Greensleeves Rhythm Album #27
11	10	10	DAMIAN "JR. GONG" MARLEY	MOTOWN 014742/UMRG	Halfway Tree
12	14	14	VARIOUS ARTISTS	GREENSLEEVES 4101	Biggest Dancehall: Vol. 1
13	12	12	RAYVON	BIG YARD 112757/MCA [M]	My Bad
14	13	13	VARIOUS ARTISTS	J & D 30030	Reggae Platinum 2002 - Volume 4
15	14	15	BUJU BANTON	HIP-O 588853/UME	The Best Of Buju Banton

NOVEMBER 2 2002 Billboard TOP WORLD ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	4	THE CHIEFTAINS	RCA VICTOR 63871/RCA	NUMBER 1 Down The Old Plank Road/The Nashville Sessions
2	1	1	SINEAD O'CONNOR	HUMMINGBIRD 79724/VANGUARD	Sean-Nos Nua
3	3	3	VARIOUS ARTISTS	MCA 113075*	Red Hot + Riot-Music & Spirit
4	3	4	ISRAEL KAMAKAWIWO'OLE	BIG BOY 5907/THE MOUNTAIN APPLE COMPANY	Alone In Iz World
5	4	5	CESARIA EVORA	BLUEBIRD/RCA VICTOR 63984/RCA	The Very Best Of Cesaria Evora
6	15	15	THE CHIEFTAINS	RCA VICTOR 63917/RCA	The Wide World Over: A 40 Year Celebration
7	5	7	SALIF KEITA	DECCA 016906	Moffou
8	7	8	PILAR MONTENEGRO	UNIVISION 310026/JG [M]	Desahogo
9	6	9	MANU CHAO	VIRGIN 13242	The Live Album
10	8	10	SOUNDTRACK	MILAN 35981	Monsoon Wedding
11	9	11	SOUNDTRACK	VIRGIN 10790	Amelie
12	10	12	BAHA MEN	S-CURVE 37980/CAPTOL	Move It Like This
13	11	13	SOUNDTRACK	PLAY-TONE/LEGACY/COLUMBIA 86823/CRG	My Big Fat Greek Wedding
14	12	14	VARIOUS ARTISTS	LUAKA BOP 12123/WARNER BROS.	Cuisine Non-Stop
15	13	15	ORCHESTRA BAOBAB	WORLD CIRCUIT/NONESUCH 79685/AG	Specialist In All Styles

NOVEMBER 2 2002 Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	3	VARIOUS ARTISTS	EMI CMG/PROVIDENT/WOR/SPARROW 9776/CHORDANT	NUMBER 1 3 Weeks At Number 1 WOW Hits 2003
2	4	4	3	VARIOUS ARTISTS	INTEGRITY 82336/WORD	iWorship: A Total Worship Experience
3	2	3	3	LIFEHOUSE	DREAMWORKS 450377/CHORDANT	Stanley Climbfall
4	3	2	3	MERCYME	INO/M2.0 COMMUNICATIONS 86218/WORD	Spoken For
5	5	5	5	P.O.D.	ATLANTIC 83496*/WORD	Satellite
6	6	6	6	MICHAEL W. SMITH	REUNION 10025/PROVIDENT	Worship
7	7	9	7	VARIOUS ARTISTS	EMI CMG/PROVIDENT 98078/WORD	WOW Christmas
8	8	8	8	RANDY TRAVIS	WARNER BROS./CURB 86236/WORD	HOT SHOT DEBUT Rise And Shine
9	9	7	9	FRED HAMMOND	VERITY 43197/PROVIDENT	Speak Those Things: POL Chapter 3
10	8	8	10	MARY MARY	COLUMBIA/INTEGRITY 82273/WORD	Incredible
11	11	10	11	KIRK FRANKLIN	GOSPO CENTRIC 70037/PROVIDENT	The Rebirth Of Kirk Franklin
12	10	11	12	MERCYME	INO 86133/WORD [M]	Almost There
13	14	—	13	VARIOUS ARTISTS	MARANATHAI 1439/PROVIDENT	Songs For A Purpose Driven Life
14	21	26	14	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 2413/CHORDANT	GREATEST GAINER Let Freedom Ring: Live From Carnegie Hall
15	15	13	15	JUMP5	SPARROW 1992/CHORDANT	All The Time In The World
16	13	12	16	NICHOLE NORDEMAN	SPARROW 1934/CHORDANT [M]	Woven & Spun
17	25	32	17	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 2414/CHORDANT	GREATEST GAINER God Bless America: Live From Carnegie Hall
18	16	14	18	TRIN-I-TEE 5:7	B-RITE 70038/PROVIDENT	The Kiss
19	18	15	19	AMY GRANT	WORD 86211	Legacy...Hymns & Faith
20	17	19	20	VARIOUS ARTISTS	INTEGRITY 61001/TIME LIFE	Songs 4 Worship — Shout To The Lord
21	12	18	21	POINT OF GRACE	WORD 86204	Girls Of Grace
22	19	—	22	ALICIA	INTEGRITY 82058/WORD [M]	We Win!
23	20	20	23	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/PROVIDENT [M]	Family Affair II: Live At Radio City Music Hall
24	23	22	24	YOLANDA ADAMS	ELEKTRA 62690/WORD	Believe
25	24	21	25	12 STONES	WIND-UP 13069/PROVIDENT [M]	12 Stones
26	22	16	26	VARIOUS ARTISTS	HILLSONG AUSTRALIA 82318/INTEGRITY	Blessed
27	26	23	27	THIRD DAY	ESSENTIAL 10668/PROVIDENT	Come Together
28	30	28	28	REBECCA ST. JAMES	FOREFRONT 2587/CHORDANT	Worship God
29	19	—	29	PLUS ONE	ATLANTIC 83570/WORD	Christmas
30	19	—	30	SUPERCHICK	INPOP 1257/CHORDANT [M]	Last One Picked
31	29	34	31	NEWSBOYS	SPARROW 1846/CHORDANT	Thrive
32	31	24	32	KAREN CLARK-SHEARD	ELEKTRA 62767/WORD	2nd Chance
33	32	—	33	ISRAEL AND NEW BREED	INTEGRITY 82293/WORD	Real
34	27	25	34	NEWSBOYS	SPARROW 0547/CHORDANT	Newsboys Remixed
35	28	29	35	BEBO NORMAN	ESSENTIAL 10691/PROVIDENT [M]	Myself When I Am Real
36	32	—	36	JOHN TESH	GARDEN CITY 34595/WORD	Christmas Worship
37	32	—	37	JOY WILLIAMS	REUNION 10059/PROVIDENT [M]	by surprise
38	34	30	38	GAITHER VOCAL BAND	SPRING HOUSE 2412/CHORDANT	Everything Good
39	34	30	39	ZOEGIRL	SPARROW 0546/CHORDANT [M]	Mix Of Life
40	40	37	40	PILLAR	FLICKER 2606/CHORDANT [M]	Fireproof

NOVEMBER 2 2002 Billboard TOP GOSPEL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	1	5	FRED HAMMOND	VERITY 43197/ZOMBA	NUMBER 1 5 Weeks At Number 1 Speak Those Things: POL Chapter 3
2	1	2	2	MARY MARY	COLUMBIA 82273/CRG	Incredible
3	3	3	3	KIRK FRANKLIN	GOSPO CENTRIC 70037/ZOMBA	The Rebirth Of Kirk Franklin
4	4	4	4	TRIN-I-TEE 5:7	B-RITE 70038/ZOMBA	The Kiss
5	5	5	5	ALICIA	INTEGRITY 86239/EPIC [M]	HOT SHOT DEBUT We Win!
6	5	5	6	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA [M]	Family Affair II: Live At Radio City Music Hall
7	6	6	7	YOLANDA ADAMS	ELEKTRA 62690/EEG	Believe
8	7	7	8	KAREN CLARK-SHEARD	ELEKTRA 62767/EEG	2nd Chance
9	16	13	9	JOE PACE	INTEGRITY/WORD 86644/EPIC	GREATEST GAINER Shake The Foundation
10	8	9	10	THE BLIND BOYS OF ALABAMA	REAL WORLD 12793/VIRGIN [M]	Higher Ground
11	15	10	11	JUANITA BYNUM	SHEKINAH INTERNATIONAL 1662	Behind The Veil: Morning Glory 2
12	10	17	12	SHEKINAH GLORY MINISTRY	KINGDOM 001 [M]	Praise Is What I Do
13	14	12	13	SMOKIE NORFUL	EMI GOSPEL 20374 [M]	I Need You Now
14	11	16	14	DOTTIE PEOPLES	ATLANTA INT'L 10279	Churchin' With Dottie
15	12	11	15	VARIOUS ARTISTS	EMI CHRISTIAN/WORD/VERITY 43188/ZOMBA	WOW Gospel 2002
16	18	24	16	MAURETTE BROWN CLARK	AIR GOSPEL 10277/ATLANTA INT'L	By His Grace
17	13	15	17	DORINDA CLARK-COLE	GOSPO CENTRIC 70033/ZOMBA [M]	Dorinda Clark-Cole
18	20	18	18	DONALD LAWRENCE & THE TRI-CITY SINGERS	CRYSTAL ROSE 20360/EMI GOSPEL [M]	Go Get Your Life Back
19	21	23	19	LUTHER BARNES	ATLANTA INT'L 10278	Come Fly With Me
20	20	20	20	GOSPEL GANGSTAZ	NATIVE 0003	Exodus
21	17	14	21	MICHELLE WILLIAMS	MUSIC WORLD/COLUMBIA 86432/CRG	Heart To Yours
22	24	21	22	DETRICK HADDON	TYSCOT/VERITY 43195/ZOMBA	Lost And Found
23	19	20	23	NORMAN HUTCHINS	JDI 1263 [M]	Nobody But You
24	22	19	24	MARVIN SAPP	VERITY 43192/ZOMBA [M]	I Believe
25	25	36	25	THE EMMANUELS	DOROHN 79981	Meet The Emmanuels
26	39	40	26	LEE WILLIAMS AND THE SPIRITUAL QC'S	MCG 7018 [M]	Good Time
27	27	22	27	DOUG & MELVIN WILLIAMS	BLACKBERRY 1631/MALACO	Duets
28	23	27	28	DR. CHARLES G. HAYES & THE COSMOPOLITAN WARRIORS	MEEK 4020	Rise & Sing Forever
29	26	30	29	PASTOR KEITH SMITH	MEEK 4019	Old Time Churchin': Let's Have Church
30	28	25	30	THE CANTON SPIRITUALS	VERITY 43169/ZOMBA [M]	Walking By Faith
31	29	26	31	TWINKIE CLARK	VERITY 43196/ZOMBA	Twinkie Clark & Friends... Live In Charlotte
32	31	28	32	BISHOP T.D. JAKES	DEXTERITY SOUNDS 20332/EMI GOSPEL	Woman Thou Art Loosed: Worship 2002 — Run To The Water... The River Within
33	35	—	33	BRENT JONES + T.P. MOBB	HOLY ROLLER 20323/EMI GOSPEL [M]	beautiful
34	32	31	34	CECE WINANS	WELLSPRING GOSPEL 51826/SPARROW	CeCe Winans
35	30	—	35	EASTERN MICHIGAN GOSPEL CHOIR	DOROHN 73722	Get To The Concept
36	36	35	36	THE WINANS	WARNER BROS. 78280/RHINO	The Very Best Of
37	38	33	37	TONEX	VERITY/JIVE 43177/ZOMBA [M]	02
38	37	—	38	THE SHEPHERDS	AMEN 1504	Trilogy: Live In Augusta
39	37	—	39	VARIOUS ARTISTS	VERITY 43198/ZOMBA	Verity Presents The Gospel Greats Vol. 9: My Prayer
40	37	—	40	MIGHTY CLOUDS OF JOY	LIGHT 5412/COMPENIA	I Want To Thank You

● 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 and Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

NOVEMBER 2
2002

Billboard HEATSEEKERS.

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	6	4	2	JUANES SURCO 017532/UNIVERSAL LATINO (16.98 CD)	Un Dia Normal	25	26	11	4	RHETT MILLER ELEKTRA 62788/EEG (11.98 CD)	The Instigator
2	5	3	4	NICHOLE NORDEMAN SPARROW 51934 (16.98 CD)	Woven & Spun	26	39	41	9	50 CENT FULL CLIP 2003* (16.98 CD)	Guess Who's Back?
3	8	6	12	THE USED REPRISE 48287/WARNER BROS. (11.98 CD)	The Used	27	24	—	2	LOS ANGELES DE CHARLY FONOVISA 50665 (9.98/13.98)	Bonita Mujer
4	4	1	3	THEIEVRY CORPORATION EIGHTEENTH STREET LOUNGE 0607/CAROLINE (16.98 CD)	The Richest Man In Babylon	28	45	—	2	SIMPLE PLAN LAVA 83534/AG (7.98/11.98)	No Pads, No Helmets...Just Balls
5	11	10	23	SUGARCULT ULTIMATUM 076673/ARTEMIS (13.98 CD)	Start Static	29	30	31	19	JENNIFER PENA UNIVISION 310053/UG (9.98/13.98)	Libre
6	3	—	2	PINMONKEY BNA 67049/RLG (10.98/16.98)	Pinmonkey	30	NEW	1	1	JASON MRAZ ELEKTRA 62829/EEG (11.98 CD)	Waiting For My Rocket To Come
7	15	9	5	OK GO CAPITOL 33724 (9.98 CD)	OK Go	31	31	26	6	BEBO NORMAN ESSENTIAL 10691/ZOMBA (17.98 CD)	Myself When I Am Real
8	7	7	13	JOE NICHOLS UNIVERSAL SOUTH 179285 (11.98/17.98)	Man With A Memory	32	34	—	2	JOY WILLIAMS REUNION 10059/ZOMBA (17.98 CD)	by surprise
9	NEW	1	1	JETS TO BRAZIL JADE TREE 1079* (12.98 CD)	Perfecting Loneliness	33	18	20	21	THALIA △ EMI LATIN 39573 (10.98/17.98)	Thalia
10	14	17	42	DASHBOARD CONFESSIONAL VAGRANT 354 (14.98 CD)	The Places You Have Come To Fear The Most	34	29	—	2	VIC LATINO TOMMY BOY 1557 (17.98 CD)	Vic Latino Presents: 80's NOW!
11	NEW	1	1	ALICIA INTEGRITY 86239/EPIC (11.98 EQ/15.98)	We Win!	35	NEW	1	1	EMERSON DRIVE DREAMWORKS (NASHVILLE) 45027/ZANTERSCOPE (8.98/14.98)	Emerson Drive
12	12	13	9	INTERPOL MATADOR 545* (9.98 CD)	Turn On The Bright Lights	36	37	29	4	ZOEGIRL SPARROW 40546 (9.98 CD)	Mix Of Life
13	2	—	2	GOV'T MULE ATO 21507 (17.98 CD)	The Deep End Volume 2	37	NEW	1	1	CRISTIAN ARIDLA 95787/BMG LATIN (16.98 CD)	Grandes Exitos
14	16	12	9	CONJUNTO PRIMAVERA FONOVISA 86237 (9.98/13.98)	Perdoname Mi Amor	38	35	—	2	KEIKO MATSUI NARADA 13198 (16.98 CD)	The Ring
15	13	14	9	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43176/ZOMBA (11.98/17.98)	Family Affair II: Live At Radio City Music Hall	39	49	35	22	PILLAR FLICKER 82606 (16.98 CD)	Fireproof
16	17	18	5	LIBERACION DISA 727029/UG (8.98/13.98)	Historia Musical	40	46	34	33	TOBYMAC FOREFRONT 25294 (17.98 CD)	Momentum
17	28	27	8	BREAKING BENJAMIN HOLLYWOOD 162356 (12.98 CD)	Saturate	41	9	—	2	ALLISTER DRIVE THRU 063064/MCA (12.98 CD)	Last Stop Suburbia
18	22	19	17	THE HAPPY BOYS ROBBINS 75038 (17.98 CD)	Trance Party (Volume Two)	42	36	23	4	PROJECT 86 TOOTH & NAIL/ATLANTIC 83568/AG (11.98 CD)	Truthless Heros
19	19	15	26	12 STONES WIND-UP 13069 (17.98 CD)	12 Stones	43	NEW	1	1	AMON TOBIN NINJA TUNE 70* (16.98 CD)	Out From Out Where
20	20	5	4	LUPILLO RIVERA SONY DISCOS 87537 (8.98 EQ/13.98)	Amorcito Corazon	44	NEW	1	1	DISTILLERS HELLCAT 80441*/EPITAPH (17.98 CD)	Sing Sing Death House
21	33	49	19	SOMETHING CORPORATE DRIVE THRU 112887/MCA (14.98 CD)	Leaving Through The Window	45	38	22	4	THE LES CLAYPOOL FROG BRIGADE PRAWN SONG 0005 (17.98 CD)	Purple Onion
22	32	16	8	30 SECONDS TO MARS IMMORTAL 12424/VIRGIN (9.98 CD)	30 Seconds To Mars	46	NEW	1	1	BOWLING FOR SOUP FFROE/SILVERTONE/JIVE 41819/ZOMBA (13.98 CD)	Drunk Enough To Dance
23	27	25	12	FINCH DRIVE THRU 860991/MCA (12.98 CD)	What Is It To Burn	47	NEW	1	1	NO SECRETS JIVE 41781/ZOMBA (17.98 CD)	No Secrets
24	10	—	2	SUPERCHICK INPOP 71257 (16.98 CD)	Last One Picked	48	40	24	3	JANE MONHEIT N-CODED 4234/WARLOCK (18.98 CD)	In The Sun
						49	47	38	4	KIM WATERS SHANACHE 5094 (17.98 CD)	Someone To Love You
						50	NEW	1	1	GREENWHEEL IN (INDEPENDENT) 58681/JD JMG (12.98 CD)	Soma Holiday

NOVEMBER 2
2002

Billboard TOP INDEPENDENT ALBUMS.

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW	1	1	DA HEADBUSSAZ FE/HYPNOTIZE MINDS 3602/STREET LEVEL (10.98/17.98)	Dat's How It Happen To'm	27	25	—	2	VIC LATINO TOMMY BOY 1557 (17.98 CD) [M]	Vic Latino Presents: 80's NOW!
2	1	1	10	NICKEL CREEK SUGAR HILL 3941 (19.98 CD)	This Side	28	27	22	5	JOAN OSBORNE WOMANLY HIPS 9365/COMPENIA (17.98 CD)	How Sweet It Is
3	4	4	9	EVA CASSIDY BLIX STREET 10075 (16.98 CD)	Imagine	29	31	24	16	VARIOUS ARTISTS SIDE ONE DUMMY 71233 (6.98 CD)	Vans Warped Tour 2002 Compilation
4	5	5	22	VARIOUS ARTISTS VP 1679* (9.98/16.98)	Reggae Gold 2002	30	47	—	2	VARIOUS ARTISTS ST. CLAIR 1075 (8.98 CD)	Wolfman Jack's Halloween Special
5	2	3	25	KHIA FEATURING DSD ● DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]	Thug Misses	31	33	41	3	VARIOUS ARTISTS ULTRA 1138 (21.98 CD)	Ultra.Trance:1
6	3	7	4	DELBERT MCCLINTON NEW WEST 6042 (17.98 CD)	Room To Breathe	32	NEW	1	1	AMON TOBIN NINJA TUNE 70* (16.98 CD) [M]	Out From Out Where
7	6	—	2	SINEAD O'CONNOR HUMMINGBIRD 79724/ANGUARD (18.98 CD)	Sean-Nos Nua	33	49	—	2	DISTILLERS HELLCAT 80441*/EPITAPH (17.98 CD) [M]	Sing Sing Death House
8	8	8	8	AIMEE MANN SUPEREGO 067/UNITED MUSICIANS (17.98 CD)	Lost In Space	34	38	14	4	THE LES CLAYPOOL FROG BRIGADE PRAWN SONG 0005 (17.98 CD) [M]	Purple Onion
9	7	6	4	B-LEGIT SICK WID' IT/IN THE PAINT 8322/KOCH (12.98/17.98)	Hard 2 B-Legit	35	30	20	5	JANE MONHEIT N-CODED 4234/WARLOCK (18.98 CD) [M]	In The Sun
10	9	9	3	THEIEVRY CORPORATION EIGHTEENTH STREET LOUNGE 0607/CAROLINE (16.98 CD) [M]	The Richest Man In Babylon	36	32	25	4	KIM WATERS SHANACHE 5094 (17.98 CD) [M]	Someone To Love You
11	10	2	4	STEVE EARLE ARTEMIS 751147 (17.98 CD)	Jerusalem	37	34	23	17	VARIOUS ARTISTS EPITAPH 86646 (5.98 CD)	Punk -O- Rama 7
12	1	12	10	YING YANG TWINS COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	38	23	—	2	HOT WATER MUSIC EPITAPH 86650 (16.98 CD) [M]	Caution
13	15	14	27	SUGARCULT ULTIMATUM 076673/ARTEMIS (13.98 CD) [M]	Start Static	39	48	—	7	VARIOUS ARTISTS MADACY 0023 (3.98/5.98)	More Sounds Of Halloween
14	11	—	2	SAMMY HAGAR AND THE WABORITAS CABO WABO 3315/33HD STREET (17.98 CD)	Not 4 Sale	40	36	36	42	THURSDAY VICTORY 145* (15.98 CD) [M]	Full Collapse
15	14	11	4	ANI DIFRANCO RIGHTIOUS BABE 029 (25.98 CD)	So Much Shouting/So Much Laughter	41	41	40	24	FLOGGING MOLLY SIDE ONE DUMMY 71230* (13.98 CD) [M]	Drunken Lullabies
16	NEW	1	1	JETS TO BRAZIL JADE TREE 1079* (12.98 CD) [M]	Perfecting Loneliness	42	21	—	2	LARGE PROFESSOR MATADOR 509* (16.98 CD) [M]	1st Class
17	16	13	18	DEFAULT ● TYT 2310 (11.98 CD) [M]	The Fallout	43	NEW	1	1	BRIGHT EYES SADDLE CREEK 46* (15.98 CD) [M]	Lifted or The Story Is In The Soil, Keep Your Ear To The Ground
18	19	17	47	DASHBOARD CONFESSIONAL VAGRANT 354 (14.98 CD) [M]	The Places You Have Come To Fear The Most	44	42	27	17	LOS TEMERARIOS AFG SIGMA 0529/FONOVISA (10.98/16.98)	Una Lagrima No Basta
19	18	16	9	INTERPOL MATADOR 545* (9.98 CD) [M]	Turn On The Bright Lights	45	40	35	13	MACK 10 PRESENTS DA HOOD HOOD-BANGIN' 9996/03 (18.98 CD)	Mack 10 Presents Da Hood
20	20	15	9	CONJUNTO PRIMAVERA FONOVISA 86237 (9.98/13.98) [M]	Perdoname Mi Amor	46	43	—	2	ROZELLY PRESENTS DA FAM BRAINSTORM 72035 (17.98 CD)	A Day N A Life...
21	NEW	1	1	JEFF BUCKLEY / GARY LUCAS EVOLVER 2006/KNITTING FACTORY (16.98 CD)	Songs To No One 1991—1992	47	38	—	2	KRUMB SNATCHA RUMM 6412407/0&D (16.98 CD)	Respect All Fear None
22	13	10	4	TECH N9NE STRANGE 1301/MSC (18.98 CD)	Absolute Power	48	NEW	1	1	JUANITA BYNUM SHEKINAH INTERNATIONAL 1662 (16.98 CD)	Behind The Veil: Morning Glory 2
23	17	—	2	BOOT CAMP CLIK DUCK DOWN 2000* (16.98 CD)	The Chosen Few	49	NEW	1	1	ISRAEL KAMAKAWIWO'OLE BIG BOY 5907/THE MOUNTAIN APPLE COMPANY (17.98 CD)	Alone In Iz World
24	29	26	13	50 CENT FULL CLIP 2003* (16.98 CD) [M]	Guess Who's Back?	50	39	39	5	CAMOFLAUGE PURE PAIN 61967 (16.98 CD) [M]	Keepin It Real
25	22	—	2	LOS ANGELES DE CHARLY FONOVISA 50665 (9.98/13.98) [M]	Bonita Mujer						
26	26	18	15	DOLLY PARTON BLIVE EVE 3846/SUBTITL HILL (10.98/18.98)	Halos & Horns						

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ● Albums with the greatest sales 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 200,000 units (Oro). △ Certification of 400,000 units (Multi-Platinum). * Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

NOVEMBER 2 2002 **Billboard** TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	3	3	THE ROLLING STONES	ABKCO 13378/WIRGIN	Forty Licks	4
2	1	4	ELVIS PRESLEY	RCA 68079*	Elvis: 30 #1 Hits	3
3	NEW	1	FAITH HILL	WARNER BROS. (NASHVILLE) 48001/WRN	Cry	1
4	8	14	NORAH JONES ▲	BLUE NOTE 32088/CAPITOL [H]	Come Away With Me	11
5	7	2	TOM PETTY AND THE HEARTBREAKERS	WARNER BROS. 47955	The Last DJ	24
6	NEW	1	JOSH GROBAN ▲	143/REPRISE 48154/WARNER BROS. [H]	Josh Groban	19
7	11	10	JAMES TAYLOR ●	COLUMBIA 63584/CRG	October Road	36
8	5	4	PETER GABRIEL	REAL WORLD/GEFFEN 493388/INTERSCOPE	Up	43
9	9	8	DIXIE CHICKS ▲ ³	MONUMENT/COLUMBIA 86840*/CRG	Home	6
10	NEW	1	FLEETWOOD MAC	REPRISE 73775/WARNER BROS.	The Very Best Of Fleetwood Mac	12
11	10	3	DIANA KRALL	VERVE 065109/VG	Live In Paris	31
12	2	2	BON JOVI	ISLAND 063055/IJ/JMG	Bounce	13
13	6	2	MARK KNOPFLER	WARNER BROS. 48318	The Ragpicker's Dream	90
14	NEW	1	BUCK HOWDY	PRAIRIE DOG 407/STEVE VAUS	Skiddaddle!	-
15	12	4	BECK	DGC/GEFFEN 493393/INTERSCOPE	Sea Change	32
16	14	12	BRUCE SPRINGSTEEN ▲ ²	COLUMBIA 86600*/CRG	The Rising	44
17	13	4	SOUNDTRACK	MUTANT ENEMY/TWENTIETH CENTURY FOX 619058/ROUNDER	Buffy The Vampire Slayer: "Once More, With Feeling"	181
18	NEW	1	TRACY CHAPMAN	ELEKTRA 62803/EEG	Let It Rain	25
19	16	3	COLDPLAY ●	CAPITOL 40504*	A Rush Of Blood To The Head	37
20	18	3	SOUNDTRACK	RCA 68141	American Idol: Greatest Moments	15
21	22	12	JOHN MAYER ▲	AWARE/COLUMBIA 85293*/CRG [H]	Room For Squares	26
22	NEW	1	NELLY ▲ ⁴	FD REEL/UNIVERSAL 017747*/UMRG	Nellyville	8
23	20	4	INDIA.ARIE	MOTOWN 064755/UMRG	Voyage To India	20
24	NEW	1	EVA CASSIDY ●	BLIX STREET 10045	Songbird	-
25	23	17	AVRIL LAVIGNE ▲ ³	ARISTA 14740	Let Go	5

NOVEMBER 2 2002 **Billboard** TOP SOUNDTRACKS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	3	AMERICAN IDOL: GREATEST MOMENTS	RCA 68141
2	2	4	BROWN SUGAR	FOX 113028*/MCA
3	3	4	SWEET HOME ALABAMA	HOLLYWOOD 162364
4	4	7	O BROTHER, WHERE ART THOU? ▲⁶	LOST HIGHWAY/MERCURY 170069/IJ/JMG
5	5	5	BARBERSHOP	EPIC 86575*
6	6	11	XXX ●	UNIVERSAL 156259/UMRG
7	7	10	LIZZIE MCGUIRE	BUENA VISTA 860791/WALT DISNEY
8	8	7	MOULIN ROUGE ▲²	INTERSCOPE 493035
9	10	12	A WALK TO REMEMBER ●	EPIC 86311
10	19	18	SCOOBY-DOO	LAVA/ATLANTIC 83543/AG
11	13	7	COYOTE UGLY ▲³	CURB 78703
12	9	1	BUFFY THE VAMPIRE SLAYER: "ONCE MORE, WITH FEELING"	MUTANT ENEMY/TWENTIETH CENTURY FOX 619058/ROUNDER
13	14	19	DISNEY'S LILO & STITCH ●	WALT DISNEY 860734
14	16	12	QUEEN OF THE DAMNED	WARNER SUNSET/REPRISE 48285/WARNER BROS.
15	17	15	SPIDER-MAN ▲	ROADRUNNER/COLUMBIA 86402/IJ/JMG/CRG
16	NEW	1	JACKASS	AMERICAN 063101/IJ/JMG
17	15	7	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
18	11	6	BIG IDEA'S JONAH -- A VEGGIE TALES MOVIE	BIG IDEA 35014
19	12	15	THE SCORPION KING ●	UNIVERSAL 017155/UMRG
20	18	11	I AM SAM ●	V2 27119
21	21	19	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRISE 48110/WARNER BROS.
22	22	11	SAVE THE LAST DANCE ▲²	HOLLYWOOD 162288
23	20	10	GREASE ▲⁸	POLYDOR/UNIVERSAL 825095/UMRG
24	25	2	PROVIDENCE	MCA NASHVILLE 170302
25	23	16	LIKE MIKE	SO SO DEF/COLUMBIA 86676*/CRG

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [H] indicates past or present Heatseeker title © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

NOVEMBER 2 2002 **Billboard** TOP POP CATALOG™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	3	RASCAL FLATTS ▲	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [H]	Rascal Flatts
2	NEW	104	LINKIN PARK ▲ ⁸	WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]
3	3	4	DIXIE CHICKS ◆ ¹¹	MONUMENT 68135/SONY (NASHVILLE) (10.98 EQ/17.98) [H]	Wide Open Spaces
4	5	7	EMINEM ▲ ³	WEB/AFERMATH 450629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
5	4	6	JAMES TAYLOR ◆ ¹¹	WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
6	2	2	DISTURBED ▲ ²	GIANT 24738/WARNER BROS. (11.98/17.98) [H]	The Sickness
7	8	8	BOB SEGER & THE SILVER BULLET BAND ▲ ⁵	CAPITOL 30334 (10.98/15.98)	Greatest Hits
8	11	9	DIXIE CHICKS ◆ ¹⁰	MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly
9	10	10	DEF LEPPARD ▲ ³	MERCURY 528718/IJ/JMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
10	12	13	PINK FLOYD ◆ ¹⁵	CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
11	9	5	CREED ◆ ¹⁰	WIND-UP 13053* (11.98/18.98)	Human Clay
12	18	17	ABBA ▲ ⁶	POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
13	14	11	SOUNDTRACK ▲ ³	CURB 78703 (11.98/17.98)	Coyote Ugly
14	13	14	KENNY CHESNEY ▲ ²	BNA 67976/RLG (12.98/18.98)	Greatest Hits
15	17	16	KID ROCK ◆ ¹⁰	TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) [H]	Devil Without A Cause
16	6	25	BON JOVI ▲ ⁴	MERCURY 526013/IJ/JMG (10.98/17.98)	Cross Road
17	15	12	BOB MARLEY AND THE WAILERS ◆ ¹⁰	TUFF GONG/ISLAND 54804/IJ/JMG (12.98/18.98)	Legend
18	19	18	ENYA ▲ ²	REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya
19	38	—	FAITH HILL ▲ ⁷	WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	Breathe
20	28	26	EMINEM ▲ ⁴	WEB/AFERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP
21	16	23	TOM PETTY AND THE HEARTBREAKERS ▲ ³	MCA 110813 (12.98/18.98)	Greatest Hits
22	26	30	SHANIA TWAIN ◆ ¹⁹	MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over
23	20	19	METALLICA ◆ ¹²	ELEKTRA 61113*/EEG (11.98/17.98)	Metallica
24	27	24	PHIL COLLINS ▲ ²	FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
25	23	21	AC/DC ◆ ¹⁹	EASTWEST 92418/EEG (11.98/17.98)	Back In Black
26	21	20	LYNYRD SKYNYRD	MCA 112229 (12.98/18.98)	All Time Greatest Hits
27	24	22	CELINE DION ▲ ⁶	550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
28	39	49	SANTANA ◆ ¹⁴	ARISTA 19080* (11.98/18.98)	Supernatural
29	NEW	21	ORIGINAL BROADWAY CAST RECORDING ●	DECCA BROADWAY 543115 (18.98 CD)	Mamma Mia!
30	30	41	TOBY KEITH ▲	MERCURY (NASHVILLE) 558962 (11.98/17.98)	Greatest Hits Volume One
31	7	—	BON JOVI ◆ ¹²	MERCURY 538099/IJ/JMG (6.98/11.98)	Slippery When Wet
32	31	42	NELLY ▲ ⁸	FD REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar
33	22	15	EVA CASSIDY ●	BLIX STREET 10045 (11.98/16.98)	Songbird
34	29	1	GOOD CHARLOTTE	DAYLIGHT 85845/EPIC (13.98 EQ CD) [H]	Good Charlotte
35	25	31	FLEETWOOD MAC ▲ ⁸	WARNER BROS. 25801 (10.98/17.98)	Greatest Hits
36	36	29	CREED ▲ ⁶	WIND-UP 13049 (11.98/18.98) [H]	My Own Prison
37	34	32	CAROLE KING ◆ ¹⁰	EPIC 85650 (17.98 EQ/11.98)	Tapestry
38	33	36	ELTON JOHN ◆ ¹⁵	ROCKET/ISLAND 512532/IJ/JMG (6.98/11.98)	Greatest Hits
39	37	45	VARIOUS ARTISTS	MADACY 0028 (13.98/5.98)	Monster Mash And Other Songs Of Horror
40	32	27	2PAC ▲ ⁹	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits
41	46	34	LEE ANN WOMACK ▲ ³	MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance
42	NEW	95	SYSTEM OF A DOWN ▲	AMERICAN/COLUMBIA 68324/CRG (17.98 EQ/11.98) [H]	System Of A Down
43	41	38	EAGLES ▲ ⁷	GEFFEN 424725/INTERSCOPE (12.98/18.98)	Hell Freezes Over
44	44	—	THE BEATLES ◆ ¹²	APPLE 46446*/CAPITOL (12.98/18.98)	Abbey Road
45	45	43	MADONNA ◆ ¹⁰	SIRE 28440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection
46	48	—	JOHNNY CASH ●	LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
47	47	35	NICKEL CREEK ●	SUGAR HILL 3909 (17.98 CD) [H]	Nickel Creek
48	NEW	67	VAN HALEN ▲ ²	WARNER BROS. 46332 (11.98/17.98)	Best Of Volume 1
49	40	28	TRAVIS TRITT ▲	COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	Down The Road I Go
50	NEW	80	QUEEN ▲	HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits

● Albums with the greatest sales gain this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ 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. [H] indicates past Heatseeker title © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Chart Codes:

—ALBUMS—
The Billboard 200 (B200)
Bluegrass (BG)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatsseekers (HS)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pop Catalog (PCA)
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Catalog (RBC)
Reggae (RE)
World Music (WM)
—SINGLES—
Hot 100 (H100)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Dance/Club Play (DC)
Dance/Sales (DS)
Hot Latin Tracks (LT)
Latin: Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Rap Tracks (RP)
Mainstream Rock (RD)
Modern Rock (MO)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

12 Stones: CC 25; HS 19
2002: NA 7
2Pac: PCA 40; RBC 2, 3, 4, 7
3 Doors Down: MO 15; RO 5
30 Seconds To Mars: HS 22
3LW: H100 92; RBH 87
3rd Storey: B200 171; RBA 26
504 Boyz: HSS 69; RBH 80; RS 22
50 Cent: HS 26; IND 24; RBA 69; RA 29; RBH 29; RP 22

—A—

Aaliyah: B200 158; RBA 40; H100 17; HA 17; RA 3; RBH 4
Abba: PCA 12
Above The Law: HSS 26; RS 17
AC/DC: PCA 25
Los Acosta: LA 21; RMA 10
Bryan Adams: AC 17
Ryan Adams: B200 146
Yolanda Adams: CC 24; GA 7; RBA 64
Trace Adkins: CA 53; CS 35
Aerosmith: B200 101; HSS 57
Christina Aguilera: H100 72; T40 31
Al B. Rich: EA 12
Alberto Y Roberto: LT 41; RMS 18
Gerald Albright: CJ 22
Alive: DC 45
Gary Allan: CA 29; CCA 22; CS 32
Allister: HS 41
Bernard Allison: BL 13
Karrin Allyson: JZ 9
Amber: DS 16
Amerie: B200 92; RBA 24; DS 23; RA 37; RBH 38, 76; RS 62
Tori Amos: A40 27
Anastacia: AC 30
Los Angeles Azules: LA 59
Los Angeles De Charly: HS 27; IND 25; LA 11; RMA 5; RMS 37
Marc Anthony: LA 43; TSA 4; DS 12; LT 23; TSS 5
Area 305: LT 48; TSS 26
Ricardo Arjona: LPS 17; LT 27
Diane Arkenstone: NA 12
Armiik: NA 15
Louis Armstrong: JZ 25
Aroma: RMS 29
Ashanti: B200 27; RBA 16; H100 15, 45, 78; HA 15, 50; RA 7; RBH 7, 78; T40 27
Rodney Atkins: CS 42
Audioslave: MO 9; RO 8
Audiovent: RO 37
Automagic: DC 42
Avant: B200 200; RBA 44; H100 98; RA 50; RBH 52
Ramon Ayala Y Sus Bravos Del Norte: LT 31; RMS 10, 12

Steve Azar: CS 34

—B—

B2K: B200 191; RBA 77; H100 73; HA 71; HSS 59; RA 19; RBH 19
Baby: RA 63; RBH 67
Bacilos: LPS 25; LT 33; TSS 24
Erykah Badu: H100 41; HA 40; HSS 54; RA 11; RBH 10; RS 26
Baha Men: WM 12
Anita Baker: RBA 63
Bob Baldwin: CJ 10
Charli "Chuck" Baltimore: H100 78
Banda Arkangel R-15: LA 69
Banda El Limon: RMS 30
Banda El Recodo: LA 28; RMA 14; LT 17; RMS 4
Banda Machos: LA 70
Banda Tierra Blanca: RMS 34
Buju Banton: RE 15
Patricia Barber: JZ 13
Gato Barbieri: CJ 19
Luther Barnes: GA 19
Cecilia Bartoli: CL 2
Nikie Batey: HSS 66; RS 49
BBMak: HSS 55
Beanie Sigel: RA 70; RBH 73
The Beatles: B200 105; PCA 44
Beck: B200 32; INT 15
Daniel Bedingfield: B200 112; DC 1; DS 25; H100 20; HA 23; T40 13; TSS 37
Beenie Man: B200 184; RBA 42; RE 2; HSS 12; RBH 79; RS 19
Tab Benoit: BL 11
Benzino: H100 85; HSS 49; RA 48; RBH 49; RS 35
Beto Y Sus Canarios: LT 49; RMS 17
B.I.: RS 55
Big Boy: H100 96; RS 67
Big "C": HSS 40; RS 14
Big Tray Deee: RBA 53
Big Tymers: B200 82; RBA 33; H100 46; HA 48; HSS 73; RA 27; RBH 23; RP 14; RS 41
Bilal: HSS 71; RBH 86; RS 70
Ruben Blades: LA 45; TSA 5
B-Legit: IND 9; RBA 32
Mary J. Blige: EA 16; RBA 100; RBC 12; DC 24
Blindside: B200 173; MO 37; RO 21
The Blind Boys Of Alabama: GA 10
Andrea Bocelli: CX 3
Michael Bolton: AC 26
Joe Bonamassa: BL 7
Bon Jovi: B200 13; INT 12; PCA 16, 31; A40 39; RO 32
Bond: B200 61; CX 1, 5
Bone Thugs-N-Harmony: RBC 8
Boo: H100 46; HA 48; HSS 73; RA 27; RBH 23; RP 14; RS 41
Boot Camp Cluk: IND 23; RBA 55
Born Predators: HSS 16; RBH 98; RS 4
Bowling For Soup: HS 46; MO 38
Box Car Racer: MO 35
Boyz II Men: RBA 54; RA 58; RBH 57
Michelle Branch: B200 55; A40 3, 17; AC 14; H100 9, 25; HA 9, 28; HSS 22; T40 8, 16
Brandy: DS 3; HSS 44; RS 52
Toni Braxton: HSS 42; RA 56; RBH 55; RS 32
Breaking Benjamin: HS 17; RO 26
Michael Brecker: JZ 5, 22
Jim Brickman: NA 4, 5; AC 15
Dee Dee Bridgewater: JZ 20
Bright Eyes: IND 43
Sarah Brightman: CX 7, 14
Brooks & Dunn: CA 38, 45; CCA 15; CS 19
Garth Brooks: CA 58
Bobby Brown: RA 30; RBH 31; RP 24
Jackson Browne: B200 123; AC 25
Norman Brown: CJ 7
Keon Bryce: RA 60; RBH 61
Jeff Buckley: IND 21
Joe Budden: RBH 96
Los Bukis: LA 63
Busta Rhymes: HSS 64; RA 52, 65; RBH 53, 60; RS 20, 23, 73
Juanita Bynum: GA 11; IND 48
Tracy Byrd: CA 43; CS 15; H100 75; HA 72

—C—

Caddillac Tah A.K.A. Tah Murdah: RBH 78
Los Cadetes de Linares: LA 58
Chris Cagle: CA 57
Calhouns: RBA 60
The Calling: A40 14; HSS 34
Los Caminantes: LA 40, 68
Camouflage: IND 50; RBA 78
Cam'ron: B200 70; RBA 25; H100 3; HA 3; HSS 33; RA 8; RBH 8; RP 4; RS 21; T40 5
The Canton Spirituals: GA 30
Grupo Carabo: LA 56
Cardenales De Nuevo Leon: LT 47; RMS 16
Mariah Carey: AC 20
Vanessa Carlton: B200 62; A40 5, 34; AC 1; H100 31, 39; HA 30, 53; T40 19
Jose Carreras: CL 4
Aaron Carter: B200 131
Deana Carter: CS 44
Brandon Casey: H100 49; HA 61; HSS 3; RA 51; RBH 35; RS 2; T40 38
Brian Casey: H100 49; HA 61; HSS 3; RA 51; RBH 35; RS 2; T40 38
Johnny Cash: CCA 10; PCA 46
Butch Cassidy: RA 64; RBH 66
Cassius: DC 46
Eva Cassidy: B200 138; IND 3; INT 24; PCA 33
Ricardo Castillon: LPS 28; LT 44
Cee-Lo: H100 96; RS 67
Manu Chao: LA 39; LPA 16; WM 9
Tracy Chapman: B200 25; INT 18
Chayanne: LA 18; LPA 10; LPS 7, 37; LT 10; TSS 19
Cher: DS 4, 7; HSS 46, 70

Kenny Chesney: B200 38; CA 6; CCA 5; PCA 14; CS 16, 23
Mark Chesnutt: CS 50
Chevelle: B200 30; MO 13; RO 10
Chicago: B200 104
The Chieftains: B200 147; CA 21; WM 1, 6
Charlotte Church: CX 6
Maurette Brown Clark: GA 16
Terri Clark: CS 22
Dorinda Clark-Cole: GA 17
Karen Clark-Shepard: CC 32; GA 8; RBA 98
Kelly Clarkson: A40 29; AC 5; H100 5; HA 8; HSS 1; T40 9
Twinkle Clark-Terrell: GA 31
The Les Claypool Frog Brigade: HS 45; IND 34
Clipse: B200 28; RBA 11; H100 26; HA 25; HSS 20, 25; RA 9; RBH 9; RP 9; RS 15, 18
Tammy Cochran: B200 95; CA 11; CS 21
Kellie Coffey: CA 46; AC 16; CS 31
Coldplay: B200 37, 187; INT 19; A40 23
Natalie Cole: B200 74; JZ 2; RBA 36
Phil Collins: PCA 24; AC 3
John Coltrane: JZ 15
Common: H100 41; HA 40; HSS 54; RA 11; RBH 10; RS 26, 61
Conjunto Primavera: HS 14; IND 20; LA 7; RMA 1; LT 6; RMS 1
Conjure One: DC 44
Harry Connick, Jr.: JZ 24
Control: LT 36; RMS 14
Counting Crows: B200 160
Deborah Cox: DC 27; HSS 67; RA 68; RBH 65; RS 36
El Coyote Y Su Banda Tierra Santa: LT 46; RMS 15, 22
Creed: B200 52; PCA 11, 36; A40 2; H100 11; HA 11; T40 6
Elvis Crespo: TSA 11; TSS 22
Cristian: HS 37; LA 15; LPA 9; LPS 4, 20; LT 8, 35; TSS 16
Cross Canadian Ragweed: CS 57
Sheryl Crow: B200 57; A40 12, 24; AC 7; CS 51; DC 17
Celia Cruz: LA 53; TSA 8; LT 39; TSS 7
Cuisillos De Arturo Macias: RMS 38

—D—

Daddy Yankee: TSS 40
Da Fam: IND 46; RBA 61
Da Headbussaz: B200 98; IND 1; RBA 15
Da Hood: IND 45; RBA 85
Dark Monks: DC 49
Dashboard Confessional: HS 10; IND 18
Miles Davis: JZ 19; RBC 18
Tyrone Davis: BL 4
Taylor Dayne: DC 6
Aselin Debison: CX 15
Deep Forest: DC 20
Default: IND 17
Def Leppard: PCA 9
Jack DeJohnette: JZ 11
John Denver: CCA 20
Devin: RBA 37
Louie DeVito: EA 14
Diamond Rio: B200 97; CA 12, 70; CS 2; H100 33; HA 32
Dido: DS 15
Ani DiFranco: IND 15
Celine Dion: B200 87; PCA 27; AC 9, 11
The Diplomats: RS 66
Dirty Vegas: EA 3
Distillers: HS 44; IND 33
Disturbed: B200 18; PCA 6; H100 68; HA 67; MO 4; RO 3
Dixie Chicks: B200 6; CA 3; CCA 2, 3; INT 9; PCA 3, 8; CS 7; H100 29, 87; HA 27; HSS 17
DJ Encore: EA 21
DJ Sammy: B200 164; EA 1; AC 27; DS 6; H100 34; HA 36; HSS 56; T40 20
DJ Shadow: EA 25; DS 1, 21; HSS 10; RS 38
Do: AC 27; DS 6; H100 34; HA 36; HSS 56; T40 20
Dolce: DC 39
Dominic: TSS 34
Placido Domingo: CL 4, 6
Don Won: HSS 45; RS 25
Do Or Die: RBA 97
Will Downing: CJ 8
Dr. Dre: RBC 17, 23
Dru Hill: RA 49; RBH 51
DSD: B200 150; IND 5; RBA 68
George Duke: CJ 23
Dwele: RBH 91

—E—

E-40: RBA 91
Eagles: PCA 43
Steve Earle: CA 26; IND 11
Earshot: RO 25
Eastern Michigan Gospel Choir: GA 35
Steve Edwards: DC 46
Melanie Elias: JZ 21
Missy "Misdemeanor" Elliott: H100 4, 88; HA 4; RA 2, 38; RBH 2, 36, 93; RP 1; RS 60; T40 17
Chris Emerson: AC 23
Emerson Drive: CA 44; HS 35; CS 20
Eminem: B200 7; PCA 4, 20; RBA 7; RBC 1, 5; H100 2, 30; HA 2, 31; MO 24; RA 20, 24; RBH 20, 24; RP 8, 17; T40 1, 33
The Emmanuels: GA 25
Enemigo: LA 62; LPA 19
Bill Engvall: CA 41
Enya: B200 163; NA 2; PCA 18
Faith Evans: H100 88; RA 38, 58; RBH 36, 57, 71; RS 43
Sara Evans: CCA 16; H100 83
Eve: B200 67; RBA 30; H100 6; HA 5; RA 10; RBH 11; RP 6; T40 11
Jessica Eve: DC 32

Evolution: DC 43
Cesaria Evora: WM 5
Exhale: RS 47
The Exies: RO 39
Eyes Cream: DC 38

—F—

Fabulous: H100 28; HA 26; HSS 41; RA 16, 57; RBH 16, 59; RP 10; RS 28; T40 39
Ralph Falcon: DC 47
Fat Joe: H100 77; HSS 61; RA 33; RBH 34; RP 21; RS 50
Cheo Feliciano: LT 39; TSS 7
Vicente Fernandez: LA 23, 36; RMA 11, 19
Field Mob: RA 62; RBH 64; RS 58
Jose Manuel Figueroa: RMS 20
Finch: HS 23
Five For Fighting: AC 4
Fleetwood Mac: B200 12; INT 10; PCA 35
Renee Fleming: CL 3
Floetry: B200 40; RBA 8; RA 42; RBH 45
Flogging Molly: IND 41
Nico Flores Y Su Banda Puro Mazatlan: RMS 27
Ben Folds: B200 136
Joseph Fonseca: TSS 30
Luis Fonsi: LPS 15; LT 25; TSS 23
Foo Fighters: H100 71; HA 69; MO 3; RO 11
Julia Fordham: DC 26
Radney Foster: CS 47
Fourplay: CJ 4
Mario Frangoulis: CX 4
Kirk Franklin: B200 157; CC 11; GA 3; RBA 52
Freekey Zekey: H100 3; HA 3; HSS 33; RA 8; RBH 8; RP 4; RS 21; T40 5
Russ Freeman: CJ 20
Freeway: RA 70; RBH 73
Nelly Furtado: RA 66; RBH 69

—G—

Kenny G: B200 48; CJ 2; RBA 56; AC 21
Peter Gabriel: B200 43; INT 8
Bill & Gloria Gaither: B200 169, 193; CC 14, 17
Gaither Vocal Band: CC 38
James Galway: CX 10, 12
Gang Starr: RS 64
Lilian Garcia: HSS 75
Gloria Gaynor: DC 50
Vivica Genau: CL 15
Ghostface Killah: HSS 14; RBH 100; RS 9
Ginuwine: H100 27, 43, 77; HA 29, 42; HSS 61; RA 12, 33, 36; RBH 12, 34, 37; RP 18, 21; RS 50, 65; T40 22
Philip Glass: CL 8
Dana Glover: A40 30
Godsmack: RO 15
Good Charlotte: B200 21; PCA 34; MO 11
Good Bad Ugly: HSS 28; RS 10
Goo Goo Dolls: A40 26
Gospel Gangstaz: GA 20
Gotti: H100 46; HA 48; HSS 73; RA 27; RBH 23; RP 14; RS 41
Glenn Gould: CL 1
Govi: NA 9
Gov't Mule: HS 13
Amy Grant: CC 19
Al Green: RBC 11
Green Velvet: DC 36
Greenwheel: HS 50
Lee Greenwood: HSS 51
Pat Green: CA 66
Vivian Green: RA 74; RBH 77
Nanci Griffith: CA 67
Andy Griggs: CS 37
Josh Groban: B200 19; INT 6; AC 10
Grupo Bryndis: LA 61, 67
Grupo Exterminador: LA 57
Grupo Mania: LA 50; TSA 7; LPS 40; LT 37; TSS 8
Grupo Montez De Durango: LA 74
GTS: DC 14
Guardianes Del Amor: LA 46
GusGus: DC 15
GZA/Genius: HSS 65; RS 27

—H—

Deitrick Haddon: GA 22
Charlie Haden: JZ 5
Sammy Hagar And The Waboritas: IND 14; RO 40
Darryl Hall John Oates: AC 8
Anthony Hamilton: H100 22; HA 20; RA 15; RBH 15; RP 11; T40 35
Fred Hammond: B200 145; CC 9; GA 1; RBA 57
Herbie Hancock: JZ 22
Jayn Hanna: DC 43
Roland Hanneman: NA 14
Jennifer Hanson: CS 36
The Happy Boys: EA 5; HS 18
Roy Hargrove: JZ 22
Dr. Charles G. Hayes & The Cosmopolitan Warriors: GA 28
Heather Headley: B200 63; RBA 18; H100 94; RA 41; RBH 44
Jennifer Love Hewitt: B200 110
Faith Hill: B200 1; CA 1; CCA 6; INT 3; PCA 19; A40 33; AC 2; CS 18; H100 40; HA 39
Lauryn Hill: RBC 24
The Hives: MO 36
Dave Holland Big Band: JZ 8
Dave Hollister: B200 10; RBA 3; RA 72; RBH 72
Steve Holy: CS 33
Hometown News: CS 52
Hoobastank: B200 137; A40 35; H100 60; HA 60; MO 20, 32; RO 31; T40 37
John Lee Hooker: BL 10
Hot Water Music: IND 38
Whitney Houston: DC 11; HSS 35; RS 74
Rebecca Lynn Howard: B200 116; CA 15; CS 14
Buck Howdy: INT 14

Norman Hutchins: GA 23

—I—

Ice Cube: RA 64; RBH 66
Enrique Iglesias: B200 103, 115; LA 2; LPA 2; AC 6; LPS 5; LT 7; RMS 40; TSS 15
iiO: DS 13
Iman: RMS 33
Incubus: B200 99
India Arie: B200 20, 180; INT 23; RBA 9, 73; H100 89; RA 35; RBH 33
Infamous 2.0: H100 24; HA 24; HSS 62; RA 13; RBH 13; RP 7; RS 34
Interflow: DC 48
Interpol: HS 12; IND 19
Intocable: LA 34, 51; RMA 17; LT 20; RMS 8, 26
Los Invasores De Nuevo Leon: LA 35; RMA 18
INXS: B200 144
Irv Gotti: H100 78
Israel And New Breed: CC 33
Issys: B200 75; RBA 14; H100 86; HSS 15; RA 73; RBH 74; RS 30

—J—

Alan Jackson: B200 83; CA 10; CCA 19; CS 3; H100 42; HA 37
Janet Jackson: HSS 12; RBH 79; RS 19
Jadakiss: H100 16; HA 13; HSS 15; RA 25; RBH 27; RS 30; T40 14
Jagged Edge: H100 28; HA 26; RA 16; RBH 16; RP 10; T40 39
Jaheim: RBA 65; RA 26, 47; RBH 26, 50
Arturo Jaimes Y Los Cantantes: LA 56
Bishop T.D. Jakes: GA 32
Bob James: CJ 12
Boney James: CJ 11
Etta James: BL 5, 9
Tim Janis: NA 6
Al Jarreau: CJ 3; RBA 83
Keith Jarrett: JZ 11
Ja Rule: H100 78; RA 30; RBH 31; RP 24
Jay-Z: RBC 21; H100 36; HA 33; RA 14, 70; RBH 14, 73; RP 12
Wycle Jean: RBA 94; H100 80; HSS 19; RA 32; RBH 32; RS 63
Waylon Jennings: CA 61
Jets To Brazil: HS 9; IND 16
Jewel: DC 3; DS 8; HSS 72
Jose Alfredo Jimenez: LA 66, 72
Jimmy Eat World: B200 130; A40 6; H100 99; MO 21, 28
Jodeci: RBC 16
Joe: RA 59; RBH 63
Elton John: PCA 38; AC 24
Carolyn Dawn Johnson: CA 60; CS 28
Jack Johnson: B200 59; H100 79
Syleena Johnson: HSS 64; RA 65; RBH 60; RS 20
Sabrina Johnston: DC 35
Brent Jones + T.P. Mobb: GA 33
Donell Jones: RBA 41; RS 75
George Jones: CCA 23
Norah Jones: B200 11; CJ 1; INT 4; A40 11; AC 18; H100 69; HA 68; T40 36
Sir Charles Jones: RBA 75
Richard Joo: CL 12
Jordi: LPS 21; LT 40; TSS 38
Juanes: B200 156; HS 1; LA 5; LPA 5; LPS 11, 19; LT 12, 28; TSS 12, 27
Cledus T. Judd: CA 59
The Judds: CCA 14
Jump5: B200 177; CC 15
Jurassic 5: B200 33; RBA 22; HSS 50; RBH 94
Juvenile: RBC 20
JXL: HSS 52

—K—

Kabab: LPS 36
Tonu Kaljaste: CL 11
Israel Kamakawiwo'ole: IND 49; WM 4
Kandi: RBH 93; RS 60
Salif Keita: WM 7
Toby Keith: B200 22, 192; CA 4, 24; CCA 8; PCA 30; CS 11; H100 61; HA 57
R. Kelly: RBC 15, 19; HSS 6; RA 67, 71; RBH 54, 70, 95; RS 1
Las Ketchup: B200 84; LA 1; LPA 1; H100 57; HA 52; LPS 1; LT 2; TSS 2
Alicia Keys: H100 6; HA 5; RA 10; RBH 11; RP 6; T40 11
Khia: B200 150; IND 5; RBA 68
Kid Rock: B200 78; PCA 15; CS 51
Kidz Boy Kids: B200 73
Carole King: PCA 37
Kingpin Skinny Pimp: RBA 92
D.D. Klein: DC 45
Mark Knopfler: B200 90; INT 13
Beyonce Knowles: H100 36; HA 33; RA 14; RBH 14; RP 12
Korn: B200 94; MO 26; RO 17
Kottonmouth Kings: B200 178
Jane Krakowski: AC 15
Diana Krall: B200 31; INT 11; JZ 1, 3
Alison Krauss: BG 4; CA 34; CCA 25
Krazy: RBH 83
Kreo: DS 17
Chad Kroeger: A40 16; T40 30
KRS-One: RBA 67
Krumb Snatcha: IND 47; RBA 79; RS 64
Kya-Pl: RE 3; HSS 36; RS 31

—L—

Lade Bac: RBH 97
Lady Saw: A4

Large Professor: IND 42; RBA 76
Lasgo: DS 19; H100 95
Vic Latino: EA 8; HS 34; IND 27
James Lavelle: EA 19
Avril Lavigne: B200 5; INT 25; A40 1, 28; AC 19;
H100 10, 12; HA 10, 12; T40 4, 7
Donald Lawrence & The Tri-City Singers: GA 18
Layo & Bushwacka!: DC 7
Lectroluv: DC 35
Lesiem: NA 10
Gerald Levert: B200 9; RBA 2; RA 43; RBH 42
Yvonne John Lewis: DC 40
Liberacion: HS 16; LA 8; RMA 2
Salvitore Licitra: CL 9
Lifehouse: B200 79; CC 3; A40 22
Lil' Fate: RA 60; RBH 61
Lil' Flip: B200 42; RBA 13; RA 75; RBH 75
Lil' Genius: HSS 36; RS 31
Lil Jon & The East Side Boyz: RBH 81; RS 44
Lil' Mo: H100 19; HA 21; RP 20; RS 57; T40 15
Lil' Tykes: HSS 45; RS 25
Lil Wayne: B200 154; RBA 39
Aaron Lines: CS 29
Linkin Park: B200 45; PCA 2
Little Milton: BL 12
German Lizarraga: LA 52; LT 19; RMS 7
LL Cool J: B200 2; RBA 1; H100 7; HA 6; HSS 21;
RA 1; RBH 1, 76; RP 2; RS 6
Charles Lloyd: JZ 16
London Symphony Orchestra: CX 13
Lonestar: CA 35; CS 27
Loon: H100 27, 92; HA 29; HSS 42; RA 36, 56;
RBH 37, 55, 87; RP 18; RS 32, 65; T40 22
Angel Lopez: LA 73; LPS 23; LT 38; TSS 11
Jennifer Lopez: DS 2; H100 16; HA 13; HSS 18; RA
25; RBH 27; RS 46; T40 14
Patty Loveless: BG 9; CA 73
Gary Lucas: IND 21
Ludacris: B200 102; RBA 58; H100 24; HA 24; HSS
62; RA 13, 60; RBH 13, 61; RP 7; RS 34
Lynyrd Skynyrd: PCA 26

-M-

Yo-Yo Ma: CL 7; CX 9
Mack 10: IND 45; RBA 85, 99; RA 64; RBH 66
Mad Lion: RS 51
Madonna: PCA 45; A40 32; DC 33; DS 5, 24; H100
18; HA 19; HSS 47; T40 12
Mana: B200 129; LA 4; LPA 4; LPS 10; LT 15; TSS 32
Aimee Mann: B200 189; IND 8
Manny Manuel: TSA 14
Victor Manuel: LT 32; TSS 6
Mario: B200 80; RBA 31; H100 74; HA 70; RA 17;
RBH 18
Bob Marley: PCA 17; RBC 9
Bob Marley & The Wailers: RE 6
Damian "Jr. Gong" Marley: RE 11
Brad Martin: CS 54
Angie Martinez: B200 166; RBA 48; H100 19; HA
21; RP 20; RS 57; T40 15
Mary Mary: B200 153; CC 10; GA 2; RBA 46; RBC 22
Masque: CJ 15
Master P: RBH 83; RS 66
matchbox twenty: A40 9; H100 53; HA 54; T40 23
Keiko Matsui: CJ 5; HS 38
Dave Matthews Band: B200 72; A40 4; T40 32
John Mayall and the Bluesbreakers: BL 6
John Mayer: B200 26, 118; INT 21; A40 7, 8; AC 13;
H100 38, 63; HA 41, 62; T40 25, 26
Maysa: CJ 13
M'Black: DC 34
Martina McBride: B200 68; CA 9; CS 4, 37; H100
48; HA 45
Delbert McClintock: B200 159; BL 1, 8; CA 22; IND 6
Nicole J. McCloud: DC 12
Donnie McClurkin: RBC 6
The Del McCoury Band: BG 14
Neal McCoy: CS 46
Reba McEntire: CA 62
Tim McGraw: B200 117; CA 16, 25; CCA 21; CS 13;
H100 66, 82; HA 64
Marion Meadows: CJ 16
Medaphoar: RS 72
Brad Mehldau: JZ 7
Roy D. Mercer: CA 69
MercyMe: B200 86, 167; CC 4, 12
Metallica: PCA 23
M-Factor: DC 10
Midwikkid: RBA 43
Murray Close: CJ 40
Miguel Migs: EA 24
Luis Miguel: B200 125; LA 3; LPA 3
Buddy Miller: CA 50
Rhett Miller: HS 25
Mim: DC 49
Kylie Minogue: B200 176
Ismael Miranda: LT 39; TSS 7
Moby: EA 7; DC 21
Monchy & Alexandra: LA 31; TSA 2; TSS 10
Jane Monheit: HS 48; IND 35; JZ 4, 23
Alejandro Montaner: LPS 31
Ricardo Montaner: LPS 12, 24; LT 13, 45; TSS 14
Andy Montanez: TSA 16
Pilar Montenegro: LA 33; LPA 15; WM 8
John Michael Montgomery: CA 28; CS 25
Montgomery Gentry: B200 120; CA 17, 64; CS 5;
H100 47; HA 44
Coco Montoya: BL 15
Chante Moore: AC 21
Morpheeba: DC 5
Craig Morgan: CS 55
Mos Def: DS 1; HSS 10; RBH 71; RS 38, 43
Lou Mosley: HSS 48; RS 48
Brandy Moss-Scott: HSS 30; RS 13
Mr. Ball: RA 40; RBH 40
Jason Mraz: HS 30
Mr. Cheeks: HSS 32; RS 37

Ms. Jade: H100 100; RA 53, 66; RBH 47, 69; RS 45
Mudvayne: RO 28
Musiq: B200 88; RBA 23; H100 21; HA 18; RA 5,
23; RBH 6, 25
Anne-Sophie Mutter: CL 5
Mystikal: H100 24; HA 24; HSS 62; RA 13; RBH
13; RP 7; RS 34

-N-

Naam Brigade: RBA 50
Nappy Roots: B200 47; RBA 21; H100 22; HA 20;
RA 15; RBH 15; RP 11; RS 71; T40 35
Narae: HSS 24; RBH 99; RS 7
Narcotic Thrust: DC 40
Graham Nash: AC 28
Nashom: DC 42
Nas: B200 60; RBA 17; DS 2; HSS 18; RS 46
Nate Dogg: H100 81; RA 46; RBH 48
Ednita Nazario: LA 41; LPA 17; LPS 18; LT 34; TSS 17
Nelly: B200 8; INT 22; PCA 32; RBA 6; RBC 10;
H100 1; HA 1; HSS 53, 68; RA 4, 28, 44; RBH
3, 28, 41; RP 3, 19, 23; RS 42; T40 3
Willie Nelson: CA 51; CCA 13
N*E*R*D*: B200 135; RBA 82
New Found Glory: B200 119; MO 25
Newsboys: CC 31, 34
Next: RA 47; RBH 50
Joe Nichols: CA 32; HS 8; CS 10, 56
Nickelback: B200 93; MO 40; RO 6
Nickel Creek: B200 114; BG 2; CA 14; CCA 11; IND
2; PCA 47; CS 59
Tito Nieves: TSA 13; LT 39; TSS 7
Nirvana: H100 50; HA 46; MO 1; RO 1
The Nitty Gritty Dirt Band: B200 165; BG 3; CA 23
Nivea: H100 49; HA 61; HSS 3; RA 51; RBH 35; RS
2; T40 38
No Doubt: B200 51; A40 15; H100 8; HA 7; T40 2
Nichole Nordeman: B200 190; CC 16; HS 2
N.O.R.E.: RBA 95; H100 35; HA 34; RA 22; RBH
22; RP 13; RS 53; T40 34
Smokie Norful: CA 13
Bebo Norman: CC 35; HS 31
No Secrets: HS 47; HSS 38
The Notorious B.I.G.: RBC 13, 14; RS 68
'N Sync: HSS 53
Nueva Era: TSS 25
NYG'z: RS 69

-O-

Paul Oakenfold: B200 196; EA 2; DC 23; H100 54;
HA 58; T40 21
Eliades Ochoa: TSA 15
Sinead O'Connor: B200 175; IND 7; WM 2; DC 28
OK Go: HS 7; MO 22
Old & In The Gray: BG 10
La Onda: LT 24; RMS 13
Oobie: RBH 81; RS 44
Orchestra Baobab: WM 15
Los Originales De San Juan: LA 30, 54; RMA 16
Claudette Ortiz: H100 80; HSS 19; RA 32; RBH 32;
RS 63
Joan Osborne: IND 28
Kelly Osbourne: HSS 13
Oscar G: DC 47
K.T. Oslin: CA 74
Our Lady Peace: B200 58; A40 13; H100 59; HA
59; MO 23; RO 35; T40 24

-P-

Petey Pablo: RBH 85; RS 59
Joe Pace: GA 9
Brad Paisley: CA 31; CS 24
Palomo: RMS 35
Laszlo Panaflex: DC 25; DS 22
Papa Roach: MO 33; RO 27, 36
Dolly Parton: BG 5; CA 42; IND 26
Pastor Troy: B200 49; RBA 10; H100 100; RA 53;
RBH 47; RS 45
Sean Paul: H100 13; HA 14; HSS 5; RA 6; RBH 5;
RP 5; RS 5
Luciano Pavarotti: CL 4, 14
P. Diddy: H100 27, 28, 92; HA 26, 29; RA 16, 36,
63; RBH 16, 37, 67, 87; RP 10, 18; RS 65, 73;
T40 22, 39
Gary Peacock: JZ 11
Pearl Jam: H100 62; HA 75; HSS 2; MO 8; RO 9
Jennifer Pena: HS 29; LA 12; RMA 6; LPS 8; LT 3;
RMS 6; TSS 18
Dottie Peoples: GA 14; RBA 84
Murray Perahia: CL 13
Percee P: RS 72
Pesado: RMS 31
Michael Peterson: CS 58
Tom Petty & The Heartbreakers: B200 24; INT
5; PCA 21; RO 24
Pieces Of A Dream: CJ 21
Pillar: CC 40; HS 39
Pink: B200 23; A40 19; DS 14; H100 32; HA 35;
T40 18, 40
Pink Floyd: PCA 10
Pinmonkey: CA 30; HS 6
Alexandre Pires: LA 71; LPS 16; LT 26; TSS 29
Play: B200 107; HSS 43
Plus One: CC 29
P.O.D.: B200 89; CC 5; RO 38
El Poder Del Norte: RMS 28
Point Of Grace: CC 21
The Police: B200 85
Carlos Ponce: LPS 33
Julio Preciado Y Su Banda Perla Del Pacifico:
RMS 32
Elvis Presley: B200 3; CA 2; INT 2; HSS 52
Prime: RS 61
Prince: B200 151
Project 86: HS 42
Project Pat: B200 182; RBA 35
Promatic: RBA 93

Prymary Colorz: RBA 72; HSS 31; RS 11
Puddle Of Mudd: B200 41; H100 37; HA 38; MO 2;
RO 2, 18
Puretone: DC 9; DS 20

-Q-

Queen: PCA 50
Queens Of The Stone Age: B200 66; MO 18; RO 30
Milly Quezada: TSA 19
Domingo Quinones: TSA 18; TSS 20, 31
A.B. Quintanilla Y Los Kumbia Kings: LA 25; LPA 12

-R-

RA: RO 34
Rabanes: TSS 21
Racket City: RS 29
Rae & Christian: DC 37
Rah Digga: HSS 31; RS 11
Rampage: HSS 64; RA 65; RBH 60; RS 20
Rascal Flatts: CCA 1; PCA 1; CS 8; H100 44; HA 43
Rasheed: RS 55
Rayvon: RE 13
Los Razos: LA 42
Joshua Redman: JZ 6
Redman: H100 64, 72; HA 65; HSS 29; RA 18; RBH
17; RP 15; RS 16; T40 31
Red Hot Chili Peppers: B200 50; A40 40; MO 7,
10; RO 14, 22
Reina: DC 29
Rene: LPS 39
Los Rieleros Del Norte: LT 30; RMS 9
LeAnn Rimes: B200 39; CA 7, 56; A40 31; AC 12;
HSS 60
Lee Ritenour: CJ 9
Jerry Rivera: LA 38; TSA 3; LPS 9; LT 4; TSS 3
Anna Robinson: DC 48
Daniel Rodriguez: CX 8
Kenny Rogers: CA 75
The Rolling Stones: B200 4; INT 1; RO 23
Linda Ronstadt: CA 27
Kelly Rowland: H100 1, 56; HA 1, 56; RA 4, 54;
RBH 3, 56; RP 3; T40 3, 29
Royksopp: EA 20; DC 30
Rozzly: IND 46; RBA 61
Paulina Rubio: H100 97; LPS 2, 29; LT 5; TSS 9
Ruff Endz: RA 34; RBH 39
Tammy Ruggier: H100 27; HA 29; RA 36; RBH 37;
RP 18; RS 65; T40 22
Jack Russell: AC 29
John Rzeznik: A40 25

-S-

Sacario: H100 19; HA 21; RP 20; RS 57; T40 15
Sade: DS 18
Saliva: MO 12; RO 13
Joe Sample: CJ 17
Adan Chalino Sanchez: RMS 36
Gilberto Santa Rosa: LA 22; TSA 1; LPS 14; LT 11,
39; TSS 4, 7
Juelz Santana: H100 3; HA 3; HSS 33; RA 8; RBH
8; RP 4; RS 21; T40 5
Santana: PCA 28; A40 3; AC 14; H100 9; HA 9;
HSS 22; T40 8
Alejandro Sanz: LA 32; LPA 14
Marvin Sapp: GA 24
Sasha: EA 18
Santana: B200 100; RBA 20; RA 60; RBH 61, 84
Josey Scott: A40 16; T40 30
LaTocha Scott: RBH 82; RS 54
Joan Sebastian: LA 65; LPS 32
Jon Secada: LPS 35; TSS 36
Secret Garden: NA 11
Seether: B200 155; MO 16; RO 20
Bob Seger & The Silver Bullet Band: PCA 7
Seiko: DC 22
Selena: B200 174; LA 6; LPA 6
Erick Sermon: H100 64; HA 65; HSS 29; RA 18;
RBH 17; RP 15; RS 16
Shaggy: RE 7
Shakira: B200 69; DC 41; H100 90
Sham: HSS 64; RA 65; RBH 60; RS 20
Shawnna: RA 60; RBH 61
SheDaisy: CA 47
Duncan Sheik: A40 21
Shekinah Glory Ministry: GA 12
Blake Shelton: CA 37; CS 48
Shemekia Copeland: BL 3
The Shepherds: GA 38
Shifty Shellshock: DC 23; H100 54; HA 58; T40 21
The Silk Road Ensemble: CX 9
Simple Plan: HS 28
Sin Bandera: LA 20; LPA 11; LPS 6, 22; LT 9, 43;
RMS 23; TSS 13
Daryle Singletary: CS 43
Sixpence None The Richer: A40 20
Sizzla: RE 8
Ricky Skaggs: BG 13
Skillz: RBH 93; RS 60
Slum Village: RBA 70; RBH 91
Smilez & Southstar: RBA 81
Anthony Smith: CS 41
Michael W. Smith: B200 108; CC 6
Pastor Keith Smith: GA 29
Snoop Dogg: RA 55; RBH 58; RS 56
Socios Del Ritmo: LT 29; RMS 11
Marco Antonio Solis: LA 48; LPA 18; LPS 13, 30; LT
21, 50; TSS 35
Soluna: HSS 23
Something Corporate: HS 21
Spanish Harlem Orchestra: LA 55; TSA 9
Britney Spears: B200 183
Spliff Star: HSS 64; RA 52, 65; RBH 53, 60; RS 20, 23
Bruce Springsteen: B200 44; INT 16; HSS 27
SR-71: MO 27
Ralph Stanley: BG 15
Terry Steele: HSS 11; RS 12

Tommy Shane Steiner: CS 45
Stereos Fuse: A40 38
Rod Stewart: B200 148
Sting: B200 85
Rebecca St. James: CC 28
St. Lunatics: RA 28; RBH 28; RP 23
Angie Stone: RBA 90; RA 59; RBH 63
Stone Sour: B200 56; H100 76; HA 74; MO 6; RO 4
George Strait: B200 141; CA 19, 36; CCA 17; CS 9;
H100 58; HA 51
The Strokes: B200 121; MO 17
Styles: B200 152; RBA 45; H100 16, 67; HA 13, 66;
RA 21, 25; RBH 21, 27; RP 16; T40 14
Sugarcult: HS 5; IND 13; MO 31
Sum 41: MO 34
Supa Nat: HSS 58; RS 39
Superchick: CC 30; HS 24
Superchumbo: DC 13
Supreme Beings Of Leisure: EA 17; DC 31
Keith Sweat: B200 161; RBA 38; RBH 97
System Of A Down: B200 53; PCA 42; H100 65;
HA 63; MO 5; RO 7

-T-

Talib Kweli: HSS 71; RBH 86; RS 70
Tank: RA 45; RBH 46
Taproot: B200 17; MO 30; RO 16
Tateeze: H100 46; HA 48; HSS 73; RA 27; RBH 23;
RP 14; RS 41
T.A.T.U.: DC 18; HSS 4
James Taylor: B200 36; INT 7; PCA 5; AC 22
Tech N9ne: IND 22
Tela: B200 162; RBA 27
Los Temerarios: IND 44; LA 19, 26; RMA 9, 13; LPS
26; LT 22; RMS 19, 39
Los Terribles Del Norte: LA 49
John Tesh: CC 36; NA 8
TG4: HSS 7; RBH 88; RS 8
Jimmy Thackery: BL 11
Thalia: HS 33; LA 14; LPA 8; LPS 3; LT 1; RMS 21;
TSS 1
Tha Rayne: RA 26; RBH 26
Theory Of A Deadman: B200 179; RO 12
Jean-Yves Thibaudet: CL 10
Thick Dick: DC 4
Thicke: HSS 8
Thievery Corporation: EA 4; HS 4; IND 10
Third Day: CC 27
Thursday: IND 40
Los Tigres Del Norte: LT 18; RMS 5
Timbaland: RA 66; RBH 69
Justin Timberlake: H100 14; HA 16; HSS 39; RA
69; RBH 68; RS 33; T40 10
Aaron Tippin: CA 48; CS 40
TLC: H100 55; HA 55; HSS 63; RA 31; RBH 30; RS 24
Amon Tobin: HS 43; IND 32
tobyMac: HS 40
Tonex: GA 37
Tonic: A40 36
Total: RS 51
Toya: H100 3; HA 3; HSS 33; RA 8; RBH 8; RP 4;
RS 21; T40 5
Trapt: RO 33
Randy Travis: B200 127; CA 18; CC 8
Faith Trent: DC 16
Trick Daddy: B200 71; RBA 19; H100 96; RBH 82;
RS 54, 67
Trick Pony: CA 52; CS 30
Trina: B200 113; RBA 29
Trin-i-tee 5:7: CC 18; GA 4; RBA 47
Travis Tritt: B200 109; CA 13; CCA 12, 24; PCA 49;
CS 17
Lola Troy: RBH 97
Truck Turner: RBA 74
TRUSTCompany: B200 76; H100 91; MO 14; RO 19
Truth Hurts: RBA 71; RBH 89
Los Tucanes De Tijuana: LA 29; RMA 15; LT 14;
RMS 2
Tanya Tucker: CA 55; CS 38
Josh Turner: CS 53
Shania Twain: CCA 7; PCA 22; CS 12; H100 51; HA 47
Tweet: RBA 66
Twista: RBC 25
Steve Tyrell: JZ 10

-U-

U2: A40 18; H100 93; RO 29
UB40: RE 4
UGK: RBA 34
Uncle Kracker: B200 81; A40 10; H100 70; HA 73;
T40 28
Underworld: EA 6; DC 2
Union Station: BG 4; CA 34
Keith Urban: B200 29; CA 5; CS 1; H100 23; HA 22
Adolfo Urias Y Su Lobo Norteno: RMS 24
Polo Urias Y Su Maquina Nortena: RMS 25
The Used: HS 3; MO 29
Usher: DS 9; HSS 74; RBH 90

-V-

Ian Van Dahl: DS 10
Luther Vandross: RBA 89; H100 84
Van Halen: PCA 48
Phil Vassar: CA 49; CS 6; H100 52; HA 49
Stevie Ray Vaughan And Double Trouble: BL 2, 14
Alicia Villarreal: LA 75
Fernando Villalona: TSS 33
Rhonda Vincent: BG 12
The Vines: B200 64; MO 39
Vita: H100 78
Carlos Vives: LA 47; TSA 6; LPS 34; LT 42; TSS 28

-W-

The Wailers: PCA 17; RBC 9
Hezekiah Walker & The Love Fellowship Crusade
Choir: CC 23; GA 6; HS 15; RBA 80
The Wallflowers: A40 37

Dinah Washington: DC 37
Kim Waters: CJ 6; HS 49; IND 36; RBA 86
Latanza Waters: DC 4
Muddy Waters: BL 10
Russell Watson: B200 132; CX 2, 11
WC: H100 81; RA 46, 64; RBH 48, 66
Weebie: RBH 83
Karyn White: DC 14
The White Stripes: B200 128; MO 19
Who Da Funk: DC 32
Widelife: DC 8; DS 11
Wildchild: RS 72
Doug Williams: GA 27
Hank Williams: CA 68
Hank Williams Jr.: CCA 18; CS 60
John Williams: CX 13
Joy Williams: CC 37; HS 32
Lee Williams And The Spiritual QCs: GA 26
Melvin Williams: GA 27
Michelle Williams: GA 21
Pharrell Williams: RS 73
Alicia Williamson: CC 22; GA 5; HS 11
Kelly Willis: CA 54
Mark Willis: CS 26
Cassandra Wilson: JZ 17, 18
Bridgette Wilson-Sampras: CS 45
The Winans: GA 36
CeCe Winans: GA 34
Mario Winans: H100 27; HA 29; RA 36; RBH 37;
RP 18; RS 65; T40 22
George Winston: B200 91; NA 1
Lee Ann Womack: B200 142; CA 20; CCA 9; PCA
41; CS 49
Wayne Wonder: RA 61; RBH 62
Darryl Worley: CA 33; CS 39

-X-

Xzibit: B200 14; RBA 5; RA 39; RBH 43; RP 25

-Y-

Yaire: LPS 27; TSS 39
Yanou: AC 27; DS 6; H100 34; HA 36; HSS 56; T40
20
Yasmeen: HSS 14; RBH 100; RS 9
Ying Yang Twins: IND 12; RBA 62; RA 40; RBH 40
Young M.C.: HSS 9; RBH 92; RS 3

-Z-

Charlie Zaa: LPS 38
Zoegirl: CC 39; EA 9; HS 36

-SOUNDTRACKS-

Amelie: WM 11
American Idol: Greatest Moments: B200 15;
INT 20; STX 1
Barbershop: B200 96; RBA 28; STX 5
Big Idea's Jonah — A Veggietales Movie:
B200 198; STX 18
Blade 2: EA 15
Brown Sugar: B200 16; RBA 4; STX 2
Buffy The Vampire Slayer: "Once More, With
Feeling": B200 181; INT 17; STX 12
El Clon: LA 27; LPA 13
Coyote Ugly: CCA 4; PCA 13; STX 11
Disney's Lilo & Stitch: B200 186; STX 13
Down From The Mountain: BG 8; CA 72
Finding Forrester: JZ 12
Grease: STX 23
I Am Sam: STX 20
Jackass: B200 195; STX 16
Jacked Up: RBA 87
Like Mike: STX 25
Lizzie McGuire: B200 111; STX 7
The Lord Of The Rings: The Fellowship Of The
Ring: STX 21
Mamma Mia!: PCA 29
Monsoon Wedding: WM 10
Moulin Rouge: B200 134; STX 8
My Big Fat Greek Wedding: WM 13
O Brother, Where Art Thou?: B200 65; BG 1;
CA 8; STX 4
Providence: STX 24
Queen Of The Damned: B200 188; STX 14
Save The Last Dance: STX 22
Scooby-Doo: B200 149; STX 10
The Scorpion King: STX 19
Shrek: B200 197; STX 17
Spider-Man: B200 194; STX 15
Sweet Home Alabama: B200 46; STX 3
A Walk To Remember: B200 140; STX 9
XXX: B200 106; RBA 96; STX 6

-VARIOUS ARTISTS-**on The Billboard 200**

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Irv Gotti Presents The Inc: 199
iWorship: A Total Worship Experience: 77
Ludacris Presents Disturbing Tha Peace:
Golden Grain: 35
Monsta Jazm: 170
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P. Diddy & Bad Boy Records Present... We
Invented The Remix: 126
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Songs For A Purpose Driven Life: 168
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NOVEMBER 2 2002				Billboard MODERN ROCK TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
			NUMBER 1		
1	1	2	YOU KNOW YOU'RE RIGHT	DGC/GEFFEN/INTERSCOPE	Nirvana
2	2	12	SHE HATES ME	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
3	4	8	ALL MY LIFE	ROSSELL/RCA	Foo Fighters
4	5	12	PRAYER	REPRISE	Disturbed
5	3	21	AERIALS	AMERICAN/COLUMBIA	System Of A Down
6	7	9	BOTHER	ROADRUNNER/UMRG	Stone Sour
7	8	11	THE ZEPHYR SONG	WARNER BROS.	Red Hot Chili Peppers
8	6	5	I AM MINE	EPIC	Pearl Jam
9	10	4	COCHISE	INTERSCOPE/EPIC	Audioslave
10	9	21	BY THE WAY	WARNER BROS.	Red Hot Chili Peppers
11	14	3	LIFESTYLES OF THE RICH AND FAMOUS	DAYLIGHT/EPIC	Good Charlotte
12	12	3	ALWAYS	ISLAND/UMRG	Saliva
13	13	15	THE RED	EPIC	Chevelle
14	11	21	DOWNFALL	GEFFEN/INTERSCOPE	TRUSTcompany
15	16	6	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
16	17	1	FINE AGAIN	WIND-UP	Seether
17	18	4	SOMEDAY	RCA	The Strokes
18	24	4	NO ONE KNOWS	INTERSCOPE	Queens Of The Stone Age
19	22	13	DEAD LEAVES AND THE DIRTY GROUND	THIRD MAN/VE	The White Stripes
20	19	28	RUNNING AWAY	ISLAND/UMRG	Hoobastank
21	15	23	SWEETNESS	DREAMWORKS	Jimmy Eat World
22	26	9	GET OVER IT	CAPITOL	OK Go
23	20	9	INNOCENT	COLUMBIA	Our Lady Peace
24	28	3	LOSE YOURSELF	SHADY/INTERSCOPE	Eminem
25	23	20	MY FRIENDS OVER YOU	DRIVE THRU/MCA	New Found Glory
26	25	18	THOUGHTLESS	IMMORTAL/EPIC	Korn
27	27	4	TOMORROW	RCA	SR-71
28	35	2	A PRAISE CHORUS	DREAMWORKS	Jimmy Eat World
29	29	6	THE TASTE OF INK	REPRISE	The Used
30	30	4	POEM	VELVET HAMMER/ATLANTIC	Taproot
31	33	6	PRETTY GIRL (THE WAY)	ULTIMATUM/ARTEMIS	Sugarcult
32	32	4	REMEMBER ME	ISLAND/UMRG	Hoobastank
33	34	3	TIME AND TIME AGAIN	DREAMWORKS	Papa Roach
34	NEW	1	STILL WAITING	ISLAND/UMRG	Sum 41
35	40	2	THERE IS	MCA	Box Car Racer
36	31	24	HATE TO SAY I TOLD YOU SO	EPITAPH/SIRE/REPRISE	The Hives
37	37	3	PITIFUL	ELEKTRA/VEG	Blindside
38	NEW	1	GIRL ALL THE BAD GUYS WANT	FFROE/SILVERTONE/JIVE	Bowling For Soup
39	NEW	1	OUTTATHAWAY	ENGINEERD/CAPITOL	The Vines
40	NEW	1	NEVER AGAIN	ROADRUNNER/UMRG	Nickelback

NOVEMBER 2 2002				Billboard MAINSTREAM ROCK TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
			NUMBER 1		
1	4	4	YOU KNOW YOU'RE RIGHT	DGC/GEFFEN/INTERSCOPE	Nirvana
2	1	13	SHE HATES ME	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
3	3	17	PRAYER	REPRISE	Disturbed
4	6	10	BOTHER	ROADRUNNER/UMRG	Stone Sour
5	7	8	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
6	2	16	NEVER AGAIN	ROADRUNNER/UMRG	Nickelback
7	5	28	AERIALS	AMERICAN/COLUMBIA	System Of A Down
8	9	4	COCHISE	INTERSCOPE/EPIC	Audioslave
9	8	5	I AM MINE	EPIC	Pearl Jam
10	11	16	THE RED	EPIC	Chevelle
11	10	7	ALL MY LIFE	ROSSELL/RCA	Foo Fighters
12	12	13	NOTHING COULD COME BETWEEN US	604/ROADRUNNER/UMRG	Theory Of A Deadman
13	14	3	ALWAYS	ISLAND/UMRG	Saliva
14	13	21	BY THE WAY	WARNER BROS.	Red Hot Chili Peppers
15	16	18	I STAND ALONE	REPUBLIC/UNIVERSAL/UMRG	Godsmack
16	20	7	POEM	VELVET HAMMER/ATLANTIC	Taproot
17	15	19	THOUGHTLESS	IMMORTAL/EPIC	Korn
18	17	6	DRIFT & DIE	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
19	18	23	DOWNFALL	GEFFEN/INTERSCOPE	TRUSTcompany
20	19	14	FINE AGAIN	WIND-UP	Seether
21	22	11	PITIFUL	ELEKTRA/VEG	Blindside
22	24	11	THE ZEPHYR SONG	WARNER BROS.	Red Hot Chili Peppers
23	21	6	DON'T STOP	VIRGIN	The Rolling Stones
24	25	8	THE LAST DJ	WARNER BROS.	Tom Petty And The Heartbreakers
25	26	7	NOT AFRAID	WARNER BROS.	Earshot
26	23	19	POLYAMOROUS	HOLLYWOOD	Breaking Benjamin
27	29	8	TIME AND TIME AGAIN	DREAMWORKS	Papa Roach
28	32	3	NOT FALLING	EPIC	Mudvayne
29	27	6	ELECTRICAL STORM	INTERSCOPE	U2
30	35	3	NO ONE KNOWS	INTERSCOPE	Queens Of The Stone Age
31	33	6	REMEMBER ME	ISLAND/UMRG	Hoobastank
32	31	8	EVERYDAY	ISLAND/UMRG	Bon Jovi
33	37	3	HEADSTRONG	WARNER BROS.	Trapt
34	36	3	DO YOU CALL MY NAME	REPUBLIC/UNIVERSAL/UMRG	RA
35	38	3	INNOCENT	COLUMBIA	Our Lady Peace
36	34	25	SHE LOVES ME NOT	DREAMWORKS	Papa Roach
37	NEW	1	LOOKING DOWN	ATLANTIC	Audiovent
38	28	10	SATELLITE	ATLANTIC	P.O.D.
39	NEW	1	MY GODDESS	MELISSA/VIRGIN	The Exies
40	40	2	THINGS'VE CHANGED	33RD STREET	Sammy Hagar And The Waboritas

NOVEMBER 2 2002				Billboard TOP 40 TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
			NUMBER 1		
1	6	3	LOSE YOURSELF	EMINEM SHADY/INTERSCOPE	Eminem
2	2	1	UNDERNEATH IT ALL	NO DOUBT FEATURING LADY SAW INTERSCOPE	No Doubt
3	1	17	DILEMMA	NELLY FEATURING KELLY ROWLAND FO REEL/UNIVERSAL/UMRG	Nelly
4	3	1	SK8ER BOI	AVRIL LAVIGNE ARISTA	Avril Lavigne
5	8	1	HEY MA	CAM'RON FEAT. JUELZ SANTANA, FREEKEY ZEEKEY & TOYA ROC-A-FELLA/DEF JAM/UMRG	Cam'ron
6	5	18	ONE LAST BREATH	CREED WIND-UP	Creed
7	7	10	COMPLICATED	AVRIL LAVIGNE ARISTA	Avril Lavigne
8	11	1	THE GAME OF LOVE	SANTANA FEATURING MICHELLE BRANCH ARISTA	Santana
9	9	9	A MOMENT LIKE THIS	KELLY CLARKSON RCA	Kelly Clarkson
10	10	10	LIKE I LOVE YOU	JUSTIN TIMBERLAKE JIVE	Justin Timberlake
11	4	16	GANGSTA LOVIN'	EVE FEATURING ALICIA KEYS RUFF RYDERS/INTERSCOPE	Eve
12	14	1	DIE ANOTHER DAY	MADONNA WARNER BROS.	Madonna
13	12	16	GOTTA GET THRU THIS	DANIEL BEDINGFIELD ISLAND/UMRG	Daniel Bedingfield
14	17	3	JENNY FROM THE BLOCK	JENNIFER LOPEZ FEATURING JADAKISS & STYLES EPIC	Jennifer Lopez
15	16	12	IF I COULD GO!	ANGIE MARTINEZ FEATURING LIL' MO & SACARIO ELEKTRA/VEG	Angie Martinez
16	13	11	GOODBYE TO YOU	MICHELLE BRANCH MAVERICK/WARNER BROS.	Michelle Branch
17	21	4	WORK IT	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/ELEKTRA/VEG	Missy Elliott
18	15	19	JUST LIKE A PILL	PINK ARISTA	Pink
19	18	11	ORDINARY DAY	VANESSA CARLTON A&M/INTERSCOPE	Vanessa Carlton
20	19	22	HEAVEN	DJ SAMMY & YANOU FEATURING DD ROBBINS	DJ Sammy & Yanou
21	27	1	STARRY EYED SURPRISE	OAKENFOLD FEATURING SHIFTY SHELLSHOCK MAVERICK/REPRISE	Oakenfold
22	20	16	I NEED A GIRL (PART TWO)	P. DIDDY & GINUWINE BAD BOY/ARISTA	P. Diddy
23	26	4	DISEASE	MATCHBOX TWENTY ATLANTIC	Matchbox Twenty
24	24	1	SOMEWHERE OUT THERE	OUR LADY PEACE COLUMBIA	Our Lady Peace
25	23	24	NO SUCH THING	JOHN MAYER AWARE/COLUMBIA	John Mayer
26	34	1	YOUR BODY IS A WONDERLAND	JOHN MAYER AWARE/COLUMBIA	John Mayer
27	22	14	HAPPY ASHANTI	MURDER INC./A&M/UMRG	Ashanti
28	33	6	IN A LITTLE WHILE	UNCLE KRACKER LAVA	Uncle Kracker
29	35	4	STOLE	KELLY ROWLAND MUSIC WORLD/COLUMBIA	Kelly Rowland
30	31	21	HERO	CHAD KROEGER FEATURING JOSEY SCOTT COLUMBIA/ROADRUNNER/UMRG	Chad Kroeger
31	25	6	DIRTY	CHRISTINA AGUILERA FEATURING REDMAN RCA	Christina Aguilera
32	29	18	WHERE ARE YOU GOING	DAVE MATTHEWS BAND RCA	Dave Matthews Band
33	28	14	CLEANIN' OUT MY CLOSET	EMINEM WEB/AFTERMATH/INTERSCOPE	Eminem
34	36	19	NOTHIN' N.O.R.E.	DEF JAM/UMRG	N.O.R.E.
35	NEW	1	PO' FOLKS	NAPPY ROOTS FEATURING ANTHONY HAMILTON ATLANTIC	Nappy Roots
36	38	3	DON'T KNOW WHY	NORAH JONES BLUE NOTE/VIRGIN	Norah Jones
37	37	3	RUNNING AWAY	HOOBASTANK ISLAND/UMRG	Hoobastank
38	NEW	1	DON'T MESS WITH MY MAN	NIVEA FEATURING BRIAN & BRANDON CASEY JIVE	Nivea
39	32	1	TRADE IT ALL	FABOLOUS FEATURING P. DIDDY & JAGGED EDGE EPIC	Fabulous
40	40	1	FAMILY PORTRAIT	PINK ARISTA	Pink

NOVEMBER 2 2002				Billboard ADULT CONTEMPORARY™	
Airplay monitored by Nielsen Broadcast Data Systems					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
			NUMBER 1		
1	1	7	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton
2	2	8	CRY	WARNER BROS.	Faith Hill
3	3	10	CAN'T STOP LOVING YOU	ATLANTIC	Phil Collins
4	5	10	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
5	10	5	A MOMENT LIKE THIS	RCA	Kelly Clarkson
6	6	14	HERO	INTERSCOPE	Enrique Iglesias
7	7	25	SOAK UP THE SUN	A&M/INTERSCOPE	Sheryl Crow
8	4	23	DO IT FOR LOVE	ARISTA/RCA/BMG HERITAGE	Daryl Hall John Oates
9	9	17	A NEW DAY HAS COME	EPIC	Celine Dion
10	8	30	TO WHERE YOU ARE	43/REPRISE	Josh Groban
11	11	19	I'M ALIVE	EPIC	Celine Dion
12	13	9	LIFE GOES ON	CURB	LeAnn Rimes
13	12	21	NO SUCH THING	AWARE/COLUMBIA	John Mayer
14	15	4	THE GAME OF LOVE	ARISTA	Santana Featuring Michelle Branch
15	14	11	YOU	WINDHAM HILL/RCA	Jim Brickman Featuring Jane Krakowski
16	16	8	WHEN YOU LIE NEXT TO ME	BNA	Kellie Coffey
17	17	22	HERE I AM	A&M/INTERSCOPE	Bryan Adams
18	18	13	DON'T KNOW WHY	BLUE NOTE/VIRGIN	Norah Jones
19	19	10	COMPLICATED	ARISTA	Avril Lavigne
20	20	3	THROUGH THE RAIN	MONARCS/ISLAND/UMRG	Mariah Carey
21	20	10	ONE MORE TIME	ARISTA	Kenny G Featuring Chante Moore
22	22	3	WHENEVER YOU'RE READY	COLUMBIA	James Taylor
23	23	5	ALL BECAUSE OF YOU	MONDO/MY	Chris Emerson
24	25	21	ORIGINAL SIN	ROCKET/UNIVERSAL/UMRG	Elton John
25	28	4	THE NIGHT INSIDE ME	ELEKTRA/VEG	Jackson Browne
26	24	8	DANCE WITH ME	JIVE	Michael Bolton
27	26	3	HEAVEN	ROBBINS	DJ Sammy & Yanou Featuring Do
28	NEW	1	I'LL BE THERE FOR YOU	ARTEMIS	Graham Nash
29	29	2	FOR YOU	KNIGHT	Jack Russell
30	NEW	1	YOU'LL NEVER BE ALONE	DAYLIGHT/EPIC	Anastacia

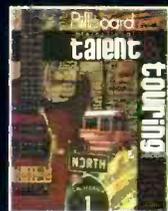
NOVEMBER 2 2002				Billboard ADULT TOP 40 TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
			NUMBER 1		
1	1	14	COMPLICATED	ARISTA	Avril Lavigne
2	2	10	ONE LAST BREATH	WIND-UP	Creed
3	4	9	THE GAME OF LOVE	ARISTA	Santana Featuring Michelle Branch
4	3	23	WHERE ARE YOU GOING	RCA	Dave Matthews Band
5	5	14	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton
6	6	14	THE MIDDLE	DREAMWORKS	Jimmy Eat World
7	9	12	YOUR BODY IS A WONDERLAND	AWARE/COLUMBIA	John Mayer
8	7	17	NO SUCH THING	AWARE/COLUMBIA	John Mayer
9	13	4	DISEASE	ATLANTIC	matchbox twenty
10	11	10	IN A LITTLE WHILE	LAVA	Uncle Kracker
11	10	18	DON'T KNOW WHY	BLUE NOTE/VIRGIN	Norah Jones
12	8	28	SOAK UP THE SUN	A&M/INTERSCOPE	Sheryl Crow
13	12	18	SOMEWHERE OUT THERE	COLUMBIA	Our Lady Peace
14	14	10	WHEREVER YOU WILL GO	RCA	The Calling
15	18	5	UNDERNEATH IT ALL	INTERSCOPE	No Doubt Featuring Lady Saw
16	15	14	HERO	COLUMBIA/ROADRUNNER/UMRG	Chad Kroeger Featuring Josey Scott
17	17	14	GOODBYE TO YOU	MAVERICK/WARNER BROS.	Michelle Branch
18	19	9	ELECTRICAL STORM	INTERSCOPE	U2
19	22	11	JUST LIKE A PILL	ARISTA	Pink
20	24	5	BREATHE YOUR NAME	SOLJIT/CURB/REPRISE	Sixpence None The Richer
21	23	18	ON A HIGH	ATLANTIC	Duncan Sheik
22	26	7	SPIN	DREAMWORKS	Lifehouse
23	25	11	IN MY PLACE	CAPITOL	Coldplay
24	20	11	STEVE MCQUEEN	A&M/INTERSCOPE	Sheryl Crow
25	36	2	I'M STILL HERE (JIM'S THEME)	HOLLYWOOD	John Rzeznik
26	21	14	BIG MACHINE	WARNER BROS.	Goo Goo Dolls
27	31	3	A SORTA FAIRYTALE	EPIC	Tori Amos
28	27	4	SK8ER BOI	ARISTA	Avril Lavigne
29	30	9	A MOMENT LIKE THIS	RCA	Kelly Clarkson
30	29	8	THINKING OVER	DREAMWORKS	Dana Glover
31	28	9	LIFE GOES ON	CURB	LeAnn Rimes
32	32	3	DIE ANOTHER DAY	WARNER BROS.	Madonna
33	33	3	CRY	WARNER BROS.	Faith Hill
34					

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NOVEMBER 2 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	17	Dilemma	NELLY FEAT. KELLY ROWLAND (J&B/REEL/UNIVERSAL/UMRG)	26	20	12	Trade It All	FABOLOUS (EPIC)	51	56	5	She'll Leave You With A Smile	GEORGE STRAIT (MCA/NASHVILLE)
2	5	5	Lose Yourself	EMINEM (SHADY/INTERSCOPE)	27	40	7	Landslide	DIXIE CHICKS (MONUMENT/EM)	52	57	4	The Ketchup Song (Hey Hah)	LAS KETCHUP (SONY DISCOS/COLUMBIA)
3	3	10	Hey Ma	CAM'RON (R.O.C.-A-FELLA/DEF JAM/UMRG)	28	26	10	Goodbye To You	MICHELLE BRANCH (MAVERICK/WARNER BROS.)	53	41	11	Ordinary Day	VANESSA CARLTON (A&M/INTERSCOPE)
4	4	8	Work It	MISSY "MISDEMEANOR" ELIOTT (THE GOLD MIND/ELEKTRA/EEG)	29	21	22	I Need A Girl (Part Two)	P. DIDDY & GINUWINE (BAD BOY/ARISTA)	54	59	3	Disease	MATCHBOX TWENTY (ATLANTIC)
5	2	17	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	30	29	33	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	55	70	2	Girl Talk	TLC (ARISTA)
6	6	9	Luv U Better	L.L. COOL J. (DEF JAM/UMRG)	31	24	14	Cleanin' Out My Closet	EMINEM (WEBAFTERMATH/INTERSCOPE)	56	61	5	Stole	KELLY ROWLAND (MUSIC WORLD/COLUMBIA)
7	7	10	Underneath It All	N.O. DOUBT FEAT. LADY SAW (INTERSCOPE)	32	34	13	Beautiful Mess	DIAMOND RHO (ARISTA/NASHVILLE)	57	63	5	Who's Your Daddy?	TOBY KEITH (DREAMWORKS/NASHVILLE)
8	9	7	A Moment Like This	JAY-Z FEAT. BEYONCÉ (R.O.C.-A-FELLA/DEF JAM/UMRG)	33	52	2	'03 Bonnie & Clyde	JAY-Z FEAT. BEYONCÉ (R.O.C.-A-FELLA/DEF JAM/UMRG)	58	65	3	Starry Eyed Surprise	OKENFOLD FEAT. SHIFTY SHELLSHOCK (MAVERICK/REPRISE)
9	12	5	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	34	27	11	Nothin'	N.O.R.E. (DEF JAM/UMRG)	59	58	11	Somewhere Out There	OUR LADY PEACE (COLUMBIA)
10	11	8	Sk8er Boi	AVRIL LAVIGNE (ARISTA)	35	11	4	Just Like A Pill	PINK (ARISTA)	60	53	18	Running Away	HOBBASTANK (ISLAND/UMRG)
11	8	22	One Last Breath	CREED (WIND-UP)	36	15	11	Heaven	DJ SAMMY & YANOU FEAT. DO (ROBBINS)	61	74	2	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON (CASEY (JIVE)
12	10	23	Complicated	AVRIL LAVIGNE (ARISTA)	37	43	11	Work In Progress	ALAN JACKSON (ARISTA/NASHVILLE)	62	—	1	Your Body Is A Wonderland	JOHN MAYER (AWARE/COLUMBIA)
13	17	4	Jenny From The Block	JENNIFER LOPEZ (EPIC)	38	51	4	She Hates Me	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	63	64	12	Aerials	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
14	13	8	Gimme The Light	SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	39	33	10	Cry	FAITH HILL (WARNER BROS./NASHVILLE/WRN/WARNER BROS.)	64	66	4	Red Rag Top	TIM MCGRAW (CURB)
15	14	15	Baby	ASHANTI (MURDER INC/AJ&M/UMRG)	40	54	3	Love Of My Life (An Ode To Hip Hop)	ERIKAH BAOU FEAT. COMMON (FOX/MCA)	65	72	2	React	ERICK SERMON FEAT. REDMAN (J)
16	16	1	Like I Love You	JUSTIN TIMBERLAKE (JIVE)	41	36	23	No Such Thing	JOHN MAYER (AWARE/COLUMBIA)	66	60	16	Good Times	STYLES (RUFF RYDERS/INTERSCOPE)
17	15	11	I Care 4 U	AALIYAH (BLACKGROUND)	42	39	14	Stingy	GINUWINE (EPIC)	67	71	6	Prayer	DISTURBED (REPRISE)
18	22	9	Dontchange	MUSIQ (DEF SOUL/UMRG)	43	49	5	These Days	RASCAL FLATTS (LYRIC STREET)	68	73	5	Don't Know Why	NORAH JONES (BLUE NOTE/VIRGIN)
19	30	3	Die Another Day	MADONNA (WARNER BROS.)	44	45	6	My Town	MONTGOMERY GENTRY (COLUMBIA/NASHVILLE)	69	—	—	All My Life	FOO FIGHTERS (RD/SWELL/RCA)
20	28	10	Po' Folks	NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)	45	44	9	Where Would You Be	MARTINA MCBRIDE (RCA/NASHVILLE)	70	68	—	Braid My Hair	MARIO (3RD STREET/J)
21	19	13	If I Could Go!	ANGIE MARTINEZ (ELEKTRA/EEG)	46	50	3	You Know You're Right	NIRVANA (DG/GEFFEN/INTERSCOPE)	71	—	—	Why I Love You	B2K (EPIC)
22	23	12	Somebody Like You	KEITH URBAN (CAPITOL/NASHVILLE)	47	55	3	I'm Gonna Getcha Good!	SHANIA TWAIN (MERCURY/NASHVILLE)	72	67	—	Ten Rounds With Jose Cuervo	TRACY BYRD (RCA/NASHVILLE)
23	25	15	Gotta Get Thru This	DANIEL BEDINGFIELD (ISLAND/UMRG)	48	47	8	Oh Yeah!	BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)	73	—	—	In A Little While	UNCLE KRACKER (LAVA)
24	18	18	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)	49	46	11	American Child	PHIL VASSAR (ARISTA/NASHVILLE)	74	—	—	Bother	STONE ISOUR (ROADRUNNER/UMRG)
25	32	6	When The Last Time	CLIPSE (STAR TRAK/ARISTA)	50	35	19	Happy	ASHANTI (MURDER INC/AJ&M/UMRG)	75	—	—	I Am Mine	PEARL JAM (EPIC)

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NOVEMBER 2 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	1	6	A Moment Like This	KELLY CLARKSON (RCA)	26	25	13	Sex, Money, & Music	ABOVE THE LAW (WESTWORLD)	51	46	45	God Bless The USA	LEE GREENWOOD (CURB)
2	2	2	I Am Mine	PEARL JAM (EPIC)	27	17	14	The Rising	BRUCE SPRINGSTEEN (COLUMBIA)	52	37	17	A Little Less Conversation	ELVIS PRESLEY VS. JXL (RCA)
3	3	15	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	28	8	10	Over The Years	GOOD BAD UGLY (PAPER DOWN)	53	49	33	Girlfriend	N SYNC FEAT. NELLY (JIVE)
4	4	7	All The Things She Said	T.A.T.U. (INTERSCOPE)	29	7	3	React	ERICK SERMON FEAT. REDMAN (J)	54	42	8	Love Of My Life (An Ode To Hip Hop)	ERIKAH BAOU FEAT. COMMON (FOX/MCA)
5	5	9	Gimme The Light	SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	30	19	20	I Don't Really Know	BRANDY MOSS SCOTT (HEAVENLY TUNES)	55	29	12	Out Of My Heart (Into Your Head)	BBMAK (HOLLYWOOD)
6	—	1	Ignition	R. KELLY (JIVE)	31	13	7	If You Only Knew	PRYMARY COLORZ FEAT. RAH DIGGA (BIG3/BYOND)	56	44	23	Heaven	DJ SAMMY & YANOU FEAT. DO (ROBBINS)
7	—	1	Virginity	TIG (TUG/A&M/INTERSCOPE)	32	24	43	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL/UMRG)	57	48	43	I Don't Want To Miss A Thing	AEROSMITH (COLUMBIA)
8	—	1	When I Get You Alone	THICKE (J&B/ARISTA)	33	31	9	Hey Ma	CAM'RON (R.O.C.-A-FELLA/DEF JAM/UMRG)	58	71	6	Kick'n Ass	SUPA NAT (N.O.A. HOLE/PYRAMID/DRPHEUS)
9	6	5	Heatseeker	YOUNG M.C. (J&B/UMRG)	34	33	20	Wherever You Will Go	THE CALLING (RCA)	59	62	24	Gots To Be	B2K (EPIC)
10	—	1	Six Days	DJ SHADOW FEATURING MOS DEF (MCA)	35	22	67	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	60	52	13	Can't Fight The Moonlight	LEANN RIMES (CURB)
11	10	7	Here And Now (Full Circle)	TERRY STEELE (JTS)	36	34	8	Me U Want	KAY PI FEAT. LIL GENIUS (CARIBBEAN GOLD)	61	50	3	Crush Tonight	FAT JOE FEAT. GINUWINE (TERROR SQUAD/ATLANTIC)
12	21	2	Feel It Boy	BEENIE MAN FEAT. JANET (VP/VIRGIN)	37	27	4	Run 4 Us	MARK LANE (INTELLIGENT/EAST CLEVELAND)	62	45	22	Move B***h (Vinyl)	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMRG)
13	12	10	Papa Don't Preach	KELLY OSBOURNE (EPIC)	38	35	18	That's What Girls Do	NO SECRETS (JIVE)	63	—	—	Girl Talk	TLC (ARISTA)
14	9	14	Blue Jeans	YASMEEN (MAG/C JOHNSON/MCA)	39	26	5	Like I Love You	JUSTIN TIMBERLAKE (JIVE)	64	53	7	Tonight I'm Gonna Let Go	SVLEEN'S JOHNSON (JIVE)
15	16	7	Day + Night	ISYSS FEAT. JADAKISS (ARISTA)	40	—	1	Shady	BIG C (ISOUTHPAW/KESI)	65	—	—	Knock, Knock	GZA/GENIUS (WU-TANG/MCA)
16	40	—	Product Of Our Environment	BORN PREDATORS (THREE GEMS/STREET PRIDE)	41	30	2	This Is My Party	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	66	—	—	It Just Happened	NIKIE BATEY (J&B)
17	11	11	Long Time Gone	DIXIE CHICKS (MONUMENT/EM)	42	74	2	Hit The Freeway	TONI BRAXTON FEAT. LODN (ARISTA)	67	—	—	Up & Down (In & Out)	DEBORAH COX (J)
18	15	12	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	43	38	58	Us Against The World	PLAY (MUSIC WORLD/COLUMBIA)	68	56	23	Hot In Herre (Vinyl)	NELLY (J&B/UNIVERSAL/UMRG)
19	20	4	Two Wrongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	44	36	8	Full Moon	BRANDY (ATLANTIC)	69	—	—	Tight Whips	504 BOYS (NEW NO LIMIT/UNIVERSAL)
20	23	12	When The Last Time	CLIPSE (STAR TRAK/ARISTA)	45	28	18	Who U Rollin Wit?	LIL TYKES FEAT. DON WON (MAMA S BOY)	70	68	31	Song For The Lonely	CHEER (WARNER BROS.)
21	14	10	Luv U Better	L.L. COOL J. (DEF JAM/UMRG)	46	39	10	A Different Kind Of Love Song	CHER (WARNER BROS.)	71	47	—	Waitin' For The DJ	TALIB KWELI FEAT. BIGAL (RAWKUS/MCA)
22	—	1	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	47	—	1	Die Another Day	MADONNA (WARNER BROS.)	72	55	4	Serve The Eagle	JEWEL (ATLANTIC)
23	18	12	For All Time	SOLUNA (DREAMWORKS)	48	41	29	Slow Dance	LOU MOSLEY (JENSTAR)	73	60	5	Oh Yeah!	BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)
24	—	1	Truly Yours	NARAE (KIRBY)	49	59	6	Rock The Party	BENZINO (ISURRENDER/ELEKTRA/EEG)	74	65	23	U Don't Have To Call	USHER (ARISTA)
25	32	25	Grindin'	CLIPSE (STAR TRAK/ARISTA)	50	43	3	What's So Golden?	JURASSIC5 (FAT BEATS/INTERSCOPE)	75	69	2	Shout	LILIAN GARCIA (UNIVERSAL/UMRG)

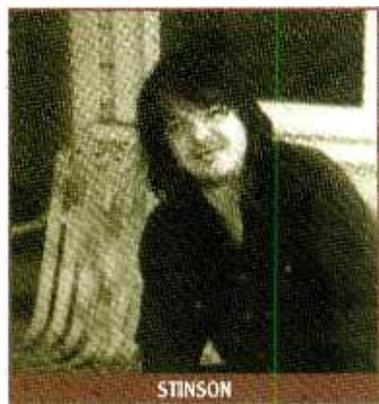
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Country Rockers Kick Up L.A. Club Scene

Continued from page 1

all the classic hallmarks of a legitimate scene: The musicians show up at each others' gigs, share each others' stages, and play on each others' records, and a hardcore pack of fans follows them from show to show.

All the action has not eluded the luminaries who emerged from past L.A. country-rock scenes. Dwight Yoakam—who blasted to prominence



STINSON

out of the early-'80s L.A. cowpunk scene—has been casing the local clubs recently and in September played a four-song set at another regular jam-oriented show, the King King's Eastbound and Down.

Yoakam says, "I was really taken with the total immersion into the purity and the rediscovery of country music, as an outgrowth of the culture and the environment, and was really blown away by it."

Singer/songwriter Lucinda Williams—a current club fixture who recently moved back to L.A., where she established her reputation in the late '80s—put her view succinctly at Molly Malone's in early October: "There's more country music in L.A. right now than there ever was in Nashville, Tenn."

That said, the industry still hasn't fully awakened to the L.A. scene. While Robbie Robertson recently signed the band Eastmountainsouth to DreamWorks, the music currently lives on self-released records and in the clubs.

As guitarist Keith Gattis, a Music Row veteran, observes, "Everybody would love to have a song on the radio and a record on a big label, but they're not doin' it for that. Everybody's just playin' music that they like... It does-



JONES

n't seem like anybody's tryin' to play a certain game just to make that happen. I lived in Nashville eight years, and I've seen those games, you know."

ANGELS AND OUTLAWS

Performers on the L.A. scene universally make one point clear: Their style ain't alt-country. "This music has nothin' to do with Uncle Tupelo," says Bryson Jones, the Sweethearts' brazen frontman and leader of country-rock unit the Snake Handlers.

The local players are rock'n'rollers, and the shadow of the Grievous Angel, Gram Parsons—the late Florida-born, Georgia-bred musician who formulated the L.A. country-rock template in the Byrds and the Flying Burrito Brothers—looms long over the scene.

Jones—who, like many of the players on the scene, is a transplanted Southerner—observes, "You grow up, you're this Southern kid, and your parents are listening to country music. Invariably you're going to rebel and get into rock'n'roll. But then you still feel this country stuff drawin' you and really pullin' at you. [Parsons'] gift [to us] was, 'Hey, you can be young and you can be flashy and you can have long hair and you can do this stuff.'"

Virginian Mike Stinson, whose vibrant take on old-school honky-tonk music has made him perhaps the leading L.A. light of the moment, came to hardcore country via his love for the Rolling Stones and their close associate Parsons. "I said, 'Well, if Gram likes George Jones, I better go listen to George Jones,'" Stinson says. "That was it, man. That just opened the floodgates."

Matt Reasor, the prodigious 25-year-old songwriter/guitarist of High or Hellwater, is a Nashville native who was introduced to the L.A. posse by Parsons' daughter Polly, a scene habitué. Reasor says, "That's what I was—Gram Parsons and the Band and outlaw country."

Jonny Kaplan, the lanky, boyish leader of the Lazy Stars, recalls, "I grew up listening to FM rock radio in Philadelphia, but I always was intrigued by blues and slide guitars and stuff like that—Joe Perry and Keith Richards and all that stuff. And I made my way toward country music through the Stones and Aerosmith, believe it or not. I was always searching for where the sounds that I liked came from."

Unsurprisingly, some practitioners of L.A.'s hard-edged sound have had sour experiences in Nashville.

Jones was signed to a deal with Warner Bros. in the early '90s and was shipped off to Music City to write, only to be unceremoniously dropped. He says, "I looked basically the same as I do now, like a rock guy dressed country. They didn't know what to do with me."

His experience is echoed by that of Gattis, the hot guitar slinger for Eastbound and Down's house band. An Austin native, he released a traditional-sounding album on RCA in 1996.

He cut a second, more experimental album; he recalls, "[The label] decided they didn't know what to do with it... The whole scene there got so sterile and so plastic for me. Even though there were a few cats playin' good country music, it was just not that cool."

Gattis moved to L.A. 15 months ago



YOAKAM

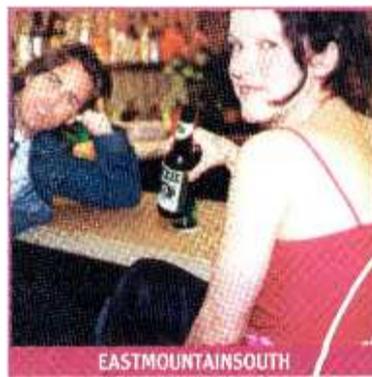
and flirted with rock'n'roll, but he says, "As soon as I got here, I started playin' with country guys that were really doin' some cool shit. It's like, 'Oh, wow, this is where my heart is and my home is.'"

Though their roots-based "ambient country" sound is nothing like the brawling stuff played by most of the country-rock locals, Eastmountainsouth has been embraced by the burgeoning scene.

Virginia-born singer Kat Maslich, who is partnered in the group with Alabama native Peter Adams, says, "I've been out here 12 or 13 years now, off and on, and it's never been like this. It's great. Maybe people are beginning to realize that they want to hear something—for lack of a better word, not to sound pretentious—a little bit more cerebral than just straight-ahead bubble-gum pop music here in L.A."

BACK TO THE BARROOMS

The L.A. country-rock pot has finally been stirred by the widespread availability of gigs after a long fallow peri-



EASTMOUNTAINSOUTH

od. In the mid-'90s, the Pa'omino, North Hollywood's country showplace, closed for good; musician Ronnie Mack's 14-year-old free-for-all Barn Dance, which continues today at Crazy Jack's in Burbank, was for many years about the only avenue for exposure.

Stinson, who drummed in a succession of country-rock acts for a decade, notes, "Gigs were hard to get, because nobody gave a shit."

But clubs have now flung their doors wide open for the music. The Cinema Bar, a minuscule joint in Culver City, has been the scene's West Side epicenter for two years. Randy Weeks, formerly of the '80s country unit the Lonesome Strangers, packs the house there every other Saturday night with a stellar band featuring Stinson and former X and Lone Justice guitarist Tony Gilkyson; promoter Charlotte Chamberlain's Wednesday-night session, the Tip Jar, has played host to such talents as Stinson, Tracy Huffman and Dan Janisch's country-tinged yet indefinable band Mule, and songstress Ileen Goldsmith.

Performers at the Cinema play for tips only, and the bar does not advertise. Chamberlain says, "I realized I don't really have to work that hard—let's just let the music take it where it needs to go. And Rod [Castillo], the owner, has always been very supportive."

Weeks says of working nose to nose with the audience in the small, overheated room, "It's just a great musical experience. The crowd is involved. They're not far away from you... I can play there all night, not worry about bringing in a crowd, 'cause there'll be a crowd. I don't need more bands to make a crowd, so I get to play two, three hours. You can be much more spontaneous, do whatever the heck you want to do."

Sweethearts of the Rodeo, which takes its name from the Byrds' epochal 1968 country-rock opus, has held the fort at Molly Malone's for two years. Virtually every scenester of note has sat in with its house band, which includes Jones, Wakeman, Kaplan, drummers Dave Raven and Mitch Marine, and steel player Chris Lawrence. Featured performers have included chanteuse Grey De Lisle, punk-country stormers Speedbuggy, and the aptly named Psychedelic Cowboys. This summer, the tiny Irish pub expanded into an adjacent space to make room for the throngs the monthly shows draw.

Scene doyenne Shilah Morrow, who promotes the monthly event with Lisa Jenkins, says, "Instead of trying to compete, it's about embracing each other and helping support an overall scene that's going to help everybody. A lot of these nights are cover-oriented nights, with some originals thrown in. Everybody is bringing their audience to the table, and in turn that audience is becoming fans and getting turned on to other artists."

In July, Little Rock, Ark.-born actress and country fan Joey Lauren Adams and Victoria Vaughn—sister of actor Vince Vaughn—began promoting their wildly popular monthly Sunday-night show, Eastbound and Down, at the King King in Hollywood. The house band, which covers a broad range of material in the Hank Williams Jr./Waylon Jennings mode, includes Gattis, Travis Howard, and Waylon Payne—son of Willie Nelson's guitarist, Jody Payne, and singer Sammi Smith.

Adams, who says her efforts have been actively encouraged by Morrow and others, has seen the growth of a new group of fans at her shows.

"The first night I invited everybody I knew," she says, "and they've known I like country music but never liked it themselves. They came down to the night and then called and said, 'That's country music? I like that!'"

MONTHLY GATHERINGS

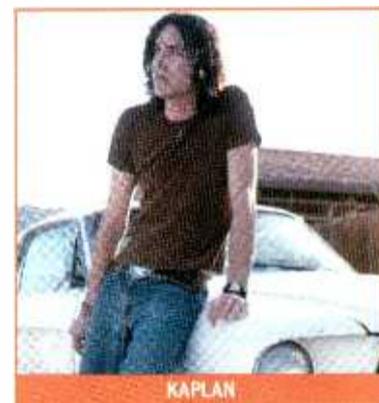
Monthly acoustic country gatherings have flourished in Hollywood: Morrow's Tears in My Beer at the Hotel Café, Western Beat at Highland Grounds, the Rural Review at Genghis Cohe. At the same time, the local bands rock a far-flung variety of saloons and beer joints: Topper's Tavern in Eagle Rock, Taix Lounge in Echo Park, the Silver Lake Lounge in Silver Lake, and, most recently, the Scene in Glendale, where Kaplan fronts his own weekly jam, Free and Easy.

Though Eastmountainsouth is

recording its DreamWorks album with producer Mitchell Froom and De Lisle has signed a pact with Sugar Hill Records, most of the L.A. country-rockers have documented their work only on self-released indie records. Stinson, High or Hellwater, I See Hawks in L.A., and Speedbuggy, among others, have albums in the racks; Gattis, Payne, and Kaplan have albums or EPs finished.

Corrie Gregory, co-owner of the online/mail-order Americana retailer Miles of Music, says, "Mike Stinson has been consistently in our top sellers. He's been selling like crazy. Grey [De Lisle] has been selling like crazy." But she also notes, "All of a sudden there's this buzz, and nobody's paying attention to it. You're not seeing any of the press outside of Los Angeles even acknowledging that this is going on."

Musician/producer Greg DaPonte—who has played tracks by Stinson,



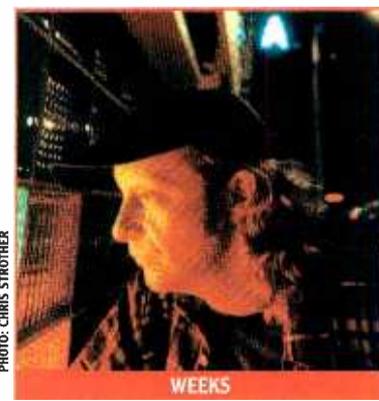
KAPLAN

Weeks, Gilkyson, and Eastmountainsouth on his weekly show *Night Song* on public radio KCRW Santa Monica—says that the music still remains largely an underground phenomenon seeking a commercial figurehead.

DaPonte says, "What it takes, usually, is one person to break through, and then a few people can ride on the coattails of that, and the rest fall by the wayside."

But DaPonte feels that the scene's self-supporting intimacy, as well as the devotion of its local audience, will carry it forward: "The living room is almost in the club. If you go to the Sweethearts thing, the living room is in the club. If you go to the Cinema Bar, you might as well be at Randy Weeks' house, and he might as well be having a house party... It's a very supportive, enthusiastic kind of thing."

Bryson Jones sees it the same way: "We all respect each other. We all like what each other was doin', and I think we've all grown up enough that we're all over that competition... I'm stunned by the [fans'] dedication. People will go out all the time, and people are really passionate about this music, and that's a beautiful thing, both on [the part of] the crowd and the musicians."



WEEKS

UNIVERSAL LINKS WITH TOP PRODUCERS ON NEW IMPRINTS

Monroe Jones And Universal South Will 'Eb & Flo'

BY DEBORAH EVANS PRICE

NASHVILLE—Universal South has entered into a deal with Nashville-based producer Monroe Jones to launch a new imprint, Eb & Flo Records, *Billboard* has learned exclusively. Steven Delopoulos, formerly of the A&M band Burlap to Cashmere, is the first signing to the new venture, which will be distributed by Universal Music & Video Distribution.

"Monroe Jones makes flat-out great music," Universal South senior partner Tim DuBois says, "and that's what we're interested in. We've said from the very beginning that our desire is to build a company here in Nashville that is not just about country music but about great music."

Jones has developed a reputation as one of Nashville's hottest young producers based on his work with singer/songwriters Chris Rice, Ginny Owens, and Mark Schultz; Atlanta rockers Third Day; and Latin band Salvador, as well as his film soundtrack work. "He was the first pop producer I ever met in Nashville," says Universal South senior partner Tony Brown, who became a fan of Jones' when

he was working with Atlantic act Judson Spence. Jones credits veteran Nashville producer Bubba Smith with encouraging him to approach DuBois and Brown about launching a new pop/rock label. "These guys have been very gracious," Jones says of DuBois and Brown. "They've given me a lot of rope. It's very exciting for me. These guys have caught the vision for what I want to do."



JONES

Delopoulos' debut on Eb & Flo will be released in early 2003. DuBois says Universal South will partner with Universal's New York operation for promotion and marketing assistance in working Delopoulos' record.

Delopoulos, who is managed by Daniel Bates of Nashville's Burbridge-Bates Media and Los Angeles-based Tony Ferguson, is enthusiastic about the new venture.

"Universal South is great, and I'm happy," says Delopoulos, a New Jersey native who moved to Nashville seven months ago. "Monroe has been so enthusiastic. When you have a producer's heart involved in a project and a producer's passion, the first thing you look for is that commitment. It just felt right with Monroe."

Universal Music Latino, Omar Alfanno Launch Label

BY LEILA COBO

MIAMI—The launch of Alfanno Music, the new joint-venture label of Universal Music Latino and songwriter/producer Omar Alfanno, is the latest in a series of like-minded projects announced in recent months and signals that Latin labels are increasingly looking to producers as a source of A&R.

The deal calls for Alfanno to put out three new albums per year during a two-year period, with an option to renew, and specifically targets new acts in various genres. The first act to release an album under the Alfanno Music moniker is Tereso, a Mexican singer/songwriter who does a fusion of blues, rock, and ballad elements; the project is slated for an early 2003 release. Alfanno is also currently looking for the last member of Boyce, a boy group whose creation he announced early this summer.



ALFANNO

"When we talk about creativity, [Universal] is giving me all the horizon I need to fly at that level," says Alfanno, who has written scores of hits, including "El Gran Varón," popularized by Willie Colón, and Son by Four's "A Puro Dolor," which topped the *Billboard* Hot Latin Tracks chart in 2000 for a record 20 weeks. "I'll find the act, I'll produce the

act, but in the end, what fascinates me is finding new talent and developing new concepts."

Universal is counting on Alfanno's songwriting expertise and knowledge of the market. Universal Music Latino president John Echevarría admits that targeting only new talent is risky, but it is also vital.

"Everyone is working on [development]," Echevarría says. "We have to get used to building new talent from the bottom up and build it the proper way: through touring and constant playing."

Alfanno's most celebrated coup in that regard is Son by Four, a group he took to Sony. Echevarría says, "He's brave enough to stand up to prejudices and put out new things."

Alfanno says he has explored his production side for many years, but it has appeared in albums only recently. He is now in the process of assembling a production team, and he currently has Andres Castro—whose credits include Carlos Vives—on board.

With the new deal in place, Alfanno will still be able to produce one entire album per year for a label other than Universal, as well as a couple of tracks on other albums. His songs, however, will still be available to be recorded by other artists.

In Sniper Zone, Caution's The Word For Musicians, Fans

Continued from page 1

signed-band demo-tape seminar in Richmond, Va., sponsored by the D.C. chapter of the National Academy of Recording Arts and Sciences, illustrated the concerns of musicians and others. "Bands are calling to tell us they'd like to come—but only if the sniper is caught," chapter executive director Daryl Friedman told *Billboard*. The seminar is to be held at Virginia Commonwealth University (VCU); the victim in the Oct. 19 shooting in nearby Ashland, Va., was taken to VCU hospital. Richmond is about 120 miles south of D.C.

Indie artist Mary Ann Redmond—who lives in nearby Great Falls, Va., and records for Massachusetts-based Q&W Records—also reflected the mood of many working musicians here. She was returning home late at night from a gig with her band in Fredericksburg, Va., in Spotsylvania County—the scene of two earlier shootings—on the night of the Ashland incident. Forty miles away from home, she said, "I was out on the highway and had to stop for gas, and I'd be lying if I didn't admit my heart began racing."

'SAD TURNOUT' AT RETAIL

North of D.C., in Montgomery County, Md., Tara Braithwaite—a record-sales manager at Tower's large location on retail-robust Rockville Pike, located within a few miles of the Capitol Beltway and several of the shootings—said business had been

"very slow for these two weeks. Even on Tuesdays, our new-release day, the turnout has been pretty sad."

Redmond also dropped in on the Tower location at Tyson's Corner, Va., one recent evening. "There was hardly anyone in the store."

Similarly, the local flagship store of Borders Books & Music—also located on Rockville Pike—felt the repercussions of stay-aways, as did such other Borders locations as the Bowie, Md., store, located one mile away from the middle-school shooting.

Jenie Carlen, Borders Group manager of public relations at the chain's Ann Arbor, Mich., headquarters, said area managers reported "a definitely noticeable loss in traffic." She also said several visiting-guest special events "where people would be waiting in line outside" were canceled, and the chain was "bringing in food for our employees so they don't have to leave the store."

Carlen said the group does not report lost sales figures, but sources close to the chain's area stores told *Billboard* that sales dropped by as much as 25% on some nights following the first shootings. Most Borders stores here are located in upscale malls surrounded by parking lots.

Joe Lee, who runs longtime indie Joe's Record Paradise on the edge of Rockville, said, "People got tired of all this last weekend and they came in, but otherwise it's been down, down, down. It's freaky. That missed shot through the window you saw on TV? Two doors down from our last location."

John Olsson, owner of Olsson's Records & Books—a veteran local chain with eight city or close-in stores—said his locations had not been affected as much as stores in malls near freeways and the Capitol Beltway. "People see this on the news, and it frightens them. Luckily, our

stores don't have parking lots."

Olsson said the Arlington, Va., store had been busier, with people looking for stay-in entertainment. "But the managers from the Old Town Alexandria [Va.] and Bethesda [Md.] stores told me they've both felt it."

Some chain spokesmen from outside the area but with area stores painted a different picture. Marc Appelbaum, president of retail operations at the 102-unit Music Network, has 13 stores in the D.C. area, several downtown, and several in suburban malls. He said sales were off, but "not off too much."

Bob Higgins, chairman/CEO of Trans World—which runs 29 stores in the metro area—said, "Sales really haven't been affected there. They're consistent with what they have been for the last month, the last quarter, and year to date."

Michael Parkeson, CEO of the Music Network, said, "Sales in Washington are OK. In fact, it's the only market that we are in where the sales are OK—even with the last two weeks."

RADIO RETHINKS APPEARANCES

Radio stations were reconsidering events outside their station walls. Country WFLS Fredericksburg, Va., PD Jon Reed said they had been "a little more cautious in looking at where we do remotes. We've made sure we're indoors." The station especially avoided remote appearances on Fridays, because both Fredericksburg-area shootings occurred on Fridays.

Adult top 40 WRQX (Mix 107.3) Washington, D.C., promotions director Charlene Meyer said, "It doesn't feel right to tell listeners to come out and stand around an outdoor location [for a promotional appearance] when this is going on."

Reggie Rouse, APD of R&B WPGC-FM, added, "After the [Oct. 14] shoot-

ing, we suspended all van appearances. A station van is a high-profile vehicle, and there is no reason to put your staff in danger."

BIZ OFF AT SOME VENUES

Retail stores and radio stations were not the only music-related businesses that felt the results of public fear and caution.

Michael Jawarek, who books acts at showcase club the Birchmere—located inside the Beltway in Alexandria, Va.—reported business at the club was off "between 10% and 20%." For a recent sold-out date featuring best-selling jazz singer Jane Monheit, he said, "We had 40 no-shows. That never happens to us."

Carol Posnick, who books local talent—including off-the-road members of Mary Chapin Carpenter's veteran ensemble—said, "No musician has yet to tell me, 'I don't want to take this gig,' but it's obvious that some clubs out in the 'burbs are losing some business."

Seth Hurwitz, D.C. promoter and owner of the 9:30 Club, said he had an inquiry from one headlining act about whether a show should be canceled. "That certainly wouldn't help anything; in fact, it would be the worst thing we could do," he said. "What we need to do is go about our business and enjoy the diversion of a concert."

But Danny Schools, lead singer of D.C. area rap-rock band Sev, said, "We haven't booked any gigs locally recently, and one of the reasons is because of the sniper shootings. A lot of our friends are in bands that have played at clubs where attendance has been off. I went out to a show at Jax [club] in Springfield [Va.] to see a pretty well-known band around here. They were expecting about 350 people, and there were only 40 people there. Bands that I know are also canceling their shows, particularly at suburban locations. It's

a very scary moment.

"This past weekend, we were in our van, on the way back from Portland, Maine, where we'd opened for Korn on the night of the shooting at the Home Depot in Falls Church, Va., and we sat through a two-hour backup of traffic [caused by a police roadblock] coming in from Baltimore. Now, the night before—it was Friday night, and no one got shot that night—we'd played here with Korn at the Patriot Center [in Fairfax, Va.], and there didn't seem to be any problem. There was a sold-out crowd, everybody was having fun, but this thing hadn't escalated to what it is now. But now—I live in Springfield—I don't like to leave my house. I don't even want to walk my dogs at night."

Ticket sales for concerts at D.C.'s 20,500-capacity MCI Center—including Nelly (on Oct. 12), American Idols (Nov. 3), and Tony Hawk's Boom Boom HuckJam (Nov. 10)—went as expected, according to a venue spokesperson. Likewise, the 352-capacity Barns at Wolftrap in Vienna, Va.—which began its season Oct. 11—went ahead with its schedule of three to five events per week, most of which have sold out.

Asked whether current events had affected shows at the Barns, director of programming and production Peter Zimmerman said, "We've had some things go just fine, including a children's show by Noel Paul Stookey on Oct. 20 that sold out."

On the other hand, Zimmerman said, advance sales had sagged and, conversely, walk-ups were up slightly. "All kinds of factors come into play in making that decision, and one of them is the sniper."

Additional reporting by Ed Christman, Dana Hall, and Sean Ross in New York and Ken Tucker and Ray Waddell in Nashville.

Now Is Still The Time For 'Now!' Series

Continued from page 1

has been so successful, the brand is also used in Ireland, Italy, Japan, Belgium, France, New Zealand, Portugal, and Southeast Asia and was recently launched in Denmark. Outside the U.S., the series has sold more than 60 million units.

The Now! brand is owned by Virgin/EMI and is licensed to a variety of parties for the different countries where it is used. In the U.S., the series is a collaboration among EMI Recorded Music, Universal Music Group, Sony Music Entertainment, and the Zomba Group, with the albums rotating among Sony, Universal, and EMI for marketing and distribution.

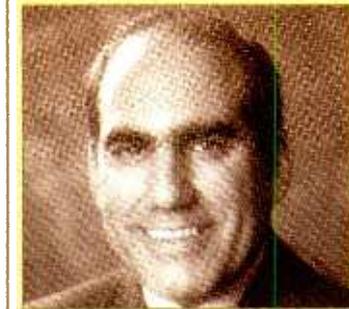
Meanwhile, BMG and the Warner Music Group have created a joint venture for the competing Totally Hits series, which has scanned 5.9 million units throughout five releases since its inception in November 1999. The Totally Hits series has also spun off two

from other compilations," Resnikoff adds. "There have been significant one-off compilations, but this is the only compilation series that could maintain this level of momentum."

While the executives concede that sales have slowed, they both think it has more to do with the marketplace than with the consumer tiring of the Now! brand. Applequist observes, "Music sales are down in general, so the Now! sales are down; it's an apple-to-apple thing."

But a merchant who did not want to be identified disagrees with that assessment. "The Now! series isn't 'now' anymore," the merchant says. "It just seems that the selections aren't as compelling as they used to be. It is not resonating with the consumer as much." Moreover, the merchant points out that if Now! was experiencing a sales slowdown like Applequist describes, then it would only have a 10% drop. As it is, there is nearly a 50% sales drop between the *Now! 5* and *Now! 9* albums.

A sales executive at a major label participating in the competing Totally Hits compilation offers this opinion on the sales decline: "I think [hits compilations] are losing their luster. People make their own compilations now with file-sharing and



'If a Now! title has four or five really gigantic hits, then you have a big revenue generator.'

—PHIL QUARTARARO
EMI RECORDED MUSIC

volumes of Totally Country and one volume of Totally Dance.

It is unclear what the pending sale of Zomba to BMG will mean to the Now! series. A Zomba spokeswoman says, "We haven't thought that far ahead," indicating that the sale is currently the main priority. Some sources indicate that the Now! deal is coming up for renewal, but Universal Music Enterprises president Bruce Resnikoff dismisses that idea, saying that different joint-venture partners have different contract lengths; he does concede that one of the partners may be in negotiations soon.

NOTHING TO SNEEZE AT

While U.S. sales for Now! are slowing, one merchant says that the 1.1 million units that *Now! 10* has moved are nothing to sneeze at. Sony Music Distribution senior VP of sales and new technologies Craig Applequist says Now! is successful because "it's a classic example of giving the kids what they want. It's nice to find something that works as predicted."

Resnikoff offers this observation: "The key is the hits. The brand is only as good as the music that makes up the brand."

When creating a volume in the series, the multi-label A&R team tries to get as many current hits as possible, "and that's what separates this

CD burning." Others support the idea that Internet file sharing is a factor in the declining sales of all types of compilations, including soundtracks.

Resnikoff acknowledges that the brand is more mature and not capturing sales as quickly but says the compilations still have a strong brand that is generating healthy business. Also, he points out that the Now! partners have upped the ante in the U.S., putting out three collections a year since 2001 instead of two, saying, "That has created a situation where we are selling more Now! overall, but the new one may be coming out before the old one runs its course."

There is some discussion of slowing the release schedule to two per year instead of three, but not all participants agree. Resnikoff says that decision should be based on the music. "We wouldn't force one in the marketplace if there are not enough hits. The repertoire and the market will determine if we have two or three a year."

But Phil Quartararo—the executive VP of EMI Recorded Music North America who was the president at Virgin when the collaboration launched in the U.S.—offers a different assessment of the sales decline: He says that Now! sales are largely driven by hits. "It's about the content and the timing, and if a Now! title has four or five really gigantic hits, each

Then & Now! A Performance History

Compilation Title	Release Date	First-Week Sales	U.S. Sales To Date	Billboard 200 Peak Position
<i>Now! 1</i>	10/98	48,000	2.01 million	10
<i>Now! 2</i>	7/99	171,000	1.87 million	3
<i>Now! 3</i>	12/99	219,000	2.61 million	4
<i>Now! 4</i>	7/00	320,000	2.81 million	1
<i>Now! 5</i>	11/00	444,000	4.67 million	2
<i>Now! 6</i>	4/01	525,000	3.27 million	1
<i>Now! 7</i>	7/01	621,000	3.18 million	1
<i>Now! 8</i>	11/01	549,000	3.22 million	2
<i>Now! 9</i>	3/02	419,000	2.34 million	1
<i>Now! 10</i>	7/02	288,000	1.13 million	2

Source: Nielsen SoundScan.

of which dropped anchor, then you have a big revenue generator. If it doesn't have enough really big hits, it sells proportionately."

Steve Pritchard, co-managing director of EMI Marketing for EMI Recorded Music U.K. & Ireland, believes the U.S. sales decline is nothing to worry about if the Now! experience in Europe is any indicator.

He says, "The thing is, with a long-running brand, you do get [sales] peaks and troughs, you get shifts in musical taste, [and] you get varying repertoire strengths within the various divisions.

REPERTOIRE STRENGTH

"The ultimate thing that drives sales of a Now! album is the strength of the repertoire available to those albums," he continues. "And the more pop-oriented it is . . . and the greater the longevity of the singles, [the more mass market it is]."

Also, Pritchard points out that competing compilation packages have an effect. "In the U.K., the competition album is HITS, and if that is having a run or is releasing aggressively in the vicinity, that will obviously have a percentage effect."

Finally, he says, "the strength of the artist album market comes into play. If there are a lot of seminal, must-have artist albums out, people tend to buy less compilation albums. If there aren't such albums out, then people tend to gravitate toward compilations."

"We were trying to bring to America something that was a proven formula outside America," Quartararo says of how Now! came to the U.S. In fact, Now! was not the first U.S. attempt to duplicate the European success: In 1996, Charles Koppelman—who headed what is now known as EMI Recorded Music North

America—tried to start a compilation series called the Luv Series. But that effort failed when he was unable to get enough labels to sign on or license hit product in a timely manner. As a result, the albums could only offer a few recurrent hits and were weighted with EMI tracks.

But the partners that make up the Now! joint venture in the U.S. always have enough hits among them to contribute to the series on a timely basis. What's more, the Now! partners committed to spending \$5 million for TV advertising to launch the series here. Ten volumes later, Resnikoff says the marketing formula has not changed much. "We have spent millions for TV advertising to support the series," he says. "We have always had aggressive marketing campaigns, and the current *Now! 11*, which comes out in November, will have the most aggressive."

Applequist says the "consistency of the marketing campaign is the secret for the series' success." Helping matters is the "retail acceptance at all levels." Traditional retail generally accounts for 90% of all sales, while an 800 number that runs with the TV spots scoops up the remainder. Warehouse Entertainment executive VP/chief merchandising officer Lew Garrett notes the slowing sales but nonetheless says, "Warehouse will continue to support [Now!]."

When putting together a Now! collection, an A&R committee with representatives from each company in the joint venture meets and examines the charts and radio play to fashion an album of songs that are still relevant, Resnikoff says. If any of the partners hold back tracks for a longer period, Quartararo says it "would [take] the heat away."

The labels were initially more committed to the series than the artists and

their representatives. "Early on, we had trouble convincing artists and their managers that they should participate. There was a fear of compilations and fear of the unknown," Resnikoff admits. Also, Quartararo adds, "it was the K-tel style of selling, which means it was artistically uncool and unhip."

But that has changed, and now, "the biggest problem often is that there is no room for a track," Resnikoff says. "I think the concept of Now! really works, because the labels and the artists have stepped up and believe in it."

THE CANNIBALIZATION FACTOR

In addition to the coolness factor, artists initially were reluctant to participate because of fear of hurting their own album sales, and some retailers share the concern. Trans World Entertainment divisional merchandise manager of music Jerry Kamiler says, "The issue is not how well Now! is selling, which it is doing extremely well. The question is, Is it cannibalizing full-length sales?" He says that most labels are unwilling to put out singles because of the fear of cannibalization, but if ever there was a place where that factor comes into play, it is the Now! series. "I think it is cutting into album sales," he states.

The sales executive in the competing Totally Hits camp says compilations—like singles—can work both ways. "If an artist has a solid album, then the customer can get turned on to it from the Now! series," the exec argues. "If the hit on the compilation comes from an album that is not solid, then it cannibalizes."

Nonetheless, Kamiler argues, "I would be much more in favor of putting the songs on Now! into the stores as singles. That way you drive consumers out of the living room where they are sitting on the computer and into the store. Now that [the labels] have experimented with Now! and see it is a success, they should put this much effort into singles."

Resnikoff says the question of whether Now! cannibalizes album sales has already been answered. He notes, "We have actually done several different research studies, and the general consensus is people buy more records because of Now!" He says this serves as a vehicle to help consumers discover an artist on the compilation.

Applequist says Now! acts as an artist catalog. "When the new Now! comes out, sales pick up on prior ones and some of them come back on the charts. The catalog is still selling millions, and the longevity is there."

In fact, the brand is so successful that there has been some thought of expanding it. So far, the partners have issued a rap Now!, called *Off the Hook*, and a Christmas album, which will be reissued this year. But that may be about as far as the partners are willing to go. "We have a group of people that will do what is best for the brand," Resnikoff says. "The general feeling is that Now! represents a certain type of music. To put out genre Nows! would dilute the name and create confusion. Our goal is to make sure the Now! brand delivers top-quality music."

Additional reporting by Gordon Mason in London and Keith Caulfield and Geoff Mayfield in Los Angeles.



'I would be much more in favor of putting the songs on Now! into the stores as singles.'

—JERRY KAMILER
TRANS WORLD ENTERTAINMENT

Pearl Jam Energized For New Epic Set

Continued from page 1

has really become a vehicle for everyone to offer up their songs, have very adept musicians play them, and have a very good communication with those players. That's why I can see us going on for a long while!"

To be sure, Pearl Jam is one of the few bands standing from Seattle's golden era, having emerged with its dignity and sense of purpose intact. And judging by the sound of its seventh Epic studio album, *Riot Act*, the quintet is more energized than ever. Anticipation for the set, due Nov. 12, has been driven by the out-of-the-box success of the waltz-tempoed first single "I Am Mine," which went top 10 on both the *Billboard* Modern Rock and Mainstream Rock charts.

Riot Act, the follow-up to 2000's *Binaural*, bulges with a host of showcases for Pearl Jam's signature rock power, from the tense, psychedelic opener "Can't Keep," the unhinged guitar assaults "Get Right" and "Save You," and the propulsively melodic "Green Disease" and "Cropduster." Elsewhere, "Thumbing My Way" and the gorgeously bittersweet closer "All or None" reveal the band's deft dynamic touch, trading power chords for acoustic strumming and Hammond B3 organ flourishes.

The album also finds the group realizing its collective creativity to an often stunning degree, with myriad songs that find little basis in any prior Pearl Jam album. "You Are," penned by drummer Matt Cameron, is a monster of jagged guitar outbursts fed through a drum machine and welded to a gritty groove, while bassist Jeff Ament's "helphelp" careens from sweetly sung verses to maniacal choruses and an even more intense instrumental breakdown.

Guitarist Stone Gossard says the band members revel in taking their individual song ideas to new and unusual places. "When somebody has a clear idea what a song is going to be, inevitably the band will say, 'Well, I don't know. Let's try something else,'" he says with a laugh. "Instead it will be some riff you've played three times. You just wrote it this morning and don't even care about it, but everyone will say, 'That's killer! Let's do that!' The process of letting go is constant in this band. Sometimes you have to."

A FEELING OF SPONTANEITY

Riot Act was mixed by longtime collaborator Brendan O'Brien and self-produced by the band with Adam Kasper. He had done some engineering on earlier Pearl Jam albums but was brought in this time at Cameron's suggestion, after they worked together on the latter's Wellwater Conspiracy project. Kasper had an intuitive knack for when to step into the proceedings, a skill Ament says greatly contributed to the album's spontaneous feel.

"On 'Thumbing My Way,' we were out in the room learning the song," he recalls. "In the process, Adam went and re-mixed everything very covertly. So all of the sudden when we were ready to play it, it was up and he captured it. Nailed it. That, to me, was really critical and kind of how the record sounds. A lot of times, there's that cool thing when you don't quite know the song and everybody is really concentrating. It lasts four or five takes and then it's

Pictured on the cover, from left, are Jeff Ament, Matt Cameron, Eddie Vedder, Mike McCready, and Stone Gossard.

gone. After that, it's all cerebral."

The sessions got an extra boost of experimentation thanks to the presence of keyboardist Kenneth "Boom" Gaspar, whom Vedder met and quickly began collaborating with last year in the midst of a surfing trip to a remote Hawaiian island. One of their songs, "Love Boat Captain," serves as the set's emotional centerpiece, as it reaches out to the families of the nine fans who were killed after a crowd surge during Pearl Jam's June 30, 2000, set at Denmark's Roskilde Festival.

Prior to meeting Vedder, Gaspar had never heard of Pearl Jam, much less recorded with a multi-platinum rock band. Vedder says, "Without really any knowledge of our band dynamic

fit (Neil Young holds the event for the school, which assists special-needs students) outside San Francisco, was a key starting point. "It has all the elements this band is known for: strong lyrics, strong hook, and a good sense of melody."

Guitarist Mike McCready adds, "It's kind of a positive affirmation of what to do with one's life. I'm born and I die, but in between that, I can do whatever I want or have a strong opinion about something."

KNDD Seattle PD Phil Manning agrees. "Our listeners responded to 'I Am Mine' with two thumbs up," he says. "Stone, Jeff, Eddie, Mike, and Matt recorded a perfectly hooky song with heartfelt, poetic lyrics. Wait'll [listeners] hear the album."

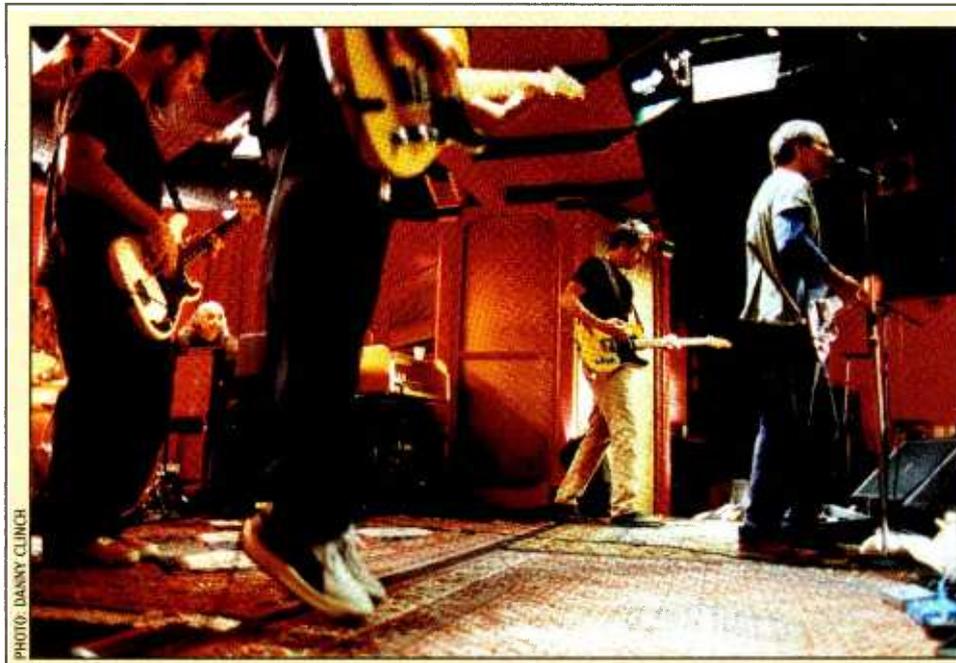


PHOTO: DANNY CLINCH

PEARL JAM: A 10-YEAR STRING OF HITS

Album Title	Release Year	U.S. Sales To Date	Billboard 200 Peak Position (Weeks At No. 1)
<i>Ten</i>	1991	8.9 million	2
<i>Vs.</i>	1993	5.79 million	1(5)
<i>Vitalogy</i>	1994	4.63 million	1(1)
<i>No Code</i>	1996	1.37 million	1(2)
<i>Yield</i>	1998	1.5 million	2
<i>Live on Two Legs</i>	1998	879,000	15
<i>Binaural</i>	2000	715,000	2

Additionally, 72 Pearl Jam live albums released in 2000-2001 sold 1.29 million units.

Source: Nielsen SoundScan.

—although I have to admit, [since] it's such a solid one, it's a little easier to fit in—he was able to find his place and was doing just what we were: adding things and not subtracting."

When it came time to write lyrics, focusing more on the bigger picture—love, loss, and the struggle to make a difference—eased Vedder into the prospect of commenting directly on such tragedies as Roskilde or the terrorist attacks of Sept. 11, 2001. "You start feeling like, 'What do I have to say? What is my opinion?'" Vedder muses, taking a long drag from an American Spirit cigarette. "Then I realized I did have an opinion. Not only did I have one, but I felt like it was formed by processing a lot of information and having good influences."

'POSITIVE AFFIRMATION'

Cameron says "I Am Mine," which debuted last October at the annual Bridge School bene-



"history of Pearl Jam" special with classic older songs; the latter site will stream the entire album the day before *Riot Act* hits stores.

And while the band will once again forgo shooting a video for a specific album track, some September rehearsals at Seattle's Chop Suey club were taped, and select footage has been made available for promotional purposes outside of North America. Members of the band's Ten Club fan organization will be able to stream a full video from that session via pearljam.com around street date.

TOUR PLANS TAKE SHAPE

Gossard says he can't wait to incorporate material from *Riot Act* into the band's no-two-shows-alike set lists. "It really feels like something we could play all the way through and still be right in the zone of a set."

Manager Kelly Curtis says Pearl Jam will perform two consecutive days, Nov. 14 and 15, on CBS' *Late Show With David Letterman*, regroup for at least one charity benefit in Seattle, and then hit Australia and Japan after the first of the year.

The band, booked by Don Muller at the Creative Artists Agency, will begin a stateside tour in mid-spring, which Curtis says will include "some sheds but more arenas." In the wake of Roskilde, Curtis says Pearl Jam does not have any plans to "play any more festivals or do open-floor stuff. It takes a lot of pressure off everyone of having to look at all those people smashed together in the front."

As it did with 72 complete shows from the *Binaural* tour, the band will make authorized soundboard recordings of each upcoming concert available at retail; the live CDs will be offered to the 35,000 members of Ten Club at a substantially reduced price. Fourteen albums from the last round hit The *Billboard* 200; Epic estimates worldwide sales for the prior project at more than 2.2 million.

Ten Club head Tim Bierman says the band is hoping to have a full show streaming on pearljam.com "as quickly as humanly possible" and in fans' hands much faster than before. "The fans proved this is a viable thing, and we want to work with them as much as we can to get them this stuff efficiently and inexpensively."

STAYING WITH SONY?

Riot Act is Pearl Jam's final album under contract with Epic, although Curtis says sometime next year the label will release a long-planned, double-disc rarities album featuring a host of unheard outtakes. Would the band consider walking away from the only label with which it has done business?

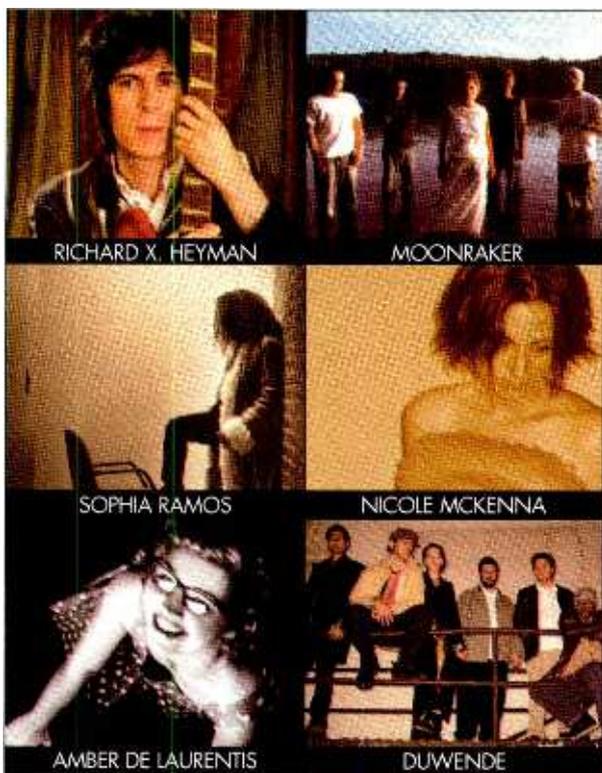
Curtis explains, "There are certain things [Epic parent] Sony could do to make us stay there, and it remains to be seen if that is going to happen."

"In some bands' cases, it probably is cash, but for us, it's other things," Ament elaborates. "We'd love a little more freedom, ownership, and digital rights."

"For the most part, Sony has done everything they could to make us feel at home," Gossard adds. "I think whatever deal we cut, we'll want to take some chances and be adventurous, and we'll want our record company to do the same." Sony declined to comment on this subject.

Indeed, Pearl Jam has pondered such envelope-pushing maneuvers as making its entire live archive available to fans or touring smaller venues armed only with brand-new songs. But with *Riot Act* garnering strong early buzz, Gossard reminds that pushing forward is still the band's top priority: "What keeps us from doing those things is simply our hunger to make new records."

Ament concludes: "When I'm writing little songs at home, it's great to know the band will eventually elevate this music in ways I've never even envisioned."



Billboard, Disc Makers Link For Indie Band Contest, Shows

Billboard, in conjunction with its *Musician's Guide to Touring & Promotion*, has signed on as a sponsor for the International Music World Series (IMWS), an annual unsigned artist competition and showcase series presented by custom-CD manufacturer Disc Makers. In addition, *Billboard* editors will serve as judges in each of four semi-final rounds in the national competition.

Semi-final judging in the first quarterly competition, open to independent acts in the Northeast region, has just been completed by *Billboard*. The finalists for the Northeast 2002 IMWS are solo artists Amber de Laurentis, Richard X. Heyman, Sophia Ramos, and Nicole McKenna; and the groups Moonraker and Duwende. Each will have the opportunity to compete Nov. 14 for the Northeast grand prize at a live showcase at the Lion's Den in New York. At stake will be \$35,000 in prizes, including custom-manufacturing services from Disc Makers and professional gear from seven top-name sponsors.

The next installment of the showcase series takes place Jan. 16 at the Knitting Factory in Los Angeles and covers the Southwest region. Deadline for entry is Nov. 15. Subsequent showcases will take place in Chicago and Nashville for the Midwest and Southeast regions, respectively. For further contest details, visit discmakers.com/music/imws.

All IMWS entrants receive a copy of *Billboard's Musician's Guide to Touring & Promotion*. The new edition of the guide hits newsstands Dec. 30.

upcoming events

Billboard Music Awards
Dec. 9 • MGM Grand Garden Arena • Las Vegas
for info: 646 654 4600 • billboardawards@music.com

Billboard/Airplay Monitor Seminar & Awards
Feb. 6-8 • The Eden Roc Resort • Miami Beach
for info: 646 654 4660 • bbevents@billboard.com

THIS WEEK @



COMING THIS WEEK: Pearl Jam returns to action Nov. 12 with *Riot Act* (see story, page 1), its seventh Epic studio album and first since 2000's *Binaural*. In comments that will appear exclusively on *Billboard.com*, group members Eddie Vedder, Stone Gossard, Mike McCready, Jeff Ament, and Matt Cameron offer up the scoop on each of the set's 15 tracks.



PEARL JAM

Also this week, read the fourth and final installment in Curt Gooch's new book *KISS Alive Forever: The Complete Touring History*.

Billboard.com will also feature reviews of a double-disc collection of instrumentals and remixes from rapper El-P, *Fandom Plus* (Definitive Jux); electronic/pop outfit Saint Etienne's *Finistere* (Mantra/Beggars Banquet); and rap act Field Mob's *From the Roota to tha Toota* (MCA).

News contact: Jonathan Cohen • jacohen@billboard.com



Dates Set For Radio Seminar

The ninth-annual Billboard/Airplay Monitor Radio Seminar & Awards has been set for Feb. 6-8, at the Eden Roc Resort in Miami Beach. Long-established as the most important annual forum for discussion of key

Billboard Monitor
AIRPLAY
RADIO 2003
seminar

music programming and promotion issues, the seminar attracts top radio chain executives, program directors, music directors, station GMs, consultants, on-air personalities, record label promotion executives, and industry celebrities. The 2003 edition will feature informative panels, artist showcases, and the always entertaining awards program.

For more information on the 2003 Billboard/Airplay Monitor Radio Seminar & Awards, visit www.billboardevents.com or call Michele Jacangelo at 646-654-4660. For registration, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Rodriguez at 646-654-4648. For hotel reservations, call 305-531-0000.

visit www.billboard.com

The Billboard BACK BEAT

EDITED BY CHUCK TAYLOR



ROCK!

Scott Weiland of Stone Temple Pilots performs at a recent concert stop at the Orpheum Theater in Boston.

Dave Sanford: Wrestling For Respect



"Some people are fanatical about football. Some people run home to watch *American Idol*," Dave Sanford says. "I'm into seeing if Brock Lesner will defeat the Rock and become the next big thing."

For the uninitiated, Mr. Lesner is the youngest world wrestling champion ever—who, Sanford shares, "has arms bigger than your head." And that's just the beginning of the wealth of knowledge the president/CEO of Los Angeles-based radio promotion and consulting firm Spectre Entertainment Group has about a sport he notes could use a little respect.

"A wrestling match is very much a psychological story," Sanford says. "The real allure between a good match and a bad one is the way it tells a story. There's the rivalry, there's the show, and the fanfare. It's not about violence—I can't stand ultimate fighting—or anyone getting dropped on their head. There's a wonderful feeling of entertainment when it's done well."

Sanford is more than the average armchair wrestling fan. In addition to attending World Wrestling Entertainment (WWE) events on a quarterly basis, he treks down to Tijuana, Mexico, with fellow wrestling-mania fans to observe matches, which he says are quite a spectacle: "There's more of a high-flying style with a big tradition of masks, as opposed to the street fights and headlocks you might see

in the [WWE]."

Sanford also maintains a collection of paraphernalia in his office, ranging from wrestling masks and action figures to actual seats from Wrestlemania events in the Los Angeles area and posters of El Santo, a major figure in Mexican wrestling and fantasy cinema of the '60s and '70s who came from professional wrestling.

He has also conjured his own altar ego through the creation of transistorradio.com and Transistor Lounge club nights in L.A. There, as the masked DJ Santo, he spins music (Sanford has also logged

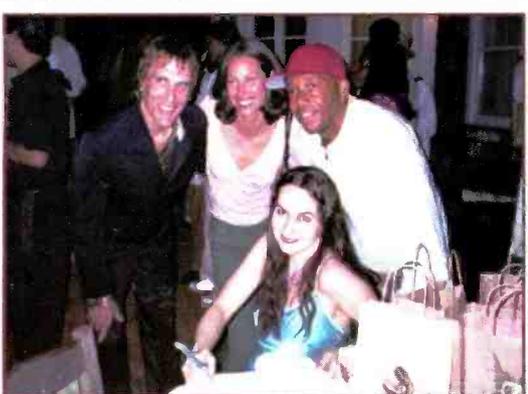
time as a music director and DJ at stations in New Orleans and Los Angeles). "When it started, there was this whole sort of pirate-radio mystique, so I came up with the idea of masking myself. Then I became this character that I've stuck with through the years," Sanford says. "I DJ a couple times a week."

Fortunately, 32-year-old Sanford is blessed with a wife who appears patient with his pastime. "I think she pretended to be much more into it when we first started dating than she really is," he says with a laugh. "The first gift she ever gave me was an El Santo bottle opener. Now, thanks to the glory of Tivo, I'm able to watch all of my wrestling on Saturdays, while she's at work."

CHUCK TAYLOR

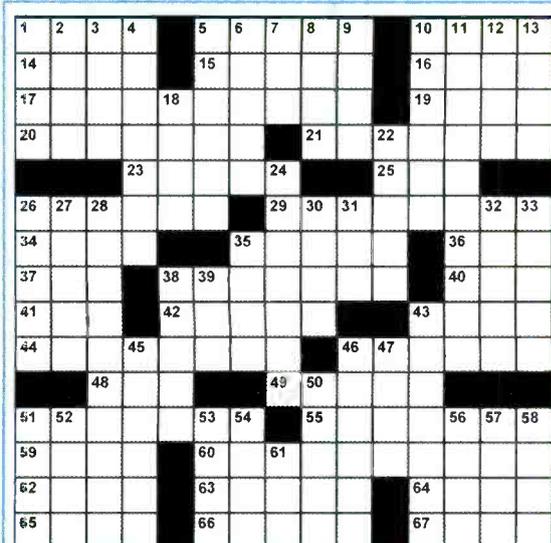
Wearing It Out

Thirteen-year-old Lil' Romeo has become the latest R&B act to release a personal line of urban clothing. P. Miller Shorties, which offers T-shirts and jeans, is available exclusively at Mervyn's 264 nationwide stores. Beginning this month, the line expands with the P. Miller line for young men. Designed by Lil' Romeo's dad, rapper Master P, it will add velour sets, polos, and active-wear to the collection.



Ohm Shanti

Def Jam founder/Island CEO Russell Simmons recently threw a book party for Jivamukti yoga founders Sharon Gannon and David Life, who have issued two books: *Jivamukti Yoga*, *Practices for Liberating the Body & Soul*, and *The Art of Yoga*. Included in the books are endorsement quotes from the likes of Madonna, Willem Dafoe, Donna Karan, and Mike D of the Beastie Boys. Pictured, from left, are Life, model Christy Turlington, and Simmons. Gannon is seated.



'WHOSE LINE IS IT ANYWAY?' by Matt Gaffney

Across

- 1 ___ Sci (college major, for short)
 5 Was no comparison
 10 Home nation of The Cardigans: abbr.
 14 "E.R." actor La Salle
 15 Simple Minds hit ___ & Kicking
 16 Labor Secretary Elaine ___
 17 "You're my pride and joy, et cetera"
 19 Show the band you hate them, in Europe
 29 Beethoven wrote his in 1813
 21 Alternative to pasta
 23 Bend down
 25 It may be tapped by a musician
 26 He redid "When a Man Loves a Woman"
 29 "We'd find that our love is unaltered by time"
 34 Actresses Gasteier and Alicia
 35 Studio that re-succesed "Dances With Wolves"
 36 Long of "Love Jones"
 37 New, to Nena
 38 "What in the world could make a brown-eyed girl turn blue"
 40 Key on computer keyboards
 41 Place to store a car: abbr.
 42 ___ rock (musical genre)
 43 ___ball (carnival game)
 44 "No exception to this rule/I'm simple but I'm no fool"
- 46 They go under windshield wipers
 48 Christine McVie, ___ Perfect
 49 Turned (away from)
 51 Best place to stick your butt
 55 Haloed, maybe
 59 Mexican pop star ___ Miguel
 60 "I'm walking to New Orleans/I'm gonna need two pair of shoes"
 62 Palindromic fashion magazine
 63 No. 1 tune of 1972 "___ Again (Naturally)"
 64 Bass Pinza
 65 With "The," they did "She Sells Sanctuary"
 66 Music biz gossip, often
 67 King Cole and Ardley
- 12 Springsteen parody "Born in ___ L.A."
 13 1995 Erasur song "Love the Way You ___"
 18 "Do ___ others..."
 22 Family man Sly
 24 They just don't understand Will Smith
 26 "___ Gong (Get It On)"
 27 Late night snack time
 28 "After winter must come spring/Change it comes eventually"
 30 Ford of "Kiss Me Deadly"
 31 Write quickly
 32 Gretzky, at the start of his career
 33 Dogg and others
 35 Beasts of burden
 38 Tougher to locate
 39 "___ beast in a gilded cage" (Sting lyric)
 43 Second fiddles, in jazz
 45 Prepare to go
 46 Keeper, according to saying
 47 Kid's block
 50 Elton John's "This Song ___ Title"
 51 Atari Teenage Riot member ___ Empire
 52 "Star Trek" navigator
 53 In the distance
 54 Chinese-Korean border river
 56 Judy's singing daughter
 57 "If you're not ___ for love..." (Shania Twain line)
 58 Dove sounds
 61 Waits in the studio?

The solution to this week's puzzle can be found on page 54.

RIM SHOTS

by Mark Parisi



First Things First.

Billboard Bulletin is a daily ritual for music professionals around the world, providing the FIRST look at the latest industry news.

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Billboard Bulletin

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

Listen Links With Electronics Firms

Listen.com will offer a free one-month Rhapsody subscription to consumers of select computer-to-stereo transmission products. The offer, to be announced today, will come with certain products from electronics companies Jensen/Recoton Corp., Stereolink, Terk Technologies, and U.S. Robotics.

Products covered by the deal transmit audio signals from consumers' desktop speakers to their stereo receivers, either wirelessly or via a connecting cable.

Consumers who purchase the products from the online stores of Jensen/Recoton, Stereolink, and U.S. Robotics will qualify for the free Rhapsody offer. Terk consumers must purchase through retail partners the Good Guys or Circuit City. Listen.com will feature the products on its site. *Brian Garrity, N.Y.*

Labels, Artists At Stalemate In Talks On '7-Year Statute'

Monday's meeting between both sides of the issue on California's "seven-year statute" was a "waste of time," according to a source who was present at the Sacramento gathering (Bulletin, April 23). The three-hour meeting was called by California Sens. John Burton, D-San Francisco, and judiciary chair Martha Escutia, D-Montebello, to discuss a possible compromise on the issue. In addition to RIAA president/CEO Hilary Rosen and the highest level of label executives to the proceedings so far, including EMI Recorded Music vice chairman David Munns and Universal Music Group president/COO Zach Horowitz. Among those representing the artists' side were Jay Cooper, co-counsel for the Recording Artists Coalition, and managers Irving Azoff and Jim Guerinet.

Key to the discussions are artist damages lawsuits, in which artists who exit a record company after seven years can be sued for undelivered albums. "The labels aren't yielding on the damages part," says the source.

Cooper tells Bulletin, "There was no resolution—nothing—and that's it. Everybody stated their case. As far as another meeting, I don't know." The RIAA declined to comment. Escutia is expected to decide today if the judiciary committee will go forward with another hearing on the issue that had been scheduled for Friday in L.A.

Sen. Kevin Murray, D-Culver City, who introduced the bill, admits to Bulletin, "I was disappointed in the meeting because we believed we were close to reaching a compromise. I always my intention to go forward with the..."

U.S. Sh... U... Kevin named... created... executiv... and sale... Strategic... (WSM), eff... Monday. G... relocate fro... to Los Angel... report to Scot... Pascucci, pres... WSM, the cata... sion of Warner M... Group.

Melinda Newman

Tonos Names Co

Tonos Entertainment network founded by Carole Bayer Sager, David Foster, and Kenneth "Ken"

Trans

Melinda Newman

ST DEVELOPMENTS



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