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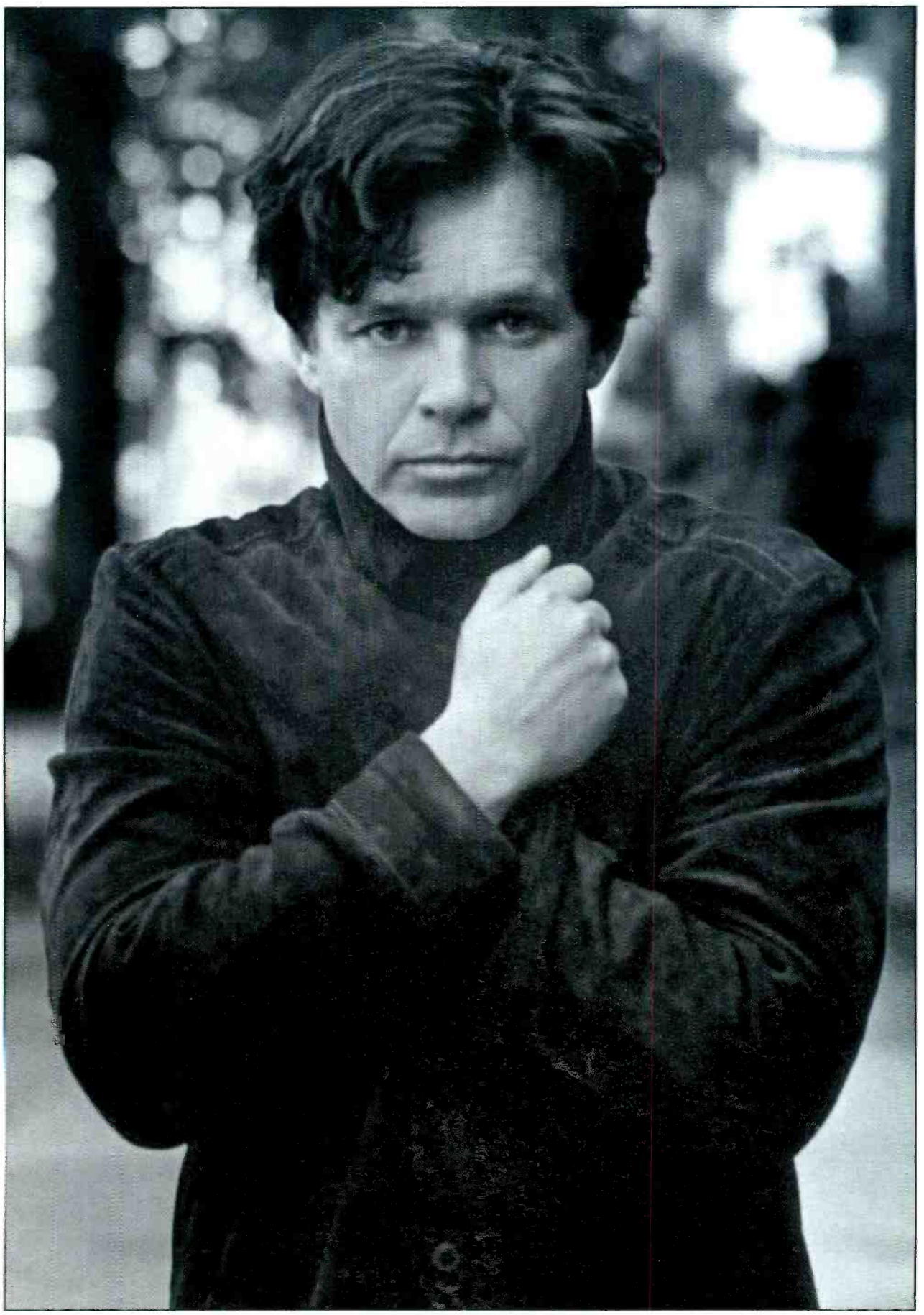

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CARLOS VIVES, CENTER, AND HIS BAND, LA PROVINCIA

Radio Industry Tries To Cope With Cutbacks

BY ANGELA KING with DANA HALL, MARC SCHIFFMAN, and BRAM TEITELMAN
Airplay Monitor

NEWS ANALYSIS

NEW YORK—Even those broadcasters who survived the recession of the late 1980s and early 1990s say they are shaken by the budget cutbacks and layoffs that have hit radio stations across the country and across the board in recent weeks. Those who survived these cuts now find themselves trying to keep their remaining staffers focused and attempting to do more with less—especially since few view the current cuts as temporary.

In recent weeks, broadcast giant Clear Channel has seen positions consolidated in New York City (where top 40 WHTZ operations manager Kid Kelly exited), Philadelphia (where R&B WDAS-FM PD Steve Williams leaves after just six months on the job). Cleveland, San Francisco, Boston, Chicago, and other markets.

And more cuts are likely: Several Clear Channel sources were unable to discuss on the record the current rash of layoffs since they were soon to face the same difficult

(Continued on page 97)

Latin's Back-To-Roots Music

Acts Explore New Fusions Of Sophistication And Tradition

BY LEILA COBO

MIAMI—It used to be that, to a great degree, Latin pop and rock took their cues from what went on north of the border, adapting everything from arrangements and orchestrations to production values and sounds that would eventually work for a crossover hit.

But increasingly, Latin pop acts are going back to their roots in search of new fusions of sophisticated pop and rock with the populist sound of Latin music's folksier, massive-selling genres. At the same time, more traditional acts are doing the reverse, borrowing from pop, R&B, and rock to reinvigorate their sound and expand their reach.

Call it haute couture meets the Gap, but what might have been considered experimentation a few years ago is now a commercially successful trend that shows no signs of abating.

This year's success stories on the *Billboard* Top Latin Albums chart include EMI's *Thalia Con Banda—Grandes Exitos*, a collection of the pop diva/soap star's greatest pop hits set to popular *banda* music and A.B. Quintanilla and the *Kumbia* Kings' *Shhh*, a mix of Tejano *cumbia* with R&B grooves.

There's also Paulina Rubio's *Paulina* (Universal), which features the former teen group singer and starlet

(Continued on page 98)

RIMES

Curb Re-Signs LeAnn Rimes

BY PHYLLIS STARK

NASHVILLE—Somewhere between the themes of such career-spanning Curb Records hits as "Blue," "Big Deal," and "Commitment" may lie the ultimate lessons thus far in the tumultuous story of LeAnn Rimes' success. After a year of battling in court to be free of the contract she signed with Curb at

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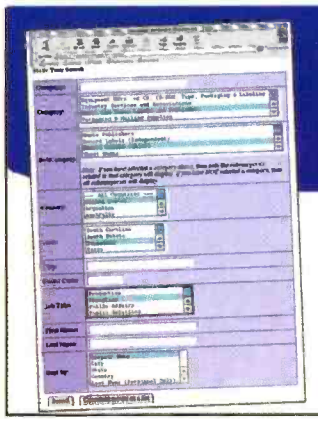

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Culture Shifts At AOL Time Warner

BY MATTHEW BENZ

NEW YORK—As the first anniversary of the January 2001 merger of AOL and Time Warner approaches, Wall Street and the rest of the world are busying themselves with the box-office records the Warner Bros. film *Harry Potter and the Sorcerer's Stone* is or isn't breaking and the number of new subscribers AOL is or isn't attracting. But amid the swirl of media attention, Warner Music Group (WMG) sits quietly at the center of what company executives hope is an accelerating synergy machine.

"There's no question that if you look at everything that AOL Time Warner has talked about, music is in the forefront," one music-industry observer says. With WMG, Columbia House, and AOL Music's WinAmp, Spinner, and Shoutcast properties, "they have all types of assets across the music chain; they're very well-positioned to play in that space. The question is, 'How do you come at it from an integrated standpoint?' "

Doing so would be a marked change from the old Time Warner, whose various divisions were essentially "operating as silos," this observer notes. "Time Warner's always been a different kind of company. So it's a big cultural shift to get that done."

Dick Parsons, AOL Time Warner co-COO in charge of its music, film, books, and TV businesses, acknowledged at the first Billboard Music & Money Symposium Nov. 13 in New York City that "putting these big companies together, particularly ones that come from such different cultural points on the compass, and making it work [is] not an easy thing." Yet he also expressed his confidence in the abilities of WMG chairman/CEO Roger Ames and the rest of the music group's management team.

WMG's performance in 2001—boosting its total U.S. album market share during the first nine months of the year to 16.2%, vs. 15.9% in the same period a year ago—has been encouraging, despite the backdrop of slower economic times and an industry-wide decline in sales due to piracy and other factors, such as fewer blockbuster albums.

At the moment, WMG is something of an overlooked segment of AOL Time Warner, generating $268 million in earnings before interest, taxes, depreciation, and amortization on $2.7 billion in revenue in the first three quarters of 2001. That represents just 3.8% and 10% of the respective totals of AOL Time Warner.

And, as Harold Vogel, a former Wall Street media and entertainment analyst

and current venture capitalist, noted during a panel at the Billboard Music & Money Symposium, "Companies have grown so enormous that it's hard to move the cash-flow needle—even with a big hit." At the same time, he noted, "the music industry thrives on unit volume because it can't get price increases anymore."

What that points to, analysts say, is the potential value to AOL Time Warner of a subscription service for digital music. Co-COO Bob Pittman—who oversees AOL Time Warner's Internet, cable, and other subscription businesses—perked up many ears on Wall Street in October 2000 when he revealed that Time Inc. generated 500,000 new magazine subscriptions through AOL promotions during a five-month period last year.

Subscriptions across all its businesses—from music to cable TV to AOL itself—is indeed a company mantra. As CEO Gerald Levin has said, "If I had to use one word for AOL Time Warner, it would be 'subscriptions.' "

Merrill Lynch analysts noted in a recent report that AOL estimates it could generate $750 million in annual revenue from its subscribers with an online music subscription service, thus underscoring the enormous business potential that AOL's more than 32 million members represent for WMG.

Of course, major-label music subscription services have yet to be launched—and are years away from profitability at best. For now, analysts say, WMG and AOL Time Warner get kudos for their marketing of the group's music across AOL Time Warner's various platforms. They cite Eden's Crush—the group that formed in the course of the WB TV network program *Popstars* and subsequently released an album on 143/London-Sire—and the buzz created for Maverick Records artist Madonna's HBO summer concert special.

"Most of what's been accomplished is cross-promotion—highlighting albums with ads [aimed] at AOL members, maybe even e-mails occasionally," says Phil Leigh, a digital media analyst who follows the company for Raymond James & Associates. "That's the action that's had the most immediate impact."

But "behind the scenes," Leigh says, "there's a lot more planning" in terms of MusicNet, the digital-music service AOL Time Warner is readying with partners Bertelsmann, EMI Group, and RealNetworks. He notes that Real, the provider of MusicNet's technology platform, will roll out RealOne, the company's new service for the integrated delivery of Internet media, Dec. 4. One component of it will be MusicNet.

Leigh says, "I would think shortly thereafter, if not the same day, that you'll see AOL and the others that have agreed to market it come on board."

Overall, Leigh gives WMG and AOL Time Warner high marks for the work they have done since the merger was completed. But he also says, "There's no way to compare it—nobody else has the same opportunity that they do."

Bertelsmann Scraps E-commerce Group

BY BRIAN GARRITY

NEW YORK—Bertelsmann E-commerce Group (BeCG) chief executive Andreas Schmidt's Nov. 28 resignation is indicative of Bertelsmann's wider restructuring. The company is scrapping e-commerce as a carve-out operation, folding all Bertelsmann-owned online music properties into its direct-to-customer business group.

BeMusic—the business unit formed in July that includes record club BMG Music Service, online retailer CDnow, and digital music locker service myplay—will now be part of Direct-Group Bertelsmann, home to Bertelsmann's worldwide book and music clubs. Direct-Group Bertelsmann will also manage the company's strategic alliance with Napster.

BeCG, formed in June 2000, will cease to exist by the end of December.

Bertelsmann says it still plans to launch BeMusic—a one-stop Web destination for music commerce services, including clubs, retail, and subscriptions—sometime next year.

Stuart Goldfarb, the one-time head of bol.com and current president/CEO of BeMusic's club business, BeMusic Direct, has been named president/CEO of the entire BeMusic business unit, replacing Schmidt. Goldfarb reports to Klaus Eierhoff, CEO of Direct-Group Bertelsmann. Neither Schmidt nor Goldfarb was available for comment.

The 40-year-old Schmidt, the architect of Bertelsmann's existing U.S. digital music strategy and previously considered a rising star within the conglomerate's ranks, is leaving the company "to pursue new entrepreneurial opportunities" elsewhere. Schmidt orchestrated Bertelsmann's acquisitions of myplay and CDnow and was a leading advocate of the company's controversial investment in Napster.

Both Eierhoff and Bertelsmann chairman/CEO Thomas Middlehoff thanked Schmidt for his contributions to the company via press releases.

Sources familiar with the situation likened it to Viacom's recent decision to fold its Internet unit MTVi in-house. "A freestanding e-commerce unit may not have made as much sense as it did a year ago," one source says. "The economic situation in the U.S. is a mandate for all companies to look at how they might become more efficient."

Sources also noted that the new alignment created a company that was not as interesting for an "entrepreneurial executive" like Schmidt.

To Our Readers: A deadline production error resulted in the duplication of the initial page (53) of this issue's album reviews section on page 54. The correct second page of album reviews may be found on page 101, replacing this issue's Homefront. Homefront will return next week. **Billboard** ***apologizes for any inconvenience.***

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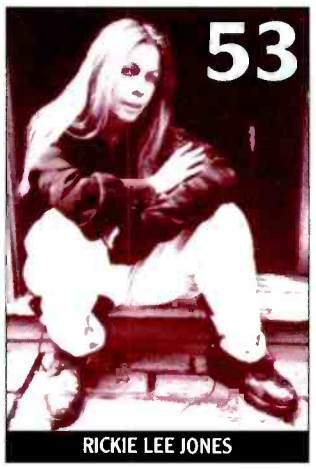

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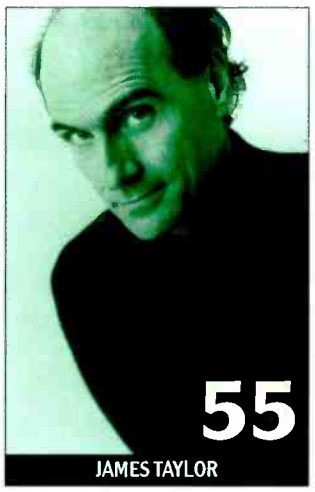

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Chart Beat™ by Fred Bronson

HERO'S WELCOME: After vaulting 11-4 last issue, **Enrique Iglesias'** "Hero" (Interscope) goes all the way to No. 1 on the Adult Contemporary chart, giving the artist his first AC chart-topper. Iglesias' previous best on this chart was his duet with **Whitney Houston**, "Could I Have This Love Forever," which peaked at No. 10 in August 2000.

Iglesias' other AC chart entries were "Bailamos," No. 14 in November 1999, and "Be With You," No. 27 in August 2000.

At the other end of the AC tally, the anchor song marks the first appearance on this chart by jazz vocalist **Diana Krall**. Her rendition of **Burt Bacharach** and **Hal David's** "The Look of Love" (Verve) is new at No. 30. The song was originally recorded by **Dusty Springfield** for the film *Casino Royale*. Back in the days when the AC chart had 40 positions, Springfield's single peaked at No. 31. That was in 1967; the following year, a cover version by **Sergio Mendes & Brasil '66** spent five weeks at No. 2.

BACK TO TEMPT YOU: Only one Motown act from the 1960s is still actively recording for the label—not just recording, but charting, too. Personnel has changed many times, and four of the five members are not the originals, but **the Temptations** score their 45th chart entry on The Billboard 200. *Awesome* enters at No. 140, just 18 months after *Ear-Resistible* peaked at No. 54.

This new set includes "A Love I Can See," which pays homage to a classic track, "I Want a Love I Can See," a tune included on the very first Temptations' album. *Meet the Temptations* debuted on the *Billboard* album chart the week of May 9, 1964, giving the group a chart span of 37 years and seven months.

On Top R&B/Hip-Hop Albums, *Awesome* enters at No. 27 and becomes the group's 48th title to make the chart. Because the R&B albums chart wasn't introduced until January 1965, the Temptations have a slightly shorter chart span when it comes to R&B. The quintet's first chart entry was *The Temptations Sing Smokey*, as in **Robinson**, who wrote many of the group's biggest hits. That album debuted the week of March 27, 1965, giving the group an R&B chart span of 36 years, eight years, and two weeks.

STONE ALONE: Mick Jagger's fourth solo album opens at No. 39 on The Billboard 200. *Goddess in the Doorway* marks his Virgin label debut and is his first solo album to chart since *Wandering Spirit* peaked at No. 11 in February 1993.

Jagger's solo career stretches back 16 years, seven months, and three weeks, to the debut of *She's the Boss* in 1985. Counting his work with **the Rolling Stones**, Jagger's album chart span is almost as long as **the Temptations**. *England's Newest Hitmakers* introduced the Stones to the *Billboard* album chart the week of June 27, 1964, just seven weeks after the debut of *Meet the Temptations*.

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

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Tiscali Launches Europewide Digital Music Operation

BY JULIANA KORANTENG

LONDON—Subscription-funded digital music hit its stride in Europe Nov. 23, when Italy's Tiscali became the first Internet service provider to announce a Europewide operation—the result of a partnership with OD2, Peter Gabriel's digital distribution service developer.

Tiscali Music Shop (TMS), which kicks off Dec. 18, follows Vitaminic, another Italian venture that unveiled a subscription service in April. But TMS claims it will be Europe's largest subscription-based digital music retailer by reach, targeting Tiscali's Internet-access customers in 15 countries.

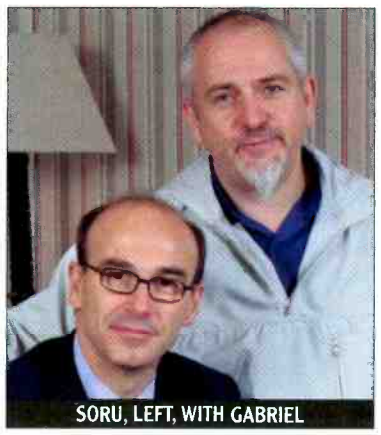
To notify potential customers, Tiscali chairman Renato Soru says, "The service Tiscali already provides is a very effective marketing campaign. Every month, more than 13 million people come to our sites in Europe, and about 8 million people access the Internet through us. We're offering something that is convenient and affordable."

According to Gabriel, an OD2 director, such services should prompt the music industry to be more proactive about artists' needs. "The music industry has been slow in providing information so that, as an artist, you never know who's been to your concerts or who has been buying your records."

TMS has access to repertoire that OD2 has licensed from EMI, BMG Entertainment, and independent labels V2 and Mushroom Records, as well as Gabriel's own Realworld Records. In addition, there's an agreement with Britain's Assn. of Independent Music, which represents more than 500 independent labels.

TMS' registered customers receive a regularly updated playlist for £5 ($7) a month, from which they can select 25 tracks for streaming or downloading music, or £10 ($14) a month for 60 tracks. Downloaded tracks expire after 30 days.

In addition, customers may opt to access TMS' entire digitized library and select their own personalized playlist of a fixed length for similar monthly rates. Another option is a pre-programmed playlist of 10 songs for £1.50 ($2.12) a month. Soru believes that if only 5% of Tiscali's customers use TMS, it will be immediately profitable.



SORU, LEFT, WITH GABRIEL

As an alternative to these rental systems, TMS users can purchase and download individual tracks for copying onto their PCs or burning onto blank CDs. In the future, the technology will distribute music videos, interviews, and pay-per-view live concerts.

Each track is licensed, encrypted, and delivered via Microsoft's Windows Media players, which have about 200 million users worldwide. Payment can be made via credit cards or Tiscali's proprietary pre-paid NetCard.

Charles Grimsdale, OD2's managing director, explains that not all the labels' repertoire will be available from the first day. The service, which begins in the U.K. and Italy before rolling out to Tiscali's other markets, will initially offer rock, pop, world music, and selected dance tracks. He also surmises that today's chart artists are much more likely than back-catalog acts to agree to make their works available for TMS.

Although Musix, Tiscali's own online music service, hasn't made an impact, the company's ambitions became clearer when it Webcast a live U2 concert Oct. 5 from Indiana.

"The Internet is a media for crossing boundaries," says Soru, who chastises the investment community for neglecting the sector. "Finance people still don't understand the Internet, which is going to be very useful for several things in the future. And I'm sure that it will still be fantastic for distributing digital content."

In response to TMS' potential rivalry, Chris Cass, managing director of Vitaminic's U.K. office, says: "I don't think consumers will be interested in paying a monthly fee that doesn't allow them to keep music they're paying for, especially when you can still get it free on certain sites."

In The News

• *Dr. Seuss' How the Grinch Stole Christmas* became the best-selling holiday home video release in history by selling 8.5 million units on VHS and DVD since its Nov. 20 street date, according to Universal Studios Home Video. A total of $145 million in consumer sales has been generated. *Grinch* also broke the DVD live-action sales record for a six-day period by selling approximately 3 million copies in the format. These sales will be reflected in next issue's *Billboard* Top VHS Sales and Top DVD Sales charts.

• Creed will begin a year of heavy touring in support of the band's new Wind-up release, *Weathered*, Jan. 14, 2002, at the Lakeland Civic Center in Lakeland, Fla. (*Billboard Bulletin*, Nov. 27). The all-arena trek will play a run of 19 U.S. dates until Feb. 17, with the band heading to Australia in March. Creed will play more U.S dates in April, tour Europe in May and June, then play the bulk of its U.S. dates from July to November. The band is booked by Ken Fermaglich at the Agency Group in New York City. Creed will work with individual promoters in each market, as opposed to selling the tour to one national promoter.

Sale To Warner Brings Word Into Major Leagues

BY DEBORAH EVANS PRICE

NASHVILLE—After months of fielding offers from prospective buyers, Gaylord Entertainment has sold Word Entertainment to Warner Music Group (WMG) for $84.1 million. The deal is expected to close in January 2002.

Word Entertainment includes Nashville-based Word Records, Word Publishing, Word Distribution, and Squint Entertainment. Sixpence None the Richer, Point of Grace, Jaci Velasquez, Rachael Lampa, Nicole C. Mullen, and Cindy Morgan are among the artists represented by the Word labels.

Malcolm Mimms will remain president of Word, reporting to WMG chairman/CEO Roger Ames. Word has previously been distributed to the general market via Epic. WEA will begin taking Word product to the mainstream Jan. 1, with Word Distribution continuing to handle the Christian market.

Gaylord purchased Word from Thomas Nelson Publishers four years ago for a reported $120 million. In selling Word, Gaylord looks to focus on "core hospitality and entertainment businesses," including the Opryland Hotel and Convention Center, WSM AM/FM Nashville, and the Grand Ole Opry. Last spring, Gaylord sold Word's U.K. operation to British company STL Ltd. Recently, Gaylord entertained offers from such companies as Zomba, Sony, EMI, and Curb Records, which placed a bid with WMG.

Curb Records chairman Mike Curb says Gaylord "honorably" informed him of the sale, which surprised him. "Everybody knew we were bidding together to buy Word Records," Curb says, adding that he has a meeting with Ames Dec. 3 and is optimistic that his company may yet be involved in upcoming developments with Word.

Mimms says being part of a major music group will benefit Word: "Word has been an independent for 50 years in a marketplace dominated by major-label affiliations. Provident has had the Zomba and BMG affiliation, and EMI Christian has had its parent, EMI. Word has not had the benefit of those affiliations. Warner certainly sees itself as fulfilling that role."

Ames says, "This is a winning combination. The Christian genre holds great potential, and we're excited about the opportunity to expand Word's reach."

The Word acquisition is not WMG's maiden voyage in the Christian market: It operated the Nashville-based Warner Alliance label before it was shuttered in 1998, an act Mimms describes as "a casualty of a bigger corporate issue" as Warner underwent leadership changes. Warner also had its own (now-defunct) Christian distribution system, Warner Christian Distribution. In 1999, the company launched a Christian/gospel division of Atlantic, which under VP/GM Barry Landis has succeeded with such acts as P.O.D. and Plus One.

To Gospel Music Assn. president Frank Breeden, the WMG deal will "bring stability to the Word company," he says. "Now, they will be able to focus on the main business at hand: making great music. Having another one of the majors involved in Christian music bodes well for our future growth and penetration into the mainstream music scene."

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2000	2001	
Total	692,120,000	657,286,000	(▽5.0%)
Albums	643,267,000	628,195,000	(▽2.3%)
Singles	48,853,000	29,091,000	(▽40.5%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2000	2001	
CD	574,345,000	583,771,000	(△1.6%)
Cassette	67,448,000	43,221,000	(▽35.9%)
Other	1,474,000	1,203,000	(▽18.4%)

OVERALL UNIT SALES

This Week	22,557,000	This Week 2000	24,122,000
Last Week	15,774,000	Change	▽6.5%
Change	△43.0%		

ALBUM SALES

This Week	22,200,000	This Week 2000	23,413,000
Last Week	15,468,000	Change	▽5.2%
Change	△43.5%		

SINGLES SALES

This Week	357,000	This Week 2000	709,000
Last Week	306,000	Change	▽49.6%
Change	△16.7%		

YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2000	2001	
Chain	351,101,000	335,515,000	(▽4.4%)
Independent	100,290,000	89,057,000	(▽11.2%)
Mass Merchant	178,339,000	184,457,000	(△3.4%)
Nontraditional	13,537,000	19,164,000	(△41.6%)

YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2000	2001	
City	148,523,000	144,759,000	(▽2.5%)
Suburb	271,673,000	262,603,000	(▽3.3%)
Rural	223,062,000	220,833,000	(▽1.0%)

ROUNDED FIGURES

FOR WEEK ENDING 11/25/01

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

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Atlantic Trims Staff, Parts With Rod Stewart

BY MELINDA NEWMAN

LOS ANGELES—In a round of restructuring, Atlantic Records has laid off close to 20 staffers from its New York City and Los Angeles offices. At the same time, the label continues to pare down its artist roster.

According to a statement from the Atlantic Group, "the staff changes that we have made in recent days have been minimal. We are always reviewing and fine-tuning the way we do business, in response to a wide variety of factors, but above all to ensure that we remain at the top of our game, working both as creatively and as efficiently as possible in the ever-changing music marketplace." A source says fewer than 20 employees were let go.

Part of the layoffs were the result of the closure of Atlantic's Division One imprint, whose releases this year included the Webb Brothers' *Maroon*.

Atlantic also continues to trim its artist roster, most recently parting ways with Rod Stewart. In the past few months, Sinéad O'Connor left the label, and so have Collective Soul, Tori Amos, and Poe (The Beat, *Billboard*, Nov. 17).

"We think that after 100 years—most of them terrific—with the WEA family, it might be fun to go to a new foster home, and there are some great mommies and daddies out there," Stewart's longtime manager, Arnold Stiefel, tells *Billboard*.

Stewart's last studio album, this year's *Human*—put out on Atlantic, instead of his longtime home, Warner Bros.—counted toward the singer's Warner Bros. contract, Stiefel says.

A Nov. 13 best-of Warner Bros. release, *The Very Best of Rod Stewart*, fulfilled that contract. Stewart had recorded for Warner Bros. for 25 years.

ExecutiveTurntable

BRANDWEIN

GREEN

SALIBY

RECORD COMPANIES. BMG Heritage has promoted **Alex Miller** to senior VP, **Tom O'Flynn** to VP of sales, **Mandana Eidgah** to senior director of marketing and media, **Rob Santos** to director of A&R and product development, and **John Hudson** to director of marketing and product management in New York City. They were, respectively, senior VP of worldwide marketing for RCA Victor Group, VP of field operations for BMG Distribution, director of marketing and media for Buddha Records, head of A&R for Buddha, and product and marketing manager for Buddha.

Elektra Records has promoted **Dana Brandwein** to VP of marketing and artist development and **Lucy Barragan** to director of crossover promotion in New York City. They were, respectively, senior director of marketing and manager of crossover promotion.

Arista Records has promoted **Chanel Green** to VP of video promotion in New York City. She was senior director of video promotion.

Jim Saliby has been promoted to VP of sales at the RCA Label Group in Nashville. He was senior director of sales.

Sujata Murthy has been promoted to VP of public relations for Universal Music Enterprises in Santa Monica, Calif. She was senior director of public relations.

Cheryl Shaver has been named East Coast director of sales and marketing for 5.1 Entertainment in Los Angeles. She was VP of sales for Velvel Music Group.

PUBLISHERS. Chris O'Malley has been named director of creative for BMG Songs in New York City. He was a partner and co-founder of GO! Entertainment.

Holiday Season Opens Big At Retail

DVD-Vs, Video Games Drive Thanksgiving Sales

BY BRIAN GARRITY

NEW YORK—Despite big sales of the new Creed CD during Thanksgiving weekend—the official start of the holiday shopping season—sales of DVD-Videos, video games, and consumer electronics appear to be driving early Yuletide business for music and video retailers.

Music retailers report increased sales as the holiday season starts, but music isn't fueling that growth.

The International Council of Shopping Centers (ICSC) reports that sales by music, video, and home entertainment merchants during the Thanksgiving weekend were up 9.8% over the same time last year. But ICSC director of research Michael Baker points out that music is not fueling that growth: "Retailers who sell music as well as DVDs and hardware would be seeing a split in their sales performance between those categories. One would be going well ahead of the other."

Baker adds that sales of video-game hardware and software—powered by the arrival of new systems from Microsoft and Nintendo and greater availability of Sony's PlayStation 2 system—are driving the bulk of the sales.

Meanwhile, mass merchants and consumer electronics chains appear to be gobbling up a large share of the music business. Over the weekend, Best Buy and Circuit City were selling select CDs for less than $10. Wal-Mart reported more than $1.25 billion in single-day sales on Nov. 23.

Some music retailers made aggressive efforts to compete with mass merchants for post-Thanksgiving sales. Mike Camacho, GM of a Tower Records outlet in Chicago, says the chain discounted about 50 catalog titles to $5 each for four-hour periods on Thursday and Friday.

Smaller retailers felt more of a pinch. Megan Coffin, marketing manager for Indianapolis-based retailer DC Ventures, says, "People are more concerned about hitting the Kmarts and the Wal-Marts."

As for titles that are selling strong out of the gate, Creed's *Weathered* (Wind-up) was the week's big winner, with first-week sales of 887,000 units. Storm Gloor, director of music at Amarillo, Texas-based Hastings Books, Music & Video, says, "Creed did exceptionally well, but that was no surprise."

Sam Goody, a unit of Best Buy's Musicland Group, reports that Pink, Britney Spears, and Linkin Park's new releases were among its top-selling titles Thanksgiving weekend. Virgin's *Now That's What I Call Music! 8* compilation and the latest release from Kid Rock are also generating notable business.

Scott Levine, director of marketing for the Musicland Group, is anticipating the release of Columbia's two-disc *The Concert for New York City*, taken from the concert fund-raiser for victims of the Sept. 11 terrorist attacks. "This will be one of the hottest gift items because of the TV aspect and the sentimentality of the event."

Kobie Andry, a Wherehouse Music product manager, expects soundtracks to be big holiday sellers, noting that some stores are positioning the soundtracks for such films as *Tomb Raider* and *Swordfish* with their corresponding DVD-Vs to take advantage of the continuing spike in DVD-V sales.

Sam Goody reports that *Dr. Seuss' How the Grinch Stole Christmas*, *Planet of the Apes*, and *Shrek* were among its top DVD sellers over Thanksgiving.

Camacho notes that DVD-Vs have gone from a 2% to a 10% share of his store's sales in the past year, and Levine indicates that DVD-V is "on a growth curve" that may encroach on music.

Additional reporting by Todd Martens and Erik Gruenwedel in Los Angeles.

Schankman Resurrects Contemporary

BY RAY WADDELL

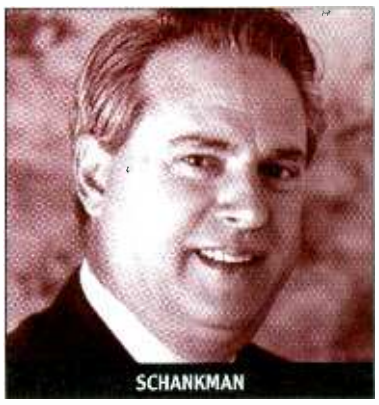
NASHVILLE—As the latest former SFX/Clear Channel Entertainment (CCE) senior exec to emerge from the company with a new game plan, Steve Schankman has resurrected the Contemporary Productions name in St. Louis and is back in the event-production business.

Schankman and former partner Irv Zuckerman formed Contemporary in 1968, and it eventually became the premier concert-promotion company and amphitheater operator in the St. Louis market. It was acquired by SFX for about $110 million in 1998 as one of the early components of Robert Sillerman's rollup of promoters that culminated in a sale to CCE in August 2000 for more than $4 billion.

Under CCE, Schankman found his responsibilities greatly diminished. "At Contemporary, I had been in charge of operations and ventures, and that was being handled in other parts of the country [under CCE]," he explains. "There wasn't much for me to do."

Zuckerman moved to Los Angeles to be co-CEO of CCE's music division, but leaving St. Louis was not an option for Schankman, who says, "I'm very civicly involved in St. Louis."

An exit clause was available in Schankman's deal with SFX/CCE, and exit he did in December 2000, opening the new Contemporary Productions office Nov. 1. Any no-compete clause Schankman may have had with CCE was inapplicable, he says. "I took the Contemporary name back, and no legal letter has come yet. It's a name that has a good reputation and a lot of clout in this market."


SCHANKMAN

Agents are generally receptive to a new potential talent buyer, but the market has changed so dramatically that any independent player would have a tough go. Dennis Arfa, president of Artists Group International—agent for such artists as Billy Joel—says, "The game has changed to the point where [someone] could locally reinvent themselves and become reinvigorated to the point where they could make a difference. He would have to be very aggressive. St. Louis is a competitive area, but some people are still sleeping."

Obviously, Schankman's three decades in the market are a positive for agents. "He's been around forever in that market," notes Greg Oswald, VP with the William Morris Agency and agent for such acts as Kenny Rogers and Hank Williams Jr. "We would take Steve Schankman's call with a smile."

Schankman says the main thrust for the new Contemporary will initially be event production. He also books the talent for Fair St. Louis and would consider one-off concert promotion opportunities: "I'm looking for either niche shows or projects at [such alternative venues as] raceways, or an amphitheater somebody wants to build. A whole slew of concerts is not my game plan."

Schankman insists that his exit from CCE was completely amicable. "I have all the respect in the world for Irv and all the people that stayed, and I still have stock in the company. Once they make you a multimillionaire, it still has to be the right fit. I'm an entrepreneur, and I'm not about to sit still. With Contemporary, we went from $1 to a $110-million business, and for 30 years, the company never lost money. This is like starting all over again—except this time I'm funded."

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Jack Johnson's Hawaiian Fairytale

Surfer/Filmmaker Catches New Wave As Singer/Songwriter On Enjoy Label

BY WES ORSHOSKI

Few singer/songwriters can claim as unique a career launch as acoustic groovemaster Jack Johnson. With *Brushfire Fairytales*, both his and the tiny Enjoy label's debut release, over the past year the 26-year-old Hawaiian has emerged as one of the freshest new voices and most sought-after artists in the independent music world.

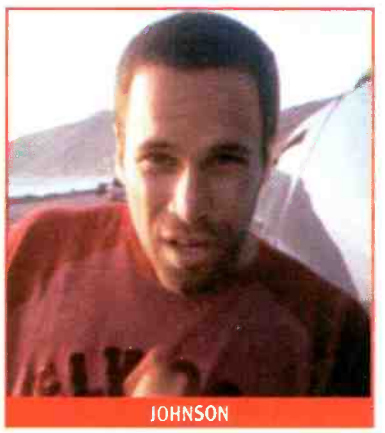
And whom does he have to thank for it? Of all things, the surfing community. Prior to the gradual, early 2001 release of *Brushfire*, Johnson was primarily known as a pro surfer and noted surf filmmaker who also dabbled in music.

But things started to sway toward music a few years back, when after playing for friends and at parties for years, Johnson began making four-track recordings at home and occasionally passing along copies to his pro surfer pals Rob Machado, Timmy Curran, and Dan Malloy. In their travels to Tahiti, Australia, Southern California, Japan, and pretty much anywhere else big waves were breaking, they toted along Johnson's discs, occasionally burning copies for friends.

Although he was without an album release, Johnson, who now lives in Santa Barbara, Calif.—where he studied film at the local branch of the University of California—suddenly found complete strangers paying him compliments on his music, some of which had been featured in his films. It seemed that Johnson's buddies had inadvertently laid the foundation for the buzz that now surrounds him and has in-the-know fans clamoring for tickets to his shows and major-label A&R reps knocking on his door.

Among those first charmed by Johnson's greatly rhythmic songs via his films were fellow surfers J.P. Plunier, Ben Harper's manager/producer, and G. Love & Special Sauce leader Garrett Dutton, who covered Johnson's "Rodeo Clowns" on his 1999 effort, *Philadelphonic*. "He's got such good chord movement," Dutton says, "and his voice is real soft and melodic. I told my A&R guy, 'Dude, you need to sign him. He's got great songs!' "

Preferring, right now, to keep things "as independent as I can," Johnson has declined a number of major-label deals. "I want to let things happen naturally and roll with it, instead of trying to be proactive about it and be put in a position where I'm pushing my music on people," he says. "That's just the worst feeling in the world to me."



JOHNSON

Instead, he opted to go with Enjoy, the new indie that Plunier and former Virgin A&R man Andy Factor run out of the latter's home in Los Angeles. As a result, things are being kept on a pretty small scale—partly from necessity and partly because Johnson isn't too concerned with the touring and promotional regimens so often a part of new artists' careers."He's a very laid-back guy," Factor notes. "He's not in any rush. He's just enjoying the fact that he is allowed to express himself."

Funded out of Factor's pocket, Enjoy is ill-equipped to handle any sort of big radio push. "But even if we suddenly decided to bring a big radio campaign in January, I don't know if Jack's going to be jumping around to every station, doing the job he's gotta do for the next two years, like David Gray did," Factor says. "And I don't think he wants to go out and tour 200 days a year for the rest of his life. He wants to tour sometimes, then go to Australia and make a surf movie. He doesn't want to be a radio star. He just wants to be able to do it."

Though he may not be pursuing such status, Johnson is a bit of a "radio star" in San Diego, where the *Brushfire* track "Flake," featuring Harper on slide guitar, has been played more than 800 times on alt-rock station 91X. The station's music director, Chris Muckley, partially attributes Johnson's local popularity to the "surf culture and that whole coastal vibe. But, regardless of that, he just makes good music with a lot of soul and emotion."

Since 91X added "Flake," stations in Hawaii and San Jose, Calif., have also picked up on Johnson (who is managed by Emmett Malloy and booked by Tom Chauncey at Partisan Arts; both are based in L.A.) and *Brushfire*, which has sold some 50,000 copies and is distributed by Hepcat and Orphan.

Though getting airplay on alt-rock stations, *Brushfire* seems tailor-made for triple-A. Carrying reggae and Brazilian rhythms (courtesy of bassist Merlo and drummer Adam Topol), its songs sound akin to a more well-read, unplugged version of Sublime. In Johnson's tone and phrasing, the influence of late folkie Nick Drake is somewhat obvious, but less evident is the impact of Bob Dylan, A Tribe Called Quest, and even Jimmy Buffett.

Johnson, an ASCAP-affiliated songwriter, says the door is still open to the possibility of a major-label deal. And Factor adds that if there's enough interest in *Brushfire*, Enjoy may partner with a major. "But if all this went downhill from here, I would be happy," Johnson says. "This is way beyond what I thought music was gonna do."

Compass' Alison Brown Reinvents Banjo On 'Replay'

BY DEBORAH EVANS PRICE

NASHVILLE—Anyone who harbors preconceived notions about the banjo need only listen to the versatile artistry of Alison Brown to have their perception of the instrument changed. From her roots in bluegrass to a stint with Michelle Shocked and recent forays into jazz, Brown has shattered the banjo stereotype.

PHOTO: ABIGAIL SEYMOUR

BROWN

"She tunes and plays it like an electric guitar," says Dick Pleasants, announcer/educational director at folk station WUMB Boston. "It's a different kind of playing. When she's playing the banjo, she's actually playing guitar licks, which is a fascinating style. She's bringing the banjo forward. It's not necessarily a folk instrument anymore."

Brown continues to display her virtuosity by serving up a road-tested collection of favorites on *Replay*. Due Jan. 8 on Compass Records—the Nashville-based label she launched in 1995 with husband Garry West—the instrumental project spotlights the Alison Brown Quartet: Brown on banjo and guitar, West on bass, Kendrick Freeman on drums, and John R. Burr on piano.

Brown says she and her quartet members began the project by making "a list of all of our favorites, ones we enjoyed playing." Initially, the album was only going to be sold on the road to rabid fans looking for a collection of their concert favorites, but due to enthusiastic demand, Compass is releasing the album to retail and radio.

"I love the quartet style, and I love the jazz flow of it," Pleasants says of *Replay*. "I love her really strong, fluent playing. She's done a great job. The arrangements are different because she's put them into the quartet style. One of my favorites is 'Without Anastasia,' where the piano and the banjo do a lot of playing one on one."

Brown penned each of the 15 cuts, except for "Spiderman Theme," which she wishes she'd written. Her first album came out on Vanguard in 1990, and she says she started seriously writing songs around that time. "I started off playing bluegrass music. It's really my first love," says Brown, a BMI-affiliated writer who has her own publishing company, Brown Knows Music.

Among Brown's songs on *Replay*, "My Favorite Marsha" is one of her favorites. "That's one that I wrote for an astronaut whose name is Marsha Ivins," she explains. "We became acquainted because she sent me a fan letter. I wrote that tune for her as wake-up music for her flight to the Mir Space Station a couple of years ago."

Brown admits being an artist and label chief simultaneously is not easy. "Garry and I both sort of work all the time," she confesses. Brown gets a jolt of pride in her voice when she mentions that Compass released its 100th project last summer. "We keep turning them out," she says of the roster that includes Clive Gregson, Judith Edelman, Matt Flinner, Pierce Pettis, and the Vigilantes of Love. "It's a real labor of love."

Brown is managed by West and booked by Madison, Wis.-based SRO Artists. Her tour, A Winter's Eve, starts in December and features Burr, West, fiddler/vocalist Andrea Zonn, and guitarist David Grier.

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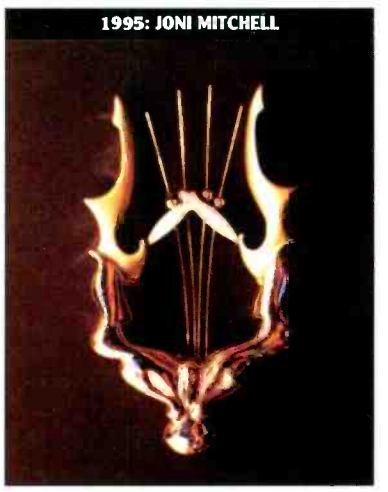

TEN YEARS OF THE CENTURY AWARD

CLOCKWISE FROM TOP LEFT: GEORGE HARRISON, BUDDY GUY, BILLY JOEL, JONI MITCHELL, CARLOS SANTANA, CHET ATKINS, JAMES TAYLOR, EMMYLOU HARRIS, RANDY NEWMAN, JOHN MELLENCAMP

Billboard honors John Mellencamp in 2001 with its highest accolade, the Century Award for distinguished creative achievement. Now in its 10th year, the laurel was named in 1992 for the imminent 100th anniversary of the publication in 1994.

While *Billboard* traditionally has reported on the industry accomplishments and chart-oriented strides of generations of talented individuals, the sole aim of the Century Award is to acknowledge the uncommon excellence of one artist's still-unfolding body of work. Moreover, the award focuses on those singular musicians who have not been accorded the degree of serious regard their achievements deserve. It is a gesture unique in *Billboard's* history and one informed by the heritage of the publication itself.

Billboard editor in chief Timothy White says Mellencamp is "arguably the most important roots rocker of his generation. Descended from German pioneer stock, he has preserved both the heritage and musical folkways the Mollenkamp clan knew as 19th-century settlers in America. John has made fiddles, hammer dulcimers, Autoharps, and accordions lead rock instruments on a par with electric guitar, bass, and drums. He's also brought what he calls 'a raw Appalachian lyrical outlook' to his songs.

"Mellencamp's best music is rock-'n'roll stripped of all escapism," White notes. "It looks directly at the messiness of life as it's actually lived. But what's seldom addressed and perhaps most important," White adds, "is Mellencamp's career-long esteem of the black-and-white socio-musical traditions that merged in rock. All of Mellencamp's important bands have been integrated, and all his finest recordings have openly acknowledged the meld of gospel/blues/R&B strains with European song lines, band forms, and parlor ballads; this process is the crucible of the American musical experience. Mellencamp's music also directly confronts the needless cultural distances that must be transcended in order for rock'n'roll to achieve a true unity of spirit. In Mellencamp's record, all racial, social, or spiritual divisions are unnatural, and all organic daily efforts to embrace human diversity are causes for celebration. For these reasons and more, *Billboard* can think of no artist more deserving of the 2001 Century Award than John Mellencamp."

The Century Award trophy itself, designed by jeweler/sculptor Tina Marie Zippo-Evans, is a unique work of art struck in bronze each year as a composite representation of the Greco-Roman Muses of music and the arts. The 14-inch female form holds a lyre personalized each year for the recipient. This year's adornment was carved from hardwood from a hammer used by Mellencamp's beloved late grandfather, Speck.

George Harrison's 1992 lyre was carved of silver, inlaid with emeralds, and engraved with the Vedic phrase *Om Shanti*. Buddy Guy's '93 lyre was carved of wood from the shack in which hero Muddy Waters was born. Chet Atkins' '97 harp was made of a stage floorboard from the famed Ryman Auditorium in Nashville. Joel's '94 lyre was of ebony, Mitchell's ('95) was of solid silver, Taylor's ('98) was a copper-silver alloy, Santana's ('96) was sterling silver, Newman's (2000) was of oak and copper, and Harris' ('99) was of Southern ash and crystal with an ingot of red iron from her birthplace of Birmingham, Ala.

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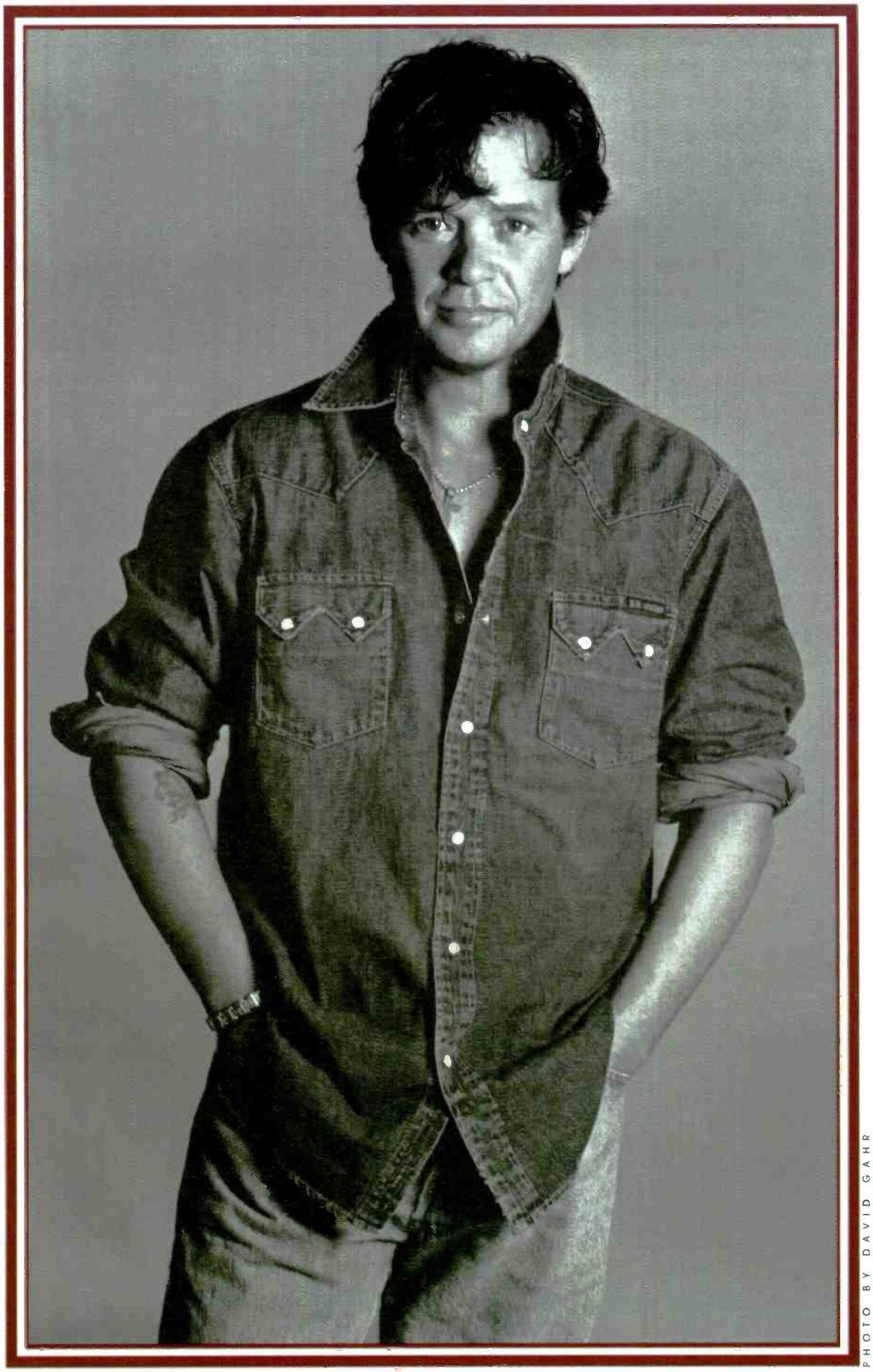

PHOTO BY DAVID GAHR

JOHN MELLENCAMP

2001 RECIPIENT OF THE CENTURY AWARD

A PORTRAIT OF THE ARTIST

BY TIMOTHY WHITE

NEW YORK—John Mellencamp needs a livelihood that won't drive him crazy. But after his first 50 years on the planet, he's pretty much accepted the fact he's not gonna locate any such profession in this life. So, as far as gainful diversions go, he's decided to continue painting, filmmaking, exploring the prospect of composing for Broadway. And also, as the spirit seizes him, making "an often R&B-flavored folk music with a rock beat" that's basically intended to uncork his heart, empty his head and, he hopes, keeps the man honest with himself.

"The people who really know me," Mellencamp advises with a laugh, "know that I'm pretty much the same all the time—or worse."

Born Oct. 7, 1951 in Seymour, Ind., to Richard and Marilyn Mellencamp, John came of age in a five-child brood (three boys, two girls) descended from European immigrant farmers (Johannes and Anna Marie Mollenkamp) who migrated in 1851 from Hamburg to the German settlements of Southern Indiana. The Hoosier State being the homeland of Cole Porter and Hoagy Carmichael as well as tough-minded agrarians, young John gravitated to a middle ground between raising crops and raising a tune, nurturing his early ambitions in a host of bands with such names as Crepe Soul, Trash!, Snake Pit Banana Barn, and the Mason Brothers.

An ill-fated 1975 deal with the MainMan management firm that once fronted for David Bowie found Mellencamp's name inexplicably changed to Johnny Cougar, a *nom de guerre* it took Mellencamp another 14 years to jettison. Other maddening learning experiences ensued. Yet during the next quarter-century, Mellencamp would amass a body of recorded work that now includes 24 studio albums and retrospective collections, a dozen of which each sold millions of copies. His rootsy sound has thus far yielded 30 chart singles—highly unusual for the rock genre—and many of this hefty canon of hits are virtually synonymous with American popular music: "I Need a Lover," "Hurts So Good," "Jack and Diane," "Crumblin' Down," "Authority Song," "Pink Houses," "Lonely Ol' Night," "Small Town," "R.O.C.K. in the U.S.A.," "Rain on the Scarecrow," "Cherry Bomb," "Check It Out," "Get a Leg Up," "Key West Intermezzo (I Saw You First)," and the current "Peaceful World" from his much-praised new Columbia album, *Cuttin' Heads*.

Mellencamp's impact on rock over the past 25 years has been vast—with echoes of his sound apparent in music by everyone from Steve Earle and Uncle Tupelo to Whiskeytown/Ryan Adams—and he ranks with the Eagles and 1998 Century Award honoree James Taylor as one the greatest contouring influences on the songwriting and instrumental textures of modern country music. It's hardly surprising that Trisha Yearwood, who appears on *Cuttin' Heads*, has featured "Small Town" in her concerts, but such other guests on the new album as rapper Chuck D., singer India.Arie, and renowned drummer Steve Jordan are equally outspoken in their admiration. "Anywhere you go in America, you're going to hear a John Mellencamp song," Chuck D. rules, and Jordan agrees, going further to analyze why. "One of the greatest chasms in the music business," Jordan notes, "is between the music and the business—in other words, between the musicians and the people who market their music—because the musicians know that rock'n'roll was originally black music meant to be played by anyone, while the business people say it's white music and that's why black people only belong over in R&B or rap.

"John grew up hearing black music in the Midwest," Jordan continues, "and he played it in his own bands, and you hear his appreciation and understanding of it in all his great rock songs, like 'Pink Houses' and 'Cuttin' Heads.' Any musician who works with John, whether it's me or Chuck, gets into John's music, because he's got the melodies and the lyrics you want to hear. He's got the *songs*, just like everybody else who's great in popular music and who didn't care about the boundaries—like Jimi Hendrix, who had to leave America and go to England to be himself. John makes American music, music for *all* of us, and that's why I think *Cuttin' Heads* may be his best work ever."

The following talk with the *Billboard* 2001 Century Award honoree took place in October at the Peninsula Hotel in Manhattan, in a suite overlooking an uncommonly somber Fifth Avenue. It was the week in which Mellencamp would appear at Madison Square Garden in The Concert for New York City to benefit the Robin Hood Relief Fund aiding those affected by the terrorism against the World Trade Center. Mellencamp's renditions of "Peaceful World" and "Pink Houses" proved to be two of the most inspiring moments on that sorrow-filled but consoling evening.

"I wrote those songs a while back in each case," Mellencamp mused at the hotel, "but I did it for the exact same reasons they seem appropriate now. 'Cause we've still got dreams that feel like they kinda came and went, and everyone knows the world *is* still a wreck, and we've gotta fix these things—right now. 'Cause they really can't wait any longer."

Besides The Concert for New York City and *Cuttin' Heads*, what's keeping you busy between now and the new year?

Well, let's see. I want to book some more concerts for the winter, I want to also arrange some more Good Samaritan surprise shows for next year, and I want to finish writing the material for the Broadway musical I'm collaborating on with Stephen King. There's this independent film I want to make on my own—without any outside money—based on a script I was sent about a female school teacher in her 30s and a little boy in her class that she befriends; it's a neat little story. And I want to finish this painting I'm working on for possible use at the next New Orleans Jazz & Heritage Festival, but I have to see if I'm gonna be happy enough with it to send it to them. I'm even less sure of what *they* expect [*Laughter*].

Your entire career has been based on the unexpected. Pat Benatar's 1979 cover of "I Need a Lover" caught on with FM radio in the States and sparked interest in your version on the '79 *John Cougar* album. The chart results changed your fortunes overnight. Suddenly you had to go back in the studio and do your job. But you didn't sound real happy about things, judging from the next album's title.

[*Nodding*] *Nothing Matters and What If It Did*. That was a line that came out of the mouth of a friend of mine [Gary "Bo" Boebinger] when we were trying to decide whether we should do something crazy or not. I said, "Well I don't think the consequences would be catastrophic if we did this. But everybody we know will hate us if we do this." He just looked at me and and said, "Nothing matters, and what if it did?" I don't remember exactly what it was we were contemplating—this was, like, 20 years ago—but we were very cavalier young men at the time, so I assume it was something we weren't supposed to be doing.

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What triggered *Nothing's* [1981] hit single, "Ain't Even Done With the Night"?

I was working with Steve Cropper, who produced that record, and I wanted to write something that was soulful and had an R&B feel to it, and being a young guy I thought we should get Mr. Stax Soul himself to produce the record. That song even has a drum part we lifted straight off of an old Motown record.

All Steve really wanted to do was play guitar on the record. [*Laughter*] Cropper came to Indiana, and we rehearsed the songs that first day from 1 p.m. to 5 p.m. and then everybody went to dinner and had to be back by 7 p.m. 7 p.m. rolls around, and everybody shows up but Cropper and [drummer] Kenny Aronoff. I said, "Where are they?" They said, "Well, Steve and Kenny decided to have a couple of drinks." I knew Kenny had decided to suck up to Cropper. So I tore Kenny a new asshole.

Then we go out to California to actually make the record with Cropper, and here's Kenny still sucking up to Cropper, his big buddy—but who's the first person Cropper wants to fire? Kenny! [*Laughter*] Cropper says to me, "He can't keep time." So Kenny was heartbroken, and Kenny was pretty green at the time, having never made a record before. So they brought in another drummer, and I told Kenny he had to go home. But he said, "I'm *not* going home."

Kenny stayed while we made the record at Cherokee Studios, and to his great credit he didn't piss and moan. Instead he watched these professional drummers [Rick Schlosser, Ed Green] come in and play, and also added a few percussive things [on the vibes] to the sessions. I think that in his mind he wanted to make damn sure that that never happened to him again. So by the time *American Fool* rolled around, Kenny was a completely new drummer, because he realized what he had to do in the studio by watching these other guys.

Cropper was friends with the guys who owned Cherokee, the Robb brothers [Bruce and Dee]; they were our engineers, but all they wanted to do was call the Liquor Locker on our bill. Every time those guys wanted to quit for the day, they'd go, "Did you guys hear the bottom shift on the studio monitors?" They'd ask us to call the tech guy in and he'd say, "Yep, I think the bottom shifted." I'd say, "Well, how long is it gonna be down for?" They'd say, "Oh, about three hours." So right in the middle of the session that I'm paying for, the Robbs would order liquor from the Liquor Locker, go up and do their studio business, while this tech guy is down there playing like he's fixing the bottom end of the monitors. I'll bet I had a bigger Liquor Locker bill on that album than I did tape costs! Six months later, we were almost done with the record before me and the band realized that the studio monitors were fine and *their bottom don't shift.* [*Convulsive laughter, wiping tears from his eyes*] Oh, it was terrible! It was like in baseball when they tell a rookie he needs the key to the bullpen: [*Deep voice*] "I can't let you in the bullpen, son. It's closed." [*Squeaky voice*] "Hey, but how did those guys get in?"

So once we figured that out, the name of that record just seemed so suitable. And Cropper was right in there with the Robbs, getting a big kick out of it all. Then, halfway through the album, Steve walked in and said, "Well, today's my last day." I said, "What?!" We had to leave the Robb Brothers in charge! That's why that record turned out so great [*Laughter*].

What did Mercury Records think of the album?

I really don't know. I never could tell back then if it was Billy Gaff [Mellencamp's manager at the time and the owner of the Riva Records imprint to which John was signed] just paying for it from money he'd bummed off of [management client] Rod Stewart, or if it was record company support. I do remember going home afterward and pretty much thinking, "Well, that's that." Because I took the music seriously and I took running the band seriously, but I just had no vision or hope that anything would ever come of it.

Then I remember getting a phone call from Russel Shaw, Gaff's assistant manager—we never could find Gaff for the day-to-day business but he'd always call and try to solve the big problems—and Russel said, "Hey man, this record's taking off!" The single "Ain't Even Done With the Night," did better [No. 17 on The Billboard Hot 100] than "I Need a Lover" from the last album ["Lover" peaking at No. 28]. So we went out and did 1,000 dates with the Kinks at $500 a night. We used to laugh at Ray and Dave [Davies] because they always used to fight and spit on each other. And they hated me, but I did two tours with them; I had

to—it was either open for them or for Uriah Heep! [*Laughter*] I saw Ray recently, and he acted like we were long-lost buddies, but back then they didn't dig us.

In those days, it was just one disaster after another. I did a tour with that band Nazareth—20 shows, just in Germany—and it was awful. And I once played with—I think it was Nazareth—in France, in a big oil drum that they had converted into a venue. You talk about sounding bad! My other favorite gig we ever did in Europe was when we played in the men's locker room at a soccer field in Brighton [England]. It would have been totally depressing, except at the time we didn't care [*Rising laughter*] because there were plenty of girls there!

***American Fool* [1982]—why'd you name the next album that? Were you joking?**

Again, it was because of the story of how it was made and that whole period, which was one stupid mistake, foolish adventure, and crazy move after another. And that doesn't even include my personal life! [During the last two years, Mellencamp had divorced his teenage sweetheart, Priscilla Esterline, with whom he had first child Michelle, and gotten remarried in May 1981 to Vicky Granucci. Priscilla, who remained friends with both, helped Vicky pick out her wedding dress.]

I think the title was just an idle, self-deprecating statement on the way I was viewed by the public, by rock critics. See, I grew up in *Indiana*, and anything that was hip, unhip, or pretentious was more than I could identify with from either direction. I took everything at face value, and that was it. But I really started to enter the music business with that record, and I suddenly became aware of all these attitudes I wasn't previously wise to.

That was a terrible record to make, really hard and expensive, because the record company, Mercury, came to me and said, "You gotta stop fucking around. You have to take this job more seriously, and shut your mouth," 'cause every other word out of my mouth was, "No," or "Fuck you!" [*Laughter*] Contractually, I think this was supposed to be my last record with them. So they pretty much said, "You've made these albums for us, and this one's the last in your deal, so either you try harder on this record or we're gonna drop you from the label."

I said, "What? You're gonna do what? We haven't even gotten started yet!" [*Laughter*]

So we went to Florida and spent an ungodly amount of time making this record—like, two months—and we had only three songs done.

That's all?

Well, we had some other stuff beforehand, but it didn't work out. When we got in the studio, it sounded like shit. It was crazy because I really didn't have any budget—I was living on Rod Stewart Time—so whenever the Mercury money ran out I'd go to Gaff, and he'd give me money. I never knew how much money I was spending or could spend. And [guitarist] Mike Wanchic and I got tired of living in the band house that they rented, so we went and rented Burt Reynolds' sex pad [*Laughter*], so now Mike and I are staying at the Cricket Club in Miami in this three-bedroom condo of Burt's, which was tacky but we thought it was pretty cool. And there's all these good-looking women around. I mean, music was barely even discussed! [*Laughs*] It really never came into it very often. And Don Gehman, who worked at Criteria, had fallen in with us [as a co-producer] after he'd engineered the *John Cougar* album, but for Don it was really babysitting.

So after we'd been down there a while and spent about a quarter-million dollars, this guy named Bob Davis who worked with Gaff came down. Bob had our best interests at heart—matter of fact, he got me signed to MCA [for *Chestnut Street Incident*, 1976] when I first started and he was an attorney for MCA. But by the time Bob, who was a sweet man, finally got around to giving us all the big Knute Rockne speech he'd flown down to deliver, he was so drunk he was falling down. Here we were, a bunch of dumb kids with tattoos and motorcycle jackets, and he's standing in front of a fireplace at this house with a Yankee baseball hat on and saying, "Guys, it's time to get into it—or go." We had been working on this song called "Jack and Diane" during the whole two months, but nobody knew how to arrange songs or anything.

What sparked "Jack and Diane"?

It was really just a stream of consciousness thing. I didn't have anybody real in mind; I just made it up as a story song. The whole thing about that track was that one little *di-dit* note on guitar. I'm not a great guitar player but when I came up with that, I remember telling [guitarist] Larry [Crane] to do it, and he said, "Fuck you, I'm not playing that. It's just one stupid note." I said, "Yeah, but it's the rhythm of it that's cool!" He wouldn't play it—I had to.

The handclaps in "Jack and Diane" were never intended to stay in the song. The Bee Gees and [engineer/producer] Alby Galuten were right next door recording, and they had a prototype drum machine. We said, "What is that? Let us use it!" We were so amazed by it, we put it on the record. The real drums don't come in until halfway into the song, and we were a bar band that never noticed if our songs sped up or slowed down, and once we put the drum machine's handclaps on the track you couldn't budge off of it. When we later took the handclaps out, we said, "Man, this song sucks now. [*Laughter*] Put the handclaps back in!"

We were morons on the rest of that record, too. George Green—my friend since childhood—and I wrote "Hurts So Good" in this little wooden house in Bloomington [Ind.] I lived in at the time, and I wrote the chorus in the shower. When I came out of the shower, I sang it into a tape machine, with my own handclaps, and the band had to figure out what the chords would be. I think we cut "Hurts So Good" at least 300-400 times—no exaggeration. We cut it in Florida, in Los Angeles, in New York, everywhere. We had just discovered "feel." We knew other bands' percussion sounds and mixes felt right, like the Stones', but we couldn't identify what it was. We were making it all up and learning as we went along, hiding in plain view. Any mistakes we were making ended up on the record, because there was nobody to tell us different. We finally got "Hurts So Good" right in Cherokee, and since we had Gehman with us now, we gave those Robb brothers shit about the "bottom shift" crap they pulled on us.

What did Mercury make of *American Fool*?

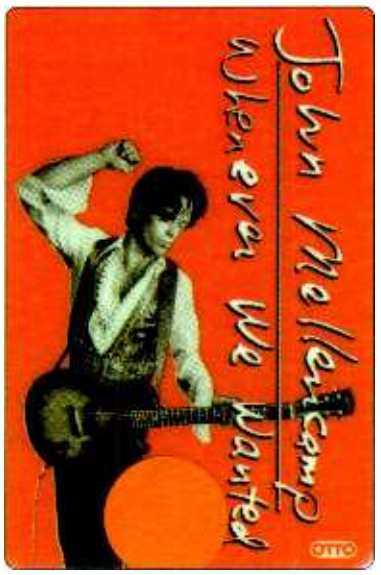
Oh, they hated the record! [PolyGram VP] Bob Sherwood and others came down to Florida at the end of the first two months and listened to nearly done versions of "Hurts So Good," "Jack and Diane," and "Hand to Hold On To" and said, "You've gotta be kidding. This is what you've been doing down here?" They said, "This sounds like *garbage*. Who do you think you are, the *Clash*? We want you to be Neil Diamond!" I said, "Neil Diamond! What are you talking about?" They said, "These drums are so noisy, and you made everything sound like it's in a garage. You've got to clean this up!" They couldn't get past the way everything sounded, because don't forget the Bee Gees were popular then, and this was not polished or pretty. To them, it was very ugly-sounding. Their suggestion was to let another producer take it and put the Memphis Horns on it. I said, "Listen, I didn't know you ever wanted me to be Neil Diamond, and if you had clued me in, maybe I could have accommodated you, but nobody said anything to me." [*Laughter*]

So everybody left, and Gaff called and said that PolyGram, including the president, Chip Taylor, thought the album was terrible. I said, "I don't think it's terrible; I just don't think they got it." He said, "Well, what do we got to do to make it work?" As much as I make fun of Gaff sometimes, he was supportive of me, so he just said he'd get me more time and to go out to Los Angeles to finish it. In Los Angeles, we got serious and buckled down. But Mercury still hated the album, and they didn't even want to put it out.

It did come out, however, on April Fool's Day, in the spring of '82, on the heels of "Hurts So Good."

Because Gaff went to Mercury and said, "Mellencamp's a young guy. He's more in tune with what kids like than you guys are. So you guys' job is not to like the record but to sell it. If you guys don't want to work closely on it, I've got a guy named Russel Shaw who will."

So that's what happened. Russel found an ally in a guy in radio promotion named Bill Cataldo, and those two guys took "Hurts So Good" and grew it to where it became a big record. I wouldn't be here and we wouldn't be having this conversation if it wasn't for Russel Shaw and Bill Cataldo. They broke that record single-handedly with no money and no support from the record company—until it got to the point where the record company said, "Wow, this really *is* a hit record." It was such a big record that they put out "Jack and Diane" as the next single, and I had two top 10 singles at the same time because "Hurts So Good" never died.



Did you enjoy the success?

Yeah, you bet we did. Meanwhile, we went out and opened up on shows for Heart, which was the first rock band to be nice to us. Before that, I was proud of the fact that every tour we ever went on we got kicked off of. There was either a problem personality-wise with me, or I was in a fight with somebody, or some bullshit. In the '70s, before *American Fool*, I was out on tour with a band called Head East, and I ended up beating on the door of the lead singer's room with a club because I wanted to beat the hell out of him.

We did 20 shows with Kiss, and they kicked us off their tour. Every day we'd have to get on the same commercial airline they flew on, and they'd be sitting in first class and we'd be back in coach. Every day we'd have to walk past them to get to our seats. The reviews in each city were saying how great John Cougar was—"The songs aren't very good, but this guy's got a lot of fire and attitude and passion"—and in the meantime these same writers started to break bad on Kiss.

I remember walking by Gene Simmons and he'd have a dirty look on his face; I knew that he was hating me—he doesn't now—but what happened was there came a two-day layoff, and that's when we heard we'd been kicked off. We got kicked off a Kinks tour and an R.E.O. Speedwagon tour, but Heart was great. Although we almost got kicked off their tour, too.

See, I didn't behave as a normal opening act, because they'd want you to go on at 8 p.m. and I didn't want to go on then because there'd be nobody there. I'd find anything wrong so I wouldn't go on earlier until it finally came down to, "When some fucking people get in the arena, we'll go on." It didn't make any difference to me if I played three songs or 13 songs. We'd beat the hell out of those three songs and be great, but I just wanted somebody to be there to hear them, rather than boring people with 13 songs just because we had 45 minutes or an hour. That was always my point: "We'll be offstage at 9 p.m.; what do you care if we only play four songs?"

So we went on tour with Heart and the same thing happened. They wanted me to go on at 8 p.m., and I said, "No." But it was a little bit different then, because I had the No. 1 album and No. 1 single ["Jack and Diane"] in the country. So they put up with it for a while, and once they realized how I was, and I saw how they were, it was very successful and went very well, and Nancy and Ann [Wilson] were great to us. I'd go out late and only do five songs to a nearly full audience, and they loved it. It was great for us because we were offstage by 9:30 p.m., so you can well imagine what guys in their 20s could do in 1982 when they had until 5 a.m. each day to kill.

We did 130 shows with Heart and they were paying me $17,000 a night, which was the highest an opening act at that time may have done. I even think it went up to, like, $23,000 by the end. Just the year before, the Kinks were trying to charge us to play at Madison Square Garden. They came to me and said, "If you want to play at Madison Square Garden, it's a big opportunity. Give us $1,000 [*Laughter*]." I didn't do it. When we got to New York, I played the Bottom Line instead.

Part of my deal with Heart was that I wanted my name on the marquee. With the Kinks we played a few arenas, but generally it was clubs and theaters. I remember being in Baton Rouge, La., and I looked up and it said, APPEARING TONIGHT: HEART. We were, like, 50 shows into it, and I thought, "Hey, look! John Mellencamp's not playing tonight. Let's pack up and get out of here." I got in the car and went back to the airport to the single-engine plane I rented. But the road manager came out, gave me some extra dough and said my name was back on the marquee. I went and did the show, which started 20 minutes late, and made my point.

Good for you.

But hold on, this was the same tour where I threw my equipment off another stage! I had a day off during the Heart tour, but I was offered a lot of money to go to London, Ontario, to open up for the Beach Boys, and I would have to play with somebody else's gear. But they offered so much money! The reason they put me on the bill was because they hadn't sold out—and when they put me on the bill they almost did.

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They wouldn't let me have a sound check, and so I didn't feel good about that. We didn't have a lot of songs back then, but all I had to offer was my best effort on the few we did. Before the first song was over, Kenny had busted his snare drum and broken his cymbal, Mike's amp had gone out and Toby's had gone out. I eventually said, "For those of you who came to see me, we're not able to do our show tonight because this gear ain't worth a shit, and if it was up to me I'd give you your money back. Instead, here, you can have this shit gear." We started handing out the amplifiers, the mikes, the drums. I didn't know at the time that that was the same stuff the Beach Boys planned to use!" [*Laughter*]

Making friends, everywhere you go.

Oh, and Mike Love was pissed off! But this would prove to be another lesson: Any time I did anything just for money and not because I thought it was a good idea, it never worked out.

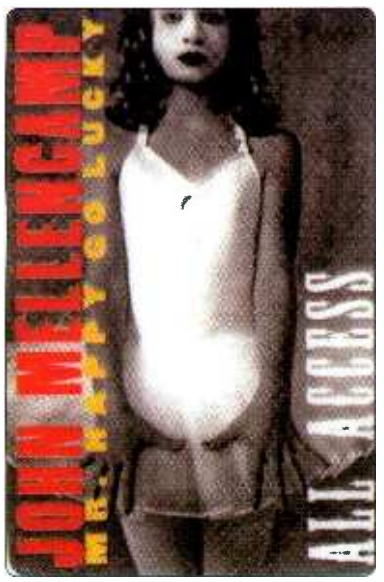
To get limbered up for *Uh-Huh* (1983), you and the band rehearsed a lot of old rock chestnuts and B-sides.

Right! *Uh-Huh,* unlike *American Fool*, was a lot of fun, because I was starting to find my feet as a songwriter—songwriting really went up the ladder in terms of importance. We weren't young boys anymore; we were getting ready to turn 30 years old. Things like "What does John Mellencamp want to say?" had never dawned on me before that time, which is when I wrote "Pink Houses."

Recount the exact inspiration for that.

Driving back from the Indianapolis airport one day, I saw that scene of the black man and the pink house on the interstate; the guy was sitting in his front yard with the interstate running right over his head. I thought to myself, "How do people live like this? The traffic must make you go crazy, going, "*RRRRHH-HH, RRRRHHHH,*" all night long, while you're inside these little wooden shotgun houses."

The part about the young man in the T-shirt was about me, listening to a rock'n'roll station. But I knew after I had written that song that it didn't feel like any other I'd done,



because I felt a strong attachment to it. Compared to that, a song like "Jack and Diane" was a happy accident, crafted by a person who didn't know how to do it. Both "Hurts So Good" and "Jack and Diane" were lucky breaks. Before that, most of the songs were just nice things to sing along to, almost like nursery rhymes but never really to be taken seriously in any way comparable to (Bob) Dylan or other serious songwriters I had admired. But with "Pink Houses," I thought, "Wow, did I really write that?"

From that point on, I wrote songs by myself with nobody else hanging around, because somehow they started to seem like fragile things.

"Crumblin' Down" didn't sound fragile.

George and I wrote that together, almost as a competition between us. George and I very rarely wrote songs in the same room together. I would usually have lyrics and say, "Here, see if you can make these better," and I'd get back a whole different song or poem, and the same thing would happen to him.

But for "Crumblin' Down," we sat and looked eye to eye and tried to out-do each other's next best line. I'd say, " 'Some people ain't no damn good, you can't love them, can't trust them, no good deed goes unpunished.' Okay, George, take it!" He'd come up with three or four lines. It was real fast [*snapping his fingers*]; it wasn't our normal way, where we'd take weeks and weeks, tinkering with lyrics before I even tried to put them to music. In recording "Crumblin' Down," I can still see Mike Wanchic playing a ketchup bottle for a percussion instrument, and it broke right in the middle and ketchup went all over. We were just picking up anything handy to use.

"Authority Song" was in the spirit of your band's jams on rock classics.

That was like the Bobby Fuller Four meets Bob Marley, in terms of inspiration. The feel that Marley was able to get on "No Woman No Cry," where he was carefully telling a story but you still felt the rebellious nature of his soul—that's what I was trying to get with "Authority Song."

You cut *Uh-Huh* very quickly.

Yeah, in, like, 16 days. We spent half the time fucking around with some song by Louis Johnson from the Brothers Johnson, who played bass on that record; he came in and said, "Hey man, see if you can make a song out of this lick," and it was a good lick but the song we made stunk. So the rest of the album really took six days to make. [*Chuckling*] We recorded it all in a place called the Shack, a fallen-down old farmhouse halfway between Brownstown, Ind., and Seymour, that my sister had bought to fix up; she had a boyfriend and when they got married they were gonna move in there. Of course, none of that ever happened, but she still had the house. So I took it and put all our gear and the stuff from Criteria's mobile truck and brought it into the house. There was no furniture inside, no soundproofing, just hardwood floors and bare walls, and when we recorded, all the instruments just bled all over each other.

The inevitable question: What did Mercury think of *Uh-Huh*?

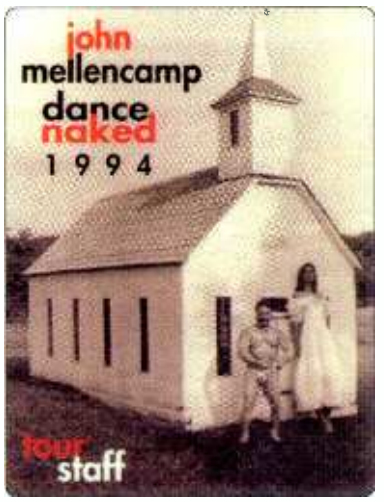
Well, I was riding high at that point, and I had sold 4 million-5 million records. When they heard "Pink Houses" it was like, "Oh, my gosh!" But it was before "Born in the U.S.A." and songs like that—none of that American groundswell business had happened yet. *Born in the U.S.A.* came out in (June) '84 and *Uh-Huh* came out in November '83.

By this time I was just starting to find my voice, and so the music started to overshadow the fucking around, if you can imagine it. I saw people were actually listening and taking us seriously, so me and the band should return the favor in kind. Because up to that point, we were amateurs; none of us could really play by ourselves. Singularly, nobody was worth a shit. But on *Uh-Huh* we sold 3 million-4 million copies real quick.

You began to tour overseas more often, to England, Germany, and Australia.

[*Nodding*] Australia and Canada were always my two other strongest markets. In Australia back then, the taste was really made by one guy, Molly Meldrum. Molly, who's still around, had the big television show called *Countdown*. He loved us, and he loved my version of "I Need a Lover," and he just started playing my video, which nobody over here ever saw—because we didn't have any outlet (in the U.S.) for videos. But in Europe and Australia and Canada, they wanted to see American acts, so you made these films cheaply and sent them around, and mine for "Lover" was shot in the Marquee club in London.

I remember flying down to Australia, and I didn't know what a hit record was until I found I was, like, a teen idol there. When I got off the airplane there were thousands of screaming girls, and I had just left America



where I couldn't get arrested. I said, "What's going on here?" They said, "You." Molly would have me on *Countdown* a lot, and if you were on *Countdown* even once, it was a big deal. I got Molly mad at one point when I got interviewed in my hotel at the end of the weeks-long trip, and I was so burnt out that when some journalist asked me about being on Australian TV, I sighed and said it was stupid. What I meant was, "I'm tired and wanna go home." Molly wrote a piece in the country's TV magazine headlined JOHNNY COUGAR BARES HIS IMMATURE CLAWS. He was right. I apologized and he forgave me.

We're still friends. Matter of fact, I did a painting of him, called *Molly the Ghost Cowboy*, that Molly donated to the Sydney Art Museum. It's in my book [*Mellencamp: Paintings and Reflections*, HarperCollins, 1998].

With Canada, it was a place we always loved to play. As I think of it, every time we played arenas in Western Canada and even places like Vancouver, there were always fistfights. Two songs into a show, these people would be ready to go at it. They were just too amped up, and we always knew these fights were gonna break out.

Honestly, I don't know why it happened; maybe it had something to do with "Hurts So Good," but these guys would just start pounding each other. One night in Vancouver, around 1985—and I can still see it now—we didn't even get halfway through the first song, and in the whole front of the stage everybody was battling each other in this big rhubarb.

Speaking of fighting, you also have to remember that during that *Uh-Huh* record, I was in all kinds of problems with Gaff. He was my record company, he was my manager, he published the songs; he definitely had a huge conflict of interest. So I had to sue him. Rod (Stewart) had just fired him, and now he was getting fired by me.

Of course, back during those earlier records, nobody in the world would touch John Mellencamp, so it was kinda like, "If you dance with the Devil, you have to pay." That's how I looked at it. But when you're fighting on the phone half the time and then walk into the studio to make a record during the other half, it becomes part of the creative process.

What was the seed of the *Scarecrow* idea?

Just living in a community based on farming and seeing the troubles of those around me. George and I wrote "Rain on the Scarecrow," but it was the last song written and recorded for that album, and I remember we arranged it at the Belmont Mall recording studio in about 20 minutes—right before we started recording it. I was trying to make a record really drenched in old folk music but at the same time contemporary, too. How do you do that? That was the question.

Scarecrow was actually less about farmers than it was about corporate America. Back then I was really militant for that time period about endorsements and sponsorships. I could see that these McDonald's hamburger places were running the little mom-and-pop places out of business, and these small towns in the Midwest couldn't remain towns—they were closing down their main streets because they couldn't compete with agribusiness and all these big corporate chain stores that were coming into each county.

I think the first song written for *Scarecrow* was "Small Town." I remember (second wife) Vicky and my Aunt Toots laughing about it. I'd sing, "I was born in a small town," and they just kept adding their own stupid, funny verses, 'cause I used to write down in the laundry room of my house, and you could hear me. That song was intended as a folk song, probably like Woody Guthrie's "This Land Is Your Land." For me, it was always about Woody Guthrie and Bob Dylan. Nobody else ever entered into it, despite all the bullshit written at that time.

Some people just have better PR than others. Look at a guy like Donovan and all the great records he's made. "Universal Soldier" was a great song, and "Catch the Wind," and that (1969) *Barabajagal* album. He's just totally forgotten! How fair is that?

Not fair at all. Donovan also wrote "Wear Your Love Like Heaven," "Season of the Witch," and "Sunshine Superman," but all that great work still exists, waiting to be rediscovered, like a lot of your back catalog. Meanwhile, the first single from *Scarecrow* was "Lonely Ol' Night," which you shot at a local carnival with George Green's wife portraying your girlfriend.

"Lonely Ol' Night" is named for some lines from Larry McMurtry's book *Hud*, and the Paul Newman movie based on it. I watched that movie a thousand times during that time in my life. When you're in your early 30s, you think that there's more to life than there is, where I was so antsy and so bored all the time and so lonely. I was around the band and I had kids and a wife, but I was so lonesome and I was sure there was more to life and that this adult thing was gonna kick in at any moment.

That's what happens to people when they're in their early 30s, because they're realizing they're not boys and girls anymore. Yet they don't feel that much different than when they were kids. You think that you're going to have this awakening and life is gonna change and you're gonna have more vision, more sex, more *something*. Then you realize that that never happens.

What happened to me at a certain point was that I realized this is all there is—and guess what? I'm good at it! That was the realization of adulthood for me. But even when I realized it [*Laughter*], I didn't believe it in the beginning.

One can't just see one's life in terms of ideals. If you've got an ideal in your head that you can't describe in real terms by your 30s, it probably doesn't exist.

Right! Yet there's that feeling of overlooking something. Then a few years of regret.

But if you learn to measure your more credible ideals against the realities of others, you begin to see what you have and what you actually didn't miss out on.

Yeah, but that only happens when you start going into your 40s. At the time of the "Lonely Ol' Night" video, I was talking to George Green's wife and I remember distinctly what she said: "Listen, Mellencamp, you better not be putting a lot of real pretty girls in this video, because real pretty girls don't have lonely ol' nights!"

At the time, if you'll recall, there were all these sexy young girls in those Duran Duran videos, so I said to her, "OK, I'll put *you* in it." So that's who's in the video with me—an attractive woman in her early 30s, but by no means was she model-pretty; she was just, like, a handsome woman who was married, and might be kicking around a local summer carnival with her husband. "Lonely Ol' Night" is about average people. Rather than looking for some weird location of Duran Duran's that nobody's ever gonna be able to visit, I just said, "The carnival's coming to Bloomington next week, let's use that."

The big surprise of the serious *Scarecrow* album was that its giant hit was the light-hearted "R.O.C.K in the U.S.A.," which shot to No. 2 on The Billboard Hot 100—yet you didn't even want it on the record.

I was really struggling with what I thought my job was, and that song didn't fit into that idea at the time—it was just too poppy. I was enjoying a lot of pop success at the time but I thought "R.O.C.K." was *too* poppy. I thought people would think I was selling out. I didn't realize that they already thought I had [*Huge laughter*], so it didn't matter.

Sometimes you can try too hard to live up to something.

Particularly when you don't know what the fuck you're trying to live up to!

Still, "R.O.C.K." was very effective at making people recall great American rock'n'roll—and the fact it was made by both black and white kids, as the video accentuated.

It is one of my only gold singles (besides "Hurts So Good" and "Jack and Diane"). But I can remember being on the phone with Dick Asher, who was president of PolyGram at the time, screaming at him from a hotel room in

Nashville, Tenn., saying, "How can I have the No. 2 single in the country and my album is dropping in sales?!" He was saying that the single was selling to the mass audience who wouldn't buy an album. But it's a sliding ruler on how people gauge such stuff.

Nonetheless, *Scarecrow* itself spent three weeks at No. 2 and cemented the fact that your talent and success weren't only happenstance.

[*Smiling serenely*] Again, a lot of people hated that that record turned out so good. I particularly remember the reaction of (film director) Jonathan Kaplan to that record. He said, "This is unbelievable; you don't even know what kind of record you've made here." There definitely weren't any records at the time that sounded like that one, and if there were they definitely didn't have violin featured on 'em. But after the "Small Town" acoustic single with Lisa Germano playing violin on it, there were violins every-fuckin'-where.

The *Scarecrow* of the current era is the rustic folk-pop and bluegrass of the *O Brother, Where Art Thou?* soundtrack, which has done far better than the film. And being triple-platinum, it's outpaced most of the so-called country, as well as the pop, that's getting the current hardsell.

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I know; it's all about folk music: the Carter Family. Jimmie Rodgers. If you listen to those early Woody Guthrie records, it was violins and mandolins. Mine was folk music with a rock drum beat—which I'm sure people had done before but had never been able to encapsulate in a form that could get played on top 40 radio.

Still, my records were out of step with the fashion then, which was Duran Duran and Boy George. A lot of people and critics felt they had grown up with a joke-time guy like me, and since they didn't really back me early on, they couldn't put the seal of approval on me now.

***The Lonesome Jubilee* arrived next, in 1987. It was originally titled *Bobtown*.**

[*Nodding*] It was first named for a local town in Jackson County where my grandma and grandpa lived after they were married. It was meant to be like Anywhere, U.S.A., but the title changed as the album's ideas got more serious, with inspirations from the Bible, particularly Ecclesiastes. Then I took out the weaker or less serious songs ["Common Day Man," "Do It to Death,""Blues From the Front Porch"] and put in better ones. It just evolved.

I had a tremendous amount of confidence while making that record because we had just come off the Scarecrow tour, where we had done 140 shows at sold-out arenas. Overseas, we did things like 11 sold-out arena nights in Sydney, Australia. Whether you want to admit it or not, having 18,000 people screaming night after night everyplace builds your sense of tenacity.

Everybody in that band knew they had to play to the top of their game. I don't know if "slave driver" would be the term for me then, but "taskmaster," certainly.

Afterward, we rolled right into the studio, and I was not afraid to experiment, and I had made enough money to last me, so it wasn't about supporting my family anymore.

I wanted to make a record that would work on many level, and the minute I heard [keyboardist/accordionist] John Cascella and Lisa Germano playing together like *RAANT!* in the rehearsals for "Paper in Fire," I knew that was a sound people hadn't heard before—or at least not with the kind of parts we had them playing. See, I was anti-guitar then and sick of guitar solos, and I asked them to play a hookline together that would provide the same melodic part on that record as a guitar sound.

The record company didn't want that song to be the single at all. Everybody around me said, "Let's back up and make it a little more like *Scarecrow*," because they thought I was throwing the baby out with the bathwater. I said, "No." In my mind, I didn't care because when you boiled it all away, what difference did it make? I had that old Benny Goodman thing of "let's try and invent a sound."

It was frustrating as hell to make, and many times I got pissed off, kicked machines, walked out of the studio and just went home. But, ultimately, with "Paper in Fire" and "Cherry Bomb" and "Check It Out" and "The Real Life" and so on, we finally came up with something.

All of those songs were dealing with the individual in a small, basic way, like "Paper in Fire": "Who's to say the way a man should spend his days." They were all written about such ordinary people—in terms of lyrical content, they were common as dirt, and said in so few words. There were stories of complex emotions, but told in such a relatable way, so simply, and that's what made them so successful.

***Lonesome Jubilee* signaled the big change from what your career had been to what it would become. The anthems were less like what you'd hear at a football rally and more like comments at a town hall meeting that you'd take to heart.**

What also was happening is that these songs were not written about the man that John Mellencamp was, but rather the guy he would have liked to have been. At the time, I was going right down the shitter, and for a time I was kinda proud of it. That's the truth. [*Shaking his head in sheepish bewilderment*]

I thought, personally, because of my age or the success of my records or a combination of all of it, that you really could not talk to me on a personal level. I didn't want to know about *anything*. Every decision I made was totally selfish, very clichéd.

Meaning "do as I say, not as I do"?

Exactly. It was: "Give me a temptation and I'll take it, over good judgment or logic, every damned time."

So you felt the public credit for writing these songs would absolve you of the private sins?

Yeah. But it didn't. Now that I look back on it, just talking about it makes me very sad for my kids, sad for my second wife; just sad. But I was still young, drunk on life. It was crazy, and of course anything like that crashes and burns.

And that's where *Big Daddy* [1989] came from.

[*Nodding, downcast*] Anything that hot has got to burn out, and doesn't leave much of a trail. At that point I was totally fed up with fighting, whether in my personal life [where he was getting a divorce from second wife Vicky Granucci], or at PolyGram, which I had been fighting, tooth and toenail, every step of the way.

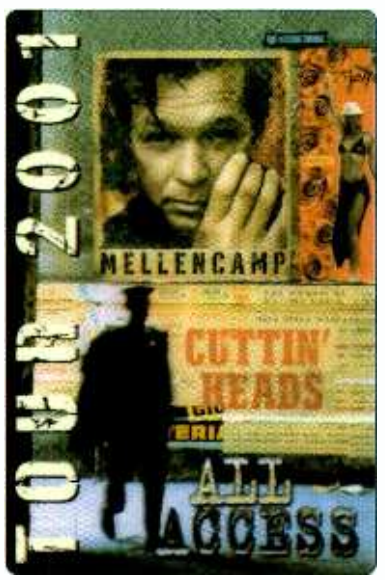
I remember three or four times going up to Dick Asher's office and going, "Let me off this label!" And I was tired of fighting the people in the band, who had become such huge rock stars, too. And familiarity breeds contempt. Too much jealousy, too much self-importance, too much rock stardom for *everybody*. So they went out to try and make a name for themselves. Everybody was too fatigued and wanted out for a while.

By 1989, you had notched 20 chart hits, most of them in the top 20 or better—very unusual for a rock act. Why did you insist on the sardonic "Pop Singer" as a single?

Any time anybody would want to diminish what I might have accomplished, they would refer to me as a pop singer. In reality, my songs were rock-folk songs that were on pop radio, which was a bigger accomplishment than if I had rerecorded "Hurts So Good" again and again. It really pissed me off. That's the reason "Pop Singer" was written.

"Martha Say" was the better and more sophisticated single prospect, but it never got the shot. Instead, the second single was "Jackie Brown," a somber, moving statement on Reaganism and its disinterest in the lives of the poor and the common.

An artist has so few ways to fight back. You can't really go over and pop a guy in the nose;



it just makes you look small. If you start screaming at the press, you just look silly. In spite of all that, "Pop Singer" was still a hit record [peaking at No. 15]. The only way I could figure out to fight back was the way that had put me out there in the first place: the songs.

Well, it sure makes for a more suspenseful career.

[*Laughter*] I would imagine there were some people when "Pop Singer" came out who were so happy to hear me cut my own throat that they couldn't stand it: "Good, look, he finally cut his own throat. Now we won't have to deal with this fucker anymore."

I just stayed home and painted from 1988 to '92. For four years, I just stood in front of a canvas in an art studio from 7 a.m. 'til midnight every day. If I wrote a song it was strictly by accident or because of recording obligations. There were no shows from that time period, either.

The album art from the record that came out at the end of '91, *Whenever We Wanted*, was a pocket-sized gallery of your paintings. It was also your first release as just John Mellencamp, the name on your birth certificate.

Yes, finally. Meanwhile, "Get a Leg Up" was me trying to do exactly what people said of me: "You want a pop song? Here it is—a lighthearted song about sex and excess. You thought I grew up—but guess what? I didn't." [*Laughs*]

Once again, the record was honest. It wasn't coming from any weird place. It was what I thought and was feeling at the time. There was nothing pretentious about it or following any kind of trend.

But the fact we did a promotional tour for *Whenever We Wanted* was a mistake that almost killed everybody. It was the hardest thing I ever did in my life. We did something like maybe a thousand radio stations all across the United States in 40 days. We would get in one town and be on the radio at 6:30 a.m., get on an airplane, be in a different town on the radio at drive time in the afternoon, and then fly somewhere else and be on the late show that night.

That's when you had the collapse from exhaustion . . .

. . . In Seattle, Washington. Meanwhile, [model/actress] Elaine [Irwin] and I got together in January '92, after the album had already been out and she had appeared in the "Get a Leg Up" video in July. But I never saw her again until after the first of the year, and that's when we fell in love.

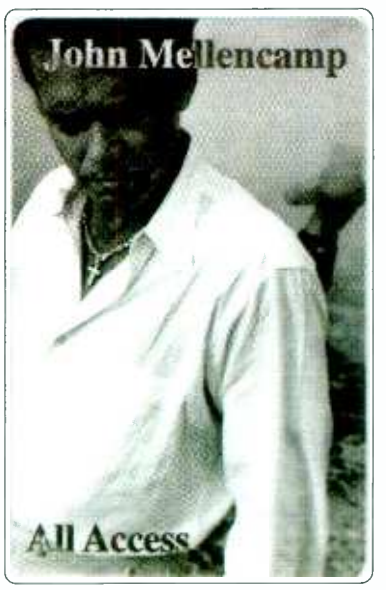
***Human Wheels*, which peaked at No. 7 in 1993, was a very poetic, atmospheric record that examined your life with your new wife, Elaine.**

Well, the songs were good, with beautiful melodies. There was gospel, with the Sounds of Blackness on the single version of "When Jesus Left Birmingham." And the verses of the song "Human Wheels" were from George Green's eulogy at his grandfather's funeral, and I wrote the chorus. That whole record was made in winter, and the only shining light in the whole process was Elaine Irwin. She was in the studio every second, and she was almost the producer of the record. I couldn't have made it without her. She kept everything together, herding everybody back into the room where we were supposed to be.

***Dance Naked* in 1994 was a purposeful follow-up, within 10 months, to *Human Wheels*.**

It was almost done on a dare after PolyGram admitted they hadn't done well with *Human Wheels* because of management changes in the company. The record itself was full of accidents. Me'shell Ndegéocello had come out to record with me and had some ideas of her own worked out, but I made the sudden decision to jam on Van Morrison's "Wild Night" on the drive over from my house to the studio, because it was a nice little rhythm of the kind I wanted to get to on this new record, and I thought it would be a nice way to refresh everybody's memory.

We started playing it and ended up recording it. It wound up becoming a No. 3 record and a No. 1 hit at AC [adult contemporary] that was on the radio charts for almost a solid year [42 weeks]. It's one of the most-played videos in VH1's history. It was [PolyGram president/CEO] Alain Levy's tenacity that made that song a hit; he was



trying to live up to PolyGram's word in supporting me on the project.

***Mr. Happy Go Lucky* in 1996 was an ironic comment on your '94 heart attack.**

The heart attack came two weeks after "Wild Night" peaked—and at that time I just thought my life was over, thinking that if you have heart disease, you just stay home. So we canceled the rest of the tour.

Later, after I changed my diet and exercised and turned my health around completely, I still had to go out and see if I could—or should—play shows anymore. So I did that underground club tour with the band—under the name Pearl Doggy—and it was wonderful. We decided to go ahead and make another album, which is where *Mr. Happy Go Lucky* came from. "Key West Intermezzo (I Saw You First)" came out in late-summer of '96 and people, happily, were up for hearing a romantic rock song.

The motif for the *Happy* album and the tour's stage set was a darkened circus, as if your band had snuck in to perform after the circus troupe had left and gone to bed.

The other undercurrent was that the music business had begun to change at that point, and everybody like me, us male singer/songwriters, had almost disappeared.

The production on that record was really quite unique-sounding, and I brought dance producer Junior Vasquez into my rock world, rather than the other way around. Thing is, R&B and dance sounds of all kinds have always been in my music—going back to when Fred Booker and I stood there as two 14-year-old boys, white and black, and sang Sam and Dave songs in Crepe Soul in 1966—just as it has always been a big part of the Midwest. But people outside the region don't identify it as that. At one point in the history of popular music, there were more white people listening to black music in the Midwest than there were in New York or Los Angeles, I can assure you. Because that's all we heard, from the Jackson 5 out of Gary, Ind., outward. Incidentally, my musicians have always been predominantly a mixed bag of people racially, and now it's 50-50 white and black. In my band, I have the unique thing of hearing what four generations of black people think musically, from a 22-year-old mulatto named Jenn Cristy to a 49-year-old black woman, Pat Peterson, and all generations in between. [Bassist] John Gunnell is 43, and [keyboardist] Moe Z is 33 and from Long Beach, Calif.; he played on Tupac Shakur's first album.

It's hard to get your tale told these days unless it's slick, cynical, and commodified.

True. All most people ask me these days is about being a rock star: "What's it been like?" But they don't even know what aspect to ask about. [*Laughter*]

After I left PolyGram in 1997 after *The Best That I Could Do* early-hits record and *Rough Harvest*, I bet I'd had five different managers, and most concurred that I was incorrigible. After running into Randy [Hoffman] at the Hit Factory one afternoon, we talked about management, because I always felt akin to the old Champion Entertainment company [which Hoffman worked for under former owner Tommy Mottola, handling Mellencamp during the 1980s] even though I treated them like hell, because I knew they always worked hard on the records.

I'd known Randy since he was a kid, and by then he was managing Mariah Carey, who was on Columbia—a label I always wanted to be on that was now run by [Sony Music Entertainment chairman/CEO] Tommy. Then I met [Columbia president] Donny [Ienner], who had a vision of John Mellencamp based on my records that he had grown up on, and that's what he wanted from the *John Mellencamp* record [1998]. That's what I gave him, and that's why I named it that.

The "Your Life Is Now" [single] was part of that philosophy. But I had a big radio programmer who likes me say that he thought it sounded strange playing that song next to something like Britney Spears, and I know what he means. [*Laughter*] The people who run these stations are *my* age, and they don't want to look uncool.

Since the terrorism and the war, people are going to pick their pleasures in a different way and be more thoughtful.

It's not all about numbers anymore. Feelings and emotions are back into this thing. But when people ask why I'd think to even write something like "Peaceful World," I say, "Hey, as far back as 'Now More Than Ever,' I sang, 'Now more than ever, the world needs love, not just a slogan.' " That argument has been out there since the early '90s, and I argued since August 2000 that "Peaceful World" had mass appeal and should be on *Cuttin' Heads*. What have we done to make these people in Afghanistan so troubled with us and commit such heinous crimes? We need to find out.

Your new album, *Cuttin' Heads*, opened in October at No. 15, got your best reviews in over a decade, and has spawned a hit with "Peaceful World," a humanistic song, a basic version of which you wrote and recorded long before Sept. 11. But you had to push hard to get *Cuttin' Heads* out because it was so dramatically different from what the label expected.

Listen, to his great credit, Don Ienner volunteered to me recently that it took him a while to get used to the record—it seemed so new to him—but the label is supporting it in a way I haven't experienced since early in my career.

I don't think me and my contemporaries are going to be Young Turks again. On the other hand, I know that my daughter Teddi Jo and Jenn in my band are two girls who are as in the mainstream of popular culture as they can be, and when I worried before *Cuttin' Heads* came out if my music was now irrelevant, they both said, "No, it's not. If it's on the radio, and people can hear it, they'll love it."

[*Smiling, shrugging*] I guess they were right. ■

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Busta Rhymes Enjoys Rebirth

Rapper's 'Genesis' Also Marks His Debut On J Records Label

BY RASHAUN HALL

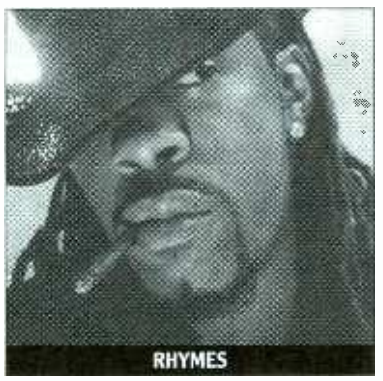
NEW YORK—"The rebirth of Busta Rhymes is manifesting currently," the ever-confident Busta Rhymes says of his new album, *Genesis*. "With this album, you're getting everything from the best of what you already love me for to the best of what you've never gotten from me ever."

Out Nov. 27, *Genesis* also marks a label shift for Rhymes. Following four releases (*The Coming*, *When Disaster Strikes*, *Extinction Level Event*, and *Anarchy*) on Elektra, the rapper left the label earlier this year to join Clive Davis' J Records (*Billboard*, Feb. 24).

"I was a little leery at first because I'm Clive's first direct hip-hop artist," Rhymes says. "I knew that he knew what to do with Santana, Whitney [Houston], and Alicia Keys, but what is he capable of doing with Busta Rhymes? I was just a little concerned with that, but I continued to watch him add to his legacy, knowing that he hasn't swung too many strikes. There's something about his chemistry, whether direct or indirect, that works. I wanted to experience what that chemistry would feel like with what I could contribute.

"I also felt like if I was going to get into another [label] situation, I wanted to be in one that is fresh, successful, and going for broke," Rhymes adds. "Clive finally has equity—this is his shit. It's not like he's running the ship for another movement, like Arista, which is cool, but you always go to bat with more dedication when it's yours. I wanted to be part of that, especially knowing that I was going to bat with someone who is going just as hard as I am."

Rhymes' renewed passion can be felt on *Genesis*. "Everything being new and fresh, it allowed me to go into the studio with that approach every single day," Rhymes says. "It was like I was making my first album again. I'm approaching a stage in my life where I'm encountering my next level of growth. I am comfortable in a new way with new money. I'm able to finally see my squad, Flipmode, feel better about what they're now a part of. That contributes to my feeling better. I feel like a new being, but with the blessing of being able to have the experience of everything that you wish you would have had when you signed your first deal. It feels like a Craftmatic Adjustable—I can adjust things to fit my comfort zone."


RHYMES

This new comfort level has attracted others to *Genesis*. "I have cameos in my video unlike any I've ever had in any other video that I've ever shot, despite having shot videos with bigger budgets," Rhymes explains. "Puffy, Ludacris, Goodie Mob, the cats from FUBU, Swizz Beatz, Lil' Jon and the Eastside Boyz are all in this video. [Producers] Dr. Dre, Mel Man, Battlecat, MichaelAngelo, the Neptunes—cats that I've never worked with before, that's been around, finally coming to the table for this album. I feel like I'm living a genesis."

Genesis also features production from Pete Rock, Just Blaze, and Nottz. "I'm such a fan. To work with these cats was an honor," says Rhymes (whose songs are published by T'Ziah's Music/Warner-Chappell, BMI). "I have the best of every era in hip-hop, from the newest hot cats to the old cats.

"Pete Rock did over the 'Shut 'Em Down' remix that [Public Enemy] did," Rhymes adds. "We went over it and flipped it by adding some new elements to make it current. That was my tribute to Chuck D., who's my father in the music business. He gave me my name. He gave me a thorough understanding of what it means to be a well-rounded artist as far as the c.l.a.m.p. concept—to be conceptual, lyrical, having the right attitude and appearance, music, and performance. I apply that to this day."

Dre produced three tracks on the album, including lead single "Break Ya Neck," which currently rests at No. 21 on Hot R&B/Hip-Hop Singles & Tracks. "We've gotten a lot of calls for it," says Darlene Prejean, PD/MD for Lafayette, La.-based KRRQ. "It just has a dirty South feel—it's rough and gritty."

To build on the growing popularity of "Break Ya Neck," J Records plans to "put him in front of people and in situations where he gets to present, one, Busta Rhymes the artist, and two, this incredible album," J Records senior VP of black music Ron Gillyard explains. "He has a tour bus, and he's been hitting the road doing radio shows and hip-hop clubs. He's also sitting with mix-show DJs and exposing people to the album on a more grass-roots level."

That approach recently saw Rhymes—who is booked by Cara Lewis for the New York City-based William Morris Agency—appear on MTV's *Total Request Live* and BET's *The Blueprint* and *Testimony*. J Records also teamed with MTV to host *Genesis* listening parties on college campuses around the country.

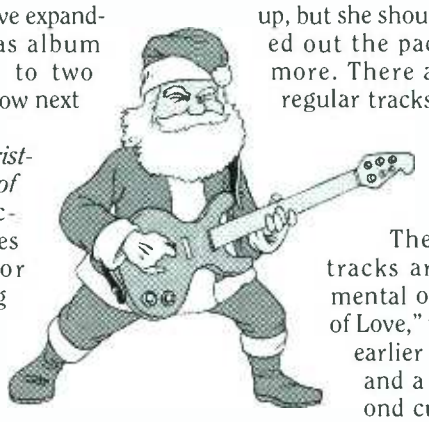
Although he has added to his acting résumé—appearing in the 2000 Sean Connery film *Finding Forrester* and landing the lead in the upcoming *Halloween 8*, as well as a part in *Narc*, an action drama starring Ray Liotta and Jason Patric—Rhymes maintains that his focus is on his music, adding that *Genesis* is "all about maintaining a focus of taking it back to the foundation—which makes me who I am today—and being able to take that growth to a new place that exceeds my last album. This way, you have a well-rounded time line of my career summed up in one album."

The Beat™

by Melinda Newman

'TIS THE SEASON: Being the Christmas purists that we are, listening to holiday music before Thanksgiving is forbidden, so we had quite a nice little stack of new releases ready and eager to be heard starting Nov. 23.

Perhaps due to the solemnity everyone is feeling this year, we received virtually no novelty holiday albums, no **Jingle Cats**, no new versions of "Grandma Got Run Over by a Reindeer." Quite frankly, everything's just a tad too tasteful. But given the abundance of new titles this year, we've expanded our Christmas album reviews column to two parts. More to follow next week.



B.B. King, *A Christmas Celebration of Hope* (MCA Records). A little blues just in time for the holidays. King strikes just the right note of melancholy on such chestnuts as "Please Come Home for Christmas" and is delectably naughty on the double entendre-laden "Back Door Santa." Unbelievably, this is his first Christmas album, and King instinctively knows better than to tackle traditional hymns here. The contemporary material and King are perfectly suited. Even better: A portion of the proceeds goes to the City of Hope. Our recommended stocking stuffer.

Michael McDonald, *In the Spirit: A Christmas Album* (MCA Nashville). Here's a concept: an album of primarily new holiday tunes that actually celebrate the religious aspects of Christmas as opposed to just the secular. Especially gratifying are traditional gospel track "Children Go Where I Send Thee"—where McDonald goes toe to toe with Verity Records artist **Elbernita "Twinkie" Clark**—and the beautiful, redemptive "Peace," written by McDonald and **Beth Nielsen Chapman**. Not every song works here—some are a bit bland and treacly—but the album is a very nice addition to any Christmas collection and a must-have for McDonald fans.

Deana Carter, *Father Christmas* (Deanatone/Rounder). What a tasteful little gem. This set of holiday standards pairs Carter with her father, **Fred**, on guitar (Nashville Scene, *Billboard*, Dec. 1). Recorded at Fred Carter's home studio, Deana sounds warm and relaxed, especially on a remake of **the Carpenters'** "Merry Christmas Darling," and "The Christmas Song." No background vocals, no bells, no whistles, just Deana on vocals and Fred picking away. Anything else is completely extraneous. Not just for country fans.

Toni Braxton, *Snowflakes* (Arista). A nice blend of new songs cowritten by Braxton and traditionals like "The Christmas Song." (Is it a law that it be included on every Christmas album ever made?) Braxton sounds silky smooth here, and her R&B/AC fans will eat this up, but she should have rounded out the package a little more. There are only nine regular tracks on here, one of which is a one-minute instrumental interlude. The two bonus tracks are an instrumental of "Snowflakes of Love," which appears earlier in the album, and a remix of second cut "Christmas in Jamaica," which features **Shaggy**. We bet she could have done a sassy version of "Santa Baby."

Jane Olivor, *Songs of the Season* (Varese Sarabande). Best-known for her 1978 duet with **Johnny Mathis**, "The Last Time I Felt Like This," Olivor is slowly returning to recording after taking two decades off due to personal problems. The song stylist turns in a cozy collection of Christmas traditionals, as well as a salute to Chanukah with "The Chanukah Song (We Are Lights)." A few lesser-known cuts find their way onto the album and stand out, especially "You Don't Know How Beautiful You Are," written by **Neale Lundgren**. A nice quiet record (complete with "Ave Maria") to put on when your parents are over.

Various Artists, *Making Spirits Bright: A Smooth Jazz Christmas* (GRP). Smooth-jazz fans will love this collection that features such format favorites as **Lee Ritenour**, **Al Jarreau**, **Joyce Cooling**, and **Jeff Golub** performing seasonal numbers. For those who don't dig smooth jazz, it's best to stay away. A number of the tunes are very nicely performed, especially **Will Downing's** take on "I'll Be Home for Christmas," but they often get drowned in syrupy arrangements. A stand-out is the spirited version of "Jingle Bells" from **Diana Krall**, who doesn't get much play at smooth-jazz radio but does record for GRP sister label Verve.

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Artists & Managers
Washington, DC, October 21, 2001
• Aerosmith - Trudy Green & Howard Kauffman,
H.K. Management • Mojo Barricade • Stageco • Mountain Productions
• Backstreet Boys - Skip Rickert, Jeff Kwatinetz and Michael Green, The Firm • James Brown - Jeff Allen & Jeff Epstein,
Universal Attractions • Mariah Carey - Louise McNally, Maroon Entertainment • Destiny's Child - Matthew Knowles, Music World
Entertainment • Billy Gilman – Scott Simon, RPM Management, LLC • Goo Goo Dolls - Pat Magnarella, Atlas/Third Rail Management
• Al Green - Marshall Reznick, William Morris Agency • MC Hammer – Abdul Jalil, Superstar Management • Michael Jackson -
Trudy Green & Howard Kaufman, H.K. Management • Carole King - Dan Weiner & Lorna Guess, Monterey Peninsula Artists, Carole
King Productions • Krystal – Skip Rickert & Michael Papale, The Firm • Huey Lewis - Bob Brown, Bob Brown Management • Bette
Midler - Jerry Edelstein, Edelstein, Laird & Sobol, LLP • Christina Milian - David Zedeck, Evolution Talent Agency • *NSYNC - Johnny
Wright, Wright Entertainment Group • O'Town - Jeffrey Pringle, Transcontinental Management • P. Diddy - Phil Robinson, Management Inc. •
CE CE Peniston - Barbara Peniston, Pen Entertainment • Pink - Roger Davies, RD Worldwide Management • Rod Stewart - Arnold Steifel &
Annie Challis, Steifel Entertainment • Train - Thomas O'Keefe • Usher – Jonetta Patton, J-Pat Management • Ford Motor Company • BBC Video
• Clair Brothers Audio • General Electric • Light & Sound Design • America - Chevy Nash, Morey Management Group • Tait Towers • Upstaging •
American Airlines • Amtrack • Bell South • Continental Airlines • US Airways • CAN Insurance • Holiday Inn on the Hill • Marriott hotels • Ritz Carlton
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Max & Me Catering • McDonalds Corp. • Pepsico • Safeway, Inc. • Seagram Wine & Spirits • Stolichnaya • The Robert Jennings Company •
United Distillers • JC Penney • The Gap • For the "Music Without Borders" October 21st at Air Canada Centre in Toronto • The Tragically
Hip - Jake Gold, Management Trust • Alanis Morissette - Scott Welch, Atlas/Third Rail • Barenaked Ladies - Pierre Tremblay and Nettwerk
Management • Our Lady Peace - Eric Lawrence, Rob Lanni, Coalition Management • Bruce Cockburn – Bernie Finkelstein, True North •
Chocolate – Lee Fredericks, Knee Deep Entertainment • Rick Mercer • George Stroumboulopoulos • Suhana Meharchand • Kurt Browning •
Vince Carter • Peter Mansbridge • Jason Priestley • David Kines and Much Music • Musique Plus • CBC Television • John Brunton and Insight
Production • Dome Production • The Right Honourable Jean Chretien • Charlie Angelakos • Steve Mason and United Nations Association of
Canada • PA Tarlton & Bob Hunter, Air Canada Centre • Steve Stavro, Maple Leaf Sports & Entertainment • Len Glickman • Mike Elder • Now
Magazine • Ticketmaster Canada • IATSE Local 58 • Westbury National Show Systems • Four Tech East • Potenza Enterprises • Stage Door
Transportation • Christie Lites • William F. White Lighting • Northwest Protection Services • Stephen "Tex" Pacquette • Catering Solutions • Howard
Ungerleider and Production Design • Idea Print • Anthill Trading • I.D.A. • Carnegie Hall • 'Stand Up for New York' on October 8 • Bill Cosby • Will Ferrell •
Alan King • Colin Quinn • Chris Rock • Jerry Seinfeld • George Wallace • George Shapiro & Howard West, Shapiro/West Management • Attitude New York
Porsche • Great Performances Catering • Elizabeth Clark • Country Freedom Concert • Advanced Protective Services • American Federation of Musicians •
Atlanta Naval Station • Atlanta Rigging Systems • Audiotek • Baptist Hospital • Clint Black, William Morris Agency • Blanchard Communications • Brooks &
Dunn, TBA Entertainment & William Morris Agency • Kenny Chesney • Clair Brothers Audio • Major General Richard Cody • Comcast • Contemporary
Services Corporation • Cool Springs Limousines • CMT • Country.com • Diamond Rio, William Morris Agency • Dobbins Air Reserve Base • Jerry Douglas • Sara
Evans • Gaylord Entertainment • Gear For Days • Vince Gill, Fitzgerald Hartley Management • Greco Enterprises • High Five Entertainment • Hilton Suites Downtown
Hudeson Design • Courtney Hurtt • International Alliance of Theatrical Stage Employees • Alan Jackson, HK Management & Force Management • Joe's Garage •
George Jones • Levy Restaurants • Light & Sound Design • Lithographics • Lonestar, Borman Entertainment • Martina McBride, Bruce Allen Management •
McCommera Filmworks • Tim McGraw, RPM Management • Tom McPhillips • MD Systems / Clair Brothers Audio • Metic One • Metro Mobile • Metro Police
Department • Major Gary Miller • Montgomery Gentry, Hallmark Entertainment & Monterey Artists • Music City Digital • Music City Jib, Inc. • MTV Networks
Nashville • Nashville Municipal Auditorium • Nashville Music City USA • City of Nashville • Nashville Predators • National Hockey League • PanAmSat Corporation
• Pat Coil • Pro-Jib, Inc. • PSL Video • Powers Management, Inc. • Real World Lighting • Reelsound Recording • Richards & Southern • Rob Cowlyn, Inc. • Seismic
Sound • Sir Speedy Printing • Sound Check • Dan Spomer • Lee Ann Womack, Erv Woolsey Company & Buddy-Lee Attractions • Bursen-Marstellar • George Strait,
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• Travis Tt • keith urban, Borman Entertainment & CAA • Vari-LiteProduction Services • Captain Robert Webster • Wildhorse Salon, Jr.
• Lt. Chris Wilson • Wolf Music • Audrey Stewart • Smart Service Corporation
• Steve Cropper Travel

On September eleventh, the fabric of the American spirit was frayed.

On October eighth and twenty first, you did your part to help mend it. Thank you for helping to make a difference through your participation in "Stand Up New York," "United We Stand What More Can I Give," "Country Freedom Concert," and "Music Without Borders." Your time and effort contributed to millions of dollars being donated to the Twin Towers Fund, New York Police & Fire Widows & Children's Benefit Fund, American Red Cross, Liberty Relief Fund, Salvation Army Relief Fund United Nations Donor Appeal and Pentagon Relief Fund.

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DECEMBER 8 2001 amusement business®

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
ELTON JOHN	Auditorio Nacional, Mexico City Oct. 22-25	$2,817,158 (26,763,000 pesos) $190/$30	28,725 three sellouts	En Vivo
ROBBIE WILLIAMS, ZED	Ericsson Stadium, Auckland, N.Z. Nov. 18	$1,684,557 ($4,010,850 New Zealand dollars) $50/$40/$30	44,250 sellout	Michael Chugg Entertainment, Jack Utsick Presents
ROBBIE WILLIAMS, ZED	WestpacTrust Stadium, Wellington, N.Z. Nov. 16	$1,676,657 ($3,992,040 New Zealand dollars) $50/$40/$30	42,570 sellout	Michael Chugg Entertainment, Jack Utsick Presents
BRITNEY SPEARS, O-TOWN, MPRESS	MGM Grand Garden, Las Vegas Nov. 17-18	$1,561,214 $75/$39.50	24,638 two sellouts	Concerts West, Fantasma Prods.
LUCIANO PAVAROTTI	FleetCenter, Boston Nov. 25	$1,227,100 $300/$195/$135/$30	11,470 13,200	in-house, Tibor Rudas Presents
BRITNEY SPEARS, O-TOWN	Palace of Auburn Hills, Auburn Hills, Mich. Nov. 26	$958,870 $75/$49.50/$39.50	16,745 sellout	Concerts West, Palace Sports & Entertainment, Inc.
NEIL DIAMOND	American Airlines Center, Dallas Nov. 25	$903,233 $67.50/$37.50	14,605 sellout	Sal Bonafede, Apregan Entertainment Group
ROBBIE WILLIAMS, ZED	Sydney Entertainment Centre, Sydney, Australia Nov. 8-9	$837,406 ($1,610,396 Australian) $50/$40/$30	23,668 two sellouts	Michael Chugg Entertainment, Jack Utsick Presents
NEIL DIAMOND	Conseco Fieldhouse, Indianapolis Nov. 18	$783,270 $57.50/$37.50	14,432 sellout	Sal Bonafede, Apregan Entertainment Group
JAM'N MONSTER JAM: P. DIDDY, MISSY ELLIOTT, EVE	FleetCenter, Boston Oct. 29	$774,550 $75/$55	16,948 sellout	Jam'n 94.5 Radio

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ARTISTS & MUSIC

Sound Tracks™

by Carla Hay

THE CONCERT FOR NYC: One of the most historical musical events in recent years is recorded for posterity on *The Concert for New York City* (Columbia)—perhaps the most impressive all-star benefit show to be released as an album.

The event, held Oct. 20 at Madison Square Garden in New York City, was organized to benefit the victims of the Sept. 11 terrorist attacks. The concert was presented by VH1, Miramax Films, Cablevision, and America Online. Proceeds from the two-CD set will go to the Robin Hood Relief Fund.

MELLENCAMP

The Concert for New York City also serves as the soundtrack to VH1's highest-rated program to date. VH1 broadcast the concert live in its entirety (nearly six hours), and CBS-TV aired a one-hour edited version of the program Oct. 31. According to Nielsen Media Research, VH1's one-time telecast of the concert scored a 3.7 U.S. household rating, reaching 3.5 million households.

The event's stellar lineup is a who's who of top hitmakers gathered together for a once-in-a-lifetime event. All of the concert's musical performers, except for **Macy Gray**, are on the album. The lineup is as follows: **David Bowie**, **Bon Jovi**, **Jay-Z**, **Goo Goo Dolls**, **Billy Joel**, **Destiny's Child**, **Eric Clapton Featuring Buddy Guy**, **Adam Sandler**, **Backstreet Boys**, **Mick Jagger & Keith Richards**, **the Who**, **Melissa Etheridge**, **James Taylor**, **John Mellencamp** (with **Kid Rock**), **Five for Fighting**, **Elton John**, and **Paul McCartney**.

"It was an honor to be there," Mellencamp tells *Billboard*. "I was asked by [VH1 president] **John Sykes** to do the concert only a few days after Sept. 11."

Mellencamp, the recipient of this year's Billboard Century Award for outstanding achievement in music, has been involved in numerous charity events over the years. He explains that the idea for the concert originated with VH1 chief Sykes and his team.

"When I originally got the invitation to do the concert, it was supposed to be an acoustic show," Mellencamp says. "Everyone was supposed to play one of our old songs and a cover song. Then Paul McCartney became involved, and it just [grew] from there."

With ticket prices ranging from $250 to $10,000 each, it's little wonder that the concert now ranks as Madison Square Garden's highest-grossing event to date, having made more than $14 million in ticket sales.

Columbia and its parent, Sony Music Entertainment, will roll out a significant marketing campaign for the album, according to **Mark Feldman**, senior director of marketing for Sony Music/Legacy. "There's a lot of demand for music that strikes this chord with people," he says, noting the success of Columbia's *God Bless America* collection, which debuted at No. 1 on The Billboard 200.

TV ads for the album will run on such networks as VH1 and MTV, which have donated some advertising time. Columbia is also holding contests with adult top 40 stations in several major markets where contestants can win copies of the album.

Excerpts from the concert have been serviced as promotional videoclips. Those videos are Bon Jovi's "It's My Life," the Who's "Baba O'Riley," Five for Fighting's "Superman (It's Not Easy)," and Goo Goo Dolls' cover version of "American Girl."

The Concert for New York City will also have a companion home video to be released on VHS and DVD in the first quarter of next year. According to Sony, the DVD will have extra features that weren't shown on TV.

What set this all-star charity event apart from others, Feldman says, is that members of the audience were given constant praise for being heroes.

"It felt like the celebrities on stage had as much reverence for the audience as the audience did for them," Feldman notes. "The concert captures the spirit of New York City in so many ways, and the fact that so many people in the audience were involved in the rescue efforts made it even more special."

Mellencamp said the special atmosphere was also experienced backstage. "The artists had dressing rooms next to each other, and people just had their doors open. There was a lot of camaraderie."

"There are so many people who've spent countless hours working on this event and this album," Feldman says. "But the most important thing to remember is that it's all for the real heroes of Sept. 11."

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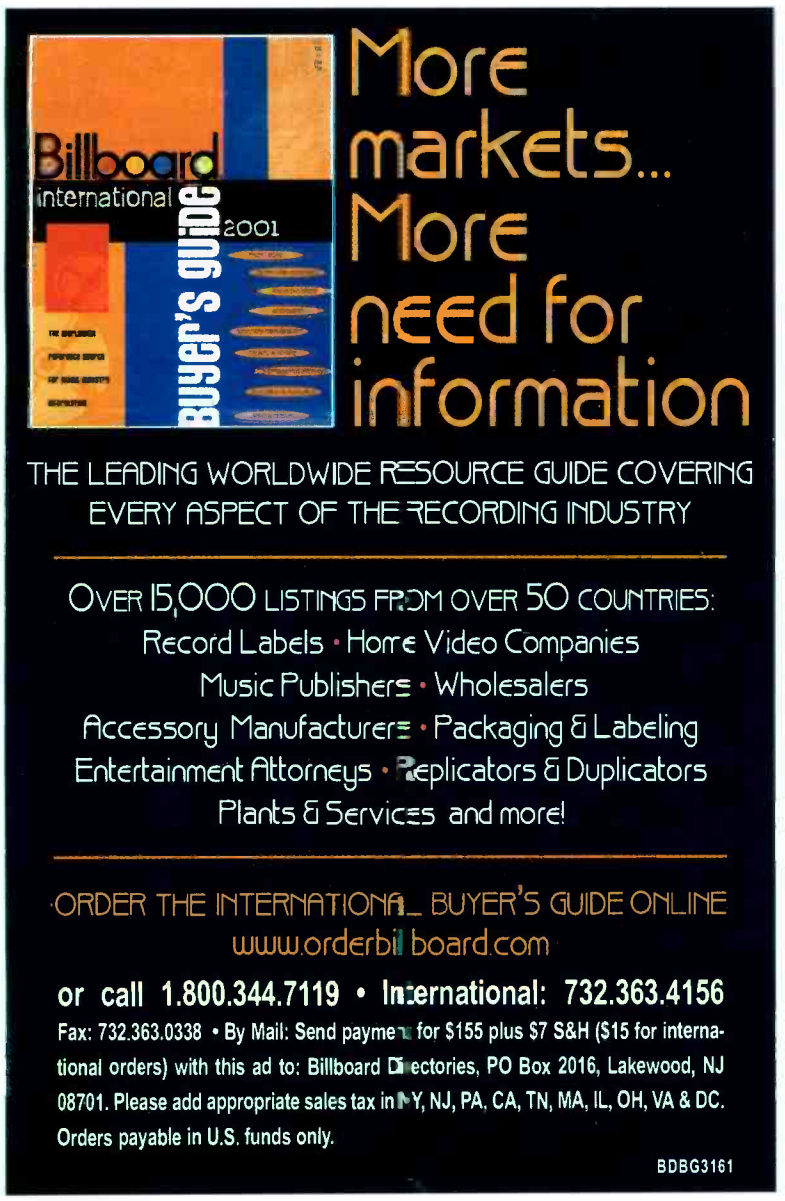


Ted Hawkins' Early Fave Sees Daylight

Former Colleague, U.K. Indie Catfish Mine One-Time Street Singer's Vault

BY WES ORSHOSKI

NEW YORK—As musicians go, the late Venice Beach busker Ted Hawkins seems to have been the prototypical fish out of water when he convened with artist/producer Michael Messer and his band in a London studio in 1989 to record a group of songs that have morphed into *Nowhere to Run*.

Because Hawkins never formally studied music and had rarely worked with other musicians, his unique and often charming approach to recording required, as Messer puts it, some "decoding."

"After we decided what songs we were going to record, I sat and decoded them for the other musicians. And 'decoding' *is* the word," Messer says with a laugh. "The way that Ted explained how he played, his keys, and his whole approach to playing music were slightly off the wall."

Hawkins, the soulful storyteller who passed away from a stroke in 1995 at age 58, was known for, among other things, strumming only major chords on his old Martin with acrylic fingernails. In the studio, Messer says, the Mississippi-born Hawkins would "talk about big notes and small notes, instead of low notes and high notes. He would say, 'I hear this with lots of big notes happening.' He would often mean chords.

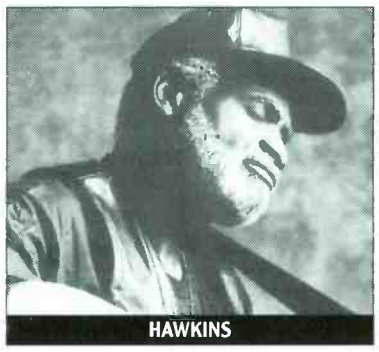
"But, he knew exactly what he wanted, and the only way he could put it across to you was either to say, 'Have you heard the record by so and so?' or 'Did you see *High Noon*? You know that bit at the end?' That kind of stuff."

With Hawkins using such descriptions—and often humming drum, piano, and bass sounds—the songs actually became easy to arrange and record, Messer says. "He would hum it and then we, as a band, built it. He was very creative, and I think that's something that's missing from the world's perception of him."

Messer oversaw both the sound and look of *Nowhere to Run* (released Oct. 23 on U.K. indie Catfish). He did the same for Catfish's previous issuing of Hawkins vault material, *The Unstoppable*, a live recording released earlier this year (*Billboard*, March 31). The 11-track *Nowhere*—distributed in the U.K. by Pinnacle and in the U.S. by DNA—will probably surprise fans, he adds. Unlike most Hawkins recordings—which feature only the artist's voice and rhythm-guitar playing—these BMI-published songs (recorded when Hawkins was living in the small seaside English town of Bridlington) are embellished with saxophone and Carribean rhythms and heavy doses of piano and slide guitar.

Messer says he considered the title *Off the Beach*, so as to affirm the difference between these songs and most of Hawkins' other albums, which are based on songs (originals and covers) he strummed dawn to dusk on the Venice Beach boardwalk near Los Angeles. Instead, *Nowhere* (which features rare photos of Hawkins) takes its name from a song of the same name—one of a handful of tracks on this album that now see daylight for the first time in the U.S.

"It sounds like a Ted Hawkins record because of that voice, which is so unique, and also that quirky writing


HAWKINS

style," Messer says, "but it's quite a polished-sounding record," even moreso than Hawkins' major-label debut, 1994's *The Next Hundred Years* (DGC). "Although *The Next Hundred Years* has a polish, it still sounds like a busker singing with other musicians. The acoustic guitar is quite loud up front, and his loose street style is up front, whereas on [*Nowhere*] it's more like a slick-sounding Sam Cooke record.

"To me, the thing is with Ted's material, it's so '50s in its approach," Messer continues. "The way he wrote it, the way he structured it was just so close to that Otis Redding, Sam Cooke [sound] that I just felt that slick, polished sound was where we were heading. It was also more en vogue then, in the late '80s."

And all this was very much by request, Messer explains: "Ted talked to me about the fact that he didn't always want to be perceived as 'the Venice Beach busker.' "

Prior to making *The Next Hundred Years*, Hawkins considered his work with Messer to be his finest, Hawkins' former manager Nancy Meyer says. "I think he enjoyed that experience tremendously," she says. "I'm sure it was because of the full-band sound. I think he really loved that, because that emulated some of his favorite influences, the people he was listening to on the radio"—people like Cooke and Redding. "They had full bands and fully produced records. And I think [*Nowhere*] was taking him closer to where he saw himself, if he was ever to have commercial success.

"The records he made before that," Meyer continues, "there were producers, there was somebody who took him off the street and put him in the studio. But I think it was important for him to be involved in the arrangements, and for him to be able to explain what he wanted."

Khaled Abdullah, director of the Guildford, England-based Catfish, says *Nowhere* illustrates Hawkins' progression as an artist. "It kind of acts as a stepping stone for a guy who went from busking on the beach to recording for a major label. To me, that's where it fits. It bridges that gap."

More than anything else, the album is a chance for Hawkins' fans to add to their collections and maybe fill that gap, says Gary Johnson, co-owner of Rockaway Records in Los Angeles. Although *Nowhere* is the seventh posthumously released Hawkins set, there's room for more. Why? Simply, Johnson says, "because he was just so great."

Reflecting on his work on both *The Unstoppable* and *Nowhere* nearly seven years since Hawkins' passing, Messer, now 45, says he found the latter to be much more emotionally draining.

"Having produced and played on this record, I felt more attached to it," Messer says. "It's like looking at photographs of people who've gone—it's quite sad to deal with. But when you listen to music of people you knew and try to work with it, sometimes it's like they're in the room."

Train Keeps A-Rollin'. Aware/Columbia execs recently helped Train celebrate the Recording Industry Assn. of America's double-platinum certification of the group's sophomore set, *Drops of Jupiter*. Pictured, from left, are bassist Charlie Colin, Columbia VP of marketing Greg Linn, drummer Scott Underwood, singer Pat Monahan, Columbia Records Group chairman Don Ienner, Columbia executive VP of promotion Charlie Walk, Columbia Records Group executive VP John Ingrassia, guitarist Jimmy Stafford, Columbia Records Group senior VP of A&R Tim Devine, guitarist Rob Hotchkiss, and Columbia executive VP/GM Will Botwin.

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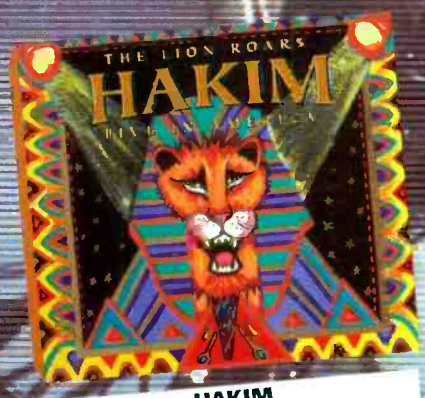

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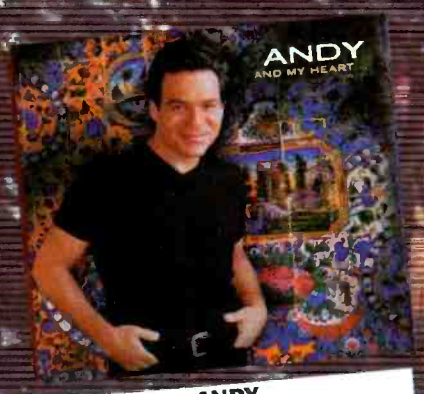

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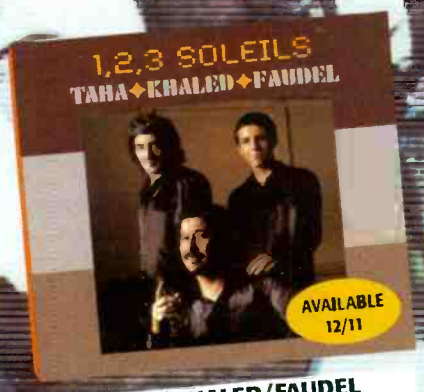

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Epitaph's Noise Conspiracy Still Making A Ruckus

BY TODD MARTENS

LOS ANGELES—It's impossible for a political act that's openly critical of America's global impact not to feel cautious in the wake of Sept. 11. So, will a vehemently anti-capitalist punk band like Sweden's the (International) Noise Conspiracy soften up?

"You feel like a jerk to come out against America and capitalism in a militant way after what happened and what it did to all these people, yet you can't forget that the critique is still valid," vocalist Dennis Lyxzén says.

THE (INTERNATIONAL) NOISE CONSPIRACY

But the group—whose *A New Morning, Changing Weather* was issued Oct. 23 on Burning Heart/Epitaph—has always been more interested in making people dance than offending them. Lyxzén says, "People need to leave our shows dancing, fists clenched, thinking, 'Damn, that socialism thing sure seems sweet.' "

But, make no mistake, the band is angry. Its latest single is titled "Capitalism Stole My Virginity," and Lyxzén's themes are informed by the leftist readings of Noam Chomsky and Naomi Klein. Yet Lyxzén's ASCAP-published messages aren't shoved in your face—that was the job of his previous band, Refused.

While the Jam and the Who remain prime references, what stands out on *New Morning* is the Gang of Four-worthy swing of the group's rhythm section—not to mention air-raid-worthy guitar leads undercut by a '60s garage fervor. "Every time we play [the record] in the store, people ask what it is," Brett Grossman of Chicago's Reckless Records says. Yet it's the band members' look—they wear matching uniforms—that has helped capture the print media's attention, according to Epitaph GM Dave Hanson.

Although Lyxzén says the group (booked in North America by Do It Booking in L.A. and managed by Morgan Johansson of Stockholm's Luger inc AB) respects Epitaph's support, he is careful not to be too appreciative of the American label.

"We're still a part of the machine that we don't like. The people at Epitaph aren't in support of a socialist revolution. They're selling us because we're a good band and [we] say funny stuff in interviews. When the revolution comes, Epitaph will be a workers' collective, but we've told [label founder] Brett Gurewitz that he could still work there."

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Full Circle. Louise Goffin has completed work on *Sometimes a Circle*, her first album for DreamWorks. It shows the artist getting over what she calls "immense pressure," given that her parents are famed tunesmiths Carole King and Gerry Goffin. Her husband, producer Greg Wells, helmed the project. "There's a magical chemistry between the songwriting and production of these songs," Goffin says. "Greg and I are a complementary team."

In The Works

• The recently revived Manhattan Records has added New York police officer/singer Daniel Rodriguez to its roster. Rodriguez, who has (since Sept. 11) performed "God Bless America" on several TV shows and at the World Series, has recorded the song for single release Dec. 11. It will preview his debut set, *The Spirit of America*, due Jan. 9, 2002. Profits from the sale of the single (which includes an introduction by New York Mayor Rudy Guliani) will go to the city's recovery efforts.

• Epic diva Anastacia is set to perform the official World Cup 2002 song, "Boom," which was written by Vangelis. The song will appear on a compilation celebrating the event. Anastacia is nearing completion of her second album, to be released in early 2002.

• Madonna is set to begin work on her next Maverick album in January 2002. She'll cut much of the project in the U.K., though no release date has been set. The artist will reunite with Mirwais, the French producer/artist she collaborated with on 2000's *Music*. She's also considering teaming up with Les Rythmes Digitales' Jacques Lu Cont, who worked as musical director and keyboardist on her Drowned World tour.

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The Classical Score™

by Steve Smith

SPECIAL SEASON: Christmas may come but once a year, but it's clear that **Philip Wilder**, artistic administrator and director of educational outreach for the 22-year-old, Bay Area-based male vocal ensemble **Chanticleer**, is counting his blessings year-round. With its best-selling CDs and sold-out concerts, the group is a popular favorite regardless of the season, but its celebrated annual holiday concert tours make this time of year especially exciting.

"Attendance and interest in holiday music are definitely up this year," Wilder says. "It's a comforting time of year, and the familiarity of the music and text and the sentiment are really poignant right now. It's obvious how emotional people are, and this time of year is bringing it all home for people. It's been a little more draining to be in front of people [as a result], because they seem to draw so much more out of us this year."

CHANTICLEER

Ushering in this year's festivities, Chanticleer has recently released a new Teldec CD and DVD-Audio, *Christmas With Chanticleer*, its first since 1995's *Sing We Christmas*. Even as it faces a potentially stagnant retail market and its own internal corporate instability this year, Warner Classics, Teldec's parent company, recently presented Chanticleer with an early Christmas present—a four-year extension to its exclusive recording contract. Justifying the label's faith, *Christmas With Chanticleer* made a strong debut on the *Billboard* Top Classical Albums chart and appears at No. 4 this issue. In January, Teldec will release another new Chanticleer recording, *Lamentations and Praises*, a newly commissioned liturgical drama composed by popular British mystic Sir **John Tavener**.

"We're so humbled by all of this," Wilder says, "and we haven't had to bend from our mission, which is to sing really good music that some people might call esoteric, from Renaissance works to new music and commissions." He admits that it always comes as a shock to read about the latest news about shakeups at Warner, but he gives the company his highest praise for remaining supportive and keeping the ensemble informed of new developments.

Christmas With Chanticleer is a heavenly collection of Christmas carols from around the world, from the traditional English "Conventry Carol" to a modern work by Tavener. Setting the new disc apart from previous *Chanticleer Christmas* releases, *Christmas With Chanticleer* features a special guest: beloved soprano **Dawn Upshaw**. Her silvery voice blends seamlessly into the group's ethereal a capella tapestry. According to **Joe Jennings**, Chanticleer's musical director, Upshaw's name had appeared at the top of the group's wish list.

"Dawn has a great choral background, since she sang in choirs in high school and college," Jennings explains. "She knew who we were and had attended several of our concerts. Actually, her sister came to me after a concert and said, 'It would be a dream come true if you and Dawn could sing together sometime!' It was just one of those ideas whose time had come."

According to Wilder, this year's tour—an unusually ambitious trek that hits 20 markets (large and small) before ending in Sacramento, Calif., Dec. 23—has presented its own unique difficulties. The short trip from San Francisco to Los Angeles at the beginning of the tour took seven hours, while a security scare at the Orange County airport left the group circling in a holding pattern and then stranded on the tarmac.

Still, nothing can diminish Chanticleer's enthusiasm for bringing music to its admirers this season. That spirit of generosity finds Chanticleer spending much of its time involved in educational programs as well. The group recently hosted its annual high-school choral festival in the Bay Area, and it regularly coaches young choral singers and groups across the country.

"Teachers come up to us everywhere and say, 'Because of you, we have more guys in the group this year than girls,' " Wilder says. "All over the country, we've found groups of guys who get together and try to mimic what we do. They'll come up to us after concerts, and sometimes, we'll set up little impromptu coachings the next day before the flight. It's so cool to see groups like that popping up all over, and it's a dream to be able to help them out."

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Billboard Music Awards Preview

December 4, 8 p.m., MGM Grand, Las Vegas

Billboard Awards Return To MGM Grand

BY CHRIS MORRIS

LOS ANGELES—The year's top-selling stars will again be feted at the MGM Grand Hotel/Casino Dec. 4, as the 12th annual Billboard Music Awards return to the Las Vegas strip for the sixth consecutive year and to the MGM Grand for the fifth time.

'N Sync, Alicia Keys, Tim McGraw, Shaggy, Incubus, and No Doubt will be the featured performers at this year's ceremony at the MGM Grand Garden Arena, while Britney Spears will be spotlighted in an off-site

LEVITT

performance at the Bellagio Hotel. Comedian Bernie Mac, who stars in *The Bernie Mac Show* on Fox as well as in the upcoming movie *Ocean's Eleven* will serve as host.

Paul Flattery, who is again producing the show with Michael Levitt, lauds the MGM's Grand Garden Arena as an ideal location for the demands of the Billboard Music Awards.

"It's essentially a *tabula rasa*—a blank slate," Flattery says. "It's a space that can be configured into many different formats—for boxing, for concerts, for whatever. It has the maximum flexibility one can find in a venue."

Executive producer Bob Bain, who brought the awards ceremony to Vegas six years ago when he came on board with the show, finds the desert city an inexhaustible site. "The great thing about Las Vegas is every year there seems to be a burgeoning supply of great visuals to do this."

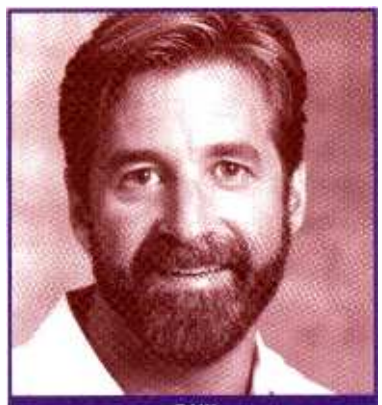
Also lending their glamour at the 12th annual awards show will be Sting, R. Kelly, Ludacris, Sean "P. Diddy" Combs, actor Matthew McConaughey, Pink, Creed, Mark McGrath of Sugar Ray, Mandy Moore, Nelly, Lee Ann Womack, Aaron Carter, Blink-182, Jamie O'Neal, Joe, and Petey Pablo.

The two-hour parade of stars—to be telecast live (8 p.m.-10 p.m. EST) by Fox, except for the West Coast, where it will be tape-delayed—will include a special presentation of the Billboard Century Award, the magazine's highest honor for creative achievement, to John Mellencamp. Janet Jackson will be on hand to receive this year's Artist Achievement Award.

The evening before the awards show, the Billboard Bash at Studio 54 at the MGM Grand will feature the presentation of several non-televised awards and some exclusive live performances.

For the 2001 Billboard Music Awards, the seasoned production team will enliven the big night with a fresh stage look, executed by set designer Bruce Ryan. The idea, Flattery explains, is to breathe new life into an awards-show format that can easily get tired.

"I think we were the first awards show, in '93, to do a screen-driven show," Flattery recalls. "We had the Jumbotron [big-screen TVs] across the whole stage, used in triptych and



BAIN

wide-screen. People recognized that that was a very good thing to do, but we think that screens have been driven into the ground, and it's what everybody expects to see and usually does see.

"So we're veering away from that slightly this year," Flattery continues. "We've created a set that's revolutionary, in the sense that instead of the two areas at the side of the stage for presentations, we've created one bigger presentation area that is far more than just a podium. It's multi-layered, multi-entranced, and that's giving us a bigger, more focused performance area on the other side."

Just as previous Billboard Music Awards presentations were electrified by off-site numbers by Aerosmith, Bette Midler, and Creed, this year's remote number by Spears will offer some razzle-dazzle.

Levitt says, "The performance will emanate from the Bellagio Lake, in front of the hotel. We're erecting a special stage that will actually be floating on the water. She's going to have eight dancers with her, and she's performing 'I'm a Slave 4 U.' [The hotel has] this magnificent water show. In a normal situation, the show is choreographed to artists like Andrea Bocelli. For this performance, the fountains are being reprogrammed to [react to] Britney's song."

'A VIBE OF UNDERSTATED COOL'

The show's producers acknowledge that the greatest challenge this year is pulling together an upbeat program in the wake of Sept. 11. Nonetheless, Levitt points out, the talent appearing at the Billboard Music Awards is approaching the work with a buoyant attitude.

"Because of the climate of world affairs and the way people are feeling, people are really enthusiastic about entertaining people and having fun," Levitt says. "There's also a vibe of understated coolness. There'll be less bells and whistles this year, and it'll be more about the integrity and the content of the songs they'll be performing."

Bain adds, "What we're trying to stay away from is gratuitous and seemingly irrelevant comedy. It just doesn't feel appropriate this year. That doesn't mean that we can't have fun—we fully intend to have fun."

The Billboard Music Awards are presented annually to the No. 1 artists of the year, as well as the artists with the year's top albums and singles, based on sales and radio airplay. Winners are determined by the 2001 year-end charts compiled from the *Billboard* weekly charts published from December 2000 through November 2001; sales data for these charts are supplied by SoundScan, while airplay information is supplied by Broadcast Data Systems.

FLATTERY

Achievement Award Is 'All' For Jackson

BY MELINDA NEWMAN

LOS ANGELES—Madonna, Aerosmith, Garth Brooks, Rod Stewart, and Eric Clapton.

That's the elite group of acts Janet Jackson will join when she receives the Artist Achievement Award at this year's Billboard Music Awards in Las Vegas.

"I am very honored to join the handful of performers who have received the Artist Achievement Award," Jackson tells *Billboard*. "I know it is not given automatically each year, and that makes it extra special. I look forward to joining you Dec. 4."

The recipient is chosen by the editor and publisher of *Billboard* in consultation with the producers of the Billboard Music Awards.

"The Artist Achievement Award isn't given out every year, and for good reason," says Billboard Music Awards' Paul Flattery, who produces the show with Michael Levitt. (The event's executive producer is Bob Bain.) "There aren't too many artists who qualify. The emphasis is on 'achievement' with a capital 'a.' So we only look at artists who truly have extraordinary statistics in terms of record sales and *Billboard* chart achievements and who have redefined the landscape of popular music. In addition, it's not really a life achievement award—we only consider artists who are still at the top of their game."

And Jackson is. She is one of the most successful women ever on the *Billboard* charts. Since her eponymous 1982 debut on A&M, Jackson's eight albums (including 1995's best-of set, *Design of a Decade 1986/1996*) have collectively spent almost 500 weeks on The Billboard 200. Her breakthrough album, 1986's *Control*, logged time at No. 1 on The Billboard 200, as have her four subsequent studio albums. According to the Recording Industry Assn. of America, Jackson has sold more than 23 million albums in the U.S. alone.

Her domination is even stronger on The Billboard Hot 100 singles chart. She holds the record for the most consecutive top 10 hits of any female artist on the Hot 100 with 18 songs in a row reaching the top 10, starting with 1989's "Miss You Much" and ending with 1998's "I Get Lonely."

And her popularity shows no signs of abating. Jackson has already scored two top five hits from her current album, including the title track, "All for You," and "Someone to Call My Lover."

JACKSON

'I am very honored to join the handful of performers who have received the Artist Achievement Award.'

—JANET JACKSON

She also remains a touring powerhouse. Her North American outing this year grossed more than $40 million from 54 performances before more than 633,000 fans, according to *Billboard* sister publication *Amusement Business*.

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Shaggy's 'Hotshot' Year

BY JILL PESSELNICK

LOS ANGELES—It may seem unusual that the two No. 1 hits that Shaggy garnered on The Billboard Hot 100 this year touched on such opposing topics. But the success of the reggae/pop/R&B artist's "It Wasn't Me" (a song about cheating on a girlfriend) and "Angel" (a song about worshipping her) speak to the ongoing appeal of his diverse style and lyrics.

The singles are highlights from Shaggy's latest MCA album, *Hotshot*, a set of dance tracks and sexy, slow-burning tunes that spent six weeks atop The Billboard 200 this year—more than six months after its release in the summer of 2000. The project's songs were either written or co-written by Shaggy and includes contributions from famed producers Jimmy Jam & Terry Lewis.

Shaggy says that the success of *Hotshot* went beyond his highest expectations. "It is a great accomplishment, not just for me, but for reggae music as well," he says. "I expected the record to do well. But I must admit, this was overwhelming."

SHAGGY

The album is the most commercially successful project of his international career, the prospects of which seemed distant when Shaggy was a child growing up in Kingston, Jamaica. He moved to Brooklyn, N.Y., at the age of 18 to pursue music but joined the U.S. Marines in 1988 after finding it difficult to make headway in the industry. Shaggy returned to the U.S. with renewed musical desires after a stint in the Gulf War. He was signed to Virgin Records and released 1993's *Pure Pleasure*, a project that spawned the U.K. pop hit "Oh Carolina" and led to his debut world tour.

The 1995 release of *Boombastic*, a Grammy Award winner for best reggae album, intrigued a domestic audience with "Boombastic/In the Summertime" (a No. 1 hit on both the Hot R&B/Hip-Hop Singles & Tracks and Hot Rap Singles charts) and "The Train is Coming," which was featured in the film *Money Train*. Another world tour followed and then a third album, 1997's *Midnite Lover*. His contribution to the soundtrack of the 1998 film *How Stella Got Her Groove Back*, "Luv Me, Luv Me," led to a new record deal with MCA.

Shaggy is now touring Australia and New Zealand while doing early production on songs for his next album. He is also looking forward to performing "It Wasn't Me" at the Billboard Music Awards. He says, "There are not many awards shows that I have been invited to. It is an honor."

Spears Tops Billboard 200 'One More Time'

BY DEBORAH EVANS PRICE

NASHVILLE—When Britney Spears debuted on The Billboard Hot 100 in 1998 with her single "... Baby One More Time," she touched off a firestorm over her sexy schoolgirl image and launched a career that has spawned three hit albums in as many years. Spears' ... *Baby One More Time* has logged six weeks at No. 1 on The Billboard 200 on its way to being certified 13-times platinum. Her sophomore effort, *Oops! ... I Did It Again*, again peaked at No. 1 on The Billboard 200 and went on to be certified nine-times platinum.

At this year's Billboard Music Awards, Spears will perform her latest single, "I'm a Slave 4 U," from her third album, the recently released chart-topper *Britney*. Her performance takes place at the Bellagio Hotel and includes Spears singing in front of the hotel's famed dancing water fountains, which have been programmed especially for her number. *Britney* scanned 746,000 units the first week out, once again taking Spears to the peak of The Billboard 200. In the three weeks since its Nov. 6 release, it has sold more than 1.5 million copies in the U.S.

The Louisiana native recently starred in her own HBO special, *Britney Spears Live From Las Vegas*, which was also broadcast on the Armed Forces network, reaching 800,000 United States military personnel in more than 100 countries.

Spears' successful U.S. trek wraps Dec. 19 in Miami. Spears will make her acting debut in the forthcoming film *Crossroads*, which opens Feb. 15, 2002.

McGraw's CMA Win Tops His 'Circus' Act

BY RAY WADDELL

NASHVILLE—This has been a huge year for Tim McGraw, remarkable even in a career marked by significant milestones for the favorite son of Start, La.

McGRAW

Among the accolades in 2001 for McGraw are a nod for favorite male country artist by the American Music Awards; a Grammy with his wife, Faith Hill, for their vocal collaboration "Let's Make Love"; and a designation as *Playboy* magazine's top male country performer. To cap that off, McGraw was named entertainer of the year by the Country Music Assn. (CMA) last month.

McGraw has been equally successful commercially. His latest Curb Records album, *Set This Circus Down*, is his fifth to be certified platinum. It has yielded two No. 1 singles so far, taking McGraw's chart-topping total on the *Billboard* Hot Country Singles & Tracks chart to 17. He'll perform "Angel Boy" at the Billboard Music Awards this year.

To date, McGraw has sold 19.5 million records, according to SoundScan. But perhaps most indicative of his continually growing stature among country music fans are the results from his summer tour. Grossing $25 million and drawing more than 650,000 fans from only 44 shows, McGraw's outing was tops among country artists. Not bad for a guy who admits his best hopes were to get to "hang around awhile" in the country music world. "I've been playing for about 14 years now, and you've got to pay your dues, I guess, and stand in line," McGraw told *Billboard* in an interview earlier this year (*Billboard*, Oct. 6). "Then you've got to live up to it when it's your time."

McGraw, known for energetic, crowd-pleasing concerts, perhaps best "lives up to it" when he's onstage. "If you go to a concert and [the artist] isn't having fun, why should the fans?" he asks. "We're just a bunch of guys that everybody in the audience feels like they can relate to, go to a bar and have a beer with. We're not so overly talented that anybody looks at us and thinks they couldn't do what we do."

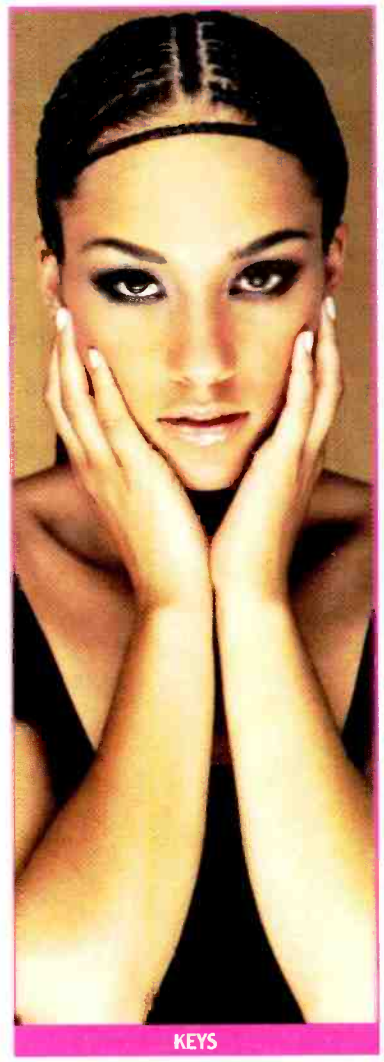
Keys' Success No 'Minor' Feat For An Up-And-Comer

BY GAIL MITCHELL

LOS ANGELES—In the scant five months since the release of her first J Records album, R&B newcomer Alicia Keys has racked up an enviable success story. Not only did her *Songs in A Minor*, released June 26, debut at No. 1 on The Billboard 200 —where it spent three consecutive weeks—but lead single "Fallin' " resided at No. 1 for six weeks and four weeks, respectively, on The Billboard Hot 100 and Hot R&B/Hip-Hop Singles & Tracks charts.

Since then, the talented singer/songwriter/producer/keyboardist has earned the 2001 MTV Video Music Award for best new artist and nabbed the lead in nominations for the 2002 American Music Awards (Jan. 9, 2002) with five nods, including favorite new pop/rock artist and favorite soul/R&B album. Keys has performed on the multi-network *America: A Tribute to Heroes* fund-raiser on behalf of the September 11 Telethon Fund and watched her album attain triple-platinum Recording Industry Assn. of America certification.

In addition to performing at the Elton John-hosted benefit The Concert ... 20 Years of AIDS Dec. 12 in Los Angeles, she'll join Shaggy, No Doubt, Destiny's Child, and other performers who will be taking center stage Dec. 4 at the 2001 Billboard Music Awards. Keys is set to perform current single "A Woman's Worth/Brotha" with Angie Stone and Eve.



KEYS

"I'm a live-performance artist," the Manhattan, N.Y.-bred Keys told *Billboard* earlier this year, when she was selected as a new-and-developing artist to watch in the Weather Bureau forecast (Weather Bureau, *Billboard*, June 16). "It's something I've always enjoyed."

The 20-year-old Keys—whose musical aptitude surfaced at the age of 5—accents her years of classical training with hip-hop, jazz, and timeless soul music, inspired by such predecessors as Earth, Wind & Fire, Miles Davis, and Marvin Gaye. Keys says, "My music is a fusion of the things I've been exposed to and drawn from, [as well as] my life experiences."

A graduate of Manhattan's Professional Performance Arts School, Keys majored in choir and began writing songs at the age of 14. As a result, she's equally comfortable delivering such self-penned missives as "A Woman's Worth" or reaching back into R&B's old-school grab bag and delivering her urgent, age-defying take on Donny Hathaway's "Someday We'll All Be Free," which can be found on the *America: A Tribute to Heroes* CD.

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No Doubt Keeps 'Steady' Course

Quartet's New Reggae-Inspired Album Affirms Its Musical Kinship

BY WES ORSHOSKI

NEW YORK—No Doubt bassist Tony Kanal recalls he and his bandmates being stuck in London Sept. 11. They were in the city to work on the band's forthcoming album, *Rock Steady* (Dec. 11), and he says it was "a really tough, anxious time to be away from home."

Comforting was "the fact that the four of us were together," he adds. "It was like being with your family away from home."

It was another example of the band members' ongoing allegiance to each other, even after roughly 15 years together and in light of singer Gwen Stefani's recent success away from the band on projects with Moby and Eve.

Kanal says the title of the act's new album is meant to describe that bond. (It's also a shout-out to the type of reggae that inspired *Rock Steady*.) The band will perform the album's first single, "Hey Baby," at the Billboard Music Awards Dec. 4.

NO DOUBT

After adopting a somewhat more serious, rock tone on last year's Glen Ballard-produced *Return of Saturn*, the genre-bending act—born out of the Orange County, Calif., ska scene—continues its musical evolution on *Rock Steady*, which blends '80s new-wave with dancehall and hip-hop.

"I think we're going back to what we were originally about, which was just having fun," Kanal says of *Rock Steady*, which features songs co-written by the band and Prince, dancehall artists Lady Saw and Bounty Killer, the Neptunes, and the Eurythmics' Dave Stewart. The production included work by Sly and Robbie, Steely & Clevie, Nellee Hooper, Ric Ocasek, and William Orbit.

Making the album was "super fun," says Stefani, who compares the collaborations to "getting naked in front of someone you've never met before and trying to be creative."

Many of the songs on *Rock Steady* were written rather quickly (in minutes or a few hours), making the album sound fun and fresh. After spending nearly two years making *Return*—on which Kanal says the band members felt the need to prove themselves as songwriters and musicians, after the group's 1995 smash *Tragic Kingdom* sold upward of 12 million units worldwide—there was an emphasis on spontaneity on this album, tracked in Los Angeles, London, and Kingston, Jamaica.

Partially because the group had such a blast making *Rock Steady*, Kanal says fans should expect the band to continue to mix it up in the future. "We're inspired by bands that constantly seem to keep changing on their records," he says. "Bands like Queen and U2—these guys are constantly taking risks and being brave, whether or not they're commercially successful. They're still changing and keeping things fresh."

Incubus Cruised In 2001

'Drive' Was The Vehicle For Its Breakthrough

BY JILL PESSELNICK

LOS ANGELES—With a No. 1 modern rock hit, its first headlining tour in two years, and a new album, the Calabasas, Calif.-based rock act Incubus has enjoyed a stellar year.

The year was kicked off with the No. 1 ranking of "Drive" (the third single from its 1999 Immortal/Epic album, *Make Yourself*) on the Modern Rock Tracks chart. While the single stayed on top for eight weeks, it was also attaining top 10 positions on The Billboard Hot 100, Adult Top 40, Top 40 Tracks, and Top 40 Mainstream charts.

INCUBUS

Lead singer/lyricist Brandon Boyd says that "Drive" being played on non-rock stations redeemed "the band's philosophy to not create music for any one particular group. We really accomplished that this year. It's flattering to be recognized in forums that aren't what we consider to be our home ground."

Despite what some may call a whirlwind schedule, Boyd says the band—which also includes guitarist Mike Einziger, bassist Dirk Lance, drummer José Pasillas, and turntable artist Chris Kilmore—has been able to stay focused by simply working hard. "We've been really present this whole year and have actually been wonderfully aware of everything that's going on," he says. "This has been the most prosperous year of our lives as a band yet."

Incubus has been building up to this level of success since its inception in 1991. At the outset, the group frequently played clubs in southern California, and by 1995, it had independently released its first full-length album, *Fungus Amongus*.

The band signed with Immortal Records in 1996 and soon issued the EP *Enjoy Incubus*. After *S.C.I.E.N.C.E.* was released in 1997, Incubus earned a spot on the 1998 Family Values tour. And last year, the group promoted *Make Yourself* with a berth on the 2000 Ozzfest circuit.

Now, with "Wish You Were Here"—the first single from new album *Morning View*—already earning a No. 2 slot on the Modern Rock Tracks chart for six weeks, plus early airplay from a second *Morning View* track, "Nice to Know You," and the Nov. 20 rerelease of *S.C.I.E.N.C.E.*, Incubus is finally taking a break, albeit a short one.

After the band wraps its national tour Dec. 2 and plays the Billboard Music Awards show Dec. 4, it is taking the rest of the month off. The group will use the time to plan an upcoming *Unplugged* special for MTV and next year's European/Pacific Rim tour.

Far From 'Gone': 'Celebrity' Suits Jive Boy Band 'N Sync

BY DEBORAH EVANS PRICE

NASHVILLE—Everyone knows the adage that success is the sweetest revenge. If they had time for such tasty indulgences, 'N Sync members Lance Bass, JC Chasez, Joey Fatone, Chris Kirkpatrick, and Justin Timberlake would certainly have reason to savor the moment in August, when their current album, *Celebrity*, debuted at No. 1 on The Billboard 200.

'N SYNC

Despite some critics predicting the quintet would fall victim to the demise of the boy-band phenomenon, *Celebrity* sold 1.9 million copies in its first week, according to SoundScan. 'N Sync's preceding album, 2000's *No Strings Attached*, sold 2.4 million units during its first week at retail, setting a record for most units sold in a debut week. *Celebrity* holds second place in that record book.

"The truth is that it can be tiresome to be continually blasted by critics because we don't fit their preconceived notion of what a 'credible' group is," Timberlake told *Billboard* earlier this year (*Billboard*, July 7). "I wonder if they listen to our music before venturing an opinion. In the end, it's no big deal. We make music for the people. Right now, we're extraordinarily blessed; we're reaching a lot of people."

Indeed they are. *No Strings Attached* has been certified 11-times platinum by the Recording Industry Assn. of America, and *Celebrity* has been certified five-times platinum. The group also enjoyed one of the year's most successful tours and took its act to TV Thanksgiving weekend with a network special that was shot in the Bahamas at the Atlantis.

'N Sync will perform its current single, "Gone," at the Billboard Music Awards. "['Gone"] is about as raw as it gets," Chasez tells *Billboard*. "It's just us and a beat box, with just a tiny accent of acoustic guitar and violin. That song is a proud moment for us; it really shows how tight we are as a group."

> ***'[Gone] is about as raw as it gets. It's just us and a beat box, with a tiny accent of acoustic guitar and violin. That song is a proud moment for us; it really shows how tight we are as a group.'***
>
> **—JC CHASEZ, 'N SYNC**

In addition to their dedication to 'N Sync, the members are also branching out. Chasez is exploring outside production projects. Kirkpatrick has launched a clothing line. Timberlake is sifting through film offers, and Bass and Fatone starred in the Miramax film *On the Line*.

This holiday season, look for the group to pop up at Best Buy in the form of bobblehead dolls (*Billboard*, Nov. 21). The chain has pledged to donate $1 million from the sale of 'N Sync bobbleheads to nonprofit organizations supporting New York City relief efforts.

Additional reporting by Larry Flick.

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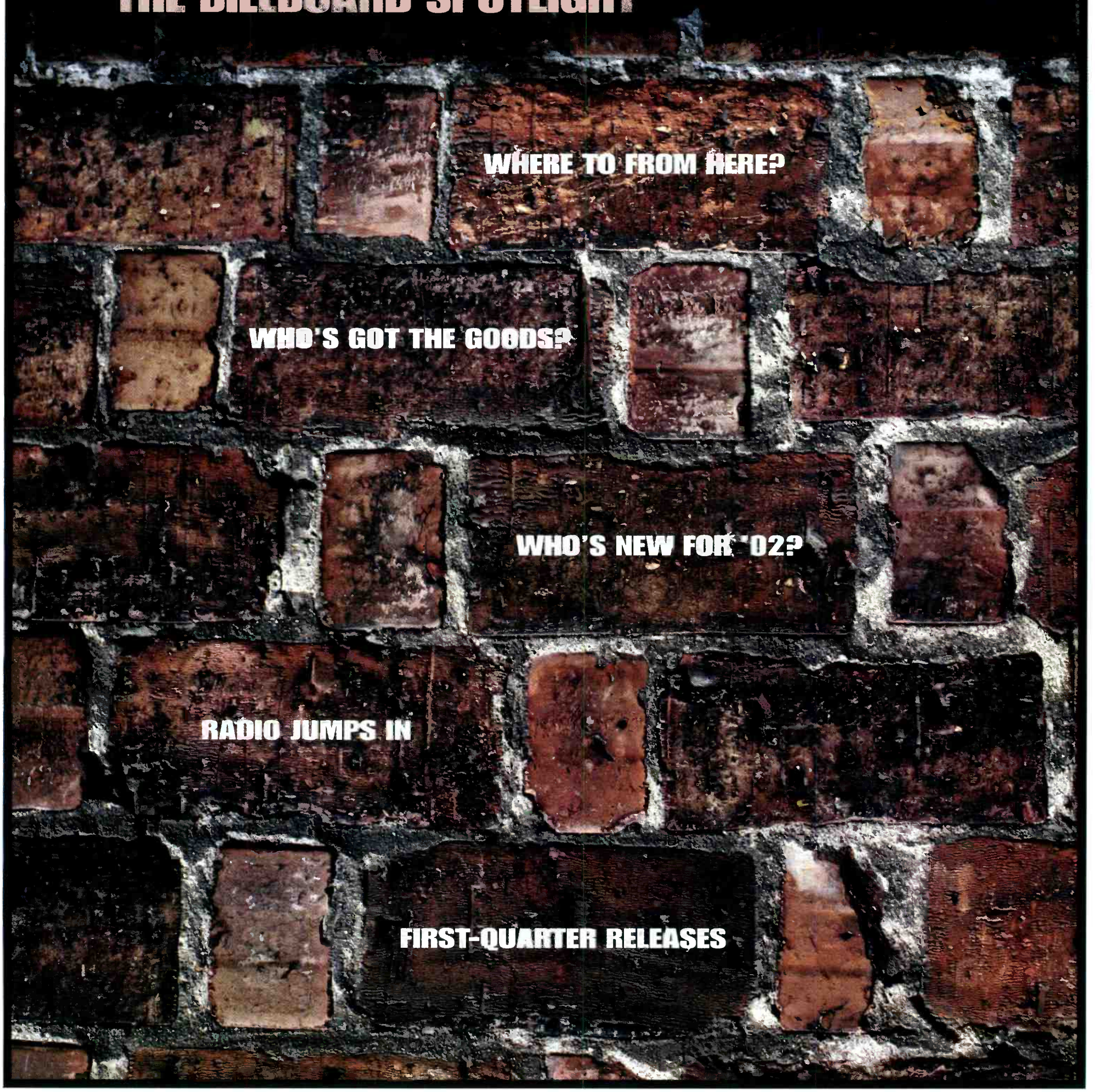
RAP & HIP-HOP

THE BILLBOARD SPOTLIGHT



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Where Do We Go From Here?

Industry Execs Ponder Hip-Hop's Status In The Midst Of A Tightened Economy, Cutbacks And Other Challenges

BY GAIL MITCHELL

It's been a hell of a roller-coaster ride. Staff cutbacks at Loud. Interscope takes on urban promotion duties for DreamWorks Records. Aaliyah dies in a plane crash. Parent BMG dismantles RCA's black-music department. Capitol and Priority merge. No Limit switches to Universal Records for distribution. Bad Boy principal Sean Combs in talks to find a new home for his Arista joint venture. The ongoing ripple effects from the sluggish economy and the Sept. 11 terrorist attacks.

These are just some of the headline-making events that have happened over the last several months. And the year isn't even over yet.

So just how will these changes affect the status of hip-hop and its future prospects? Four executives—Divine Mill CEO/producer KayGee, Def Jam/Def Soul president Kevin Liles, Royalty Network founder Frank Liwall and Universal Records executive VP/GM Jean Riggins—share their unique perspectives.

Aggressive talent-seeker: Universal's Riggins

Stressing accountability: Def Jam's Liles

Jean Riggins

Executive VP/GM, Universal Records

With the recent roster additions of Master P's No Limit Records and young Queens hip-hop artist Amazin, Universal Records—home also to the Cash Money crew and Universal artist Nelly—continues to make inroads in the hip-hop market. "If we see something out there that people want and that suits us, we sign it," says Jean Riggins. "We're very aggressive that way."

Which falls in line with her contention that the label downsizings over the last few months will have no impact on hip-hop itself. "I just think it's sad that, even as black music dominates the charts and generates a lot of money, so many black executives are no longer employed. A slow economy always hits us first. But there will be those labels who become a lot stronger as a result. I think it leaves a big space for those who remain in black music. But it won't affect the music. The music always rallies to the times."

Among the other trends Riggins sees are a change in lyrical content. "Right now, they're saying girls, girls, girls, not guns, guns, guns," she says. "I believe the total gangsta phase is over; there's not as much focus on killing or gunning down. That tide has hopefully changed forever.

"Artists are smarter now," continues Riggins. "They're recognizing their own value a lot better than they used to and are not as liable to get knowingly ripped off. Cash Money was running its company quite well before doing business with us. My one wish is to see more black executives employed in other areas of a label's total operation: manufacturing, distribution, accounting, pop promotion. Pop is just short for popular, not short for white.

"At any rate," she concludes, "hip-hop is here to stay. There's definitely more focus on the dollars these days, with the consolidations and mergers. But right when you think it's not fun anymore, you get a Cash Money, Nelly or Master P. Then it's fun again."

Kevin Liles

President, Def Jam/Def Soul

Def Jam continues to exert a firm grasp on hip-hop, having recently celebrated—despite the weakened economy—two back-to-back No. 1 debuts on the Billboard 200: Ja Rule's *Pain Is Love* and Jay-Z's *The Blueprint*. Kevin Liles says the secret behind the label's long-term success isn't really a secret at all.

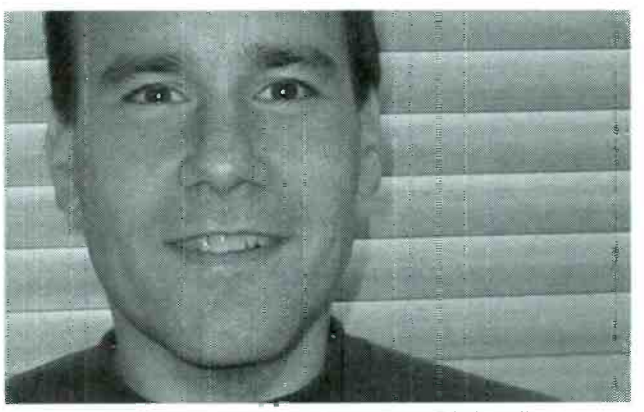
"I don't really think it's a secret," he says. "We have a great staff of committed individuals, including great partners in Roc-A-Fella, Murder Inc., and now Bloodline with DMX. We don't just have artists—we have partners with whom we share a vision and who make us look smart. That's the one thing that's changed in hip-hop for the better. Artists are getting smarter. I'm sure that, 20 years ago, artists and executives never thought our industry would be where it is now—that, 20-plus years later, artists would own their own companies and masters. This industry has changed in the most positive way for our culture by providing many jobs and opportunities."

As for the recent spate of downsizings, mergers and shutdowns, Liles says simply it's a matter of business. "People are treating the industry as a business," he remarks. "If you perform, you stay in business. If you don't perform, you don't. Is it only toward black-music departments? No, because you have other labels that are getting shut down. You just don't read about them."

In the wake of Sept. 11, some critics have carped that hip-hop lyrics aren't reflecting the patriotic mood that's enveloped the country. "We've always been the CNN of the ghetto," responds Liles. "And, when we communicate things that happen, of course this will be something we also talk about. Not in a negative way but just to inform. We have a responsibility in our culture to let people know what happened. But I would never tell an artist what to say. That's not our responsibility."

One thing Liles would like to see changed is that, "as a culture, we strive every day to hold ourselves more accountable and responsible for what we do. And not in the specter of 'You have to support this or that movement.' It's more about leading by example. Whether you're the head of a company or an assistant, be thankful and pray for the things you do have. As for the future, a lot of people try to predict what's going to happen. I just hope that we continue to tell the truth."

Regional-breakout believer: Divine Mill's KayGee



Educating writers: Royalty Network's Liwall

KayGee

CEO, Divine Mill

For producer KayGee, the downsizing/merger activity and tightening economy primarily mean one thing: The industry is going to become a lot more competitive. "I'm noticing that now. People are struggling and fighting for attention because it's so crowded," says the former Naughty By Nature ("O.P.P.," "Hip-Hop Hooray") member, whose New Jersey–based Divine Mill roster includes rap newcomer/Indiana native Midwikid and male/female duo Koffee Brown (both through Arista) and R&B vocalist Jaheim (via Warner Bros.).

"Back in the day," KayGee continues, "there were many different companies to choose from. Not anymore. People will be taking care of themselves and their own camps. If artists, especially new ones, don't belong with a camp, they're going to have a problem breaking in. On the other hand, the downsizing and merging also means that space formerly occupied by the majors will be freed up. So video directors, promotion companies and others can hopefully work together with us [the smaller companies] to help bring the high-dollar stakes back to real levels. Even

Continued on page 36

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WHERE DO WE GO

Continued from page 34

though we don't have the majors' bucks, records are going to be coming from us. To keep the money flowing, they'll have to deal with us."

Another area that KayGee believes needs shoring up is artist development on the performance side. "Because of the soft market, big tours aren't going out now," he notes. "But, regardless of that, we must stop taking the general public for granted in hip-hop and R&B. Artists are getting hits, but they don't know how to perform onstage. That's also hurting the tour market. Until we fix that—with artists getting more serious about their performances—we'll continue to struggle in that area."

Breaking artists from different regions—á la Nelly out of St. Louis, Cash Money out of New Orleans—will continue, adds KayGee, who describes newcomer Midwikid as "hardcore, real underground, from the Midwest but with a twist. Having been an artist, I've had the chance to travel and hear different sounds. And I'm using that to my advantage."

Part of that advantage means bringing in a needed infusion of diversity. "We have to be more creative," he cautions. "A little more diverse. Hip-hop is missing groups like Public Enemy, the Fugees and the Roots, who brought that kind of diverse element. We don't have a lot of that going on right now, and we can definitely use it."

Frank Liwall

Founder/president, The Royalty Network Inc.

Music history is rife with stories about how black artists have been taken advantage of when it comes to royalties, copyrights and other issues related to the business end of music. But the good news is that things are changing. "I've been an auditor in the industry for 14 years and have seen every unfortunate circumstance there is," says Liwall, who founded New York–based, full-service music publisher the Royalty Network Inc. in 1993 after working for the Harry Fox Agency Inc. Among the Royalty Network's hip-hop lineup are Damizza (aka Damion Young), Da Beat Minerz, Rik Rok, the Teamsters and the Alchemist. In addition to representing songwriters, artists, producers and publishers, the company services also include securing label deals.

"I've seen artists and writers ripped off and destroyed by labels," continues Liwall. "And, unfortunately, it's a way in which a lot of people still operate. So we spend time educating the writer/artists about the benefits and value of publishing: what it means to keep and control your work, as opposed to just signing a publishing deal. With so many labels downsizing and the tighter economy, artists are looking for alternatives—more creative paths in terms of laying out their futures. I see this as an opportunity for more independent growth within the industry, which could be a good thing for a lot of emerging artists."

Liwall adds that an emerging sector of the urban music market is securing distribution for the predicted growth of independent labels. However, he cautions there are "very few legitimate outlets," which will become more of a problem as industry-watchers predict that arm of the business will inevitably fall prey to consolidation, as well.

"When you do find a legitimate distribution outlet," continues Liwall, "there needs to be material constantly flowing. It can take a long time to start getting paid. Artists make the mistake [of thinking] that, after they get one hit, they're going to steamroll all this money. But, if you don't have additional material to put through your label, you're never going to see the benefits of distribution. It doesn't start and end with one record. You have to make the commitment to be in it for the long term."

As for hip-hop's future, Liwall doesn't see it waning anytime soon. "It's not just New York or L.A. hip-hop anymore," he says. "It's blending into more and more genres. And that's going to mean additional exposure to hip-hop artists who see the value of having crossover material." ■

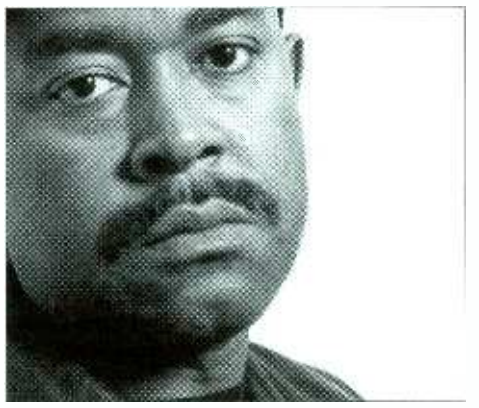
DESTINY'S ADOLESCENTS:

Growing Up Fast, Indies Shun Major-Label Parents, Do It Better Themselves

By RHONDA BARAKA

By its very nature, hip-hop is an organic art form, a reflection of "the streets." Given its roots, it's almost ironic that the genre has become a commercial commodity embraced by people of all races, cultures and social levels. For years, rappers have touted "keepin' it real," a phrase that speaks to the ideal of staying true to hip-hop's origins. For some, that means steering clear of major labels either indefinitely or simply long enough to rack up enough sales to have a major label approach them with an offer. Whichever the case, more and more indies are content to do things on their own.

R.J. Rice, owner of Barak Entertainment (home to hip-hop group Slum Village), lauds the benefits of independence. "I just believe in controlling my destiny," he says. "The mentality of a major is about cash flow, your turnaround and your profit and loss. Artists like Slum Village are not comfortable with a major. They need to be developed. With the majors, you get 90 days to get [an act] up and running, but we need time to nurture it."



Barak's Rice

Rice started his career as leader of the group RJ's Latest Arrival, which released the hit "Shackles" in 1984. Though the band was originally signed to independent Quality Records, it ended up doing deals with EMI and Atlantic, an experience Rice does not recall fondly. "We never got a royalty statement; you never break even," he says. "All you do is sell enough records to go gold or platinum, and then you make a video. You make enough money to go back in the studio and make another record."

In The Paint's Grunblatt

GET IN FRONT OF PEOPLE

Rice says Barak turned down a "substantial" offer by a major label in favor of a deal with indie distributor JCOR, a deal that he says complements the label's self-sufficiency. "Our job has been to get [our acts] out there, market them and ensure that the sound is maintained and to develop them as artists, and that's what we've done. The majors are good for some people," he continues. "They're good for some artists. You might need a major if you want fame, but you don't need a major to get rich."

Slum Village's debut, *Fantastic*, says Rice, sold some 160,000 units with no marketing. "We just toured, and the record sold. If you get it in front of the people, they're going to find it," he notes. The group's next album, *Trinity*, is due in March, as is the follow-up release by labelmate Phat Cat. Rapper Pastor Troy straddles both sides of the fence. As an artist, he's signed to Universal Records, for whom he released *Face Off* earlier this year, the follow-up to his highly successful indie debut, *I Declare War—We Are Ready*. But his own label, Mass Society, is an indie, and Troy vows to keep it that way. "I'm not gonna even consider taking my label [to Universal]," he says. "I'm not gonna put all the eggs in one basket. They pretty much know that they'll never get the label."

Mass Society's first release, *We Them Georgia Boys*, by Down South Georgia Boys, is distributed through Atlanta-based Southern Distribution. "We are strictly independent," says Troy. "I'm doing all the work backwards. I made sure the CD was in the stores first, and now I'm gonna go back and market it." Troy says the record has sold about 9,000 units since its Sept. 25 release, "mostly by word-of-mouth. People in the stores are really doing all my work for me. I walk around, I go to the clubs, I carry the posters around. I wear one on my chest and one on my back. I do it all."

RETURN TO INDEPENDENCE

As president of In the Paint Records and executive VP of Koch Entertainment Label Alliance (KELA), Alan Grunblatt creates opportunities for artists like Troy who want to remain independent. The roster for In the Paint (a reincarnated version of Grunblatt's previous label, Relativity) consists of B Legit, KRS-One, Fredro Starr, RZA as Bobby Digital, Haystak, La Chat of Three 6 Mafia and Lil' Keke, while KELA handles artist-owned P&D deals for acts like Lil' Troy, the Outlawz, Grand Puba and Luke.

Grunblatt says hip-hop is finding its way back to independence as artists seek alternatives to get their music out without big budgets. "[Hip-hop] was great for the indies, and then the majors got involved and the cost went crazy—video costs, recording costs—and they sort of messed it all up so now there's a whole open area. If an artist doesn't go gold, the majors lose money on it. All the majors really care about is platinum records. I'm happy selling 300,000 records—that's $3 million in billing."

"[Hip-hop] was great for the indies, and then the majors got involved and the cost went crazy—video costs, recording costs, and they sort of messed it all up. All the majors care about is platinum records. I'm happy selling 300,000 records."

—Alan Grunblatt, In The Paint

Even though artists and small labels yearn for independence, Grunblatt says their potential for success depends largely on their alliances. "You have to align yourself with either a major or a big indie like me or Loud. Otherwise, you just can't afford it," he explains. But he says those indies who "play their cards right" could be very successful. "That's how Loud started." ■

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who's new for '02?

Lyrics with substance are the order of the day for next year's new artists. A&R reps are scouting every crack and crevice of the country for the MC making the most noise in the smallest town.

BY MARCI KENON

Abyss, Raggdoll Music Group/Atlantic

Abyss, a St. Louis–based trio comprised of Goblin (Joseph Williams), Johnny Escalade (Aaron Ezell) and Synista (Leland Hogue), wants to bring something new to the game, but within limits. "We try to take our music to the edge without falling off," says Synista of the group's untitled album bowing in March on Raggdoll Music Group/Atlantic. "We may tweak a common snare, but we don't want to go too far on one end of the spectrum while everybody is in the middle."

Abyss achieved the right mix in "Catch 22," the trio's regional hit which landed more than a dozen labels at the group's doorstep, Synista recalls. The St. Louis-based Trackboys produced the album, which Synista feels adds lyrical substance to the music scene.

Abyss

Amazin

Amazin, Universal

Amazin used to get this feeling in his gut when he first heard Nas. "Rap doesn't give me that feeling anymore," laments the rapper (aka Marty Mitchell) from Queens. "I want to bring back that feeling and the types of issues 2Pac used to talk about." Amazin gets to do that on *Heal the World*, dropping on Universal in April and led by the single "Cool." He manages to give this flossy track about money, girls, cars and jewelry a bit more depth. "Cool is being yourself, but not going overboard with it," assures the artist who was named by a couple of neighborhood guys amazed by his skills. The remix of "Girls," Amazin's second single, features labelmate Juvenile. Connie

Continued on page 40

How does rap and hip-hop repertoire travel the globe? As a genre deeply rooted in independent labels, rap depends more on international licensing arrangements and less on internal deals by the multinational major labels. In some cases, major labels spin off rap sublabels that operate with the freedom and flexibility of indies. With this in mind, Billboard correspondents offer a capsule look at a few noteworthy independent rap labels in key international markets with information on how they traffic in rap releases.

U.K.

COMPANY: Nation Records
WEB SITE: www.nationrecords.co.uk
TOP EXECUTIVE AND LICENSING CONTACT: Aki Nawaz, managing director, aki@nationrecords.co.uk

Among Nation's most successful albums of the past year is *Backpacking on the Graves of Our Ancestors* from TransGlobal Underground. After 10 years and five albums, TGU released this retrospective of its global-music fusions, which mix hip-hop and dance sensibilities with world-music soundscapes. The album includes exclusive vintage tracks and hard-to-find remixes.

Another top seller has been the eponymously titled debut album from Charged Hero, a U.K. quintet that combines South Africa sounds with socio-political raps in a fiery musical mix of hip-hop, breakbeats, drum 'n' bass, metal and punk. In the coming year, one of the company's priorities will be Whilst Charged, a new act, along with veterans Fun-da-metal (FDM), whose latest album, *There Shall Be Loved*, was an autumn release in the U.K. Despite being known for it agit-prop lyricism, FDM's new album is short on lyrics and heavy on an eclectic hip-hop mix of global music and chants. As evidence of the strength of the independent licensing network, consider Nation's list of international partners. They include Nocture Records (France), Culture Records (Benelux), Rough Trade/Zomba (Germany, Austria, Switzerland), Bad News Records (Japan), AS Penguin (Greece), BMG (New Zealand), Distrimusic (Spain), Farol Musica (Portugal), Kodomuzik (Turkey), Milestone (India), Mute (Czech Republic), Playground Music (Scandinavia) Spingo! (Italy), Tam Tam Records (Poland) and Shock Records (Australia). The label continues to seek partners outside territories where it is not represented, particularly in North America. ***—Kwaku***

Internationally: who's got the goods?

JAPAN

COMPANY: Toy's Factory
WEB SITE: www.toysfactory.co.jp
TOP EXECUTIVE: Takamitsu Ide, president
LICENSING CONTACT: Miwa Kuroki, international A&R manager, miwa@ toysfactory.co.jp

The Japanese indie label Toy's Factory is in many ways the perfect partner for New York–based rap-and-dance- rooted Tommy Boy Records. Like Tommy Boy, Toy's Factory has a strong, almost idiosyncratic image that enables it to maintain a strong identity despite a varied, almost eclectic artist roster. "Our two companies really resemble each other," notes Miwa Kuroki, international A&R manager at Toy's Factory. "We're big indie labels." Tokyo-based Toy's Factory has been Tommy Boy's Japanese licensee since 1999. Prior to that, Sony Music Entertainment (Japan) handled Tommy Boy product in Japan. But Sony's full complement of rap/R&B acts resulted in Tommy Boy seeking a new licensing deal for Japan. Big sellers among Tommy Boy titles released by Toy's Factory include albums by De la Soul and Tony Touch, with sales averaging 40,000 units per album. Kuroki says Toy's Factory focuses on street culture–oriented magazines in promoting Tommy Boy product, emphasizing that the Tommy Boy name is well-known among hardcore music fans in Japan. ***—Steve McClure***

SCANDINAVIA

COMPANY: Tee Productions
WEB SITE: www.teeproductions.com
TOP EXECUTIVE & LICENSING CONTACT: Tommy Tee, CEO, tommytee@teeproductions.com

This past year marked the evolution of Norway's Tee Productions from strictly a production company to a full-service operation involved in promotion, marketing and international licensing. The company also recently renegotiated its Scandinavian licensing deal with Virgin Records Norway, to be valid only for the Norwegian market. Heading into the new year, the company's top priority is the debut album, *Gourmet Garbage*, from Opaque, which was released in October, and *Afterlife*, the fourth album from Warlock, released Nov. 12. Opaque's music stretches the boundaries of rap and hip-hop by including the laid-back funk influences of the '70s, while Warlock is described by the label as "straight-up rap with a love of hip-hop." Tee Productions has reached the U.S. market via distribution deals with companies such as Fat Beats in New York. CEO Tommy Tee identifies the U.K., France, Germany and Sweden as key markets for the future, but licensing deals in those territories have not yet been announced. ***—Kai Lofthus***

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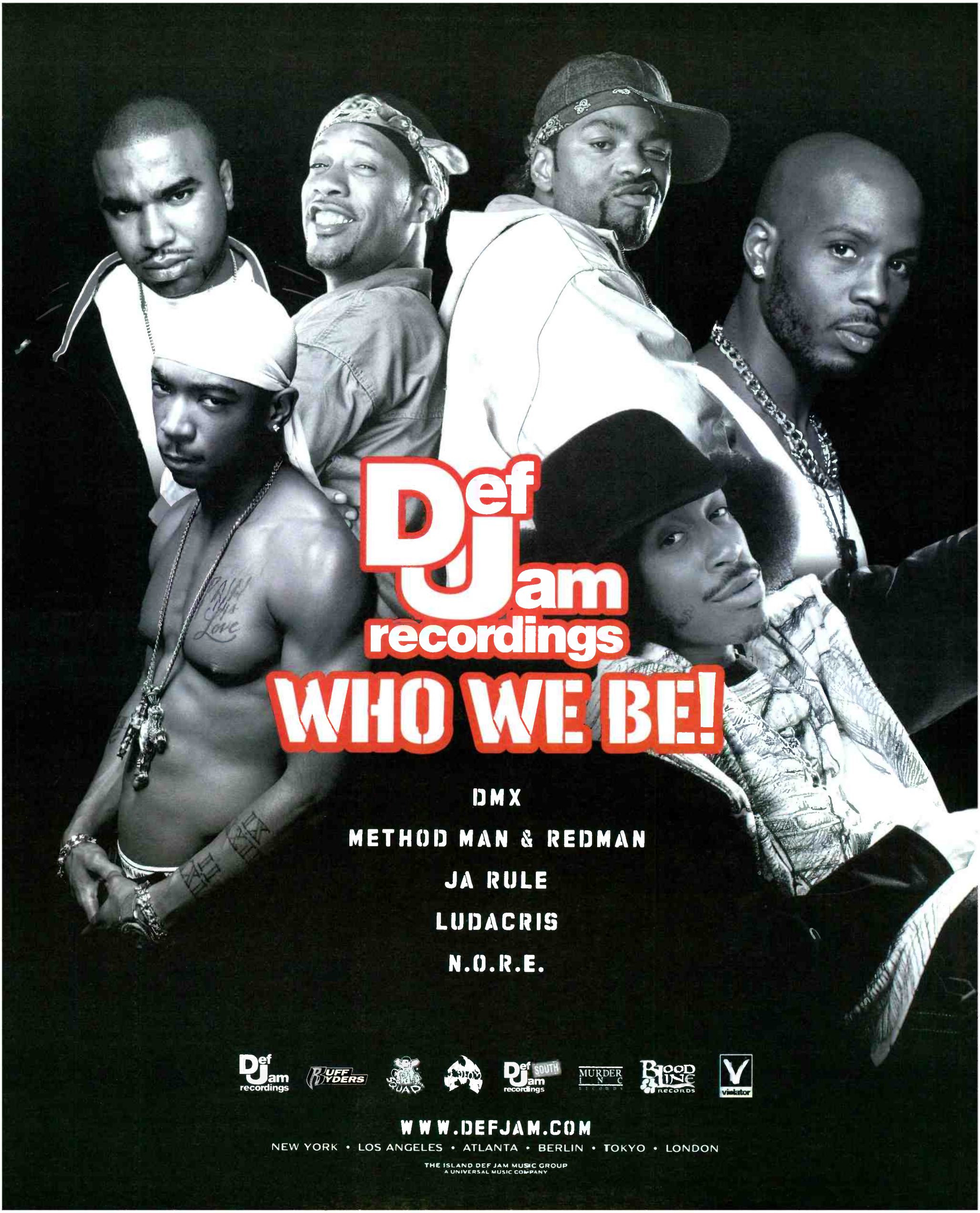

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WHO'S NEW

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McKendrick, Universal's highly anticipated singer/songwriter, joins Amazin on several cuts, including "I Want You" and "One Day."

Bad Seed, Warner Bros.

Brooklyn-born Bad Seed (aka Corey Pierson) grew up listening to all types of music. His mother, who gave him his nickname, was a jazz singer. The melodic cuts from *2675* (also Bad Seed's date of birth) reflect an artist with varying influences. He borrows from Rick and remakes Jay-Z's "Brooklyn's Finest" featuring Notorious B.I.G. "The game needs me," says the handsome rapper who, like Jay-Z, also hails from Marcy Projects. "We can watch all day. I'm not mad about hip-hop right now because everything has its place. But my songs are like my kids, and there isn't anything I'd rather do than be in the studio making hits." Bad Seed dropped two singles independently; "Uhhnnhh" and "For the Kids" reached No. 5 and No. 36 on Billboard's Hot Rap Singles chart, respectively.

Bad Seed

Boo

Boo, 1 Life 1 Love/Interscope

"While everybody is caught up in that bling, we are on another page," says Boo (aka Rodrick Williams) of Canton, Miss. "We are like 'Hide all the cars, hide all the jewelry' because the law ain't playin' out here."

When an Interscope A&R rep asked the locals in Alabama about the hot rappers, Boo's name kept coming up. "I'd take the money out of the streets, go buy beats, go buy studio time," says the rapper who created a regional buzz. " I've had three solo albums. We had three videos at the time. [The rep] was like 'You got your shit organized'." Boo's first national release, *Block 2 Block*, drops on 1 Life 1 Love/Interscope in 2002. "We are just tellin' our side of the story, what we are going through," he says. "We are coming block to block, project to project, gutter to gutter." The album features Boo's "family"—Queen Boyz, the duo of Benz and Bra also signed to Interscope, and rapper Shuck.

Camp Miller Allstars, Padux Entertainment Group

A television commercial influenced Floss P (aka Harold Peter Moret) to start a hip-hop program at Camp Miller, a juvenile facility in Malibu, Calif. *Camp Miller the Album* features Souljah B's "Protect Your Head," which also appears on the *Training Day* soundtrack on Priority. The

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RAP AROUND THE CLOCK:

radio jumps in, finally

BY DANA HALL

While hip-hop has been around for more than 20 years, commercial radio didn't wholeheartedly embrace the genre until the late '80s. And it would be another five years before radio stations like WQHT (Hot 97) New York would debut, touting the positioner "Blazing hip-hop and R&B." But, interestingly, even those stations that imaged themselves around the music's lifestyle still played a 50/50% mix of rap and R&B. It wasn't until earlier this year that we saw the debut of a new, all-rap music format at radio. It was a sign of the times—not only in music but in the business of broadcasting, now ruled by consolidation, niche-formatting and cluster strategizing.

In February of this year, Clear Channel debuted WBHH (the Beat) Norfolk, Va., an all-rap station, as a flanking move to protect longtime market leader WOWI from younger-leaning competition. That move raised many eyebrows at the time. But PD/MD Michael "Heart Attack" Mauzone calls all-rap "a format that can grow across the country to stand on its own or—as we used it—as a complement to the Norfolk cluster."

In fact, several months later, Radio One Inc., the largest African American–owned broadcast corporation in the country, debuted all-hip-hop WRHH (Hot 99.3) in Richmond, Va. The Radio One cluster there included heritage mainstream R&B WCDX (Power 92) and several other R&B stations targeting the older demographic. WRHH was also a strategic move against new competition in town from a young-ended hip-hop and R&B outlet, coincidentally owned by Clear Channel.

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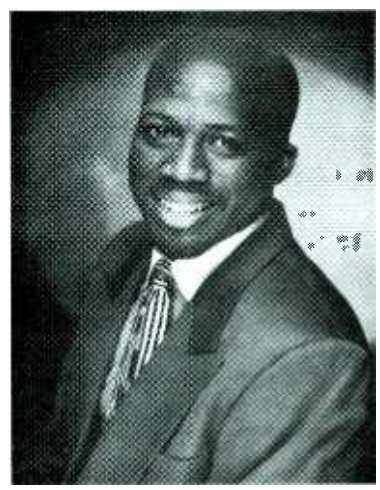
KOPPEL DOES JAY-Z

Mauzone cites the growing mass-appeal of hip-hop as giving the format legitimacy. He says, "In the past, most people didn't understand the music or the lifestyle—it was an underground thing. But now, you have *Nightline* doing stories on Jay-Z.

"It was a generational gap before. But now the generation who grew up with rap is the desired demo of the advertisers," Mauzone continues. So, while broadcasters have long worried about advertisers' perceptions of the hip-hop audience, Mauzone says, "Advertisers are responding very well, actually. Local club owners love it, and we are getting national advertising. There are so many more companies specifically targeting this demographic—Nike, Reebok, fast-food chains, soft-drink companies. We may even be opening the doors for advertisers who haven't used radio in the past."

At the same time, Mauzone says, "The music has gone through stages over the years. First, it was underground, then it went kind of mainstream with Heavy D, then street again with N.W.A. Then it went pop with Hammer. It's been 20 years, and now it's pop again, but it's the street stuff that is mass-appeal—Jay-Z, DMX, Nelly, Ja Rule, Eminem. Even rock music is influenced by hip-hop."



WBHH's Mauzone

Almost immediately, WBHH had a major impact on record sales in the market. "We've seen a significant increase in sales for this product in the market," Mauzone continues. "Not so much with the Jay-Z or artists that would have sold anyways, but with a lot of breaking acts. While a lot of stations will daypart a lot of their rap, I can play it around the clock, which makes a much greater impact, impression-wise. And there is plenty of product available to fill up our playlist—including major-label releases and album cuts, and then there is the whole underground scene that mainstream radio can't and won't touch."

TONING DOWN

In the past, most radio didn't embrace the underground product because of concerns over lyrical content, but, Mauzone says, even mainstream R&B radio is pushing the envelope today in the music it plays.

At the time of its debut, WBHH ran a station image drop that said, "If you're looking for a slow jam, this isn't your mother [bleep]ing radio station." But Mauzone says that now things have toned down just a bit. "We do edit some songs now. We push the envelope as far as the FCC will let us. We played the album version of Ludacris' 'Ho' without a second thought. We don't play the 'F' word or the 'S' word. We will play songs that contain the ["N" word], but it depends on the song and how it's being used."

Mauzone says that, for hip-hop lovers, one of their biggest complaints is hearing their favorite songs edited or changed lyrically to fit radio, "so we try to keep it real. We're still feeling the format out when it comes to issues like this. This is an untested format, so we'll see as we go along." ■

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new releases

compiled by rashaun hall

JANUARY

Devin, Just Trying to Live (Rap-A-Lot/ Virgin)

Hypnotize Minds Presents: Southern Compilation-The Dirty Dirty Vol. 1 (Loud)

Journalist, untitled (Motown)

Main Source, Breaking Atoms (Wild Pitch/JCOR) (reissue)

Main Source, Fuck What U Think (Wild Pitch/JCOR) (reissue)

N*E*R*D, In Search of...(Virgin)

OC, Word...Life (Wild Pitch/JCOR) (reissue)

Project Pat, untitled (Loud)

Q-Tip, Kamaal the Abstract (Arista)

Ruff Endz, Someone to Love (Epic)

Three 6 Mafia, Da Unbreakables (Loud)

Jaguar Wright, Denial, Delusions and Decisions (Motive/MCA)

Xecutioners, Built From Scratch (Loud)

Various Artists, Loud 10th Anniversary (Loud)

FEBRUARY

Bathgate, Dear Rich America: My Story to You (Virgin)

Kool G. Rap, The Giancana Story (Rawkus)

N.O.R.E., Grimey...God's Favorite (Def Jam)

Ron J, Dunn Deal (Motown)

Scienz of Life, untitled (Sub Verse)

Slum Village, Trinity (Goodvibe/ Barak/ JCOR)

Soluna, Soluna (DreamWorks)

Trav, Fast Life (Motown)

Corey Williams, Corey Williams (University/Motown)

MARCH

Bigg Jus, The Black Mamba Serums, Part 1 (Sub Verse)

Code 5, untitled (Elektra)

Common, Electric Circus (MCA)

Floetry, untiled (DreamWorks)

Kelis, Wanderland (Virgin)

Knoc-turn'al, Knocs Landin' (Elektra)

MJG, untitled (JCOR)

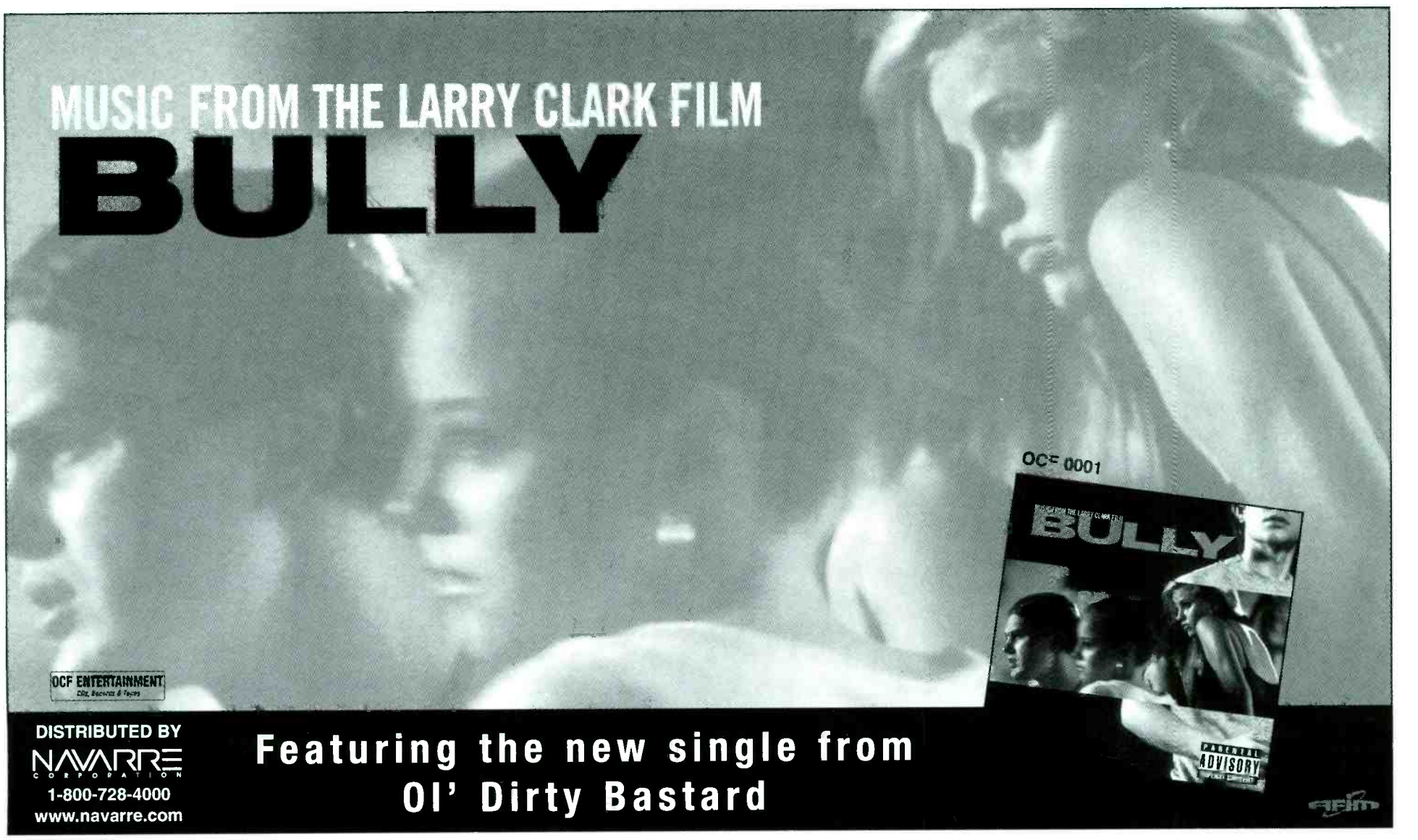
Rell, The Remedy (Roc-A-Fella/Elektra)

Remy, untitled (Motown)

Sharissa, Sharissa (Motown)

Tweet, untitled (Goldmind/Elektra)

Various Artists, Seditious Jewels compilation (Sub Verse)



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WHO'S NEW

Continued from page 40

album is the result of Floss P giving the young men access to his studio once they were back on the outside. "The restrictions are that they can't cuss, degrade women, put violence in their raps or talk about their hoods," says producer Floss P, who has worked with the Outlawz and blind rapper Supervision. "I want the album to be heard worldwide. I want it to be a stepping stone to positive rap that's cool." Boegard, Kid Lyrical, Rascal and Double E are also featured on *Camp Miller the Album*.

Chyna Whyte, BME/TVT

"People say I'm hard, but I'm just me," says Chyna Whyte, a New Orleans native aka Stephanie Martin. "I bring real-life issues to the table—things that I have been through in my life." In real life, Chyna Whyte dons a court-ordered bracelet and must have her trans-state movements approved by her parole officer before she hits the road to perform "Bia' Bia'" and the remix of "Put Yo Hood Up" with Lil' Jon & The EastSide Boyz. "We've all talked about so much street stuff because it's real," says the artist, whose debut album drops on Lil' Jon's BME/TVT label in 2002. "But there is another side to the story, and everybody is looking for the spiritual side, asking why we are living and why we are here. That's what I'm going to touch on in a couple of songs."

Lareece

INQ

Common Ground, Speak Easy

INQ (aka Adam Schmalholz) of the duo Common Ground recently taped a performance for Russell Simmons' *Def Poetry Jam* airing on HBO this month. "I don't write poetry," says the MC. "I just write raps and rock them acappella. People call it poetry, and I don't correct them." *Memoirs of an Insomniac*, the 12-song set of lyrics and music drops on Speak Easy, the independent label owned by Los Angeles–based INQ and partner DJ Kacenpoint (aka Justin Doff). "We're a couple of kids who are trying to make sense out of the world through music," says INQ. "It's not easy, especially in times like these. Everybody is just trying to survive in one way or another. One of the ways for me to survive is to put my feelings and my troubles down on paper. It sounds cliché, but it's really true."

doughboy, 280 East Records

It bugged Kelis out to hear rapper/vocalist/impersonator doughboy (aka Gregory Crapps, Jr.) imitate her. Busta Rhymes and Nelly are going to be stunned too. "We all kind of borrow from each other, whether it's production style or rhyme style," explains the Newark, N.J. native. "Everybody rhymes like Jigga now. Everybody does a beat like the Neptunes now. Nobody's honest with it. If I jack your style, I will acknowledge you. It's like giving the footnote in a paper."

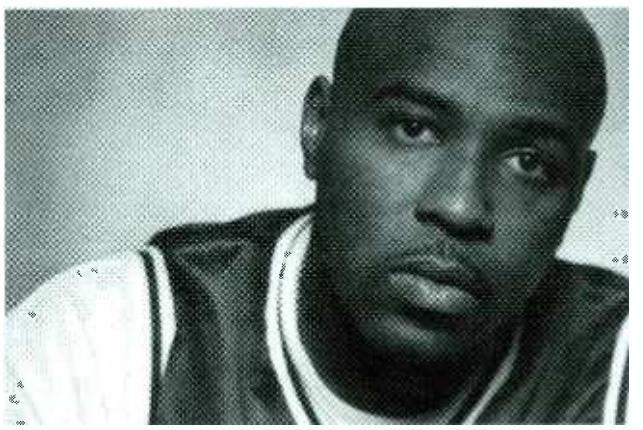
Doughboy's debut album, *Baked*, bows in 2002. "We are at least six to seven cuts deep," says the artist, who is also a professional DJ. "It's best for me to go with people who understand my vision, which is to do art," says doughboy, who has known 280 East partner Vincent Carroll for 10 years. "I think the major problem with rap music more so than any other genre is that we are marketed like sneakers and coats. It's the flavor of the month, and then you are out of here."

Lareece, Thugline/Loud/Columbia

Rapper/vocalist Lareece first met Krayzie Bone at one of his video shoots. The St. Louis native (aka Kimberly Laurice Ward) auditioned on the spot for the rapper/entrepreneur, who later signed her to Thugline/Loud/Columbia, which will release her debut album next year. "If I had to choose between singing and rapping, I'd choose rapping, because I like its energy better," says the artist who is prominently featured on Krayzie Bone's latest release, *Thug on da Line*. "I have more range. I can be as aggressive as I want to. I can be soft." On her forthcoming album, Lareece introduces Drastic, a crew of five females who collectively rap and sing.

Rob Jackson, Divine Mill/Arista

"I'm putting time into my album and trying to bring hip-hop back to real talent and skills," says Rob[ert] Jackson of Lexington, Ky., about *The Rob Report*, his album bowing on Divine Mill/Arista next year. "When you hear my music, you hear a little bit of everything. It's a mixture of so much different stuff that it's new." Jackson left Kentucky to attend college in Ohio, where he started performing in showcases. A college friend introduced him to Mook, A&R rep and brother of KayGee of Naughty By Nature fame. "Rob's got the Southern swing and the accent," explains KayGee, owner of Divine Mill. "But his style, the way he rhymes and his aggressiveness come across like he's straight from New York or the East Coast."



Rob Jackson

The Last Emperor, Rawkus Entertainment

The Last Emperor (aka Jamal Gray) of Philadelphia is on some other..."Rhymes have always been part of our existence, even as children," he theorizes. "Rhyme lulls a child to sleep and puts the child into a comfortable state of being. That's what I try to do as far as hip-hop is concerned. I take people to Storyland, but the moral of the story still has a very relevant answer for today's listener." The forthcoming album from this Rawkus artist is executive-produced by Prince Paul (De la Soul). Diamond D, Ayatollah and DJ Muggs (Cypress Hill) contribute to the production. "I'd like for people who have a concern about the direction hip-hop has taken the last four years to view my album as a breath of fresh air," he says. "Hopefully, it can serve as a point of healing and understanding with the social climate in America right now. The album even addresses some questions that a lot of hip-hop listeners have about what's going on with our government and U.S. foreign policy." ■

INTERNATIONAL

Continued from page 38

AUSTRALIA

COMPANY: Creative Vibes
WEB SITE: www.cvibes.com
TOP EXECUTIVES & LICENSING CONTACTS: Gordon Henderson (gordon@cvibes.com), Heidi Pasqual (heidi@cvibes.com) and Peter Pasqual (peter @cvibes.com)

Of the 14 acts that wave the hip-hop flag on the Sydney-based Creative Vibes label, Soup—a basketball player in his 20s who fell into music—is the most mysterious. His album *From Anuva Planet* had all the hallmarks of a typical hip-hop production. But the artist took the more European approach, where the rap is just part of the mix. Australian college radio and the Triple J youth network were intrigued by the way Soup challenged his listeners by using samples, rather than just his MC skills, to tell a story. Creative Vibes reached the European market for *From Anuva Planet* via a licensing deal with Play It Again Sam. But the Australian indie continues to seek licensing partners for all other territories.

—Christie Eliezer

ITALY

COMPANY: Extra Vibe
WEB SITE: www.virginmusic.it
TOP EXECUTIVE & LICENSING CONTACT: Carlo Martelli, GM, carlo.martelli@virginmusic.com

Extra Vibe, which was launched as an offshoot of Virgin Music Italy in June, is perhaps the only Italian hip-hop label currently operating at full strength. Italian hip-hop, which enjoyed a brief period of splendor in the second half of the '90s, is generally thought to have fallen upon hard times. "I think we're the only Italian label that is actually scouting and trying to develop new hip-hop and rap acts at the moment," say GM Carlo Martelli. "Sure, there are some established crossover acts still signed to the majors, but most of the small hip-hop labels have gone totally 'underground,' and they tend to view the record industry with suspicion." Italy's hip-hop scene, it might be added, is a product of the country's *centri sociali* ("social centers," or squats) counterculture, which played a significant role in the anti-globalization protests during this summer's G8 meeting in Genoa—hardly the sort of guys who are looking for a deal with a multinational.

In spite of Italian hip-hop's uncompromising in-your-face image, Martelli believes it can achieve commercial results when toned down, as acts like Articolo 31 and Sottotono have shown. To this end, Extra Vibe has tapped Riccardo Sinigallia, a producer more readily associated with mainstream artists like Max Gazzé. Martelli, who was previously an A&R man with BMG Ricordi, runs Extra Vibe in tandem with Extra Labels, which opened in Italy in September 1999. Extra Labels gained a certain degree of attention in Italy last year with Caparezza, an eccentric "pop rapper," while Extra Vibe's small stable boasts the "Italian-style" gangsta rap duo from Rome, Flaminio Maphia. Its first single with Extra Vibe, "Bada" ("watch out" in Roman dialect), was released in the summer and has done a discreet 4,000 units. The album *Resurrezione* arrived last month. Since Extra Vibe is part of the Virgin group, its licensing rights are offered to the company's French-based Central Europe Urban Department on a first-refusal basis. But, as Martelli explains, "We're free to make other arrangements after the three-month option has expired, and there's nothing to prevent interested parties from making an approach prior to that."

—Mark Worden

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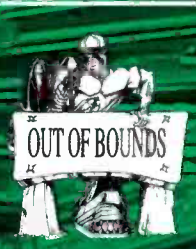

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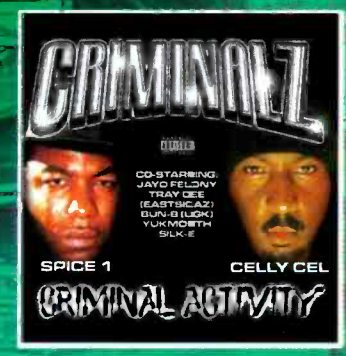

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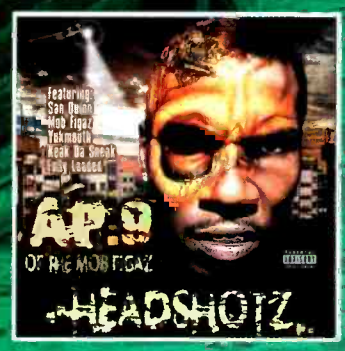

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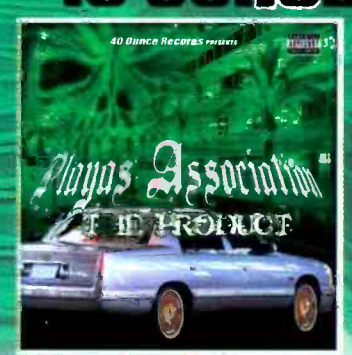
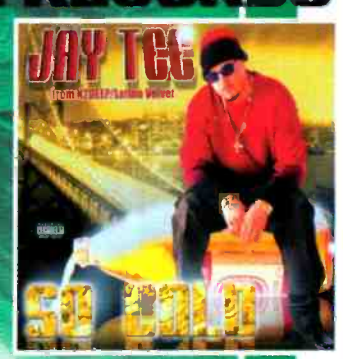
40 OUNCE RECORDS





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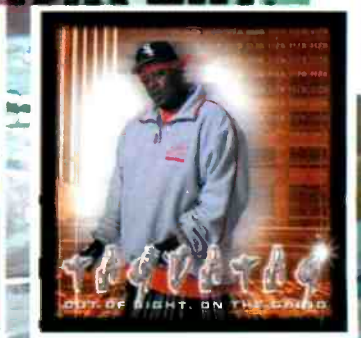

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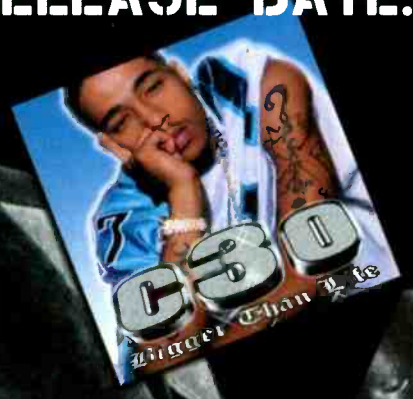

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Bell Biv DeVoe Returns

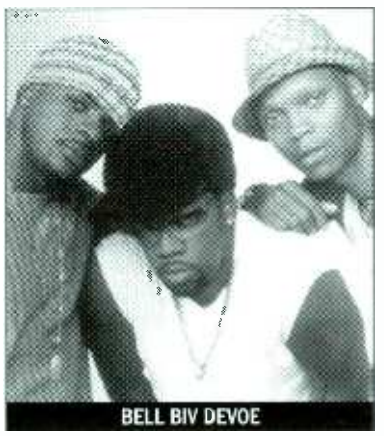
Trio Regenerates Musical Legacy With Universal Debut, 'BBD'

BY GAIL MITCHELL

LOS ANGELES—It's been eight years since they last recorded a studio album as Bell Biv DeVoe—the 1993 MCA set *Hootie Mack*. Now members Ricky Bell, Michael Bivins, and Ronnie DeVoe have finally scratched their recording itch with the Dec. 18 release of the trio's Biv 10/Universal Records debut, *BBD*.

"I've just been waiting for the day to get back into the studio," says an enthusiastic DeVoe, who notes that the group spent a couple of years extricating itself from its MCA contract before moving over to Universal. "Figuring how to get out of that situation without too many hassles was the most challenging part of this [journey]. But being in the studio and recording again was a whole new energy. Singing, being on stage, and doing videos runs in our blood."

For Bell, the main challenge was finding the right musical groove. "We know the elements of a hit," he says about the group who notched such R&B/pop crossover smashes as 1990's "Poison," "Do Me!," and "BBD (I Thought It Was Me)?" "So we began throwing ideas in the pot, knowing that once we got a couple of tracks done, we'd be on our way."



BELL BIV DEVOE

The trio's 11-track outing features lead single "Da Hot S . . . (Aight)," a pulsating collaboration between co-writers BBD and producer Rockwilder (Janet Jackson, Destiny's Child). DeVoe says, "This first single has an energy that's not out there right now."

Bivins adds, "We just made sure we had the right rhythms and lyrics. We wanted to keep it simple but leave room for others to work with us and make a record that will also appeal to the younger [generation]."

In addition to Rockwilder, others stepping up to the production plate include DJ Twinz ("Sic Wit It"), Heavy D and Tony Dofat ("Breezy"), Junod Etienne ("Pesos" and "Dance B****"), and Them Damn Twins (Jagged Edge's Casey brothers on "In My Crib").

Bell describes the overall sound of *BBD* as "very reminiscent of the flavor of 'Poison.' I think we've done a good job of reinventing ourselves without going too far from what we're known for musically: being straight ahead and funky. Lyrically, we're still controversial and daring. Musically, we're right there with what's happening now."

From a retail perspective, Jim Ogletree, head buyer for Music Network in Atlanta, agrees. "I think a return to [musical] substance is happening, which is refreshing for both the industry and consumers," he notes. "And I feel that with this album, Bell Biv DeVoe will help contribute to that in a big way."

Armed with a video for the single produced by the Brothers Strause (Linkin Park), Universal Records' director of marketing Katina Bynum coordinated a promotional tour that kicked off in mid-November, as well as a national club tour, various TV appearances (*Soul Train*, *Ricki Lake*, BET's *106 & Park*), print and billboard advertising, and online fan chats and interviews. Bynum observes, "The idea is to let old fans familiar with the BBD legacy know the group is back and also introduce BBD to new fans."

Part of the BBD legacy is the trio's stint as members of the pioneering '80s boy band New Edition ("Candy Girl" and "Cool It Now"), which also included Bobby Brown and Ralph Tresvant in its original incarnation before Johnny Gill replaced Brown in 1988. All six members reunited in 1996 for a tour and the MCA album *Home Again*.

"New Edition is still very much in our plans," Bell says. "We're going to do a movie, book, the whole nine. It all has to do with timing." A step in that direction can be heard on the new album: The aforementioned track "In My Crib" sports guest vocals by Jagged Edge and New Edition cohort Tresvant.

In the meantime, however, Bell Biv DeVoe is concentrating on getting *BBD* heard by old and new fans alike. "There's a lot of pressure now to sell a lot of records," Bell says. "But if we're not having fun, the mission isn't accomplished. With every track we said, 'Let's put our best into it and have fun.' If you do that, you'll win and be successful. We're giving the best we can give."

DECEMBER 8, 2001

Billboard HOT RAP SINGLES™

Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores. SoundScan®

THIS WEEK	LAST WEEK	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
		NUMBER 1	Weeks At Number 1
1	1	DANSIN WIT WOLVEZ (WHERE MY TRIBE AT?) FADE 34239* CMD Ⓓ Ⓜ Ⓥ	Strik 9ine
2	3	GET MO DEAN'S LIST 001 Ⓒ Ⓢ	Sherm Featuring Bigga Figgas
3	17	SPECIAL DELIVERY BAD BOY 79409*/ARISTA Ⓣ	G.Dep
4	2	GROUND ZERO (IN OUR HEARTS YOU WILL REMAIN) SELECT 25076 Ⓒ Ⓣ	Cash & Computa
5	15	THINK BIG CRIMEWAVE 72002 Ⓒ Ⓣ	Crimewave
6	11	ALWAYS ON TIME MURDER INC./DEF JAM 588795*/IDJMG Ⓣ	Ja Rule Featuring Ashanti
7		AS I COME BACK J 21118* Ⓣ	Busta Rhymes
8	22	ROCK EM WHITESTONE 1277 Ⓒ Ⓢ	Boobakaw And Tha Wild Younginz Featuring Vita
9	8	GOTTA HAVE IT COUNTRYBOY 303/WARLOCK Ⓒ	Chocolate Bandit
10	14	PLAYA PLAYA (PLAYING THE GAME RIGHT) WORLD BEAT 90003* Ⓜ	Minott Featuring Kurupted Seed
11	6	I'M YOUR GIRL ES3 0119/TREYDAN Ⓒ	Dena Cali
12		PO' PUNCH POCKET CHANGE 2121 Ⓒ	Po' White Trash And The Trailer Park Symphony
13	10	JUMP UP IN THE AIR WESTBOUND 555 Ⓒ	Original P Introducing Hyped Up Westbound Soljaz
14	23	BURN LOUD/COLUMBIA 79669*/CRG Ⓣ	Mobb Deep Featuring Noyd & Vita
15	13	WE THUGGIN' TERROR SQUAD/ATLANTIC 85174*/AG Ⓣ	Fat Joe Featuring R. Kelly
16	5	AIN'T NOBODY (WE GOT IT LOCKED!) HOUSE OF FIRE 1285 Ⓒ Ⓢ Ⓣ	The Rawlo Boys Featuring T.O.R.O. And Lil' Smoke
17	4	NOTHING'S WRONG TNO 70021/DNA Ⓒ	Won-G Featuring DJ Quik
18	20	FATTY GIRL FB 015283*/UNIVERSAL Ⓣ	Ludacris, LL Cool J & Keith Murray
19	7	BUSTER 1ST AVENUE 0001 Ⓒ	Dennis Da Menace
20	25	YOUNG'N (HOLLA BACK) DESERT STORM/ELEKTRA 67265*/EEG Ⓣ	Fabolous
21	9	RAISE UP JIVE 42937*/ZOMBA Ⓥ Ⓣ	Petey Pablo
22		LIGHTS, CAMERA, ACTION! UNIVERSAL 015135* Ⓣ	Mr. Cheeks
23	18	BOUNCE FO' LIFE 3567/TREYDAN Ⓒ	Survivalist
24	24	BREAK YA NECK J 21061* Ⓣ	Busta Rhymes
25	16	DO U WANNA ROLL (DOLITTLE THEME) J 21132 Ⓒ Ⓣ	R.L., Snoop Dogg & Lil' Kim

▲Records with the greatest sales gains this week. Videoclip availability. ● Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA Certification for net shipment of 1 million units (Platinum), with additional million indicated by number following the symbol. Ⓒ CD Single available. Ⓓ DVD Single available. Ⓜ CD Maxi-Single available. Ⓢ Cassette Single available. Ⓣ Vinyl maxi-single available. Ⓥ Vinyl single available. Ⓧ Cassette maxi-single available. Catalog number is for Ⓒ. * Indicates Ⓒ unavailable, in which case, catalog number is for Ⓜ, Ⓓ, Ⓢ, Ⓣ or Ⓧ respectively, based on availability. ©2001, Billboard/BPI Communications and SoundScan, Inc.

Rhythm, Rap, and The Blues™

by Gail Mitchell

MIAMI-BOUND: The third annual Billboard R&B/Hip-Hop Conference and second annual R&B/hip-hop music awards will take place next year in Miami, Aug. 7-9. The conference site will be the city's Eden Roc hotel, while the awards ceremony will be staged at the Billboard Live club.

MR. LOVERMAN RETURNS: The slow, sexy one is back. Reggae singer/rapper **Shabba Ranks**, the subject of a recent Sony/Legacy greatest-hits compilation, is recording a new album after a six-year self-imposed hiatus. Slated for early 2002, the as-yet-untitled set is being released through L.O.Y. Entertainment, whose principal, **Horatio Hamilton**, will also co-produce the project with Ranks.

"I haven't really been away," says the Jamaica-based Ranks, whose last album was the 1995 Epic project *A Mi Shabba*. "It's just that I haven't been

RANKS

rolling on the international level. On the local level, I'm very much alive. I never stopped making music. I just went underground."

Describing the new album, Ranks notes, "It's going to be the same Shabba but with more maturity. Forget the imitators. It's time for the real originality. I also have a couple of local Jamaica acts that I'm getting ready to set down on the American side."

Regarding the recent hits collection, Ranks frankly states, "Greatest hits is for when you're in a wheelchair. I'm still here with the energy, intention, and motivation to do more."

Indeed, setting the stage for his return, Ranks has been doing spot dates, including this summer's Sashi Experience 2001 in Jamaica, which also featured **Sean "P. Diddy" Combs**. The show, the culmination of an annual weeklong series of events benefiting Jamaica youth, is named after Hamilton's daughter.

INDUSTRY BRIEFS: Background segues from Virgin Records to the Universal camp (see story, page 97) . . . Quincy Jones Music Publishing signs **Terrell Carter**—who's worked with **Stevie J.**, **Tamia**, and others—to a worldwide publishing pact. Jones himself recorded the Carter-penned "I'm Yours" for his *From Q, With Love* album . . . Ex-**Temptations** member **Ali Ollie Woodson** has recorded his first solo project, *Right Here All Along*. The 14-track set is available through London-based Expansion Records, distributed by the Entertainment Network/3MV.

FIGHTING HIV THROUGH R&B: That's the name of a concert ticket giveaway initiated by **Tony Wafford**, community outreach coordinator for HIV Prevention Trials Network Los Angeles, and developed in conjunction with concert promoter **Al Haymon's** Haymon Entertainment and Agouron Pharmaceuticals. Haymon is giving away free concert tickets to people who voluntarily undergo testing in order to foster HIV/AIDS education, treatment, and prevention.

Launched in September in tandem with a **Destiny's Child** performance in Irvine, Calif., the campaign has since included stops on **Luther Vandross'** current Take You Out tour. Wafford says, "Response thus far has been tremendous," so much so that it is predicted that an estimated 4,000 participants will have been tested by the end of Vandross' tour. Wafford expects that more than 8,000 people will be tested next year in light of Haymon's commitment to donate more than $500,000 worth of concert tickets in 2002. For more information, contact Wafford at 213-625-7307.

KUDOS: To North Hollywood, Calif.-based Heartless Records (**The Donz**, **Tata & Brando**), which was named by the national Black Programmers Coalition as the most-accomplished independent record label for 2001.

ON THE MOVE: Industry sales and marketing veteran **Lanetta Kimmons** (*Radio & Records*, *Gavin*) is pursuing new endeavors. She may be reached at 310-281-7415.

CONDOLENCES: To the family, friends, and associates of singer **O.C. Smith**, who was found dead Nov. 23 (see Lifelines, page 82). The 65-year-old singer, best-known for the R&B/pop crossover hits "Little Green Apples" (1968; also a Grammy winner for song of the year and best country song) and "Daddy's Little Man" (1969), was born **Ocie Lee Smith** in Mansfield, La. His first brush with R&B chart fame occurred earlier in 1968 with the single "The Son of Hickory Holler's Tramp."

Services were still pending at press time.

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DECEMBER 8 2001

Billboard® TOP R&B/HIP-HOP ALBUMS™

Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores. SoundScan®

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1	4 Weeks At Number 1	
1	1	1	8	MICHAEL JACKSON EPIC 69400* (12.98 EQ/18.98)	Invincible	1
				$ GREATEST GAINER $		
2	97	—	2	GHOSTFACE KILLAH EPIC 61589* (12.98 EQ/18.98)	Bulletproof Wallets	2
				HOT SHOT DEBUT		
3	NEW		1	TIMBALAND & MAGOO BLACKGROUND 10946* (12.98/18.98)	Indecent Proposal	3
4	NEW		1	DUNGEON FAMILY ARISTA 14693* (12.98/18.98)	Even In Darkness	4
5	4	6	8	JA RULE ▲ MURDER INC./DEF JAM 586437*/IDJMG (12.98/19.98)	Pain Is Love	1
6	RE-ENTRY		1	8BALL JCOR 860964/INTERSCOPE (12.98/18.98)	Almost Famous	6
7	NEW		1	JILL SCOTT HIDDEN BEACH 86150/EPIC (14.98/19.98)	Experience: Jill Scott 826+	7
8	7	8	16	USHER ▲ ARISTA 14715* (12.98/18.98)	8701	3
9	2	—	2	UGK JIVE 41673/ZOMBA (11.98/17.98)	Dirty Money	2
10	3	2	3	FAITH EVANS BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	2
11	6	4	3	ANGIE STONE J 20013* (12.98/18.98)	Mahogany Soul	4
12	5	3	6	DMX RUFF RYDERS/DEF JAM 586450*/IDJMG (12.98/19.98)	The Great Depression	1
13	13	13	13	MARY J. BLIGE ▲ MCA 112616* (12.98/18.98)	No More Drama	1
14	NEW		1	TOO SHORT JIVE 41761 (11.98/17.98)	Chase The Cat	14
15	14	14	22	ALICIA KEYS ▲⁴ J 20002 (11.98/17.98)	Songs In A Minor	1
16	9	—	2	KEKE WYATT MCA 112609 (12.98/14.98)	Soul Sista	9
17	10	10	12	JAY-Z ▲ ROC-A-FELLA/DEF JAM 586396*/IDJMG (12.98/19.98)	The Blueprint	1
18	11	9	4	JERMAINE DUPRI SO SO DEF/COLUMBIA 85830*/CRG (12.98 EQ/18.98)	Instructions	3
19	8	5	3	SOUNDTRACK AFTERMATH/DOGGYSTYLE 493128*/INTERSCOPE (12.98/18.98)	The Wash	5
20	12	7	3	PETEY PABLO JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	7
21	17	15	11	AALIYAH ▲ BLACKGROUND 10082* (12.98/18.98)	Aaliyah	2
22	18	16	13	MAXWELL ▲ COLUMBIA 67136*/CRG (12.98 EQ/18.98)	Now	1
23	NEW		1	G.DEP BAD BOY 73042*/ARISTA (11.98/17.98) ♣	Child Of The Ghetto	23
24	19	20	34	GINUWINE ▲ EPIC 69622* (12.98 EQ/18.98)	The Life	2
25	16	12	4	ERICK SERMON J 20023* (12.98/18.98)	[Music]	8
26	21	17	4	MR. CHEEKS UNIVERSAL 014928 (12.98/18.98)	John P. Kelly	5
27	NEW		1	THE TEMPTATIONS MOTOWN 016330/UNIVERSAL (12.98/18.98)	Awesome	27
28	15	11	4	SOUNDTRACK HYPNOTIZE MINDS/LOUD/COLUMBIA 1972/CRG (12.98 EQ/18.98)	Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album	4
29	20	19	5	DILATED PEOPLES ABB/PRIORITY 31477*/CAPITOL (6.98/10.98)	Expansion Team	8
30	31	27	14	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲ DREAMWORKS 450291/INTERSCOPE (12.98/18.98)	Eternal	1
31	23	18	10	GERALD LEVERT ELEKTRA 62655/EEG (12.98/18.98)	Gerald's World	2
32	22	21	9	VARIOUS ARTISTS FB 014859/UNIVERSAL (12.98/18.98)	FB Entertainment Presents: The Goodlife Album	9
33	NEW		1	PRINCE NPG 70004*/REDLINE (18.98 CD)	The Rainbow Children	33
34	24	23	11	FABOLOUS ● DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98)	Ghetto Fabolous	2
35	26	24	3	OUTLAWZ OUTLAW/IN THE PAINT 8324/KOCH (12.98/18.98)	Novakane	24
36	27	26	11	BABYFACE ARISTA 14667* (12.98/16.98)	Face2Face	8
37	29	25	13	BRIAN MCKNIGHT ● MOTOWN 014743/UNIVERSAL (12.98/18.98)	Superhero	4
38	28	31	10	PROPHET JONES UNIVERSITY/MOTOWN 014551/UNIVERSAL (12.98/18.98) ♣	Prophet Jones	16
39	34	39	22	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 85646*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	2
40	62	69	32	JANET ▲² VIRGIN 10144* (12.98/18.98)	All For You	1
41	39	40	23	LUTHER VANDROSS ▲ J 20007 (12.98/18.98)	Luther Vandross	2
42	25	22	7	BUBBA SPARXXX BEAT CLUB 493127*/INTERSCOPE (12.98/18.98)	Dark Days, Bright Nights	3
43	32	43	3	GRAND PUBA RISING SON/IN THE PAINT 8248/KOCH (12.98/18.98)	Understand This	32
44	49	45	30	DESTINY'S CHILD ▲³ COLUMBIA 61063*/CRG (12.98 EQ/18.98)	Survivor	1
				PACESETTER		
45	74	72	4	DESTINY'S CHILD MUSIC WORLD/COLUMBIA 86098/CRG (12.98 EQ/18.98)	8 Days Of Christmas	45
46	30	49	37	JAHEIM ● DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	2
47	37	—	2	BOYZ II MEN UNIVERSAL 016083 (12.98/18.98)	Legacy: The Greatest Hits Collection	37
48	43	36	9	VARIOUS ARTISTS ▲ WARNER BROS./ELEKTRA/ATLANTIC 14684/ARISTA (12.98/18.98)	Totally Hits 2001	19
49	40	37	7	THE O'JAYS MCA 112715 (12.98/18.98)	For The Love...	11
50	58	51	44	JENNIFER LOPEZ ▲³ EPIC 85965 (12.98 EQ/18.98)	J.Lo	1
51	42	42	5	BONEY JAMES WARNER BROS. 48004 (17.98 CD)	Ride	27
52	33	28	5	LA' CHAT IN THE PAINT 8239/KOCH (12.98/18.98)	Murder She Spoke	16
53	51	57	19	CRAIG DAVID ● WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	12
54	35	35	14	JUVENILE ● CASH MONEY 860913/UNIVERSAL (12.98/18.98)	Project English	2
55	57	53	44	DONNIE MCCLURKIN ▲ VERITY 43150/ZOMBA (10.98/16.98) ♣	Live In London And More...	22
56	36	30	11	SOUNDTRACK PRIORITY 50213*/CAPITOL (12.98/18.98)	Training Day	19
57	53	55	29	MISSY "MISDEMEANOR" ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62639*/EEG (12.98/18.98)	Miss E...So Addictive	1
58	48	46	55	R. KELLY ▲³ JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	1
59	41	32	5	SNOOP DOGGY DOGG DEATH ROW/DOGGYSTYLE/PRIORITY 50030*/CAPITOL (12.98/18.98)	Death Row's Snoop Doggy Dogg Greatest Hits	18
60	38	34	3	LIL TROY SHORT STOP/IN THE PAINT 8231/KOCH (12.98/18.98)	Back To Ballin	24
61	44	41	5	SKIP UTP 90100/ORPHEUS (17.98 CD) ♣	Live From Hollygrove	38
62	45	—	2	MICHAEL JACKSON EPIC 85250 (18.98 EQ CD)	Greatest Hits: HIStory — Volume 1	45
63	54	50	71	JILL SCOTT ▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) ♣	Who Is Jill Scott? Words And Sounds Vol. 1	2
64	59	64	6	VARIOUS ARTISTS HIDDEN BEACH 85653*/EPIC (17.98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 1	33
65	55	47	12	JADAKISS ● RUFF RYDERS 493011*/INTERSCOPE (12.98/18.98)	Kiss Tha Game Goodbye	2
66	56	48	10	MACY GRAY ● EPIC 85200* (12.98 EQ/18.98)	The Id	9
67	67	58	55	INDIA.ARIE ● MOTOWN 013770/UNIVERSAL (12.98/18.98)	Acoustic Soul	3
68	46	29	5	C-MURDER TRU/PRIORITY 50178/CAPITOL (11.98/17.98)	C-P-3.com	10
69	NEW		1	KELLY PRICE DEF SOUL 586222/IDJMG (18.98 CD)	One Family — A Christmas Album	69
70	RE-ENTRY		2	TONI BRAXTON ARISTA 14723 (12.98/18.98)	Snowflakes	70
71	75	70	74	NELLY ▲⁷ FO' REEL 157743*/UNIVERSAL (12.98/18.98)	Country Grammar	1
72	50	33	4	ALL STAR TRIBUTE PLAY-TONE/COLUMBIA 86199/CRG (11.98 EQ CD)	What's Going On (EP)	18
73	66	63	27	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10.98/16.98)	Put Yo Hood Up	6
74	60	54	9	BALDHEAD SLICK & DA CLICK ILL KID 9205*/LANDSPEED (11.98/18.98) ♣	Baldhead Slick & Da Click	22
75	64	56	13	AFROMAN ● UNIVERSAL 014979 (12.98/18.98)	The Good Times	9
76	61	66	26	TRICK DADDY ▲ SLIP-N-SLIDE/ATLANTIC 83432*/AG (11.98/17.98)	Thugs Are Us	2
77	65	61	7	VARIOUS ARTISTS REO STAR 85857*/EPIC (18.98 EQ CD)	Red Star Sounds — Volume One: Soul Searching	29
78	47	38	4	BENZINO MOTOWN 014980/UNIVERSAL (12.98/18.98)	The Benzino Project	24
79	52	52	6	GREG STREET SLIP-N-SLIDE/ATLANTIC 83348/AG (11.98/17.98)	Six O'Clock, Vol 001	14
80	71	—	2	ALLURE MCA 112626 (12.98/18.98)	Sunny Days	71
81	73	59	7	KENNY LATTIMORE ARISTA 14668 (11.98/17.98)	Weekend	24
82	63	74	5	VARIOUS ARTISTS EASTERN CONFERENCE 9206*/LANDSPEED (18.98 CD)	The High & Mighty Presents: Eastern Conference All Stars II	39
83	91	86	22	CITY HIGH ● BOOGA BASEMENT 490890/INTERSCOPE (11.98/17.98)	City High	23
84	83	77	17	VARIOUS ARTISTS ▲³ EMI/UNIVERSAL/SONY/ZOMBA 10749/VIRGIN (12.98/18.98)	Now 7	3
85	78	62	27	TYRESE ● RCA 67984* (11.98/17.98)	2000 Watts	4
86	72	67	21	P. DIDDY & THE BAD BOY FAMILY BAD BOY 73045*/ARISTA (12.98/18.98)	The Saga Continues...	2
87	81	68	13	MARIAH CAREY ▲ VIRGIN 10797* (12.98/18.98)	Glitter (Soundtrack)	6
88	76	60	11	VARIOUS ARTISTS LAKE 9204*/LANDSPEED (11.98/18.98)	The 41st Side	18
89	79	79	7	T.I. GHET-O-VISION 14681/ARISTA (11.98/17.98)	I'm Serious	27
90	85	75	56	112 ▲ BAD BOY 73039*/ARISTA (12.98/18.98)	Part III	1
91	82	85	54	MUSIQ SOULCHILD ▲ DEF SOUL 548289*/IDJMG (11.98/17.98)	Aijuswanaseing (I Just Want To Sing)	4
92	95	—	19	DEZ DESTINY 7702 (10.98/16.98) ♣	Sing For Me	54
93	70	44	7	SOUNDTRACK OOGGYSTYLE/PRIORITY 50227/CAPITOL (12.98/18.98)	Bones	14
94	77	—	2	ORIGINAL P WESTBOUND 1116 (11.98/17.98)	Intoducing Hyped Up Westbound Soljaz	77
95	100	73	17	BLU CANTRELL ● REDZONE 14703*/ARISTA (11.98/17.98)	So Blu	5
96	87	83	17	BILAL MOYO 493009/INTERSCOPE (12.98/18.98)	1st Born Second	10
97	96	84	58	LUDACRIS ▲² DISTURBING THA PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	Back For The First Time	2
98	94	82	79	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	Thankful	22
99	68	65	10	COO COO CAL INFINITE 1466/TOMMY BOY (11.98/17.98)	Disturbed	15
100	RE-ENTRY		4	THRILL DA PLAYA HOME BASS 1028/THUNDERSHOT (11.98/18.98) ♣	The Return Of The Big Bronco	64

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

DECEMBER 8 2001

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		NUMBER 1	1 Week At Number 1	
1	22	BARRY WHITE ▲ CASABLANCA/MERCURY 822782/IDJMG (6.98/11.98)	Barry White's Greatest Hits Volume 1	95
2	18	THE TEMPTATIONS ▲ GORDY/MOTOWN 635279/UNIVERSAL (4.98/9.98)	Give Love At Christmas	29
3	1	MICHAEL JACKSON ◆²⁶ EPIC 66073 (12.98 EQ/18.98)	Thriller	230
4	19	VARIOUS ARTISTS THE RIGHT STUFF 53041 (7.98/11.98)	Slow Jams Christmas Volume 1	30
5	—	MARVIN GAYE MOTOWN 530883/UNIVERSAL (6.98/11.98)	What's Going On	62
6	2	JAY-Z ● FREEZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/16.98)	Reasonable Doubt	207
7	3	AALIYAH ▲² BLACKGROUND 10753 (12.98/17.98)	One In A Million	84
8	21	KENNY G ▲² ARISTA 19090 (12.98/18.98)	Faith: A Holiday Album	18
9	4	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	352
10	—	LUTHER VANDROSS ● LV 57795*/EPIC (10.98 EQ/16.98)	This Is Christmas	28
11	—	BILLIE HOLIDAY GRP 653 (0)	Greatest Hits	1
12	13	MARY J. BLIGE ▲³ UPTOWN 110681/MCA (6.98/11.98)	What's The 411	96
13	—	MARVIN GAYE MOTOWN 558795/UNIVERSAL (6.98/11.98)	Let's Get It On	47
14	15	JODECI ▲³ UPTOWN 110198/MCA (6.98/11.98)	Forever My Lady	118
15	6	2PAC ▲⁹ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	153
16	—	MARY J. BLIGE ▲² MCA 11156* (10.98/15.98)	My Life	162
17	9	MAKAVELI ▲⁴ DEATH ROW 63012* (11.98/17.98)	The Don Killuminati: The 7 Day Theory	183
18	—	UGK ● JIVE 41586/ZOMBA (10.98/15.98)	Ridin' Dirty	101
19	11	MILES DAVIS ▲² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	Kind Of Blue	193
20	7	2PAC ▲⁹ DEATH ROW 63008* (18.98/24.98)	All Eyez On Me	295
21	—	THE TEMPTATIONS ● MOTOWN 638117/UNIVERSAL (11.98 CD)	Christmas Card	22
22	—	KENNY G ▲⁸ ARISTA 18767 (12.98/18.98)	Miracles -- The Holiday Album	35
23	—	DONNA SUMMER MERCURY 558795/IDJMG (6.98/11.98)	Greatest Hits	1
24	—	MARIAH CAREY ▲⁴ COLUMBIA 64222/CRG (10.98 EQ/16.98)	Merry Christmas	31
25	10	MICHAEL JACKSON ▲⁷ EPIC 66070 (12.98 EQ/18.98)	Off The Wall	159

● Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● 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). △⁷ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ♣ indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

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Sound Advisors Has Perfect Pitch When Placing Songs In Ads, On TV

BY JIM BESSMAN

NEW YORK—Among the many services offered by Sound Advisors is the pitch library. It consists of tracks by the 50 or so select artists that the 2-year-old artist-development company seeks to place with advertising agencies, music supervisors, and record labels.

Peggy O'Brien, co-founder with partner Louise Coogan of the New York City-based independent music-oriented firm, says, "Our requirement is that [pitch library material] be really good—master quality, one-shot. [Music users] just want to license a track as is, so it has to be exceptional—and we're the determinants of what gets pitched where."

Sound Advisors, O'Brien says, has successfully placed its library material in such TV programs as HBO's *Sex in the City*, the NBC series *All About Us*, and various daytime dramas.

Meanwhile, the company's support of Hudson Valley, N.Y.-based folk-rock trio Von Em has resulted in the placement of a new arrangement for Budweiser's "This Bud's for You" commercial, which debuted during last year's Super Bowl and remains ubiquitous on TV and radio.

"They've been getting residuals ever since," O'Brien says, noting that the group has also been able to produce a "significant three-song demo and get out in the world."

Von Em's success has also helped get the word out about Sound Advisors. "Our reputation is starting to catch on," Coogan says, "but we're only as good as the artists we represent."

But Sound Advisors' artist representation activities are an adjunct to its emphasis on artist development. O'Brien says, "When we met, we realized the lack in the industry for a reliable artist development resource center—a place where artists can go and ask questions and provide what artist development used to be."

Coogan adds, "It's funny, because we thought our initial function would focus on explaining publishing and performance rights societies. But with the consolidation of the industry, a lot of artists who used to be signed now need help in other areas, like overseeing radio campaigns or finding a press person or back-office person."

Coogan's background in radio and independent radio promotion complements O'Brien's experience as a music industry attorney specializing in music licensing and contract administration. SESAC-N.Y. writer/publisher relations VP Linda Lorence says, "They offer a unique service to songwriters, because they use their experience and contacts to map out a strategic plan for each individual client. Louise's [experience] as a promoter is especially helpful to songwriters, because she can handpick songs to run with that are the most radio-friendly, [which is] invaluable if getting radio play is the goal.

"She and Peggy also respect the importance of great songwriting," Lorence continues, "and are able to sit down with songwriter clients and choose the best songs for the project, whether it's a film, CD, or demo. And they only work with writer/artists they believe in."

When it comes to using independent music, Coogan notes,

O'BRIEN, LEFT, AND COOGAN

"everybody wants it, but nobody can filter through it." Sound Advisors then acts as a "filtering system" for professional music users seeking independent music. It counsels 150 songwriter/artists of all genres in the mysteries of the music business.

Coogan continues, "We provide a place where people can go to ask questions. With beginning songwriters, we help them understand what shares are, the value of copyright, and all the basics—and encourage them to affiliate with performing rights societies. When we get writers who've already done that and are more established, we encourage them to think 'outside the box' as far as the uses for their songs and to get them in good enough shape to be licensed as a whole for film or TV, [as well as encourage them to] collaborate with other artists."

Calling songwriting an art that needs to be practiced, Coogan adds that Sound Advisors encourages its clients to "write and write and write," as well as take classes. "You won't always have a gem," she says, "so we actually encourage rewrites and networking with other artists and going to their shows to see what else is out there—and to not be afraid to take a [creative] leap."

In promoting performing rights society affiliation, the firm provides solid contacts and suggests that clients call affiliated artists for references and recommendations. Coogan says, "We also ask them to use the organization to its fullest potential. They offer many workshops—many of which are free—and really present great information."

Sound Advisors also sponsors workshops. A recent session involving the Nashville Songwriters Assn. was held at ASCAP's offices in New York City and featured Keaton Music Group's Chris Keaton. Coogan says, "He came to New York, and we encouraged all our writers to come hear him lecture. One of them caught his ear, and he's now actively pitching her songs to people in Nashville."

Among Sound Advisors' biggest success stories is Phil Roy, who was already a significant songwriter for other artists when he sent his own album, *grouchy-friendly*, to Coogan.

"Because of my radio background and our interest in indie talent, we were hired to program the *Unsigned* national cable radio show on the Music Choice network," Coogan says. "About 80% of the submissions are bad, and Phil's was the only record in the pile that stood out. But he had no management or clue as to how to work a record.

"So we sent it out to 16 major-market-station friends of mine, and 13 of them played it," Coogan continues. "It became a No. 1 song on triple-A stations in New York and Philadelphia last year, and he made a lot of headway in the singer/songwriter world to [the point] where he was just named the indie songwriter of the year by *Musicians Atlas*. And he'd never performed before, but [New York City club] the Bottom Line got him to play, and the response was so enormous that he's headlined several times since."

Stressing that Sound Advisors is a huge proponent of maintaining ownership of your intellectual property, Coogan adds that since label deals aren't what they used to be, Roy can remain an indie artist and "still sell at a good rate from his Web site and amazon.com, which named him in the top 10 of emerging artists in sales last year."

Reciting one of the company's mantras, O'Brien concludes that "you never know." Tossing in a couple of others, she adds, "The harder you work, the luckier you get" and that "everyone's entitled to our opinion."

Words & Music™

by Jim Bessman

THE OUTSIDE OF THE INSIDE: "I'm familiar with the cover/I don't need to read the book/I police the world of action/Inside's where I never look."

So reads a verse from "The Outside of the Inside," **Richard Thompson's** contribution to the growing canon of songs inspired by Sept. 11.

THOMPSON

But aside from the powerful lyric, what makes the legendary English singer/songwriter/guitarist's effort stand out is that Thompson is a Muslim. He's also understandably reluctant to discuss the song—and his religion.

Indeed, Thompson is still smarting after a reporter misquoted him years ago regarding the **Ayatollah Khomeini**-declared *fatwa* on **Salman Rushdie**. He said that instead of killing the author—as Khomeini had demanded in judgment against Rushdie's controversial novel *The Satanic Verses*—he should be tortured by having to read his own books. When printed, though, the phrase "by having to read his own books" was edited out.

"I like to make music without [religion] being in the way of people," Thompson says, noting that "Islam is an emotional word that pushes buttons—and usually the wrong buttons—when I want to get deeper into people without them reacting to superficial emotional words."

Although there are "tons of references" to his religious beliefs in the Bug-administered Beeswing Music (BMI) writer's prolific catalog, "I wouldn't want them to be recognizable," Thompson explains. "If I say, 'I'm a man of peace and [that I] practice the way of peace and worship the great spirit,' that has a different connotation for Western ears than saying, 'I'm a Muslim who practices Islam and worships Allah,' which is the same thing."

Thompson says he was "gutted" by the events of Sept. 11 and sought solace by listening mainly to spiritually uplifting music by such English classical composers as **Henry Purcell**, **Edward Elgar**, and **Gustav Holst**. "I felt that whatever I produced would seem rather trivial," he explains, "and it took a while for me to feel creative."

Eventually, Thompson came to view the Taliban as "the people of the outside," he says, portraying them further as "people who are more interested in worshiping religion than worshiping God. And so far as I'm concerned, it's inconceivable to practice a religion and supposedly listen to one's inner voice and yet do the disgusting things that the Taliban do to other people."

Disputing Western pundits who have denounced the Taliban for striving to devolve civilization back to the Middle Ages, Thompson says, "It actually goes much farther back than that: From 800 to 1400, the Islamic world led the way in medicine, science, and the arts. So really, the Taliban are aiming more for the Dark Ages."

The "language of prejudice" against Islam, meanwhile, goes back to the Crusades, he notes. "I'd rather be using a language that hits people at a different level. When they said '**Osama bin Laden**—Islamic extremist' on Sept. 11, I said, 'If that's Islam, I'm a Buddhist . . . a Jew . . . I don't care: Religion is a *process*, not the thing you worship. The Qur'an clearly states that there be no compulsion in religion, and the great Islamic civilizations of the past were arenas of scientific inquiry, social equality, and human generosity."

And while it is "easy to be critical of Western governments and the domination of global corporations over our lives," Thompson has gained a new appreciation for the U.S., where he lives most of the time when he's not on tour.

"Barbie dolls, Las Vegas, *The Price Is Right*—they're all superior to anything under the Taliban," he says. "One could say the U.S. is a country founded on Islamic principles. Certainly, one is more free to practice one's spiritual path in the U.S. than in almost any country in the Middle East."

Currently unsigned, Thompson has been performing "The Outside of the Inside"—with an explanatory introduction—at recent concert stops. He says, "I get cheers for it occasionally—which is disconcerting, especially because of what it's about."

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LATIN MUSIC 6-PACK

6

BILLBOARD'S ONGOING COVERAGE OF THE LATIN MUSIC INDUSTRY

Tuning In To Hispanic Music

Spanish-Radio Networks Expand To Encompass Varied Programming For A Growing Audience

BY LEILA COBO

MIAMI—There was a time when Spanish-language radio in the U.S., what little you heard, strove to be everything to everyone. A little bit of talk, a little bit of music—in multiple formats—a little bit of news.

It's a far cry from what Spanish radio, increasingly segmented in formats and increasingly viable, has become today. "It's a very vibrant format," says Thom Mocarsky, VP of communications for Arbitron Inc. "It's seen a slow, steady rise in recent years, and we work hard to measure it properly."

According to Arbitron, in the spring of 2001, the average quarterly share (AQH) for Spanish radio was 7.0 when compared with all formats nationwide, up from 6.7 in the fall of '98.

Within that, regional Mexican radio has an AQH of 2.5, Spanish contemporary 2.1, tropical 0.8 and Tejano 0.2. The numbers may not be *huge*, but the panorama is healthy, with major Hispanic markets like Los Angeles, New York, Miami and Chicago getting new subformats all the time and smaller markets like Nashville and Omaha getting AM stations as the Hispanic population spills into non-traditional markets.

"Formats depend on the market," says David Gleason, programming director for Hispanic Broadcasting Corporation (HBC), which owns some 50 stations in 13 markets, including FM stations in each one. "We just bought a Fresno station. It's our first station in that market, and we'll do what we do in any market. We'll go in with no assumptions and find what's missing."

Gleason describes HBC as "a network of non-network stations," that believes in "localization" and autonomous programming according to market needs.

He also says it's a network in expansion. Aside from the Fresno purchase, HBC just put Amor 103 FM and 106 FM on the air in Phoenix, the result of a recent purchase of four signals in that city. Three have gone to Amor—which will be a Phoenix version of other Amor stations, the format that research dictated was needed—and one will be used to extend La Nueva's coverage in the Phoenix area.

At competing network Spanish Broadcasting System (SBS), which has stations in 13 major markets, the emphasis is on "increasing revenue and ratings through hiring improved people," according to executive VP of programming Bill Tanner, who moved from HBC last year.

Tanner's core of programmers includes programming director Pío Ferro and programming VP Jesús Salas in Miami. A recent hiring is Martha Shalhub, who is in training to become the PD at HBC's newest purchase, KXOL El Sol, in Los Angeles, which has been operating since April 30. KXOL's format is AC, focusing on romantic regional Mexican music, as well as a few international superstars.

"It's a mix that was very carefully crafted. We're always looking for opportunities to expand, and we believe the major opportunities are in the big, big

Continued on page LM-14

The Repertoire Bridge From Spain

Facing Many Obstacles, The Next Wave Of Spanish Acts Attempts To Cross Over To Latin America

BY HOWELL LLEWELLYN

MADRID—What was already a slow traffic flow across the repertoire bridge linking Spain and Latin America trickled to a near halt after the terrorism attacks of Sept. 11. The year was already proving very sluggish for activity between the Spanish and Latin markets, and the cancellation of the Latin Grammy Awards highlighted that stagnation.

Malú

While not all agree that the outlook is so pessimistic, most label observers in Spain say there are two primary obstacles hindering an increase of traffic on that 500-year-old cultural and linguistic bridge.

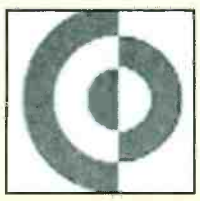
One is the dire economic situation facing almost all of Latin America, linked to widespread piracy. The International Federation of the Phonographic Industry (IFPI) reporting first-half CD album shipments down by 23% in Latin America, compared to the same period last year.

Another is a troubling lack of interest in Spanish music in U.S Latin media, not to mention the mainstream media. "The worst thing is radio, where formatting is much tighter than in Spain," says Beatriz Pérez, international marketing director at Warner Spain. "If it's not tropical or romantic, then they tend to format music as rock, for example, which makes it harder to get airplay. Luckily, the media in Latin America is warmer to Spanish artists."

Artists now established in U.S. Latin and Latin American markets, such as Alejandro Sanz or Jarabe de Palo, broke through more than a year ago. There has barely been a single breakthrough in 2001 in the Latin markets by any new Spanish artist.

And very few new Latin artists have made an impact in Spain. One is Paulina Rubio. Spain is her best market outside her native Mexico, and her album *Paulina* (MuXXIc/Universal) has sold more than 300,000 units.

Continued on page LM-3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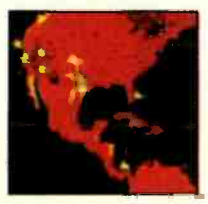
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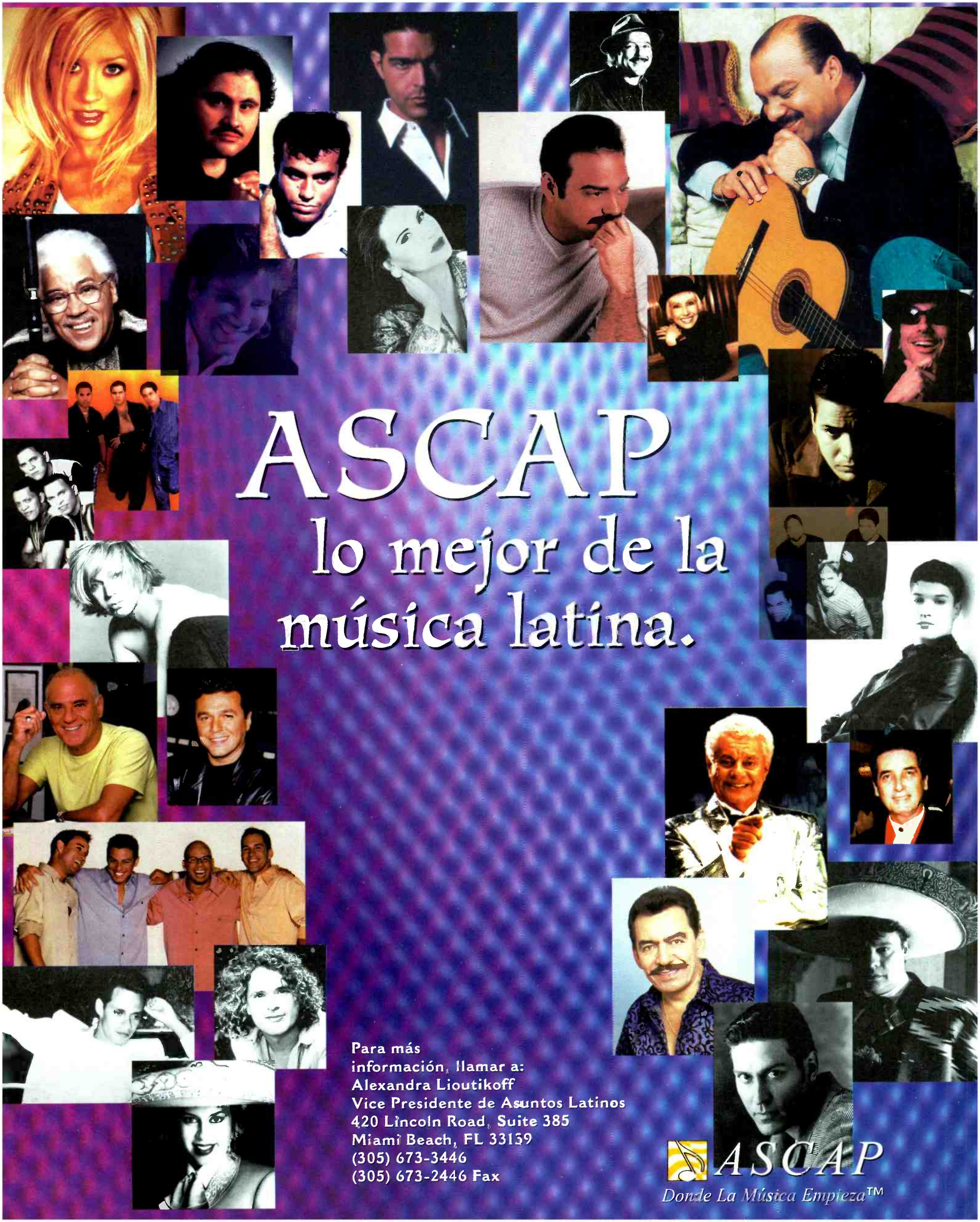

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LATIN MUSIC 6-PACK

The Radio In Spain Stays Mainly In The Mainstream

Latino Acts Go Through Spanish Radio On Their Way To European Success

BY HOWELL LLEWELLYN

For Latin artists and their labels seeking to make an impact in Spain, a basic knowledge of the Spanish radio landscape is essential. The music-radio scene in Spain is puzzling even for most observers in neighboring European territories, never mind for those in the U.S. and Latin America. It is puzzling not for its complexity but for its relative simplicity.

Far from the regional fragmentation, heavy syndication and tight format control of U.S. music radio, for example, Spain boasts centralized and fairly flexible formats. Specifically, between 75% to 80% of the music-radio stations in this country of 40 million people belong to one radio group, Cadena SER. At least half of Spain's total population tunes in to music radio every day.

SER itself is a subsidiary of the audiovisual holding company Grupo Prisa. In October, Grupo Prisa made a move into the Latin American market by acquiring 50% of Radiopolis, the 17-station radio division of Mexico's media giant Televisa. Prisa also owns music conglomerate Gran Vía Musical (GVM), which is 75% owner of Miami-based Latino music label MuXXIc Latina (the other 25% is owned by Universal Music Group), as well as various TV interests, book publishers and Spain's prestigious top-selling daily *El País*.

Four of Spain's five most popular music-radio networks belong to SER. The top-40 pop leader, Los 40 Principales, has a daily audience of some 2.8 million, according to the latest Estudio General de Medios (EGM) national survey covering March to May 2001.

Spanish-language-only "romantic and Latino" Cadena Dial is listened to by 1.6 million a day. The third most popular Spanish network is adult-contemporary/gold M-80 Radio, with 900,000 listeners. In the fourth spot is the hot adult-contemporary Cadena 100, which belongs to the Catholic Church–owned Cadena COPE and has an audience of 850,000. The only important ranking difference in recent years is that M-80 and Cadena 100 have swapped positions.

In fifth place is Spanish-language-only Radiolé (500,000 listeners), whose major difference from Cadena Dial is that Radiolé features Spanish artists only and is a kind of "Spanish country or traditional music station, past and present," according to Francisco Herrera, director of Dial.

Los 40 has 67 stations, Dial 86 stations, M-80 37 stations, and Radiolé 26 stations, which include four Radiolé Tropical stations in the Canary Islands.

GOING PUBLIC

At a national level, the only other noteworthy network is the

Continued on page LM-12

REPERTOIRE BRIDGE

Continued from page LM-1

Also, Venezuelan singer Carlos Baute's EMI album *Dame De Eso' (Give Me a Bit of That)* went platinum in Spain, with 100,000 sales since its release in September.

"Apart from being the doorway to Europe, Spain represents my infancy because I spent long periods in Madrid and A Coruna," says Rubio, who staged an autumn tour of Spain with Café Quijano, a Warner Spain act that has made a mark in the U.S. and Latin American markets, winning two Grammy nominations along the way. That band's second album, *La Taberna del Buda (The Buddha's Tavern)*, was recorded in Los Angeles and released in the U.S. and Latin American markets in June. Its most successful territories have been Mexico and Chile, and a New Year tour is planned for the region, including the U.S.

WHO'S NEXT

However, Spanish labels do have a promising list of artists who they hope will turn the situation around completely in 2002.

The brightest Spanish hope—and a BMG Latin Region priority—is the Catalan rumba-rock band Estopa, led by brothers David and José Manuel Muñoz. The two former car-factory workers stunned the Spanish industry when their eponymous debut sold 1 million units in Spain last year, attracting a public of all ages and tastes with saucy, vibrant and politically incorrect street-cred tales.

The album was launched in the U.S. and Latin American markets in April and had a slow take-off, despite going gold (30,000 units) in economically stricken Argentina. Estopa's first U.S. showcase was at New York's Latin Alternative Music Conference (LAMC) in July, and the band played one other showcase in Mexico before headlining the Rock en Ñ tour of 12 cities in the U.S., Mexico, Argentina and Chile in October, organized by SGAE, the Spanish authors and publishers society.

"The LAMC gig was great, and I felt people were genuinely interested in what music was going on in Spain," says David Manuel Muñoz. Estopa's second album, *Destrangis* (slang for "unofficial"), was released in Spain on Oct. 29.

SGAE executive president Teddy Bautista points out that the U.S. Latino market is more diverse than many people realize, adding that the U.S. is the biggest source of SGAE copyright collection, with some $5.6 million income generated last year.

But BMG Spain international exploitation director Sonsoles Armendariz does not expect much feedback until Estopa's first U.S. and Latin American tour. It is planned for February to coincide with the album release there.

Armendariz mentions another BMG artist from Spain, Joaquín Sabina, who is very popular in Argentina and Mexico, and who, at the age of 50-plus, has found a new teenage audience in Spain.

"But, in Latin America, that has not happened," Armendariz says. "The Latin American market is more faithful than the Spanish, but the Spanish market adapts more. Part of this is because, in Spain, you can hear Sabina on top 40 radio, but never in Latin America or the U.S. Also, Spanish radio is very supportive of new material from the Latin markets, which is not true the other way around."

Continued on page LM-10

Other Alternatives

Spanish Music Can Be Heard In Niche Programming On AM And Public Stations

Driven increasingly by research and ratings, major Spanish-language FM stations have become a hard nut to crack, especially when it comes to new or alternative artists. As a result, many labels are looking for alternative outlets on the airwaves, from AM stations to Internet radio to college stations and public radio.

Marco Werman, senior producer for *The World*, a co-production of PRI, the BBC World Service and station WGBH in Boston, regularly plays Latin music in the daily "Global Hit" segment.

"We felt music from around the globe plays an important role in demystifying the world for American listeners," says Werman. "It's a chance for them to hear the music and find out about other countries through that music."

Werman says he plays Latin music of all genres—from mainstream pop to Brazilian—at least once a week. And his average listeners—40-year-old white males who make over $50,000 per year—take note.

"We're talking about a daily 60-minute program of which the last five minutes is a music profile," says Werman, who has recently profiled Paulina Rubio, Huey Dunbar and Ginga. "But the most common e-mail we get to the program is not about someone who disagrees about an interview, but from someone asking what was the name of that artist you played and how can we get the CD."

"I know for a fact that, for a number of artists we profile, their labels send me e-mails and ask for copies of the program because they see a spike in sales. So, yes, I believe very strongly that profiling the artists, whether they're Latin or not, converts into album sales."

Other stations that regularly play Spanish-language music include KCRW in Los Angeles and WXPN in Philadelphia. Non-commercial radio's capacity to take Latin music to a different audience was most widely noted with the success of Buena Vista Social Club. But obviously, it's not a cure-all, especially given that not all public or non-commercial stations even play Latin music.

"It's definitely a valuable tool for a niche market," says publicist and promoter Josh Norek, who's found acceptance in public radio for artists like Julieta Venegas. "Does it generate huge sales? No. It's not like getting airplay in La Mega, but it works for a niche market."

Norek's *Escena Alterlatina*, a compilation of mostly U.S.-based alternative bands, debuted on Billboard's Top Latin Albums chart last spring, a significant achievement for an independent CD with no major backing. Promotion was done mostly on non-commercial stations.

"I think it makes an impression on both Latino and non-Latino audiences," says Norek. "Don't discount the number of Latinos who are reading *Rolling Stone* or listening to NPR."

There are other alternatives, so to speak, for alternative music. "There's a lot of effort directed toward the English-speaking market, but the bulk of alternative music fans in places like Los Angeles and San Diego listen to Spanish-language media," says Kike Posada, publisher of *Boom! Magazine* and producer of "Boom! Radio," a daily radio program that airs every evening on Radio Uno 1360 AM in Miami. Posada's three-hour show features a wide variety of music, both alternative and mainstream.

Dance, rap and R&B-tinged artists have also found an unlikely ally in Power stations, which are willing to play more dance-oriented dance tracks, even in Spanish.

Miami's Power 96, for example, has been a champion of artists as diverse as Paulina Rubio, Son by Four and Elvis Crespo, who have gotten airplay thanks to dance remixes and bilingual versions that have, in turn, led to airplay for the straight Spanish versions. *—LC*

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LATIN MUSIC 6-PACK

On The Radio

The recaps in this Spotlight cover the period from the Aug. 4, 2001, issue of Billboard through the Nov. 10 issue. Radio airplay rankings are compiled using gross audience impressions as monitored by Broadcast Data Systems (BDS). Titles receive points for each week they appear on the chart.

The recaps were compiled by Anthony Colombo, with assistance from Latin charts manager Ricardo Companioni.

Jaci Velasquez

Gilberto Santa Rosa

Hot Latin Pop Airplay Titles

Pos. TITLE—*Artist—Imprint/Label*

1 **COMO SE CURA UNA HERIDA**—*Jaci Velasquez—Sony Discos*
2 **AZUL**—*Cristian—Ariola/BMG Latin*
3 **O ME VOY O TE VAS**—*Marco Antonio Solis—Fonovisa*
4 **BESAME**—*Ricardo Montaner—WEA Latina*
5 **PUEDEN DECIR**—*Gilberto Santa Rosa—Sony Discos*
6 **COMO OLVIDAR**—*Olga Tañón—WEA Latina*
7 **SUERTE**—*Shakira—Epic/Sony Discos*
8 **YO NO SOY ESA MUJER**—*Paulina Rubio—Universal Latino*
9 **ABRAZAME MUY FUERTE**—*Juan Gabriel—Ariola/BMG Latin*
10 **HEROE**—*Enrique Iglesias—Interscope/Universal Latino*
11 **ME VAS A EXTRANAR**—*Pepe Aguilar—Musart/Balboa*
12 **CON CADA BESO**—*Huey Dunbar—Sony Discos*
13 **USTED SE ME LLEVO LA VIDA**—*Alexandre Pires—Ariola/BMG Latin*
14 **DIME CORAZON**—*Amaury Gutierrez—Universal Latino*
15 **CORAZON DE MUJER**—*Melina Leon—Sony Discos*
16 **NO VALE LA PENA**—*Nydia con Juan Gabriel—Hollywood*
17 **SOMBRAS... NADA MAS**—*Rocio Durcal—Ariola/BMG Latin*
18 **MUERO**—*Jerry Rivera—Ariola/BMG Latin*
19 **SI QUIERES**—*Los Tri-o—Prisma/Ariola/BMG Latin*
20 **TANTITA PENA**—*Alejandro Fernández—Sony Discos*
21 **COMO OLVIDAR**—*Tommy Torres—Sony Discos*
22 **TU CONVENCELA**—*Ley Alejandro—Mock & Roll/Lideres*
23 **RESUMIENDO**—*Ricardo Montaner—WEA Latina*
24 **QUISIERA**—*Juan Luis Guerra 440—Karen/Universal Latino*
25 **YO QUERIA**—*Cristian—Ariola/BMG Latin*
26 **POR AMARTE ASI**—*Cristian—Ariola/BMG Latin*
27 **CONTESTAME**—*Yaire—Lideres*
28 **NADA**—*Juanes—Surco/Universal Latino*
29 **DIME**—*Ednita Nazario—Sony Discos*
30 **VUELVE JUNTO A MI**—*Pablo Montero—Ariola/BMG Latin*
31 **Y YO SIGO AQUI**—*Paulina Rubio—Universal Latino*
32 **MENTIRA**—*La Ley—WEA Rock/WEA Latina*
33 **DOS CORAZONES, DOS HISTORIAS**—*Julio Iglesias y Alejandro Fernández—Columbia/Sony Discos*
34 **IT'S OK**—*Alih Jey—Universal Latino*
35 **POR UN BESO**—*Gloria Estefan—Epic/Sony Discos*
36 **AMOR, AMOR, AMOR**—*Luis Miguel—WEA Latina*
37 **MESIAS**—*Ricardo Arjona—Sony Discos*
38 **SEXI DANCE**—*Paulina Rubio—Universal Latino*
39 **REENCARNACION**—*Thalia—EMI Latin*
40 **ARRASANDO**—*Thalia—EMI Latin*

Hot Latin Regional Mexican Airplay Titles

Pos. TITLE—*Artist—Imprint/Label*

1 **NO ME CONOCES AUN**—*Palomo—Disa*
2 **CADA VEZ TE EXTRANO MAS**—*Banda El Recodo—Fonovisa*
3 **DESPRECIADO**—*Lupillo Rivera—Sony Discos*
4 **NO TE PODIAS QUEDAR**—*Conjunto Primavera—Fonovisa*
5 **EL AYUDANTE**—*Vicente Fernández—Sony Discos*
6 **Y LLEGASTE TU**—*Banda El Recodo—Fonovisa*
7 **ME VAS A EXTRANAR**—*Pepe Aguilar—Musart/Balboa*
8 **LA GRAN NOCHE**—*Los Tucanes de Tijuana—Universal Latino*
9 **O ME VOY O TE VAS**—*Marco Antonio Solis—Fonovisa*
10 **MI FANTASIA**—*Los Tigres del Norte—Fonovisa*
11 **DERECHO A LA VIDA**—*Conjunto Primavera—Fonovisa*
12 **LA CALANDRIA**—*Ramon Ayala y Jody Farias—Freddie*
13 **AMORCITO MIO**—*Joan Sebastian—Musart/Balboa*
14 **SUERTE HE TENIDO**—*Alegres de la Sierra—Infinity*
15 **SERA PORQUE TE AMO**—*Los Tigrillos—WEAMex/WEA Latina*
16 **CARTAS MARCADAS**—*Cuisillos de Arturo Macias—Musart/Balboa*
17 **POR AMAR ASI**—*Julio Preciado y Su Banda Perla Del Pacifico—RCA/BMG Latin*
18 **EL MALQUERIDO**—*Los Huracanes del Norte—Fonovisa*
19 **TE HE PROMETIDO**—*El Original de La Sierra—Z*
20 **AMAME**—*Rogelio Martinez—Discos Cisne*
21 **LOCO**—*Pesado—WEAMex/WEA Latina*
22 **TU RECUERDO Y YO**—*Lupillo Rivera—Sony Discos*
23 **ESTAS QUE TE PELAS**—*Intocable—EMI Latin*
24 **Y YA DESPUES**—*Costumbre—Hollywood*
25 **SUENO SU BOCA**—*Grupo Mojado—Fonovisa*
26 **Y SIGUES SIENDO TU**—*Rogelio Martinez—Discos Cisne*
27 **NO VALE LA PENA**—*Nydia Con Juan Gabriel—Hollywood*
28 **DEJAME AMARTE**—*Intocable—EMI Latin*
29 **SOLEDAD**—*Banda El Limon—Fonovisa*
30 **AQUI ESTOY YO**—*Rogelio Martinez—Discos Cisne*
31 **UNA MUJER COMO TU**—*Los Rieleros del Norte—Fonovisa*
32 **POR EL AMOR DE UNA MUJER**—*La Firma con Ricky Munoz—Sony Discos*
33 **TANTITA PENA**—*Alejandro Fernández—Sony Discos*
34 **POR BIEN DE LOS DOS**—*Polo Urias y Su Maquina Nortena—Fonovisa*
35 **SHHH**—*A.B. Quintanilla y Los Kumbia Kings—EMI Latin*
36 **NI HABLAR**—*Los Humildes—RCA/BMG Latin*
37 **VAS A SUFRIR**—*Grupo Bryndis—Disa*
38 **SI TU SUPIERAS**—*Los Temerarios—Fonovisa*
39 **A PUNTO DE CARAMELO**—*Socios Del Ritmo—IM*
40 **LA NINA QUIERE CERVEZA**—*German Roman Y Su Banda Republica—Disa*

Hot Latin Tropical/Salsa Airplay Titles

Pos. TITLE—*Artist—Imprint/Label*

1 **PUEDEN DECIR**—*Gilberto Santa Rosa—Sony Discos*
2 **COMO OLVIDAR**—*Olga Tañón—WEA Latina*
3 **ME LIBERE**—*El Gran Combo—Combo*
4 **CON CADA BESO**—*Huey Dunbar—Sony Discos*
5 **COMO SE LO EXPLICO AL CORAZON**—*Victor Manuelle—Sony Discos*
6 **COMERTE A BESOS**—*Frankie Negron—WEAcaribe/WEA Latina*
7 **PENA DE AMOR**—*Puerto Rican Power—J&N/Sony Discos*
8 **AZUL**—*Cristian—Ariola/BMG Latin*
9 **SECRETO DE AMOR**—*Angelito Villalona—Latino/Sony Discos*
10 **TU ERES AJENA**—*Eddy Herrera—J&N/Sony Discos*
11 **MUERO**—*Jerry Rivera—Ariola/BMG Latin*
12 **COMO LLEGO A TU AMOR**—*Tito Nieves—WEAcaribe/WEA Latina*
13 **COMO SE CURA UNA HERIDA**—*Jaci Velasquez—Sony Discos*
14 **PERO NO ME AMA**—*Gilberto Santa Rosa—Sony Discos*
15 **BESAME**—*Ricardo Montaner—WEA Latina*
16 **SUERTE**—*Shakira—Epic/Sony Discos*
17 **CORAZON DE MUJER**—*Melina Leon—Sony Discos*
18 **SAL DE AQUI**—*Tony Vega—Universal Latino*
19 **DIME**—*Ednita Nazario—Sony Discos*
20 **YO NO SOY ESA MUJER**—*Paulina Rubio—Universal Latino*
21 **LLORA ALMA MIA**—*Yoskar Sarante—J&N/Sony Discos*
22 **POP**—*'N Sync—Jive*
23 **NADA**—*Juanes—Surco/Universal Latino*
24 **TAN ENAMORADOS**—*Fuerza Juvenil—Mas*
25 **VOY A QUITARME EL ANILLO**—*Gisselle—Ariola/BMG Latin*
26 **HEROE**—*Enrique Iglesias—Interscope/Universal Latino*
27 **CELOS ME PROVOCA**—*Grupomania—Universal Latino*
28 **OH CUANTO TE AMO**—*Club 3D—Asefra*
29 **MENTIRA**—*La Ley—WEA Rock/WEA Latina*
30 **LIVE AT JIMMY'S**—*Angie Martinez Featuring Big Pun, Cuban Link, Domingo & Sunkiss—Elektra/EEG*
31 **O EL O YO**—*La Nueva Patrulla 15—VI*
32 **UN AMOR ASI**—*Tito Nieves—WEAcaribe/WEA Latina*
33 **HIT 'EM UP STYLE (OOPS!)**—*Blu Cantrell—RedZone/Arista*
34 **SERIA FACIL**—*Luis Fonsi—Universal Latino*
35 **ME DA LO MISMO**—*Victor Manuelle—Sony Discos*
36 **LA REINA DE LA PISTA**—*Oro Solido—Sony Discos*
37 **FALLIN'**—*Alicia Keys—J*
38 **TU ERES MEJOR**—*Willy Chirino—Latinum*
39 **MESIAS**—*Ricardo Arjona—Sony Discos*
40 **DEJARIA TODO**—*Johnny Ray—Univision*

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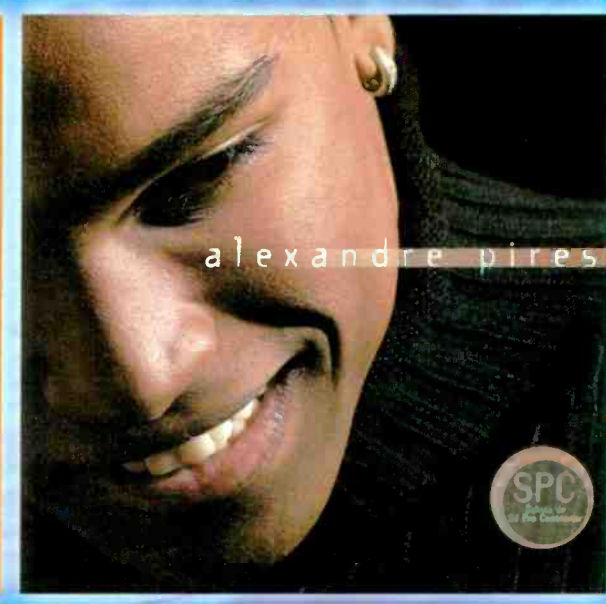

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ARTISTS & MUSIC

SYNTEK GOES SOLO: In his first solo outing, pop/rocker Aleks Syntek (former member of La Gente Normal and producer of acts like Caló) took all his musical influences and blended them together to make an album that's sophisticated, appealing and fun. The big surprise on *De Noche en la Ciudad* (EMI Latin) is the single "Por Volverte a Ver," a remake of the song popularized by Spanish pop star Dyango in the 1980s.

"Frankly, I didn't listen to romantic music in Spanish in the '80s," says Syntek. "I liked Depeche Mode and stuff like that. And that's one of the few songs I listened to. The '80s, to a point, had very naïve music, and that song, within its naivete, has well-crafted melody and lyrics. It's very elegant." Syntek, who says he's going to concentrate 100% of his time on promoting the disc to new and old markets, hasn't entirely forgone his writing and producing side. He's given a couple of tracks to Maya and Maria, the sisters who sang back-up for Caló, and he also has a couple of side projects. "They're new people who haven't recorded and are still unknown, and I may take them on as a producer," says Syntek.

GOLDBERG PLAYS CRUZ: Singer Celia Cruz confirms that she's granted actress Whoopi Goldberg the rights to produce a film based on her life. For years, Goldberg has expressed interest in playing Cruz, but the two only met this year after Goldberg received the Mark Twain award in Washington D.C. and Cruz performed in her honor. "She said, 'Finally!'" says Cruz, obviously delighted. "I already gave my authorization."

Celia Cruz

Goldberg plans to produce the film through her One Hope Productions in conjunction with Christina Saralegui. The only problem, says Cruz, is she has no tragedies to exploit on the big screen. "My life has been wonderful," says the singer, pointing to husband Pedro Knight, to whom she's been married for 39 years.

CARLOS' INFLUENCE: One of the most anticipated releases for this season in Brazil is Roberto Carlos' forthcoming album, *Acústico MTV* (Sony), recorded live as an *MTV Unplugged* and featuring some of his greatest hits. The album is also controversial; MTV is not allowed to broadcast the recorded concert since Carlos has an exclusive contract with the Globo Network.

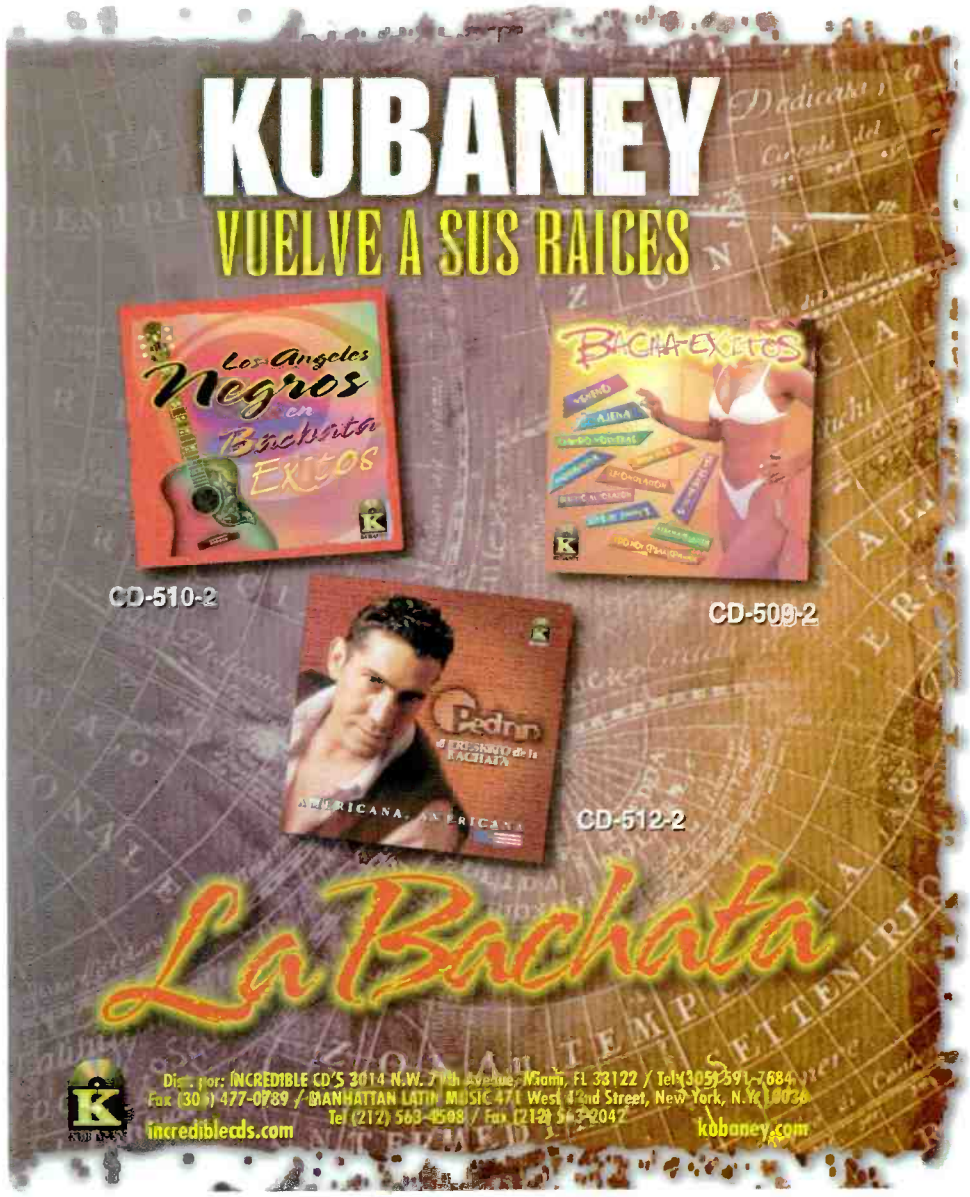
Underscoring Carlos' influence in the Brazilian music market, three other major releases are also related to his work. Father Marcelo Rossi's new album, *Paz–Ao Vivo*, recently released by Universal, features religious songs written by Carlos, such as "Nossa Senhora," "Aleluia," "Fè" and "Quando Eu Quero Falar Com Deus," among others. Singer and guitarist Renato Vargas is releasing a new album titled *As Canaies Que o Rei Cantou (The Songs the King Sang)* via indie label DeckDisc. Vargas has sold more than 1 million copies of the five-CD set *O Som do Barzinho*, which features MPB standards in which Vargas is accompanied only by his acoustic guitar. The new CD features standards that became hit singles when recorded by Carlos, including "Splish Splash" and "Como Vai Você." Following this same formula, sertanejo singer Sergio Reis released *Nossas Canáies* (Som Livre) in November.

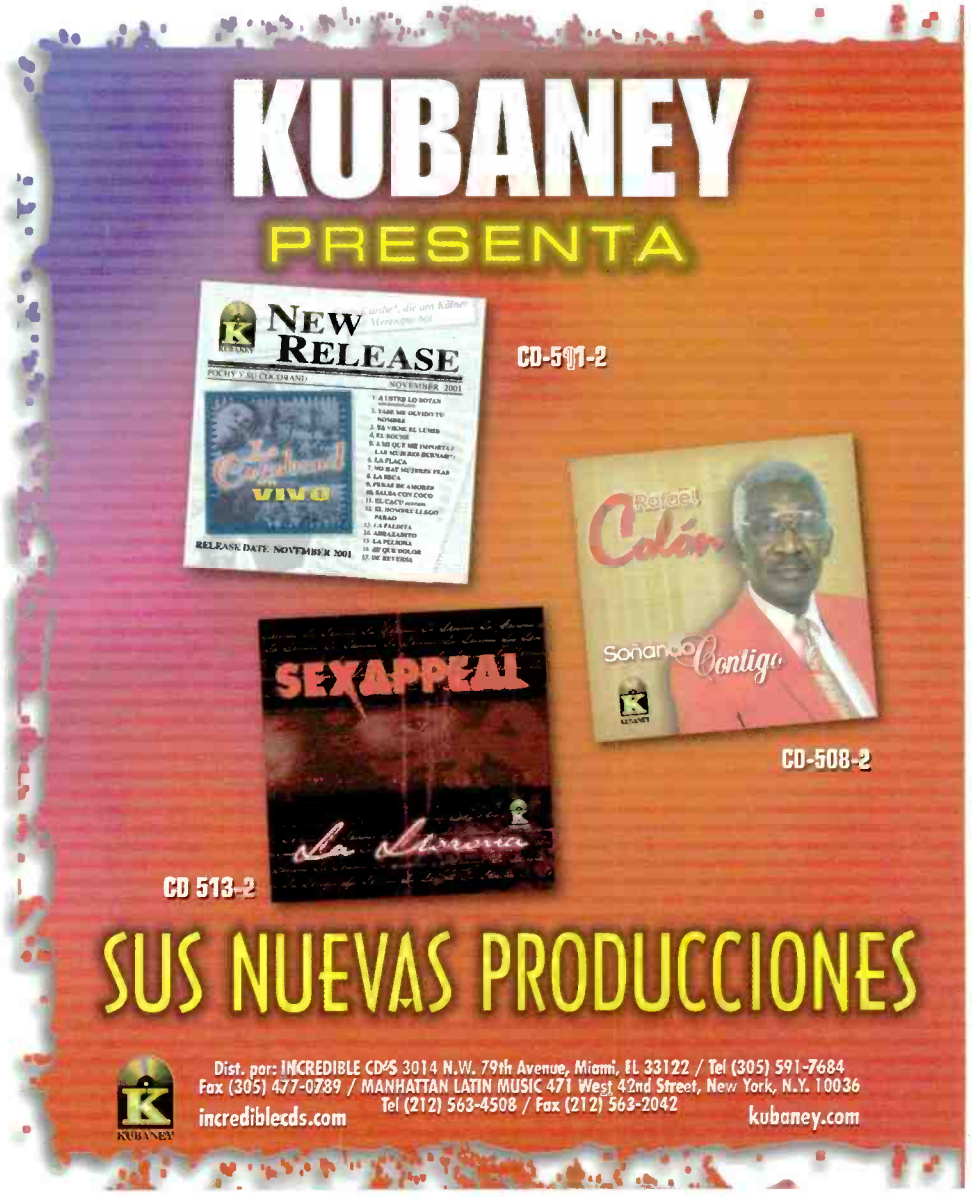
PAYING TRIBUTE: Rock tribute albums paying homage to stars of other genres have become prevalent this year. In October, Fonovisa released the long-awaited tribute to Los Tigres del Norte, featuring acts as varied as Molotov, Café Tacuba and El Gran Silencia. In Chile, several bands joined in a tribute to folklore star Violeta Parra released by Warner Chile. The recording, titled *Después de Vivir un Siglo*, was produced by ex-Los Tres frontman Alvaro Henríquez, whose new group, Los Petinellis, pays homage to Parra with a version of her song "Y Arriba Quemando el Sol." This, the album's first single, has benefitted from constant airplay on rock-pop radio stations. Thirteen bands, both new (Mamma Soul, Los Bunkers) and established (Joe Vasconcellos, Chancho en Piedra) participated.

Early next year, Universal is scheduled to release a rock en español tribute to salsa great Héctor Lavoe. Almost two years in the making, the disc, produced by Tomás Cookman, brings together respected salseros with rockers. Los Pericos, for example, pair up with Domingo Quiñones; Ozomatli joins forces with cuatro player Yomo Torre; and Cheo Feliciano joins Puerto Rico's La Secta on "Todo Tiene su Final."

REGIONAL HERO RIVERA: With his shaved head and wide-brimmed hat, Lupillo Rivera has defined a new look for regional Mexican music. Since signing with Sony Discos last year, Rivera, who for years sold well in his native California, catapulted to the national stage. Now, he's expanded his horizons with a new recording, *Sufriendo a Solas*, which includes ballads and the classic "Las Mañanitas" and is expected to receive airplay on both regional Mexican and pop stations. "My mission is to get all media to accept regional Mexican music," says Rivera. ■

Lupillo Rivera





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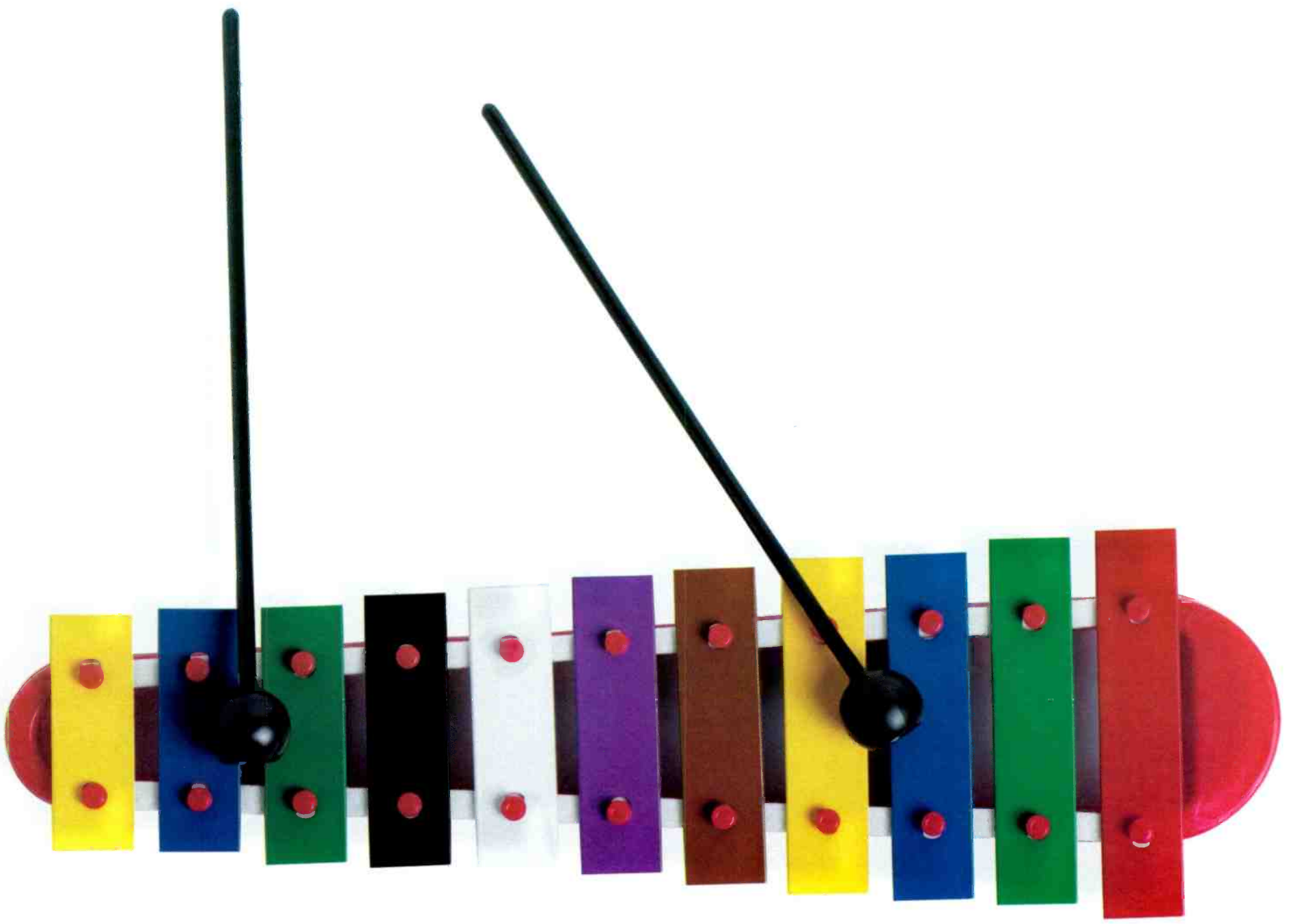

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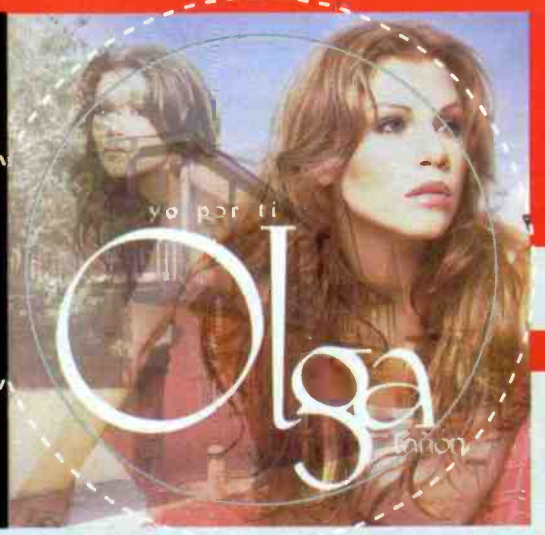

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LATIN MUSIC 6-PACK

THAT'S ENTERTAINMENT: Miami-based J&N Records and Flia Entertainment have created Flia Recordings Incorporated, a strategic alliance designed to create, produce and develop rap, merenhouse and other alternative acts. Flia Entertainment, which entered into the agreement with J&N

Records president Juan Hidalgo, was founded by Magic Juan, former leader of band Proyecto Uno. Flia Recordings will have offices in Miami and New Jersey, and albums are already in production.

REGIONAL MUSIMEX: Just as alternative music is getting new alternatives, so is regional Mexican. Musimex, a new label created by former Fonovisa GM Gilberto Moreno in partnership with attorney José Zorrilla, launched on Nov. 1. The Los Angeles–based label will be funded by Sony Discos, which will distribute product inside the U.S. Musimex will only carry regional Mexican artists. "It's a very viable project, and there are many opportunities," says Zorrilla.

ON NEWSSTANDS: Tired of financial and distribution problems with giant retail chain Musimundo, the Argentine record industry seems to be placing its bets on the European-style newsstands that cover the country with more than 15,000 strategic display units. The small, 5-square-meter stores can be found on sidewalks all around Buenos Aires and other major cities. Record labels, who in the last decade discovered the incredible marketing potential of these outlets thanks to successful tie-ins with weekly magazines, are distributing their newest products there on their own. Newsstands had been used in strategic alliances with magazines and TV/radio but are now an important tool born out of necessity after other music outlets restricted order volume. Another plus of the newsstand channel is that payments are made 30 to 40 days after shipments are delivered. On the other hand, newsstands are impractical for new artists because they require a one-shot shipment of at least 15,000 units and they often demand exclusivity, making them viable only to established artists. Newsstand success stories include La Renga, Rodrigo and Daniela Herrero.

MERCHANTS & MARKETING

AVON CALLING: Singer Olga Tañón has signed a one-year contract with Avon. The contract calls for Tañón to be part of two promotional campaigns for the company as a model of cosmetics, skin-care and hair products, jewelry, fragrances, clothing and accessories. As part of the deal, her new album, *Yo Por Tí*, will be sold through the Avon catalog and buyers will get an autographed Olga Tañón umbrella free with the purchase. Tañón, who will be on the cover of the December catalog, spent most of October and November touring in Venezuela.

COMING SOON: Muxxic Latino, Spanish label Muxxic's U.S. operation, is preparing a barrage of artists for release in the U.S. market beginning in the first quarter of 2002. Muxxic, which belongs to Spain's Grupo Prisa, will focus on the U.S. and Mexican markets and is expected to benefit from Prisa's acquisition of a 50% interest in Televisa's radio operations.

To date, the label has released *Josecano*, the first solo album by former Mecano member Jose Cano, in Mexico the U.S. and Venezuela. Female group Papa Levante was released in Venezuela and Colombia, and Spanish star Raul's new album was released in Chile with a Mexico, Argentina and Venezuela release slated for January. At the same time, Muxxic is actively seeking new Latin talent from the U.S. and other Latin territories. ■

Contributing to this edition of Latin Music Six-Pack are Sergio Fortuno, Marcelo Fernandez Bita, Tom Gomes, Howell Llewellyn and Leila Cobo.

REPERTOIRE BRIDGE

Continued from page LM-3

Virgin Spain act Jarabe de Palo was scheduled to undertake its fourth Latin American/U.S. tour in November, but fellow Virgin artists Amaral and Tam Tam Go! pulled out of the Rock en Ñ tour following the Sept. 11 attacks. Jarabe de Palo's languid Latin rock has struck a chord in Latin markets, but Virgin Spain international development director Fernando Martínez says, "Our natural market outside Spain, which is Latin America, is in a really bad state." Like many in Spain, he says the only markets "that work at the moment" are Mexico and the U.S.

One Spanish pop group making an impression this year is Sony Epic signing La Oreja De Gogh, whose second album, *El Viaje de Copperpot (Copperpot's Journey)*, has gone gold in several countries after moving a million units in Spain and winning an IFPI Platinum Europe award in June.

Sony international exploitation director Amelia Santos is more optimistic than most of her colleagues. Sony Latin has long been among the most successful Latin labels among the majors, and in Spain, too, it has had more success with Latin artists—Ricky Martin and Chayanne, to name

Continued on page LM-14

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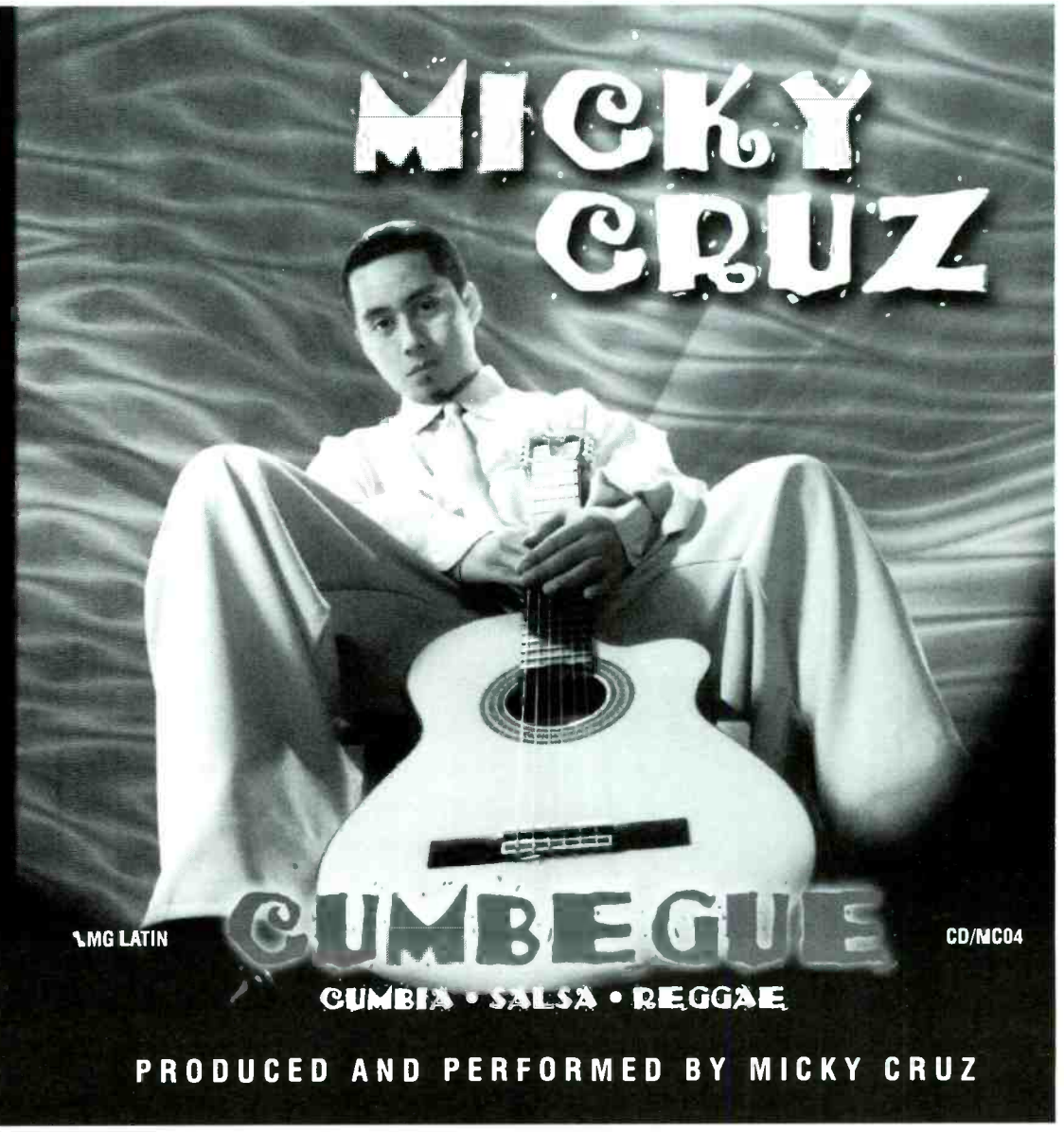

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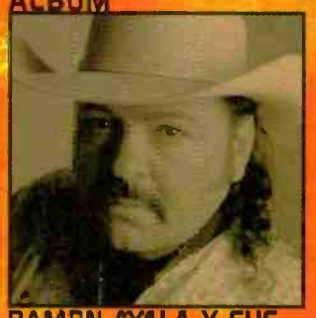

RAMON AYALA Y SUS BRAVOS DEL NORTE

BEST TEJANO ALBUM

JIMMY GONZALEZ Y EL GRUPO MAZZ

BEST POP INSTRUMENTAL ALBUM

NESTOR TORRES

BEST MERENGUE ALBUM

CHI CHI PERALTA

BEST ENGINEERED ALBUM

CHARLES DYE

JAVIER GARZA

SEBASTIAN KRYS

FREDDY PINERO, JR

JOEL SOMEILAN

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PAQUITO D'RIVERA QUINTET

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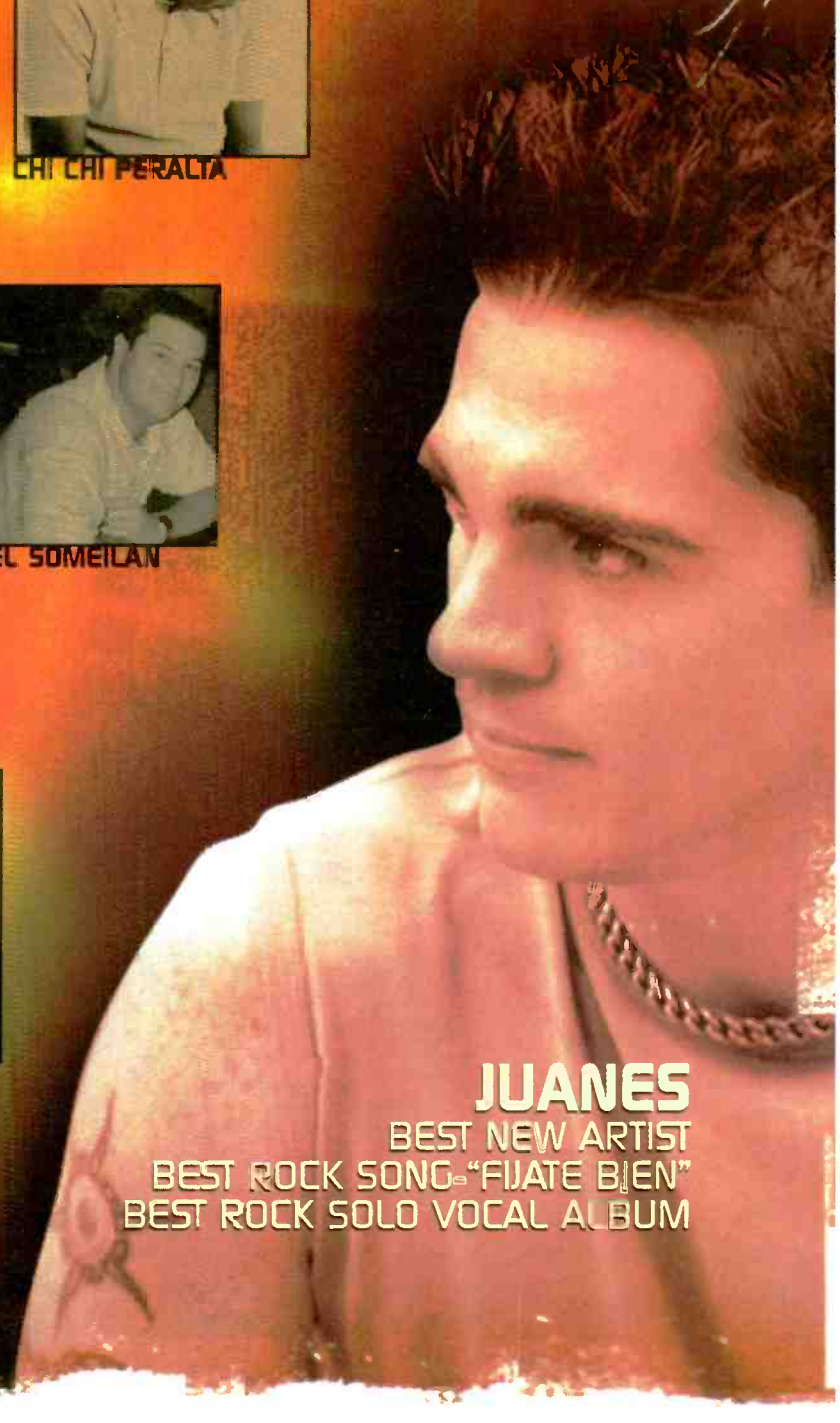

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RADIO IN SPAIN

Continued from page LM-3

cutting-edge public Radio 3, part of Radio Nacional de España (RNE). Radio 3 rarely ranks above the 300,000-mark, but its mix of indie, alternative, world music, Brazilian-Cuban, jazz and flamenco is a reference point for the music industry. It has broken many artists over the years and is the network that comes nearest to the U.S. college-radio format.

Spain's 17 semi-autonomous regions have their own locally important radio stations, but, as might be expected, music is not always featured largely in the formatting. Even when it is, it is mediocre, middle-of-the-road material, reflecting the Spanish tradition of public radio.

Luis Merino, head of SER's Cadenas Musicales, with responsibility for all SER music formats, before his appointment in October as director of Prisa Leisure and Entertainment, says, "Music radio here helps Spain's fundamental role as an entry into Europe for Latino artists. If you don't make it in Spain, it's hard to see you breaking into Europe.

"Ricky Martin and Gloria Estefan all made it in Spain before the rest of Europe," he adds. "But it goes further than that. In Spain, stars such Luis Miguel [Mexico], Carlos Baute [Venezuela] or Marcela Morelo [Argentina] are treated on radio as national product, not as Latino.

"We no longer distinguish so much between domestic and Latino," Merino continues. "Carlos Vives [from Colombia] is a guy from the home team here!" ■

PROGRAMMING

GETTING INTIMATE: In an effort to create a connection between artist and audience, music network MuchMusic has launched *Intimo e Interactivo (Intimate and Interactive)*, a live performance that airs as a television special and includes Q&A segments between the audience and the featured artist. *Intimo e Interactivo* is shot on Thursdays at MuchMusic's studios in Argentina. Featured artists have included Los Caballeros de la Quema, Javier Calamaro, Leon Giecco and Fito Páez.

RADIO ACQUISITION: Spain's largest audiovisual holding, Grupo Prisa, has acquired 50% of the radio operation of the world's biggest Spanish-language media group, Televisa of Mexico. Prisa paid $50 million, plus an additional $10 million payment toward a capital extension for Televisa's radio division, Radiopolis. The deal follows years of talks between Prisa and Televisa, says Televisa president Emilio Azcárraga, who notes that Televisa will expand its radio operation in Mexico (it currently has a 9% share of the Mexican radio sector with 17 stations) by modeling itself on Prisa's successful Cadena SER, which controls nearly 80% of Spain's music radio sector. "Through both the world and through music, we will help our two countries understand each other better," says Azcárraga.

MORE NEWS: SBS stations nationwide have upped their news programming in the wake of the Sept. 11 attacks. "Right now, the public is very interested in news, and, even though we're a music station, we can't stay behind," says SBS VP of programming Jesús Salas, noting that music listening in the evenings dropped in the wake of the attacks. Salas, who programs Radio Romance and El Sol in Miami, has added Univision anchor Mario Andrés Moreno to Romance's morning-personality roster and features news "as needed."

NBC'S REACH: NBC's acquisition of Telemundo Communications Group—although still subject to final regulatory approval—has already raised the stakes for the nation's second-largest Spanish-language network. "If you look at the difference between Telemundo and Univision, they have a programming advantage," says Telemundo president and CEO Jim McNamara. "Univision has a relationship with [giant Mexican network] Televisa. But the other thing you can't get away from is that Univision has better distribution. There are several places where our signal doesn't go. NBC is a broadcaster and understands that. I think you'll see a growth in our distribution, and I think there will be a direct correlation between distribution and ratings." McNamara says the network's general marketing strategy, which emphasises soaps and entertainment, will continue.

TARGETING YOUTH: Last September, Telemundo launched mun2, a U.S. cable network that targets viewers 18 to 34 and whose programming is at least 50% music-oriented. "It will absolutely remain in place," says Manuel Abud, president of Telemundo Cable, noting that mun2, which airs 12 hours a day, is already profitable. "Mun2 is not a whim; it's the result of very exhaustive market research that determined what was needed." The network's programming includes a rock en español show and frequent use of bilingual banter, a no-no at Univision. Abud says music will continue to be mun2's programming base and that music-oriented content will probably increase. "You can't think about being a youth channel and not having music," he says.

SANZ UNPLUGGED: Alejandro Sanz's *MTV Unplugged* marked the first time a Spaniard was featured in the special and the first time the program aired live on the Internet, through its Web site, MTVLA.com.

The regular special for MTV Latin America aired in November, and the album, on WEA Latina, was also released that month and made available on DVD and VHS. Sanz's single off the album, "Y Sólo se me Ocurre Amarte," was written specifically for the MTV special.

"I didn't want to make a hits album," says Sanz, explaining his eclectic choice of material, which also includes an initial traditional bulería. Viewers of the special also saw a lighter side of Sanz, who frequently joked and spoke with his audience. "I have a guardian angel who takes good care of me and who made my guitar go out of tune," says Sanz, who had to interrupt his first song and send his guitar backstage for tuning. "If that hadn't happened, things would have been colder. That gave me the extra touch of nerves to make me get closer to my audience." ■

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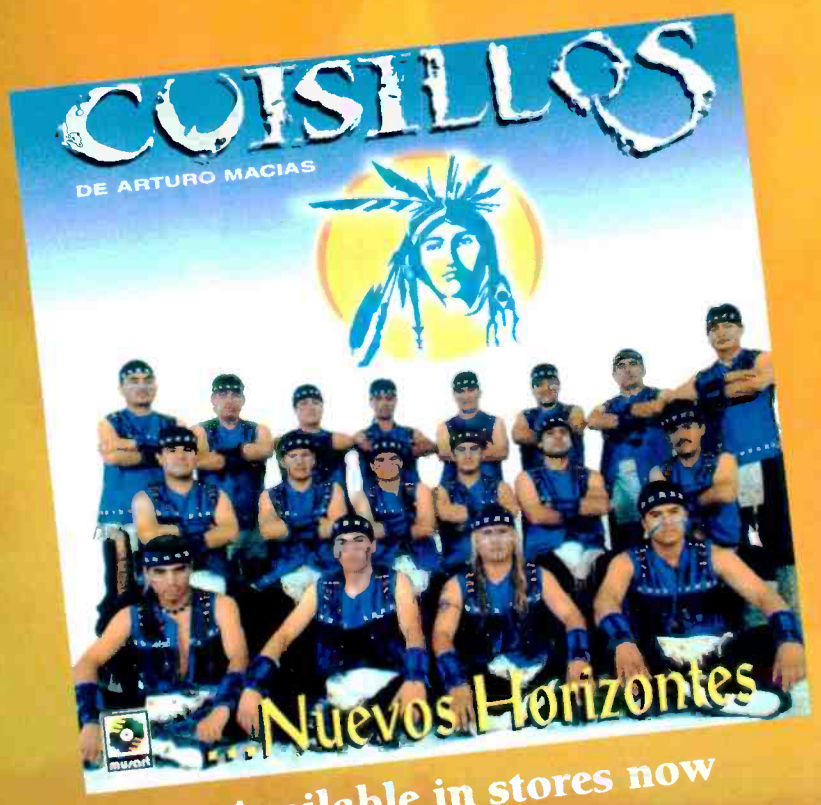

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REPERTOIRE BRIDGE

Continued from page LM-10

just two—and with Spanish acts in Latin America.

Apart from La Oreja, whose scheduled U.S. and Latin American tour in November followed two promo visits, Sony has several artists lined up for U.S. and Latin American releases in 2002. One is Malú, niece of flamenco guitarist Paco de Lucia. Her third album, *Esta Vez (This Time)*, was recorded in Miami and has hit the platinum mark in Spain. It is a Sony priority in Latin America for 2002. Another is Monica Naranjo, who has already sold a million albums in Mexico, and a third is gypsy flamenco-pop duo Azúcar Moreno, who has been trying for some 15 years to break the U.S. market.

For Malú, her second album marks a new step in a career that started when she was a teen. "I started singing at the age of 15, and I've grown a lot since then," she has said. "I think I'm more daring and having more fun. And my voice has matured working with so many producers. I think I'm growing with my fans."

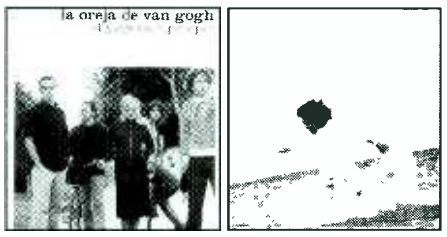
Another act to watch is 11-year-old Melody, whose single "El Baile del Gorila (The Gorilla's Dance)," from her debut album, *De Pata Negra* (which roughly translates as "The Real McCoy"), was the dance hit of the summer in Spain. The album was released in late October in the U.S. and Latin America, when Melody was scheduled to make a promo visit to Mexico. This summer, Televisa organized Gorilla Dance competitions in Miami and Puerto Rico. Some observers think this could spur another Macarena-style phenomenon.

Carlos Sanmartín, director of MuXXIc, the umbrella label of music conglomerate Gran Vía Musical (GVM), knows the Latin American market better than most after spending four years in the late '90s as president of BMG Argentina. "This economic situation is going to get worse until at least mid-2002," he says. "I expect Brazil to worsen, especially through piracy."

However, he insists that Spanish labels will continue working their acts in the region. "There is a lot of groundwork to be covered, and artists still need to leave Spain and travel if they want to conquer other territories. Profitability will be lower, and artists may do two promo visits instead of four, for example." MuXXIc acts planned for 2002 promotion include teenage star Tamara and singer Raúl.

A Warner act that has a special place in Spain is Mexico's Maná. The group has sold 1.5 million records in Spain, and its latest release is exclusive to Spain—a four-CD boxed set called *100% Maná* that entered the charts in October at No. 21.

While Estopa may be the commercial spearhead of Rock en Ñ, its spiritual leader is Enrique Bunbury, singer with the now-



defunct Heroes de Silencio (which was the first rock band to triumph in Germany singing in Spanish) and the only artist to appear on both SGAE tours.

The EMI Chrysalis artist is described by EMI international exploitation director Virginia Pérez as "Spain's Prince," although his sales at least are more modest. He has sold some 125,000 units of his previous three albums and was scheduled to continue touring in Latin America after the Rock en Ñ tour itself ended.

Another EMI Spain act with an odd success story is Camela. Singing easygoing songs that Pérez says are "perfect for the millions of Latin Americans who love watching TV novelas," Camela has taken Chile by storm with almost no promotion after a two-show visit to Santiago and Viña del Mar. Riot police were even called when some 20,000 people turned up at a small Santiago record shop where the group had planned a record-signing session.

The group's penultimate album, *Simplemente Amor (Simply Love)*, went platinum in Chile (15,000 units), and the latest album, *Amor.com*, went straight to No. 1 in Spain in October, with 200,000 sales in one week. Pérez says Camela is an EMI priority for Latin America in 2002.

Universal Music Spain's 2002 priority for the Latin markets, singer-songwriter Rosana, has already had a taste of Latin America success following her million-selling debut album in Spain in 1997 when she was completely unknown. That debut album, *Lunas Rotas*, opened doors in Latin America, helped by the fact that Rosana is from Spain's Canary Islands off west Africa, where Latino/tropical music has always dominated. *Lunas Rotas* went quadruple-platinum in Argentina.

Rosana was scheduled for a trip to the U.S., Mexico, Colombia, Argentina and Chile in October and November to promote her eponymous third album. "It is easy for me to incorporate Latino rhythms because of my Canaries culture, and I hope to tour Latin America with this new album," she says.

Universal Spain international exploitation director Hiten Bharadia says, "Her first two albums sold 75,000 and 50,000 in the U.S. alone, and our aim for next year is to consolidate Rosana's success in the U.S. and in Mexico. In much of Europe, she is a household name, and I think she is in a superstar category because people can instantly see her quality and amazing intimacy." ■

HISPANIC RADIO

Continued from page LM-1

markets," Gleason says, referring to New York, Los Angeles, Chicago and Miami.

At Entravision Radio, the approach is markedly different. The network has 52 stations in a handful of markets in the Western, Mountain and Central time zones, divided in three distinct formats: Radio Tricolor, which is regional Mexican and the largest in number of stations, Radio Romántica (AC) and Super Estrella, whose top-40 format makes it the largest by audience.

All stations within each format carry essentially the same programming and, with the exception of Los Angeles, have the same DJs airing from the same central location.

"I believe people have more in common than they have differences," says programming VP Haz Montana. "If you go to a Starbucks and you want a latte, there's an expectation of what it's going to be."

But Entravision stands out based on Super Estrella's pop programming, which plays acts that might have a harder time getting on more traditional pop stations, including Juanes and Maná. The first Super Estrella station launched in Los Angeles four years ago and became a network in December 2000, with stations in six more markets, including Chicago and Las Vegas.

"No one thought it would work, and it's grown in Los Angeles, which is the nation's most competitive market," says Montana. "Yes, there was an appetite for that music, but we've groomed it. You look at concert sales, ticket sales, record sales—all the indicators of demand—and it has grown dramatically since Super Estrella entered the market." In Los Angeles, Viva 107.1 FM, a station owned and operated by Big City Radio, now programs a similar format.

The AQH of Spanish radio among Hispanic listeners is 45.1, according to Arbitron's *Hispanic Radio Today* study of 2000. Within that, among listeners 12 and over, regional Mexican stations account for the highest AQH (16.3), followed by Spanish contemporary (13.0).

Not only have regional Mexican stations increased in number, they've diversified in format.

"People have finally realized the potential of the regional Mexican format," says Eduardo "Eddie" León, who consults for the Liberman stations.

And, according to León, this has translated to more research and narrower formats. "You can no longer be a full-service regional Mexican station in a competitive market," he says. Houston, for example, has one station that plays soft Norteño (aka Norteño Lite) and another that plays more hardcore corridos.

Liberman, which owns 10 radio stations—all regional Mexican—and three television stations, is very localized in both programming and what it's able to offer listeners and advertisers, including the Premios Que Buena event, which takes place in Los Angeles and celebrates regional Mexican music.

Started in 1988, Liberman's evolution has been a constant expansion, according to corporate VP Andy Mars. "We'd like to expand to other markets," says Mars. "We're definitely a young group that wants to grow."

Growth has been explosive for La Máquina, which started seven years ago with a small station in Northern California and has now expanded to 11 stations, plus 12 others to which it supplies programming. Negotiations are under way to both purchase and provide programming for several more. Although most stations are in California, La Máquina is also in Oregon, Washington and Minnesota, underscoring regional Mexican music's reach and potential.

Given its expansion and growth, Spanish-language radio's biggest challenge may well be capturing that share of the Spanish-speaking audience—mostly younger listeners—who often turn to English radio for their music.

HBC's The Beat in San Antonio, for example, is an English-language station geared toward people of Hispanic background. Miami's Power 96 also caters to that crowd and frequently intersperses Spanish tracks with its English programming.

Also in Miami, salsa station Salsa 98 tried a radical approach—playing dance tracks alongside merengue and salsa—to get ratings. "It had never been a big radio station, and now it's so much better," says Tanner. "Miami and The Beat are perfect examples of going for different solutions to get our target." ■

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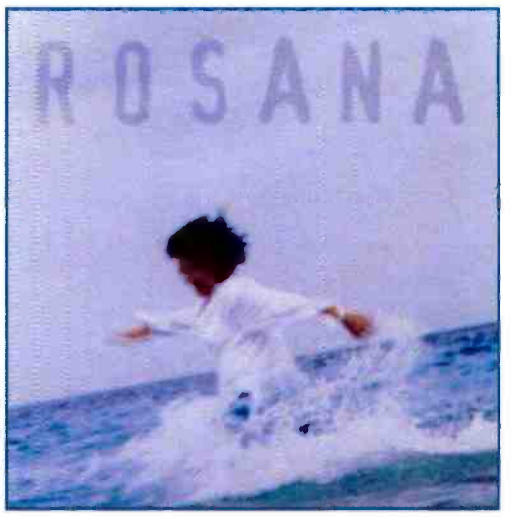

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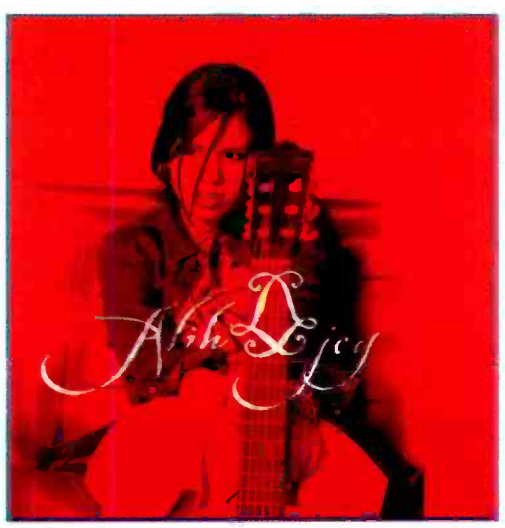

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ALBUMS

Edited by Michael Paoletta

POP

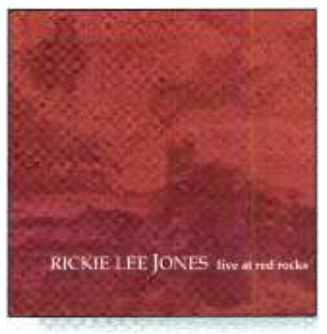
★ **YOKO ONO**
Blueprint for a Sunrise
PRODUCERS: Yoko Ono and Rob Stevens.
Capitol 7243 5 36035
The inimitable Yoko Ono returns with her first full-length studio recording since 1995's *Rising*. With *Blueprint for a Sunrise*, Ono draws from her life experience, encompassing her struggles as a woman, an artist, and as a child in Japan amid World War II. The result is a dense sonic collage, over which discordant emotions (pain, anger, loss, confusion) eventually lead to strength, power, and survival. A mix of live and studio recordings (with some, like "Wouldnit," being new takes on cuts from *Rising*), the set is as concrete and compelling as it is abstract and bewildering. With her idiosyncratic vocals intact, Ono exorcises her demons while she pushes the musical envelope, layering existential vocalese with elements of rock, reggae, flamenco, funk, and electronica.—***CR***

SLEEPYTIME GORILLA MUSEUM
Grand Opening and Closing
PRODUCERS: Dan Rathbun and Sleepytime Gorilla Museum
Chaosophy/Seeland 523
Hailing from the San Francisco Bay Area, Sleepytime Gorilla Museum looks and sounds like a cross between Kiss and King Crimson, as Nils Frykdahl's art-house quintet proffers a heady, highly creative melange of costumed theatrics and top-flight musicianship. Sleepytime's improv-minded, metallic prog-rock is loud and loony enough to send weaker constitutions running from the room at live gigs, although an exponential number are always seen lining up to buy discs and T-shirts after the show. The sonic stomp and lyrical wit of "Sleep Is Wrong" boldly sets the stage, with the avant-gothic "Ablutions" and the very viscerally powerful "Powerless" among the other highlights. Plus, there is more sheer invention in just the album package and Sleepytime's self-penned mythology than with most other volume-intensive groups' whole musical oeuvre. Contact: promo@chaosophyrecords.com.—***BB***

SPOTLIGHTS

VARIOUS ARTISTS
Mark Twain
PRODUCERS: Ken Burns and Dayton Duncan
Columbia/Legacy 86091
The soundtrack to the latest Ken Burns PBS documentary, *Mark Twain*, evokes the great American writer's world via period music and his own words. Actor Kevin Conway reads snippets of Twain's wit and wisdom, while pianist Jacqueline Schwab and multi-instrumentalist Bobby Horton perform mostly traditional melodies from Celtic folk songs and New World hymns. Other tracks feature fiddle bands and musicians like guitarist Al Petteway in folk-inflected contemporary material. As co-producer Dayton Duncan points out in his excellent liner notes (which are illustrated by vintage photos of the author and his family making music), Twain was a parlor pianist and avid fan of music—vernacular and classical, sacred and secular. Sure to be a holiday hit, this soundtrack makes for an ideal companion to the Warner Bros. VHS/DVD-Video version of Burns' film, as well as Knopf's new illustrated biography of Twain co-written by Burns, Dayton, and Geoffrey C. Ward.—***BB***

RICKIE LEE JONES
Live at Red Rocks
PRODUCERS: Rickie Lee Jones and Great Big Island
Artemis 751101
On her second Artemis outing, influential singer/songwriter Rickie Lee Jones offers up a scintillating set from the artist-revered Red Rocks Amphitheater near Denver. Unlike Jones' previous live outing (1995's intimate *Naked Songs*), *Red Rocks* is more of a collective effort, featuring a crack backing band and a thumping duet with Lyle Lovett on reggae exercise "Love Is Gonna Bring Us Back Alive."



Like Jones' career, the album is a captivating, hard-to-peg mix of soaring, atmospheric ballads ("Rodeo Girl," "We Belong Together"), crisp, creative pop ("Satellites," "Don't Let the Sun Catch You Crying"), and jazzy blues ("Coolsville," "Chuck E.'s in Love"). Jones wraps up the set with a rocking take on Van Morrison's "Gloria," paying homage to her influences while demonstrating why her own many imitators are still swimming in her wake.—***RW***

BUSTA RHYMES
Genesis
PRODUCERS: various
J Records 0009
In the beginning, there was Busta Rhymes. Well, not quite, but that's what listeners might expect from *Genesis*, the veteran rapper's fifth album. Instead, listeners are greeted by a phone conversation between Rhymes and J Records principal Clive Davis, in which Davis instructs the rapper to "keep it grimy." After listening to *Genesis*, it appears that Rhymes heeded the executive's advice. The album, the rapper's debut for J, remains in the tradition of his previous releases, offering a combination of witty rhymes and unforgettable hooks. The frantic pace of "As I Come Back" and lead single "Break Ya Neck" are already fan favorites at radio. With a little help from Pete Rock, Rhymes admirably covers Public Enemy's "Shut 'Em Down," here titled "Shut 'Em Down 2002." And Mary J. Blige makes an appearance on "There's Only One," a track that recalls the free-spirited roller-skatin' jams of yesteryear. Other guests include Kelis, Rah Digga, P. Diddy, and Jaheim.—***RH***

R&B/HIP-HOP

▶ **YOLANDA ADAMS**
Believe
PRODUCERS: various
Elektra 62690
On her first studio album of new material since her 1999 Grammy-winning breakthrough *Mountain High . . . Valley Low*, gospel siren Adams returns to the same well: pairing her passionate, powerful vocals and songwriting skills with an all-star lineup of contemporary producers. These include Mike City, Warryn Campbell, Kevin Bond, Shep Crawford, and Buster & Shavoni. She also reunites with Jimmy Jam and Terry Lewis, responsible for her No. 1 hit, "Open My Heart." A seamless mix of gospel, R&B, hip-hop, and pop, *Believe* traverses life's joys, pain, and everything in between—without ever sacrificing the spiritual message. Standouts include "Never Give Up," "Fo' Sho' " (with the Clark Sisters' Karen Clarke Sheard), "Darling Girl" (a love song to Adams' daughter), and "Unconditional." In a world rocked by uncertainty, Adams' rhythmic discourses on love, inner strength, and spiritual inspiration are a welcome oasis.—***GM***

▶ **TIMBALAND & MAGOO**
Indecent Proposal
PRODUCER: Timbaland
Blackground/Virgin 10946
As one of today's most prolific and in-demand producers, Timbaland certainly has a full plate. Witness his successful production credits for artists like Missy "Misdemeanor" Elliott, Bubba Sparxxx, and Petey Pablo, among others. Still, the Virginia native found time to re-team with his partner Magoo for the pair's sophomore set. With blistering beats and memorable hooks, the well-produced *Indecent Proposal* is proof positive that Timbaland saves some of his best work for personal use. The lead-off track, the adrenaline-driven "Drop," features Fat Man Scoop. Similarly, "All Y'all," the album's lead single, is making bodies move nationwide. *Indecent Proposal* has its fair share of guests, including Elliott, Sparxxx, Pablo, Jay-Z, Ludacris, and the late Aaliyah. If this were to be Timbaland's last artist album—as he has alluded to in interviews—it wouldn't be a bad swan song.—***RH***

★ **DUNGEON FAMILY**
Even in Darkness
PRODUCERS: ET3 and Organized Noize
Arista 14693
Falling somewhere between Parliament/Funkadelic and hardcore hip-hop, Atlanta-based supergroup Dungeon Family—which includes members of OutKast, Goodie Mob, and Coolbreeze—makes its debut with *Even in Darkness*. OutKast's Andre 3000 and Goodie Mob's Cee-Lo and Big Gipp get things rolling with "Trans DF Express," the album's lead single. The group scores major points for "Six Minutes," which pays homage to the classic posse cut, deftly referencing Doug E. Fresh and the Get Fresh Crew's "The Show." Equally impressive is "What Iz Rap" (an eternal musical question, if there ever was one). With in-house producers Organized Noize behind the boards, *Even in Darkness* is one wild ride.—***RH***

(Continued on next page)

VITAL REISSUES

BEE GEES
Their Greatest Hits: The Record
PRODUCERS: Barry Gibb, Robin Gibb, and Maurice Gibb
Polydor/UTV 58940
This isn't the first time that the Brothers Gibb have offered a compilation of their many, many hits. But it is the first time they've offered interpretations of a handful of hits they have penned for other artists. The cuts—"Emotion" (a '77 smash for Samantha Sang), "Heartbreaker" (an '82 hit by Dionne Warwick), "Islands in the Stream" (a '93 duet by Dolly Parton and Kenny Rogers), and "Immortality" (recorded by Celine Dion in '97)—sound remarkably fresh in their new incarnations. The lads' harmonies continue to be sharp and engagingly distinctive, and the songs have a wonderfully timeless feel. Any one of these four tunes would be a welcome addition to current AC and even top 40 radio playlists—particularly "Immortality," which in this delicate arrangement takes on a heart-tugging emotional tone, given the current state of the world. Beyond the "new" tracks, the two-CD set is a pleasant reminder of the Bee Gees' wildly successful, richly varied five-decade musical history. It's fun to trace the act's progression from somber early tunes like "I Started a Joke" to frivolous disco-era gems like "You Should Be Dancing," with the trio finally landing with the current, rock-spiced tone of 2000's infectious "This Is Where I Came In." In the end, *The Record* is a solid testimony to the act's extraordinary talent. It's also proof that they sadly don't make 'em like the Bee Gees anymore.—***LF***

THE SMASHING PUMPKINS
Rotten Apples: The Smashing Pumpkins Greatest Hits
COMPILATION PRODUCER: Eric Ferris
ORIGINAL PRODUCERS: various
Virgin 7243-8-11318
Arriving less than a year after Smashing Pumpkins played their final show and just prior to the Christmas shopping crunch, *Rotten Apples* feels equally premature and perfect in its timing. What seems almost dead-on, though, is the anthology's track listing. Nearly every song that both hardcore and casual fans would expect to find is here—the dramatic "Disarm," the feel-good "1979," the blistering "Siva" (but, then, where's "Rocket"?). Wisely bundled with a collection of B-sides and rarities (including "Blissed and Gone," Billy Corgan's somewhat melodramatic, but sweet, farewell to Pumpkins fans), this two-disc package reminds that the band probably did well to quit when it did, just as its halo was beginning to tarnish. Like many great groups, the Chicago-bred act bowed out with a disappointing swan song (*Machina: The Machines of God*). Clearly, though, the band's legacy has retained much of its might, and *Rotten Apples* plainly illustrates that. Sweetening the punch is the inclusion of Corgan's jaw-dropping cover of Fleetwood Mac's "Landslide," the underappreciated *Adore* singles, and the wonderfully dynamic "Drown" from the *Singles* soundtrack, as well as rare photos by Lisa Johnson and others.—***WO***

CONTRIBUTORS: **Bradley Bambarger, Jonathan Cohen, Larry Flick, TaNesha Gee, Rashaun Hall, Gail Mitchell, Wes Orshoski, Deborah Evans Price, Craig Roseberry, 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. MUSICTO MY EARS (♫): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

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(Continued from preceding page)

ALBUMS

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POP

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PRODUCERS: Yoko Ono and Rob Stevens.
Capitol 7243 5 36035
The inimitable Yoko Ono returns with her first full-length studio recording since 1995's *Rising*. With *Blueprint for a Sunrise*, Ono draws from her life experience, encompassing her struggles as a woman, an artist, and as a child in Japan amid World War II. The result is a dense sonic collage, over which discordant emotions (pain, anger, loss, confusion) eventually lead to strength, power, and survival. A mix of live and studio recordings (with some, like "Wouldnit," being new takes on cuts from *Rising*), the set is as concrete and compelling as it is abstract and bewildering. With her idiosyncratic vocals intact, Ono exorcises her demons while she pushes the musical envelope, layering existential vocalese with elements of rock, reggae, flamenco, funk, and electronica.—***CR***

SLEEPYTIME GORILLA MUSEUM
Grand Opening and Closing
PRODUCERS: Dan Rathbun and Sleepytime Gorilla Museum
Chaosophy/Seeland 523
Hailing from the San Francisco Bay Area, Sleepytime Gorilla Museum looks and sounds like a cross between Kiss and King Crimson, as Nils Frykdahl's art-house quintet proffers a heady, highly creative melange of costumed theatrics and top-flight musicianship. Sleepytime's improv-minded, metallic prog-rock is loud and loony enough to send weaker constitutions running from the room at live gigs, although an exponential number are always seen lining up to buy discs and T-shirts after the show. The sonic stomp and lyrical wit of "Sleep Is Wrong" boldly sets the stage, with the avant-gothic "Ablutions" and the very viscerally powerful "Powerless" among the other highlights. Plus, there is more sheer invention in just the album package and Sleepytime's self-penned mythology than with most other volume-intensive groups' whole musical oeuvre. Contact: promo@chaosophyrecords.com.—***BB***

R&B/HIP-HOP

▶ **YOLANDA ADAMS**
Believe
PRODUCERS: various
Elektra 62690
On her first studio album of new material since her 1999 Grammy-winning breakthrough *Mountain High . . . Valley Low*, gospel siren Adams returns to the same well: pairing her passionate, powerful vocals and songwriting skills with an all-star lineup of contemporary producers. These include Mike City, Warryn Campbell, Kevin Bond, Shep Crawford, and Buster & Shavoni. She also reunites with Jimmy Jam and Terry Lewis, responsible for her No. 1 hit, "Open My Heart." A seamless mix of gospel, R&B, hip-hop, and pop, *Believe* traverses life's joys, pain, and everything in between—without ever sacrificing the spiritual message. Standouts include "Never Give Up," "Fo' Sho' " (with the Clark Sisters' Karen Clarke Sheard), "Darling Girl" (a love song to Adams' daughter), and "Unconditional." In a world rocked by uncertainty, Adams' rhythmic discourses on love, inner strength, and spiritual inspiration are a welcome oasis.—***GM***

▶ **TIMBALAND & MAGOO**
Indecent Proposal
PRODUCER: Timbaland
Blackground/Virgin 10946
As one of today's most prolific and in-demand producers, Timbaland certainly has a full plate. Witness his successful production credits for artists like Missy "Misdemeanor" Elliott, Bubba Sparxxx, and Petey Pablo, among others. Still, the Virginia native found time to re-team with his partner Magoo for the pair's sophomore set. With blistering beats and memorable hooks, the well-produced *Indecent Proposal* is proof positive that Timbaland saves some of his best work for personal use. The lead-off track, the adrenaline-driven "Drop," features Fat Man Scoop. Similarly, "All Y'all," the album's lead single, is making bodies move nationwide. *Indecent Proposal* has its fair share of guests, including Elliott, Sparxxx, Pablo, Jay-Z, Ludacris, and the late Aaliyah. If this were to be Timbaland's last artist album—as he has alluded to in interviews—it wouldn't be a bad swan song.—***RH***

★ **DUNGEON FAMILY**
Even in Darkness
PRODUCERS: ET3 and Organized Noize
Arista 14693
Falling somewhere between Parliament/Funkadelic and hardcore hip-hop, Atlanta-based supergroup Dungeon Family—which includes members of OutKast, Goodie Mob, and Coolbreeze—makes its debut with *Even in Darkness*. OutKast's Andre 3000 and Goodie Mob's Cee-Lo and Big Gipp get things rolling with "Trans DF Express," the album's lead single. The group scores major points for "Six Minutes," which pays homage to the classic posse cut, deftly referencing Doug E. Fresh and the Get Fresh Crew's "The Show." Equally impressive is "What Iz Rap" (an eternal musical question, if there ever was one). With in-house producers Organized Noize behind the boards, *Even in Darkness* is one wild ride.—***RH***

COUNTRY

▶ **CLINT BLACK**
Greatest Hits II
PRODUCER: Clint Black
RCA 67005
Clint Black burst onto the country music scene more than a decade ago, riding a wave of hook-laden, accessible, pure country hits in the George Strait vein that made him a favorite both with fans and country radio. As his second hits package proves, Black has matured mightily as both a vocal stylist and—more important—as a songwriter, expanding his lyrical subject matter well beyond traditional country music themes while maintaining the licks that brought him to the party. Black proves a thoughtful lyricist on such cuts as the insightful "The Shoes You're Wearing" and steel-drenched honky-tonk lament "Nothing's News," but he still parties with gusto on "Nothin' but the Taillights" and the white-boy funk of "Been There." Less edgy but very well-written are ballads like the sweet "Something That We Do" and the sweeping "When I Said I Do." Black generously offers four new songs, including another duet with wife Lisa Hartman Black and a reworked "Put Yourself in My Shoes." An impressive collection from a still-evolving artist—and a no-brainer for big holiday sales.—***RW***

WORLD MUSIC

★ **JUNE TABOR**
Rosa Mundi
PRODUCER: John Ravenhall
Green Linnet 3139
Tabor keeps it simple and atmospheric with *Rosa Mundi*, a collection of songs that, in one way or another, allude to roses. Tabor is joined in this admirable effort by Huw Warren (piano), Mark Emerson (violin, viola), and Richard Bolton (cello). The instrumentation employed here is a good deal less involved than Tabor's outstanding *A Quiet Eye*, released last year, but the overall effect is every bit as moving. An exquisite singer with an uncanny feel for various modern folk and traditional styles, Tabor here brings her unique gift to bear on French, German, and American ballads, as well as "Roses of Picardy," a World War I-era tune. Tabor also collaborated with Emerson, Warren, and Bolton to arrange Robert Burns' "Oh My Love Is Like a Red Red Rose." A lovely, quiet album.—***PVV***

CLASSICAL

★ **MISCHA MAISKY/MARTHA ARGERICH**
Live in Japan
PRODUCER: Sid McLauchlan
Deutsche Grammophon 289-471-346
In these digital days, it's exceedingly rare to hear an actual unretouched "live" recording. Collaborators for some 25 years—and each of a decidedly romantic, venturesome temperment—cellist Mischa Maisky and pianist Martha Argerich are by all evidence documented here live and unedited from a November 2000 recital in Kyoto, Japan. Certainly, the duo's performances come across with a keen, knife-edge intensity and spontaneity in a substantive program of the cello sonatas by Chopin and Debussy, along with an effective arrangement of Franck's popular Violin Sonata and an encore of Chopin's *Polonaise Brillante*, Op. 3. Fans of both Maisky and Argerich will have to own this disc, and for neophytes, this is an ideal introduction to high romantic chamber music—and high romantic chamber music-making—par excellence.—***BB***

CHRISTIAN

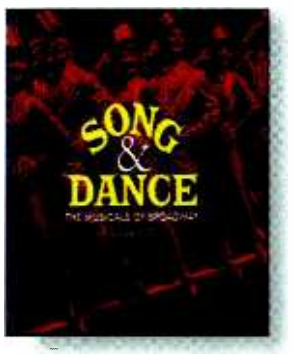
▶ **THIRD DAY**
Come Together
PRODUCER: Monroe Jones
Essential 83061-0668
Not sure why this Georgia rock outfit was named artist of the year at this year's Gospel Music Assn. Dove Awards? Then give a listen to this enthrallingly well-crafted set, which showcases the band's many strengths

I N P R I N T

SONG AND DANCE: The Musicals of Broadway
By Ted Sennett and Andrew G. Hager
Metrobooks
176 pages; $59.98

As a historical survey of Broadway musicals, Ted Sennett's book *Song and Dance* doesn't aim to be comprehensive. Relying on landmark musicals to illustrate trends and turning points, Sennett selects a couple dozen shows that are "important"—because they were artistically innovative, thematically exceptional, or financially successful.

Rather than insisting that every show included must have won a Pulitzer Prize or played 1,000 performances, Sennett requires that his selected works achieve at least a moderate degree of *both* popular success and creative achievement. So, for example, the critically acclaimed and moderately successful *Sweeney Todd* is included while the contemporaneous *Best Little Whorehouse in Texas*—which ran longer but broke little new ground—is not.



The author of *Hollywood Musicals*, Sennett keeps his tone serious but accessible, filling his handsome volume with stunning photographs. He doesn't offer trenchant analysis or revelatory anecdotes in the way that, say, Ethan Mordden does in his books on musical theater. More a coffee-table book than a reference tome, *Song and Dance* provides a basic introduction to musical theater history. The fact that the author could have done more is less important than the fact that he has done his work well.

Song and Dance comes with three CDs containing 60 numbers from as many musicals, making for a sort of greatest-hits chronology. The first disc covers the '20s, '30s, and '40s, spanning the period from the milestone African-American show *Shuffle Along* ("I'm Just Wild About Harry") through the number from *Gentlemen Prefer Blondes* that made newcomer Carol Channing a star: "Diamonds Are a Girl's Best Friend." This era's gems have endured more than half a century, thanks to being wrought by such peerless composers as George Gershwin, Jerome Kern, Kurt Weill, Irving Berlin, and Cole Porter.

While the recordings are consistently delightful, a few seem out of place. For instance, Billie Holiday's rendition of "Summertime" from *Porgy and Bess* is a classic, but she never sang it on Broadway. Minor quibbles aside, there's no denying the staying power of tracks like "You're the Top" (*Anything Goes*), "Mack the Knife" (*Threepenny Opera*), and "New York, New York" (*On the Town*).

The second CD covers the period from 1950 (*Guys and Dolls*) to 1963 (*Hello, Dolly!*). The songs are again well-known, from "I Could Have Danced All Night" and "Maria" to "Put on a Happy Face" and "Comedy Tonight." The performers, too, are bona fide Broadway stars, including Ethel Merman, Richard Burton, Mary Martin, Julie Andrews, and Robert Goulet.

Disc three includes selections from more recent shows, from *Fiddler on the Roof* in 1964 to *Cats* in 1982. The music here belies the misguided notion that show tunes could no longer be considered "popular music" by this point. What was "Aquarius" from *Hair* or "Send in the Clowns" from *A Little Night Music*, if not pop music? Or even "Hard Knock Life" from *Annie*, which was sampled on a hit single by hip-hop artist Jay-Z in 1998?

As with any compilation, there are sins of omission: Where are such standards as "My Funny Valentine" from *Babes in Arms* or "I'm Still Here" from *Follies*? Why choose "One" from *A Chorus Line* instead of "What I Did For Love," or "It's a Perfect Relationship" from *Bells Are Ringing* rather than "The Party's Over"? Stopping at 1982 on disc also raises questions since Sennett's text continues to the present; a few less legendary shows—*House of Flowers*, *Raisin*, *Barnum*—might have been sacrificed to make room for more recent selections from *Les Miserables*, *Rent*, or *Ragtime*.

Nonetheless, the songs that are included are memorable and expertly performed. Together, they create a rich, condensed musical history of the Great White Way. The accompanying *Session Notes* booklet by Andrew G. Hager provides brief insights into the specific works on the CDs—nothing revolutionary here, but well-done.

Fanatics will find this so-called "boxed set" too elementary, but casual fans will be surprised to find how much theater music they already know and how easy it is to assemble these familiar tunes into a coherent foundation for learning more. With the gift-giving season around the corner, *Song and Dance* should end up on plenty of coffee tables come January.

WAYNE HOFFMAN

BOOKS: Send review copies of books/DVD Videos pertaining to artists or the music industry to Bradley Bambarger, *Billboard*, 770 Broadway, New York, N.Y. 10003

www.americanradiohistory.com

SINGLES

Edited by Chuck Taylor

POP

JAMIROQUAI You Give Me Something (3:20)
PRODUCERS: JK and the Pope
WRITERS: JK and Smith
PUBLISHER: EMI Music, ASCAP
Epic 54829 (CD promo)
Why Jamiroquai has never been able to repeat the success of its 1997 breakthrough, *Traveling Without Moving*, is a profound mystery. Overseas, JK and company continue to pump out sunny, disco-hued hits that defy time and trends. Could it be U.S. radio's enduring reluctance to touch anything that dares an association with a mirror ball? In any case, "You Give Me Something" is a pure joy ride, from the moment its gently throbbing rhythm fades in until the final notes of the flypaper chorus. This isn't anything too heavy, but the song is substantial enough to show that these guys have something that goes above and beyond much of the guitar-driven patter out there today. As mainstream radio continues its trek further and further from the pop realm, it looks as if you'll have to discover this little gem on your own. It comes from *A Funk Odyssey*.—***CT***

KIRSTIN CANDY Whisper (3:58)
PRODUCER: Don Smith
WRITER: K. Candy
PUBLISHER: Candyd Music, BMI
Escalator Records (CD promo)
At first listen, Kirstin Candy is a bit of an anomoly. Her vocal style is breathy with a delicate quality that denotes the utmost of hypersensitive vulnerability. And yet everything about Candy, the woman, tells us that she is remarkably driven, having pushed her musical wares from her native Santa Barbara, Calif., to clubs and pubs far and near. Her brand of piano-rooted pop perhaps harkens the earlier musings of Tori Amos or Toni Childs, but she maintains a wink in the deeper meaning behind her lyrics that lends a strength to words that at first seem to be a simple call for understanding. "Whisper" is gaining ground at triple-A outlets with its comfortable, plodding beat, adhesive chorus, and message that a whisper is "a secret that you're not really keeping to yourself." From the sound of it, this former track star is off and running.—***CT***

AC

MICHAEL McDONALD To Make a Miracle (4:14)
PRODUCERS: Michael McDonald and Marc Harris
WRITERS: M. McDonald and M. Harris
PUBLISHERS: Genevieve Music/Bri-Bri Music/EMI Blackwood, ASCAP/BMI
MCA Nashville 02177 (CD promo)
Everything you remember about the suave, husky timbre of Michael McDonald's voice rings true in this jazzy, soul-drenched number from his MCA Nashville project *A Christmas Album*. This single is being worked at AC stations, and though it contains some pretty overt religious references, the mere familiarity of his vocals could ring the bell for lighter-leaning stations that favor their gold catalog. This one goes down light and easy, like wine and candlelight by a warm fire. It could be the season for this nice moment.—***CT***

RAP

MOBB DEEP FEATURING 112 Hey Luv (Anything) (3:56)
PRODUCER: Havoc
WRITERS: A. Johnson, K. Muchita, D. Jones, Q. Parker, M. Keith, and M. Scandrick
PUBLISHERS: Juvenile Hell Music administered by Careers BMG Music, BMI; Juvenile Hell Music administered by BMG Songs/Da Twelve Music/Justin Combs Publishing administered by EMI-April Music, ASCAP
Loud 85889 (CD track)
Thugs need love, too. At least, that's the theory as Mobb Deep becomes the latest rap ensemble to show its softer side, with the first single from its forthcoming Infamy set, *Hey Luv*. The duo, Havoc and Prodigy, go out on a limb with this one, teaming with Bad Boy quartet 112 (an unusual pairing, to say the least) for this mellow collaboration. While the subject matter is uncharted territory—the song demonstrates a certain tenderness, streetwise-style—for the group, they do surprisingly well expressing emotion while still maintaining their street credibility. It's that balance that makes the track a real step forward. Similar offerings like Ghostface Killah's "Never Be the Same Again" and Ja Rule's "Always on Time" have proven successful at mainstream R&B radio, so this single definitely has a shot at heavy rotation. That said, "Hey Luv" is nothing like anything else on Infamy. For something a little harder, listeners should check out the act's other current single, "Burn" (with Noyd & Vita), which is riding Hot Rap Singles at No. 23.—***RH***

COUNTRY

CAROLYN DAWN JOHNSON I Don't Want You to Go (3:44)
PRODUCERS: Paul Worley and Carolyn Dawn Johnson
WRITERS: C.D. Johnson and T. Polk
PUBLISHERS: EMI Full Keel Music/Blakemore Avenue Music/April Blue Music/Songs of Hamstein Cumberland/Songs of Otis Barker, ASCAP
Arista 690972 (CD promo)
Canadian chanteuse Carolyn Dawn Johnson has become one of this year's breakthrough artists in the country format. Coming off her top five hit single, "Complicated," Johnson delivers yet another radio-ready tune that will no doubt solidify her growing reputation as one of country's most promising new singer/songwriters. (Her credits include co-writing the recent Jo Dee Messina hit "Downtime.") "I Don't Want You to Go" is an uptempo number celebrating the desire to be with someone until the sun comes up, even if your best friend for the remainder of the drowsy day will be a coffee cup. The production is taut and vibrant, while Johnson's personality-packed vocals infuse the whole affair with an appealing energy. It's hard not to listen to the song a few times without singing along on the chorus. Looks like the girl has another winner.—***DEP***

CHRISTMAS

WILLA FORD Gimme Gimme Gimme (3:42)
Atlantic 300712 (CD promo)

CRACKER Merry Christmas Emily (3:50)
Backporch Records 70876 (CD promo)

PATSY "Kid" Santa Claus/Happy Holly-Day (3:21)
Roperry 2255 (cassette single)
Contact: 212-371-4142

PERRY PAYNE Santa Claus Won't Get Lit Up (At the Trailer Park This Year) (3:29)
Hometown Productions 214 (CD single)
Contact: 212-795-7278

TONI BRAXTON Snowflakes of Love (4:06)
Arista 5061 (CD promo)

TONI BRAXTON FEATURING SHAGGY Christmas in Jamaica (remix) (3:39)
Arista 5066 (CD promo)

DESTINY'S CHILD 8 Days of Christmas (3:29)
Columbia 54873 (CD promo)

JIMMY BUFFETT Christmas Island (2:55)
Margaritaville/MCA 1019 (CD promo)

BUY THIS B4 CHRISTMAS X-Mas Megamix (Radio Edit) (3:55)
Navigate Records (CD promo)

SHANIA TWAIN God Bless the Child (3:48)
Mercury 137 (CD promo)

LORRIE MORGAN My Favorite Things (3:44)
BNA 64687 (CD cut)

LONESTAR I'll Be Home for Christmas (3:30)
BNA 64688 (CD cut)

K-CI & JOJO In Love at Christmas (no timing listed)
So So Def/Columbia 67755 (CD cut)

FOUNTAINS OF WAYNE I Want an Alien for Christmas (2:18)
Atlantic 8379 (cassette single)

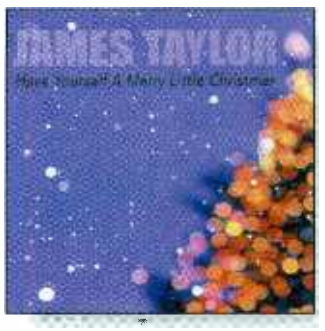
GLADYS KNIGHT & THE PIPS When You Love Someone (It's Christmas Everyday) (no timing listed)
MCA 11490 (CD cut)

HENRY ROLLINS 'Twas the Night Before Christmas (4:06)
Columbia 67376 (CD cut)

FOR THE RECORD

In the Nov. 17 issue, a review of the new Trisha Yearwood single featuring Don Henley referred to Henley as a "former Eagle." The Eagles have not disbanded, and at no point has Henley been a former member of the band.

SPOTLIGHTS



JAMES TAYLOR Have Yourself a Merry Little Christmas (3:26)
PRODUCERS: Russ Titelman and James Taylor
WRITERS: R. Blane and H. Martin
PUBLISHER: not listed
Columbia Records (CD promo)
When "Have Yourself a Merry Little Christmas" was first heard, the simple, sweet song was part of the 1944 flick *Meet Me in St. Louis*, starring Judy Garland. Her character sings it for her melancholy little sister, who is upset that the family will be separated for the holidays. "Its message: Just get through the hard times at hand, and there'll be better days ahead," says 1998 Billboard Century Award honoree James Taylor, who recorded the song while in the studio working on his upcoming album. "For some reason," he adds, "it seemed important to get it out there now. Sit back and imagine snow falling on Broadway." This—Taylor's first release since 1997's *Hourglass*, which won the singer/songwriter a Grammy for best pop album—showcases the qualities that have kept Taylor a welcome presence all these years: uncommon warmth amid music that is as comfortable as a blanket in the winter. His rendition is spare and jazzy, wrapped with just a snare, piano, guitar, and bass—and that one-of-a-kind voice. Yes, it's beginning to sound a lot like Christmas. And here's our first gift. Fans can download it at windowmedia.com.—***CT***

TIM McGRAW The Cowboy in Me (3:29)
PRODUCERS: Byron Gallimore, Tim McGraw, and James Stroud
WRITERS: C. Wiseman, J. Steele, and A. Anderson
PUBLISHERS: BMG Songs/Mrs. Lumpkin's Poodle, ASCAP, Songs of Windswept/Stairway to Bittner's Music/Gottahaveable Music, BMI
Curb 1643 (CD promo)
Recently named the Country Music Assn.'s (CMA) entertainer of the year, Tim McGraw has built a career as one of the genre's royalty on the strength of consistently great songs. This is

yet another. It has a title that might lead you to expect one of those run-of-the-mill, even out-of-touch rodeo tunes. But the lyric is actually a thoughtful treatise on human nature—a tender-but-tough ode to the maverick spirit that makes us all push the envelope, especially with the ones we love. McGraw delivers on the introspective lyric, turning his confession of flaws into a tribute to humanity's indomitable spirit as evidenced in the closing lines: "We ride and never worry about the fall/I guess that's just the cowboy in us all." McGraw performed a sterling version of the song on the CMA Awards, leaving no doubt that this is the latest in his long list of hits. "The Cowboy in Me" comes from his current *Set This Circus Down*, which is platinum and rising.—***DEP***

BUSH Headful of Ghosts (4:18)
PRODUCERS: Dave Sardy and Bush
WRITER: G. Rossdale
PUBLISHER: 2001 Mad Dog Winston Music, BMI
Atlantic 300726 (CD promo)
"The People That We Love," the first single from Bush's Atlantic Records bow, *Golden State*, hung out in top 10 territory on both the Mainstream Rock Tracks and Modern Rock Tracks charts—certainly a formidable showing—but not parallel to the powerhouse performance of previous efforts from this A-list outfit. No need to lose faith, though, as this is a muscular follow-up from Gavin Rossdale and company. "Headful of Ghosts" delivers the kind of head-throbbing rock that's moving records into high radio rotation these days, and it's the right fit for the London-bred band. Production from Dave Sardy (Marilyn Manson, Dandy Warhols) keeps the guitar volume on high, while the chorus—somewhat strangely—is sung in a near monotone, giving the impression of great anxiety as Rossdale sings, "Where is my head, where are my bones/Can you save me from myself?" This is a focused effort that should garner an enthused nod from those that supported "People," although there remain other nuggets on *Golden State* that offer even more promise, including album opener "Solutions."—***CT***

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

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V2's Nitin Sawhney Fulfills His Self-Expression On 'Prophesy'

BY MICHAEL PAOLETTA

NEW YORK—For his fifth album, *Prophesy*, producer/musician Nitin Sawhney traveled the world in search of emotional connections. "What I've been searching for over the years is balance," Sawhney says. "I don't get this from secondhand information, but from firsthand experiences."

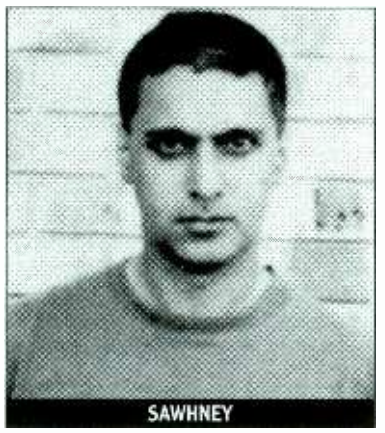
Due Jan. 22, 2002, *Prophesy* (V2) is the divine result of Sawhney's inspirational four-month journey, which found the Anglo-Asian artist recording with musicians, singers, politicians, tribal leaders, teachers, and shamans in numerous locales, including Rio de Janiero; Chicago; Madrid; Soweto, South Africa; and the Australian outback.

The disc's credits list shows contributions from Nelson Mandela, Algerian *rai* master Cheb Mami, Chicago taxi driver Jeff Jacobs, Anglo-Yemeni singer Natacha Atlas, Yothu Yindi founder Mandawuy Yunupingu, the English Chamber Orchestra, and the London Community Gospel Choir. According to Sawhney, 230 artists are featured on the album.

Infused with elements of drum'n'bass, samba, hip-hop, flamenco, funk, gospel, jazz, and classical Indian, *Prophesy* effortlessly melds the East and West, the classical and contemporary, the club experience and rhythms of the world.

"This album was my way of getting back to my own reality," offers Sawhney (whose songs are published by Zomba Music). "It was also a way to engage with reality and emotions."

David Shebiro, owner of specialty store Rebel Rebel in New York City, calls *Prophesy* one of the most enchanting albums of the year. "I've already sold several copies," he says, referring to the import version. (V2 issued the album worldwide June 18; it has since won the U.K. Music of Black Origin award for best world album.) Shebiro also confirms healthy sales of the album's first single, "Sunset" (with remixes by MJ Cole, J. Walk, and KV5), which streeted in July.


SAWHNEY

In October, V2 mailed the single to specialty radio and club DJs. Early next year, *Prophesy* will be mailed to college, world, noncommercial, and triple-A formats. V2 product manager Rachel Mintz says, "Nitin is the kind of artist you may not hear on radio tomorrow, but you'll surely hear his music in places like restaurants, boutiques, and hair salons."

To infiltrate the tastemaker and underground markets, V2 hired New York City firms Giant Step and Bold to handle lifestyle/Internet marketing and DJ promotion, respectively. Musical streams are available at Nitinsawhney.com and V2music.com.

Unlike his last album (1999's Technics Mercury Music Prize-nominated *Beyond Skin*), which Sawhney says focused on "people's prejudices against me and the way I could express myself," *Prophesy* is "me challenging my own perceptions of myself. It's me questioning why development is based on materialism, power, and wealth—and not based on spirituality and understanding others."

Recalling the recording process, Sawhney acknowledges many humbling moments, including his interview with Mandela for the track "Breathing Light." "He completely respects people for who they are," Sawhney says of Mandela. "Unlike most of us—who perceive others based on things like the media—he sees people as human beings. Finding the reality we actually live in and not the one created by others is at the heart of Nelson Mandela."

Sawhney says he asked Mandela if he feels free. He replied, "'We are free to be free,'" recounts Sawhney, who adds that such an answer "implies we must all take responsibility."

Since embarking on a career in music, Sawhney has collaborated with tabla player Talvin Singh (under the moniker Tihai Trio), written for Sinéad O'Connor, remixed tracks for Sting and Paul McCartney, produced songs for Mami and Indian songstress Amar, and scored films (*The Dance of Shiva*) and TV documentaries (BBC2's *The Sikhs*). He's currently working on a film score for *The Ground Beneath Her Feet* and writing an orchestral score for the English Chamber Orchestra.

On Tuesday (4), Sawhney will play to a sold-out crowd at London's Royal Albert Hall; a U.S. tour is scheduled for March 2002. Management duties for the artist are handled by Marci Weber and Barry Taylor of New York City-based MCT (for North America) and Neil Storey of Storeys in London (for all other territories). Cris Hearn of Primary Talent International in London handles bookings.

The Beat Box Hot Plate

•**Ultra Naté**, "I Don't Understand It" (Strictly Rhythm single). The latest single culled from Naté's very strong (yet overlooked) album, *Stranger Than Fiction*, overflows with rugged rhythms, retro-styled guitar licks, and classical-leaning strings. Along with the original **Mood II Swing** production are equally sublime remixes by **Dave Warrin**—one of which features Naté's voice accompanied by **Kenny Muhammad**, the "human orchestra" (Beat Box, *Billboard*, Aug. 11)—and **Cass & Slide**. A double-pack vinyl set should be available mid-January 2002.

•**Kim English**, "Everyday" (Nervous single). Over a soul-drenched house production courtesy of **Maurice Joshua**, English sings, "I've got my health/I've got my strength/I'm in my right mind . . . He keeps me safe/And this is something He does everyday." Gospel-house as only English can deliver. Remixes by **HQ2** (aka **Hex Hector & Mac Quayle**) are also included.

•**Louie Balo Featuring Jeannie Hopper**, "Telepathy" (Liquid Sound Lounge single). While this is not a cover of **Lene Lovich's** new-wave-era gem, it is a solid house jam, with producer Balo merging sultry percussion, Hammond organ solos, bubbly disco beats, and the spoken words of DJ/radio host Hopper.

•**New Love Symphony**, "My Love Don't Come Easy" (Tom Tom Club U.K. single). After one listen, don't be surprised if you find yourself pining for days gone by. With live instrumentation and glorious lead vocals by **Larrick Ebanks** (who recalls the soulful crooning of **Luther Vandross**), "My Love Don't Come Easy" gloriously captures the uplifting spirit of many pre-disco disco releases.

•**The Pride Featuring Byron Stingily, Norma Jean & Jasper Street**, "Paradise" (Nervous single). Veteran club singers Stingily and Jean (she of **Chic** fame) share vocal duties on this **Basement Boys**-produced cover of **Change's** disco-era club smash, "Paradise."

MICHAEL PAOLETTA

Beat Box™

by Michael Paoletta

PARADISE IS HERE: Although it didn't arrive in October as originally planned (Beat Box, *Billboard*, Aug. 18), *Masters at Work Presents West End Records: The 25th Anniversary Mastermix* (West End Records) is now scheduled to hit in time for the holidays. Was it worth the wait? Well, consider it one of the year's most vital (re)issues.

MASTERS AT WORK

Over the course of 25 tracks (all of which formed an integral part of the musical foundation of New York City's Paradise Garage club), internationally revered DJ/production outfit **Masters at Work** (aka **"Little" Louie Vega & Kenny "Dope" Gonzalez**) has cleverly looped, reconstructed, remixed, and re-edited classic (and not so classic) tracks from the vaults of the musically diverse West End Records.

According to Vega, it was important that the integrity of the songs remained. At the same time, he says, "Kenny and I realized that we also had to make the remixes compatible to the music that's being heard on dancefloors today."

So, on the set's seven remixes—including **Michele's** "Can't You Feel It?" and **Raw Silk's** "Do It to the Music"—Masters at Work enhanced the original master recordings with additional bottom, extra breaks, new guitar parts, and reworked vocal parts.

The collection ends with a new Masters at Work production, "All Night (You Can Do It Right)," which unites **Loose Joints'** "Is It All Over My Face" and **Peech Boys'** "Don't Make Me Wait." Vega explains, "This track is intended to give everyone a taste of what DJs are doing today with the classics. It brings the set full circle."

The original concept for this set was born out of a Paradise Garage-hued event held at Dance Ritual, the weekly party long presented by Masters at Work. Vega recalls, "I told **Mel [Cheren**, owner and founder of West End] he should let us remix some West End classics." Smiling, Vega adds, "It seems Mel liked the idea."

For the label's more obscure tracks, "Kenny and I turned to people like [veteran New York City DJ] **David DePino** for advice," Vega acknowledges.

To celebrate the release of *Mastermix*, the label is scheduling parties at clubs throughout the U.S., Japan, and the U.K. The first event is confirmed for Jan. 26, 2002, at the Ministry of Sound in London.

In other Masters at Work news, Vega reports that the duo's Dance Ritual (formerly housed in New York City clubs like Vinyl and Centro-Fly) party is on temporary hiatus awaiting the opening of its new home—a new club—in New York City. And on Feb. 19, 2002, Tommy Boy will issue Masters at Work's *Our Time Is Coming*, the soulful house follow-up to the duo's **Nuyorican Soul** project.

ABOVE THE CLOUDS: Former **La Bouche** vocalist **Melanie Thornton**, 34, was among the victims of the Crossair plane crash Nov. 24 in Switzerland (see Lifelines, page 82). The vocally gifted Thornton—who hailed from Charleston, S.C., and moved to Germany in 1992—was en route to Zurich to promote her solo debut, *Ready to Fly* (X-cell/Epic Germany), and new single, "Wonderful Dream."

Between 1995 and 1998, La Bouche (Thornton and rapper **Lane McCray**) released two RCA albums (*Sweet Dreams* and *SOS*), resulting in such global crossover hits as "Fallin' in Love," "Be My Lover," and "Sweet Dreams"—as well as gold and platinum discs in more than 15 countries.

"Be My Lover" and "Sweet Dreams" peaked, respectively, at No. 1 and No. 3 on the *Billboard* Hot Dance Music/Club Play chart. Thornton was also the featured vocalist on **Le Click's** buoyant "Tonight Is the Night" (Logic Records).

Thornton is survived by her mother, **Ida Deloris Thornton**; her sister, **Lois Thornton Chisolm**; brother-in-law **Todd Chisolm**; two nephews; and one niece.

A memorial service will be held in Berlin Friday (30). At press time, a funeral service was being planned for either Dec. 7 or Dec. 8 at the Fielding Funeral Home, 122 Logan Street, Charleston, S.C., 29402. For the exact date, contact the funeral home at 843-722-3348.

Judging from the many phone calls and e-mails I've received from around the world, Thornton was much loved and respected. She will be missed.

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Billboard HOT DANCE MUSIC™

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

Club Play

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	Artist
				NUMBER 1 — 1 Week At Number 1	
1	2	2	9	LETTIN' YA MIND GO FUTURE GROOVE 9169/MUTE	Desert
2	4	8	9	HERO INTERSCOPE PROMO	Enrique Iglesias
3	5	9	9	TURN OFF THE LIGHT DREAMWORKS 450903	Nelly Furtado
4	1	3	8	SO STRONG GROOVILICIOUS 262/STRICTLY RHYTHM	Ben Shaw Featuring Adele Holness
5	7	14	6	COME ON DOWN STRICTLY RHYTHM 12589	Crystal Waters
6	3	1	7	IMPRESSIVE INSTANT MAVERICK PROMO/WARNER BROS.	Madonna
7	13	18	5	CAN HEAVEN WAIT J PROMO	Luther Vandross
8	11	15	7	YOU KNOW IT'S HARD OUTPOST/GEFFEN 497653/INTERSCOPE	The Crystal Method
9	9	12	8	HUNTER ARISTA PROMO	Dido
10	6	7	9	AND I AM TELLING YOU I'M NOT GOING TOMMY BOY SILVER LABEL 2251/TOMMY BOY	Rosabel With Jennifer Holliday
11	15	17	6	BE FREE STRICTLY RHYTHM 12614	Live Element
12	17	22	4	RUNNIN' GROOVILICIOUS 264/STRICTLY RHYTHM	Mark Picchiotti Presents Basstoy Featuring Dana
13	8	6	11	RAPTURE (TASTES SO SWEET) MADE 002/MINISTRY OF SOUND	Iio
14	18	25	4	GUITARRA G TOMMY BOY SILVER LABEL 2332/TOMMY BOY	G Club Presents Banda Sonora
15	10	4	11	MUHAMMAD ALI CHEEKY PROMO/ARISTA	Faithless
16	12	5	22	SANDSTORM (THE REMIXES) GROOVILICIOUS 263/STRICTLY RHYTHM	Darude
17	23	29	4	IN STEREO (THE SUPERCHUMBO MIXES) NERVOUS 20494	Flip Flop Featuring Faith Trent
18	19	28	3	HARDER, BETTER, FASTER, STRONGER VIRGIN 38811	Daft Punk
19	26	33	4	BRING IT TO ME DREAMWORKS PROMO	Soluna
20	14	10	8	JONESING GROOVILICIOUS 260/STRICTLY RHYTHM	Circuit Boy Feat. Alan T.
21	27	35	4	ALWAYS MINISTRY OF SOUND PROMO	Bent
22	24	24	5	WHO'S CRYING NOW JELLYBEAN 2633	Karmadelic
23	30	37	4	GHETTO TOMMY BOY SILVER LABEL 2307/TOMMY BOY	Rhythm Masters
24	25	23	5	REACH OUT DEFINITY 013	Bobby D'Ambrosio With CJ
25	16	11	12	BREAK 4 LOVE STAR 69 1217	Peter Rauhofer + Pet Shop Boys=The Collaboration
26	28	34	3	WAKING UP BEVERAGE/STOCKHOLM IMPORT/UNIVERSAL	Naid
27	20	19	7	THE PARTY 2001 GROOVILICIOUS 259/STRICTLY RHYTHM	Kraze
				POWER PICK	
28	35	46	3	I'M A SLAVE 4 U JIVE 42980	Britney Spears
29	29	21	10	I SEE RIGHT THROUGH TO YOU MCA 015120	DJ Encore Featuring Engelina
30	41	—	2	WHERE'S YOUR HEAD AT XL PROMO/ASTRALWERKS	Basement Jaxx
31	36	39	3	SMOKE MACHINE SKINT IMPORT	X-Press 2
32	38	44	3	IN MY DREAMS HEART 001	Tina Ann
33	21	16	12	IMAGINATION STAR 69 1230	Ceevox
34	37	41	3	KEEP THINKING VINYL SOUL 119/MUSIC PLANT	Soul Foundation Featuring Obioma
35	42	—	2	FINALLY BIG BEAT PROMO/ATLANTIC	Kings Of Tomorrow
36	31	20	12	LA LA LAND RELIEF 2004/CAJUAL	Green Velvet
37	43	—	2	DIRTY DANCIN' YCLEF PROMO/J	The Product G&B Featuring Carlos Santana
38	33	32	10	TO BE ABLE TO LOVE NERVOUS 20501	Jessica Folker
39	34	31	7	IMAGINE TOMMY BOY SILVER LABEL 2279/TOMMY BOY	Sir Ivan
40	22	13	12	IT BEGAN IN AFRIKA FREESTYLE DUST/ASTRALWERKS 38798/VIRGIN	The Chemical Brothers
41	40	43	3	ONE GOOD REASON 24/7 72472/ARTEMIS	Nicole J. McCloud
42	45	—	2	SUBURBAN TRAIN NETTWERK 33140	DJ Tiesto
				HOT SHOT DEBUT	
43	NEW		1	YOUNG, FRESH N' NEW VIRGIN PROMO	Kelis
44	32	27	11	SUCH IS LIFE TOMMY BOY SILVER LABEL 2270/TOMMY BOY	Rank 1 Featuring Shanokee
45	NEW		1	OPEN YOUR BOX (THE ORANGE FACTORY REMIXES) MINDTRAIN 001	Ono
46	NEW		1	SEXUAL REVOLUTION EPIC PROMO	Macy Gray
47	44	42	6	SUPERSTYLIN' JIVE ELECTRO 42965/JIVE	Groove Armada
48	39	38	3	DEEP DOWN BELOW RADIKAL 99095	RMB
49	46	36	12	YOU MAKE ME FEEL GOOD CENTAUR 825	Pat Hodges
50	48	26	14	YES TOMMY BOY 2286	Amber

Maxi-Singles Sales

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
				NUMBER 1 — 5 Weeks At Number 1	
1	1	1	5	LIFETIME COLUMBIA 79640/CRG Ⓜ ❶	Maxwell
2	2	2	24	WHERE THE PARTY AT SO SO DEF/COLUMBIA 79605/CRG Ⓜ ❶	Jagged Edge With Nelly
3	4	3	21	ALL OR NOTHING J 21056 Ⓜ	O-Town
4	3	4	7	YES TOMMY BOY 2286 Ⓜ ❶	Amber
5	5	22	3	TRUST YOUR LOVE SOUNDAY 70595/ORPHEUS Ⓜ	Koda
6	7	7	6	TO THE MUSIC/BOUNCING OFF THE CEILING STOCKHOLM 015367/MCA Ⓜ	A*Teens
7	NEW		1	HIDE U STAR 69 1226 Ⓜ ❶	Suzanne Palmer
8	6	6	31	WHAT IT FEELS LIKE FOR A GIRL MAVERICK 42372/WARNER BROS. Ⓜ ❶	Madonna
9	10	8	24	BOOTYLICIOUS COLUMBIA 79622/CRG Ⓜ ❶	Destiny's Child
10	13	12	22	THIS IS ME BAD BOY 79403/ARISTA Ⓜ ❶	Dream
11	8	9	15	CRYSTAL REPRISE 42397/WARNER BROS. Ⓜ	New Order
12	NEW		1	LORDS OF ACID VS. DETRIOT ANTLER SUBWAY 6065 Ⓜ ❶	Lords Of Acid
13	12	13	26	FILL ME IN WILDSTAR/ATLANTIC 88098/AG Ⓜ ❶	Craig David
14	11	10	5	I'M A SLAVE 4 U JIVE 42980/ZOMBA ❶	Britney Spears
15	NEW		1	COME ON DOWN STRICTLY RHYTHM 12589 Ⓜ ❶	Crystal Waters
16	19	25	10	SURVIVOR COLUMBIA 79566/CRG Ⓜ ❶	Destiny's Child
17	15	21	67	MUSIC MAVERICK 44909/WARNER BROS. Ⓜ ❶	Madonna
18	25	—	2	DESERT ROSE A&M 497321/INTERSCOPE Ⓜ	Sting Featuring Cheb Mami
19	RE-ENTRY		22	A WHITER SHADE OF PALE/A QUESTION OF HONOUR NEMO STUDIO 79374/ANGEL Ⓜ	Sarah Brightman
20	14	15	46	CASTLES IN THE SKY ROBBINS 72046 Ⓜ ❶	Ian Van Dahl Featuring Marsha
21	16	18	40	BY YOUR SIDE EPIC 79544 Ⓜ ❶	Sade
22	9	—	2	TURN OFF THE LIGHT DREAMWORKS 450903/INTERSCOPE ❶	Nelly Furtado
23	21	17	10	BROWN SKIN (MEGAMIX) MOTOWN 015315/UNIVERSAL Ⓜ ❶	India.Arie
24	20	20	41	STRANGER IN MY HOUSE ELEKTRA 67173/EEG Ⓜ ❶	Tamia
25	18	24	11	IT BEGAN IN AFRIKA FREESTYLE DUST/ASTRALWERKS 38798/VIRGIN Ⓜ ❶	The Chemical Brothers

● Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: Ⓜ CD Maxi-Single available. ❶ Vinyl Maxi-Single available. ❽ Cassette Maxi-Single available. ©2001, Billboard/BPI Communications and SoundScan, Inc.

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Billboard HOT DANCE BREAKOUTS

	Club Play	Maxi-Singles Sales
1	FREELOVE Depeche Mode MUTE	HARDER, BETTER, FASTER, STRONGER Daft Punk VIRGIN
2	WORK Masters At Work Feat. Puppah Nas-T & Denise TOMMY BOY	STAY Wendy Phillips ROBBINS
3	I'M THE ONLY ONE MSM CRESCENT MOON	LA LA LAND Green Velvet RELIEF
4	MUSICA ELECTRICA Alma Matris STAR 69	GUITARRA G G Club Presents Banda Sonora TOMMY BOY SILVER LABEL
5	EMOTION Destiny's Child COLUMBIA	LOST VAGUENESS Utah Saints NETTWERK

Breakouts: Titles with future chart potential, based on club play or sales reported this week. ©2001, Billboard/BPI Communications and SoundScan, Inc.

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Billboard TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1 — 2 Weeks At Number 1	
1	2	9	VARIOUS ARTISTS RAZOR & TIE 89041	Pulse
2	1	5	GARBAGE ALMO SOUNDS 493115*/INTERSCOPE	Beautifulgarbage
3	3	6	LOUIE DEVITO DEE VEE 40001/MUSICRAMA	N.Y.C. Underground Party Volume 4
4	4	6	NEW ORDER REPRISE 89621/WARNER BROS.	Get Ready
5	8	24	DAFT PUNK VIRGIN 49606*	Discovery
6	5	13	BJORK ELEKTRA 62653/EEG	Vespertine
7	7	3	VARIOUS ARTISTS ROBBINS 75025	Dance Party (Like It's 2002)
8	NEW		MOODY & MADA WEBSTER HALL NYC 26 ♣	Webster Hall's New York Dance CD Vol. 5
9	6	3	PAUL VAN DYK MINISTRY OF SOUND 5002 ♣	The Politics Of Dancing
10	11	17	THE CRYSTAL METHOD OUTPOST/GEFFEN 493063*/INTERSCOPE	Tweekend
11	25	17	SOUNDTRACK ● ELEKTRA 62665/EEG	Lara Croft: Tomb Raider
12	9	15	PAUL OAKENFOLD WARNER SUNSET/FFRR 31169/LONDON-SIRE ♣	Swordfish: The Album (Soundtrack)
13	12	22	VARIOUS ARTISTS WARNER BROS./ELEKTRA/ATLANTIC 14720/ARISTA	Totally Dance
14	13	19	DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM ♣	Before The Storm
15	10	11	JAMIROQUAI EPIC 85954	A Funk Odyssey
16	17	12	VARIOUS ARTISTS ROBBINS 75022	Trance Party (Volume One)
17	18	3	VARIOUS ARTISTS ROBBINS 75024	Best Of Trance Volume 2
18	16	2	THE RIDDLER TOMMY BOY SILVER LABEL 1523/TOMMY BOY	Dance Mix NYC
19	15	5	APHEX TWIN WARP 31174/LONDON-SIRE ♣	Drukqs
20	20	21	THE WISEGUYS IDEAL/MAMMOTH 810015*/HOLLYWOOD ♣	The Antidote
21	14	3	DEEP DISH BOXED 021 ♣	Global Underground: Moscow
22	21	2	THE AVALANCHES MODULAR 31177/LONDON-SIRE	Since I Left You
23	19	9	DJ ESCAPE GROOVILICIOUS 35104/STRICTLY RHYTHM ♣	Party Time 2002
24	22	4	BT NETTWERK 30223 ♣	R&R (Rare & Remixed)
25	23	7	GROOVE ARMADA JIVE ELECTRO 41753/JIVE ♣	Goodbye Country (Hello Nightclub)

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △* Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Heatseeker Impact shows albums removed from Heatseekers this week. ♣ indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications and SoundScan, Inc.

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Kilgore's 'Singer-Songwriter' Skills Captured On Legend

BY RAY WADDELL

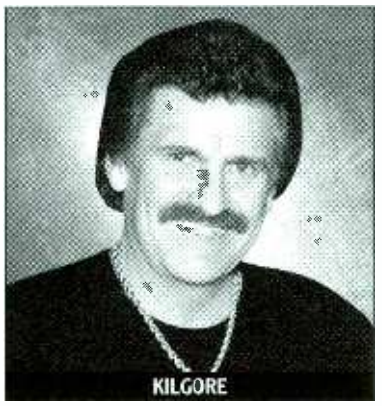
NASHVILLE—While Merle Kilgore has enjoyed huge success in the country music industry as manager of Hank Williams Jr. in a relationship that dates back decades, Kilgore also has a sterling track record as a writer of hit country songs.

That aspect of Kilgore's history is now documented on a new release, *Singer-Songwriter,* on Nashville-based independent label Legend Records.

From his first million-seller "More and More," written by Kilgore at the age of 18 and recorded by Webb Pierce, to such classics as "Wolverton Mountain" (Claude King), "Ring of Fire" (Johnny Cash), and "Johnny Reb" (Johnny Horton), Kilgore's songs have generally brought more success to their interpreters than to the writer, save the still-regular royalty checks they bring in. *Singer-Songwriter* affords Kilgore the opportunity to document his songwriting career on one CD while at the same time enjoy the legacy of owning his own recordings of the songs. As a recording artist, Kilgore has only released four albums, all of which are now very difficult to find.

"I've had people ask me for all these songs, because none of them are on CD," Kilgore says. "Of course, most of my fans have died, but a few pop up on the Internet now and then and ask for stuff like 'Wolverton Mountain.' "

Kilgore had another motivation for putting all his classics down again for Legends Records. "I did it as a keepsake for me and my family and as a record of all those songs. And the way the deal is set up, I own the masters after one year, so I can put it out on my own CD or give 'em to my eight grandchildren. I needed a document before I go to the great beyond. Everybody needs a great-beyond record."



KILGORE

Painted Desert Music, the country division of New York City-based publishing company Shapiro Bernstein, handles the rights to some of Kilgore's best-known cuts, including "Wolverton Mountain" and "Ring of Fire." Michael Brettler, president of Painted Desert, says Kilgore's catalog remains active.

"I would make the argument that 'Ring of Fire' is a bigger song today, 40 years after it was recorded, than when it was originally released," he says. "And Merle Kilgore is a great songwriter, manager, and person; a delight to work with; and a real gentleman."

The format of *Singer-Songwriter* finds Kilgore performing 11 songs, introducing each with an anecdote about that tune's origin. These intros serve as audio liner notes that place each song in perspective.

Among their revelations are that Johnny Cash dreamed the signature Mexican trumpets on "Ring of Fire," that the ballad "She Went a Little Bit Further" (a hit for both Sammi Smith and Faron Young) was inspired by a sermon by preacher Cecil L. Franklin (father of soul legend Aretha), and that Young pitched in some lyrics to help a stymied Kilgore complete "I Won the War."

Kilgore says his favorite self-penned song remains "Johnny Reb," which he contends was written in his sleep after coming home "loaded and broke" from a poker game. Kilgore says he has no recollection of writing that song, which was on tape the next morning. A quarter-century later, Kilgore learned his great-grandfather, Willis Solomon Kilgore, was a lieutenant for the Confederacy. "That's what's so strange," Kilgore says. "I believe my great-grandfather wrote that song through me. I really believe that."

MOVING MERLE

In a unique distribution strategy, Legend Records is eschewing normal recorded-music retail channels and targeting convenience stores with its product. Kilgore and Freddie Hart are the best-known of the nine acts signed to Legend, all of them nonexclusively.

"We're a midline label, not competing at the brick-and-mortar distribution centers," says Boomer Castleman, who is partnered with Don Sessions in Legend Records. "Our distribution network is set up via cigarette and food distributors for convenience stores."

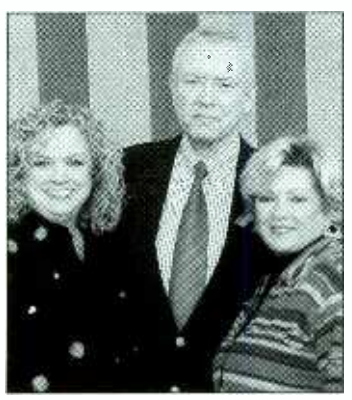
Castleman points out that there are 840 convenience stores in Oklahoma City, compared with only seven record stores. A new relationship with Oklahoma City-based food distributor K&G Fish Company, which works with more than 100 sub-distributors, will place product in seven states beginning early next year, with plans to expand toward each coast. Each package, which includes both CD and cassette, retails for $9.95, with artists receiving a 50-cent royalty on each package sold.

"This being a nonexclusive situation, most of our artists own their own product," Castleman says. "If they want to do a deal with Warner Bros., for example, they can do it—even with the same product, because we're not competing with them in the record stores."

Kilgore, who opened for Hank Williams Jr. for 21 years from 1964-86, still manages him and worked for Williams' legendary father as a youth. He is quick to point out that he does not have any aspirations of resuming his career as a performing or recording artist, but will continue to focus completely on managing Williams. Kilgore's only performances now are rare turns at the microphone at industry functions.

"Recording this album was really fun, but I'm not a recording artist," he says. "I'm too busy trying to keep Bocephus happy and in the groove."

Asked what his highest hopes are for *Singer-Songwriter*, Kilgore replies, "That Alan Jackson would cut a song or two, or George Strait, or Hank Jr."



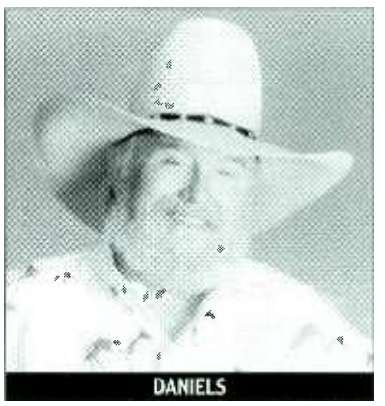
Rockin' the Barn. Brooks & Dunn's Ronnie Dunn and wife Janine recently hosted a benefit at their farm outside of Nashville to benefit ASCAP PAC, which aids songwriters and publishers in legal issues that involve protecting copyrights. Brad Paisley, Sara Evans, Darryl Worley, Andy Griggs, Rascal Flatts, Phil Vassar, and Kenny Chesney were among the artists who performed at the Rock the Barn bash. U.S. Senators Orrin Hatch (R., Utah) and Fred Thompson (R., Tennessee) were also among those in attendance. Pictured, from left, are Sony/ATV Music Nashville president/CEO Donna Hilley, Hatch, and ASCAP senior VP Connie Bradley.

Nashville Scene™

by Phyllis Stark

DANIELS' 'FLAG' FLIES AT RADIO: Following the Sept. 11 terrorist attacks, Audium Records' plan was to work the live version of **the Charlie Daniels Band's** "In America"—a song that Daniels wrote in 1980 in the wake of the Iranian hostage crisis—to country radio to help drive awareness of Daniels' new live album. But it was a more controversial song—Daniels' newly written "This Ain't No Rag, It's a Flag"—that captured radio's attention instead.

The new song first gained notice when CMT declined to allow Daniels to perform it during the network's recent Country Freedom Concert that was staged in Nashville to raise funds for the Salvation Army's disaster relief efforts. In protest, Daniels did not perform during the show at all. He explains that he believed that "if my song would be offensive, then my presence would be offensive."



DANIELS

The local media soon picked up on the story—although, to his credit, Daniels didn't begin discussing it with the media until after the CMT show so that the controversy wouldn't overshadow the network's good intentions.

Fueled by that controversy, "This Ain't No Rag, It's a Flag" immediately took off at country radio, reaching No. 33 on the Hot Country Singles & Tracks chart last issue, with spins at 120 Broadcast Data Systems-monitored stations. Suddenly, Daniels—who released his first album in 1971 and recently celebrated his 65th birthday—could be heard on country, rock, and talk radio; he was profiled in *USA Today*; and he could be seen on TV everywhere from CNN Headline News to the Fox News Channel.

The song, cut Oct. 18 in Mount Juliet, Tenn., wasn't even included on the first pressings of Daniels' live album, but the track will be included on subsequent pressings.

What makes the song controversial are the opening lines, "This ain't no rag, it's a flag/And we don't wear it on our heads," as well as subsequent lyrics directed at the terrorists, such as "You can crawl back in your hole/You dirty little mole" and "We're going to hunt you down like a mad dog hound."

Daniels says the events of Sept. 11 "hit me really hard. It really floored me. I couldn't get away from it. I wept a lot."

In the aftermath, Daniels says that "people kept sending me e-mails saying, 'Are you going to write about this?' " The song's opening lines came into his mind, and the rest of the song flowed from there.

Daniels began performing the song in his live shows shortly after writing it, and based on what he says was a positive audience reaction, "I knew it hit a nerve." He can't understand why some view the song as controversial. "It's about a specific group of people," he says, referring to the terrorists. "If you ain't done none of those things, you have nothing to be offended about."

Daniels admits he has received "a few e-mails from people who wear turbans. I write back and say, 'Unless you blew up the Trade towers, I'm not talking about you.' If [the terrorists] wore a cowboy hat or a fez, [the song] would have said that."

Even after 30 years in the business and numerous industry awards, Daniels says it's still meaningful for the Charlie Daniels Band to have a hit record at country radio. "It always makes a difference," he says. "We're not in the 'in crowd,' as far as having hits. It takes something very unique [for us] to get added to playlists, and I understand that. We're into a whole different kind of show business than what most of Music Row is into now. We're into music and entertainment, not image. I've never been accused of being a sex symbol."

ON THE ROW: Jim Saliby has been promoted to VP of sales for RCA Label Group. He was most recently senior director of sales for RCA Records and prior to that regional director at Universal Records' catalog division. Saliby succeeds **Ron Howie**, who recently announced plans to retire.

The Kinleys have exited the Epic Records artist roster.

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DECEMBER 8 2001

Billboard® HOT COUNTRY™ SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 — 3 Weeks At Number 1		
1	1	1	16	I WANNA TALK ABOUT ME J.STROUD,T.KEITH (B.BRADDOCK)	Toby Keith Ⓥ DREAMWORKS 450874	1
2	3	4	14	RIDING WITH PRIVATE MALONE W.NEWTON (T.SHEPHERD,W.NEWTON)	David Ball Ⓥ DUALTONE 01120	2
3	5	6	9	RUN T.BROWN,G.STRAIT (T.LANE,A.SMITH)	George Strait Ⓥ MCA NASHVILLE 172221	3
4	6	10	10	WHERE THE STARS AND STRIPES AND THE EAGLE FLY A.TIPPIN,M.BRADLEY,B.WATSON (K.BEARD,C.BEATHARD,A.TIPPIN)	Aaron Tippin Ⓒ Ⓥ LYRIC STREET 164059	4
5	2	2	26	LOVE OF A WOMAN B.J.WALKER,JR.,T.TRITT (K.BRANDT)	Travis Tritt COLUMBIA ALBUM CUT	2
6	12	25	3	WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) K.STEGALL (A.JACKSON)	Alan Jackson ARISTA NASHVILLE PROMO SINGLE	6
7	4	3	20	I'M A SURVIVOR T.BROWN,R.MCENTIRE (S.KENNEDY,P.WHITE)	Reba Ⓥ MCA NASHVILLE 172212	3
8	8	11	23	I'M TRYIN' D.HUFF (C.WALLIN,J.STEELE,A.SMITH)	Trace Adkins Ⓥ CAPITOL 77667	8
9	9	12	7	WRAPPED UP IN YOU A.REYNOLDS (W.KIRKPATRICK)	Garth Brooks CAPITOL ALBUM CUT	9
10	7	5	20	ANGRY ALL THE TIME B.GALLIMORE,J.STROUD,T.MCGRAW (B.ROBISON)	Tim McGraw CURB ALBUM CUT	1
11	13	15	19	GOOD MORNING BEAUTIFUL W.C.RIMES IZ (LYLE.T.CERNEY)	Steve Holy CURB ALBUM & SOUNDTRACK CUT	11
12	10	7	25	ONLY IN AMERICA K.BROOKS,R.DUNN,M.WRIGHT (K.BROOKS,D.COOK,R.ROGERS)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	1
13	15	14	15	WRAPPED AROUND F.ROGERS (B.PAISLEY,C.DUBOIS,K.LOVELACE)	Brad Paisley Ⓥ ARISTA NASHVILLE 69103	13
14	16	13	17	WITH ME D.HUFF (B.JAMES,T.VERGES)	Lonestar Ⓥ BNA 69105	13
15	17	17	13	BRING ON THE RAIN B.GALLIMORE,T.MCGRAW (B.MONTANA,H.DARLING)	Jo Dee Messina With Tim McGraw CURB ALBUM CUT	15
16	14	9	24	WHERE I COME FROM K.STEGALL (A.JACKSON)	Alan Jackson Ⓥ ARISTA NASHVILLE 69102	1
17	11	8	22	ON A NIGHT LIKE THIS C.HOWARD (K.STALEY,D.KAHAN)	Trick Pony Ⓒ Ⓢ Ⓥ WARNER BROS. 16751/WRN	4
18	22	27	7	THE LONG GOODBYE ◄ AIRPOWER ► K.BROOKS,R.DUNN,M.WRIGHT (P.BRADY,R.KEATING)	Brooks & Dunn ARISTA NASHVILLE ALBUM CUT	18
19	18	18	23	MAN OF ME T.BROWN,M.WRIGHT (R.RUTHERFORD,G.TEREN)	Gary Allan Ⓥ MCA NASHVILLE 172213	18
20	20	21	18	JUST LET ME BE IN LOVE B.J.WALKER,JR. (T.MARTIN,M.NESLER,T.SHAPIRO)	Tracy Byrd Ⓥ RCA 69106	20
21	21	22	20	IN ANOTHER WORLD D.COOK,L.WILSON (T.SHAPIRO,W.WILSON,J.YEARY)	Joe Diffie MONUMENT ALBUM CUT	21
22	23	23	13	SAINTS & ANGELS S.EVANS,P.WORLEY (V.BANKS)	Sara Evans Ⓥ RCA 69107	22
23	26	28	10	SOME DAYS YOU GOTTA DANCE P.WORLEY,B.CHANCEY (T.JOHNSON,M.MORGAN)	Dixie Chicks MONUMENT ALBUM CUT	23
24	25	24	14	SHIVER K.STEGALL (J.O'NEAL,L.DREW,S.SMITH)	Jamie O'Neal Ⓥ MERCURY 172216	24
25	24	26	9	BEER RUN A.REYNOLDS (K.ANDERSON,K.BLAZY,G.DUCAS,A.WILLIAMS,K.WILLIAMS)	George Jones Duet With Garth Brooks BANDIT ALBUMS CUT/BNA	24
26	28	35	6	BLESSED M.MCBRIDE,P.WORLEY (H.LINDSEY,T.VERGES,B.JAMES)	Martina McBride RCA ALBUM CUT	26
27	31	32	8	ALL OVER ME B.BRADDOCK (B.SHELTON,E.T.CONLEY,M.PYLE)	Blake Shelton Ⓥ WARNER BROS. 16724/WRN	27
28	29	33	12	I BREATHE IN, I BREATHE OUT C.LINDSEY (C.CAGLE,J.ROBBIN)	Chris Cagle CAPITOL ALBUM CUT	28
29	30	30	12	EASY FOR ME TO SAY C.BLACK (C.BLACK,H.NICHOLAS)	Clint Black With Lisa Hartman Black RCA ALBUM CUT	29
30	27	29	16	COLD ONE COMIN' ON J.SCAIFE (M.GEIGER,W.MULLIS,M.HUFFMAN)	Montgomery Gentry COLUMBIA ALBUM CUT	27
31	32	34	9	I'M MOVIN' ON M.BRIGHT,M.WILLIAMS (P.WHITE,D.V.WILLIAMS)	Rascal Flatts LYRIC STREET ALBUM CUT	31
32	48	—	2	THE COWBOY IN ME B.GALLIMORE,J.STROUD,T.MCGRAW (C.WISEMAN,J.STEELE,A.ANDERSON)	Tim McGraw CURB ALBUM CUT	32
33	37	43	6	THAT'S WHEN I LOVE YOU B.GALLIMORE,P.VASSAR (P.VASSAR,J.WOOD)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	33
34	38	41	5	I ALWAYS LIKED THAT BEST P.WORLEY,T.L.JAMES (C.THOMSON,T.L.JAMES,J.KIMBALL)	Cyndi Thomson CAPITOL ALBUM CUT	34
35	33	40	5	THIS AIN'T NO RAG, IT'S A FLAG C.DANIELS,P.KELLY (C.DANIELS)	The Charlie Daniels Band BLUE HAT PROMO SINGLE/AUDIUM	33
36	34	39	15	SOMETHIN' IN THE WATER J.STEELE,S.BAGGETT (J.STEELE,A.ANDERSON,B.DIPIERO)	Jeffrey Steele Ⓒ Ⓢ MONUMENT 79625	34
37	41	49	5	DOES MY RING BURN YOUR FINGER F.LIDDELL (B.MILLER,J.MILLER)	Lee Ann Womack MCA NASHVILLE ALBUM CUT	37
38	36	37	28	GOD BLESS THE USA J.CRUTCHFIELD,L.GREENWOOD (L.GREENWOOD)	Lee Greenwood Ⓒ Ⓢ Ⓥ MCA NASHVILLE/CAPITOL/CURB 73128	7
39	35	45	9	I DON'T HAVE TO BE ME ('TIL MONDAY) R.VAN HOY (S.AZAR,J.YOUNG,R.C.BANNON)	Steve Azar MERCURY ALBUM CUT	35
40	40	42	13	BABY I LIED B.GALLIMORE (R.VAN HOY,R.M.BOURKE,O.ALLEN)	Shannon Brown Ⓥ BNA 69104	40
41	44	55	5	I SHOULD BE SLEEPING J.KING,J.STROUD (L.DREW,S.SMITH)	Emerson Drive DREAMWORKS ALBUM CUT	41
42	42	47	7	THAT'S JUST THAT M.D.CLUTE,DIAMOND RIO (K.GARRETT,T.OWENS)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	42
43	39	38	12	CARRY ON L.MAINES (P.GREEN,W.WILKINS)	Pat Green REPUBLIC ALBUM CUT/UNIVERSAL	35
44	47	56	4	I CRY B.CHANCEY (M.SELBY,T.SILLERS)	Tammy Cochran EPIC ALBUM CUT	44
45	51	60	6	DAYS OF AMERICA M.D.CLUTE,H.PAUL,D.ROBBINS (H.PAUL,D.ROBBINS,L.T.MILLER)	Blackhawk COLUMBIA ALBUM CUT	45
46	50	53	8	I WILL SURVIVE J.SCAIFE,A.S.MARTIN (S.BENTLEY,N.L.BAXTER,G.TEREN)	Wild Horses EPIC ALBUM CUT	46
47	53	58	6	HOMELAND K.ROGERS,B.MAHER,J.MCKELL (K.MILES,J.SUNDRUD)	Kenny Rogers DREAMCATCHER ALBUM CUT	47
48	45	52	5	AMERICA WILL SURVIVE H.WILLIAMS JR. (H.WILLIAMS JR.)	Hank Williams Jr. CURB PROMO SINGLE	45
49	55	57	6	GETTIN' BACK TO YOU D.GIBSON (D.DERN,D.GIBSON,B.DAVIS)	Daisy Dern MERCURY ALBUM CUT	49
50	54	—	2	I'M NOT GONNA DO ANYTHING WITHOUT YOU K.STEGALL (R.VAN WARMER,R.ALVES)	Mark Wills With Jamie O'Neal MERCURY ALBUMS CUT	50
51	60	—	2	INSIDE OUT M.WRIGHT,T.YEARWOOD (B.ADAMS,G.PETERS)	Trisha Yearwood Featuring Don Henley Ⓥ MCA NASHVILLE 172219	51
52	56	59	6	TO QUOTE SHAKESPEARE B.GALLIMORE,T.MCGRAW (H.LAMAR,G.BARNHILL)	The Clark Family Experience CURB ALBUM CUT	51
53	43	36	20	THE TIN MAN B.CANNON,N.WILSON,K.CHESNEY (K.CHESNEY,O.LOWE,S.SLATE)	Kenny Chesney BNA ALBUM CUT	19
				HOT SHOT DEBUT		
54	NEW		1	SHE DOESN'T DANCE M.MCGUINN,S.DECKER (M.MCGUINN,D.PFRIMMER,S.DECKER)	Mark McGuinn VFR ALBUM CUT	54
55	NEW		1	THAT'S JUST JESSIE L.REYNOLDS (K.DENNEY,K.K.PHILLIPS,P.J.MATTHEWS)	Kevin Denney LYRIC STREET ALBUM CUT	55
56	59	54	3	IT'S ALRIGHT TO BE A REDNECK K.STEGALL (P.MCLAUGHLIN,B.KENNER)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	54
57	52	46	9	SIDEWAYS J.STROUD,F.ROGERS (D.WORLEY,J.B.RUDD,V.VIPPERMAN)	Darryl Worley DREAMWORKS ALBUM CUT	41
58	57	50	20	I AM A MAN OF CONSTANT SORROW T-BONE BURNETT (TRADITIONAL)	The Soggy Bottom Boys MERCURY SOUNDTRACK CUT	48
59	RE-ENTRY		14	LIFE DON'T HAVE TO BE SO HARD T.LAWRENCE,F.ANDERSON (C.BEATHARD,K.D.WEST)	Tracy Lawrence ATLANTIC ALBUM CUT/WRN	36
60	49	48	16	NIGHT DISAPPEAR WITH YOU L.MEDICA (B.MCCOMAS)	Brian McComas LYRIC STREET ALBUM CUT	41

● Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. Ⓒ CD Single available. Ⓓ DVD Single available. Ⓜ CD Maxi-Single available. Ⓢ Cassette Single available. Ⓣ Vinyl Maxi-Single available. Ⓥ Vinyl Single available. Ⓧ Cassette Maxi-Single available. ©2001, Billboard/BPI Communications.

DECEMBER 8 2001

Billboard® TOP COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK	WKS ON	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			NUMBER 1 — 6 Weeks At Number 1	
1	1	7	GOD BLESS THE USA CURB 73128	Lee Greenwood
2	2	9	WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin
3	3	47	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT ● CURB 73116	LeAnn Rimes
4	4	5	AMERICA WILL ALWAYS STAND RELENTLESS NASHVILLE 51377*/MADACY	Randy Travis
5	5	7	GOD BLESS AMERICA CURB 73127	LeAnn Rimes
6	6	7	CALL ME CLAUS CAPITOL 77669	Garth Brooks
7	8	28	ON A NIGHT LIKE THIS WARNER BROS. 16751/WRN	Trick Pony
8	7	79	IT DON'T MATTER TO THE SUN/LOST IN YOU ● CAPITOL 58788	Garth Brooks as Chris Gaines
9	9	17	SOMETHIN' IN THE WATER MONUMENT 79625/SONY	Jeffrey Steele
10	11	99	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	The Osborne Brothers
11	12	233	HOW DO I LIVE ▲³ CURB 73022	LeAnn Rimes
12	10	30	AUSTIN GIANT 16767/WRN	Blake Shelton
13	13	20	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	Faith Hill
14	14	51	POUR ME WARNER BROS. 16816/WRN	Trick Pony
15	16	2	GIRL IN LOVE COLUMBIA 79648/SONY	Robin English
16	20	38	LOVE IS ENOUGH RCA 69034/RLG	3 Of Hearts
17	18	56	HOW DO YOU LIKE ME NOW?! DREAMWORKS 450932/INTERSCOPE	Toby Keith
18	19	20	UNBROKEN BY YOU LYRIC STREET 164048/HOLLYWOOD	Kortney Kayle
19	24	58	OKLAHOMA/WARM & FUZZY EPIC 79503/SONY	Billy Gilman
20	—	1	THE CHRISTMAS SHOES RCA 69110	3 Of Hearts
21	22	33	A ROSE IS A ROSE MERCURY 172193	Meredith Edwards
22	15	23	DIDN'T WE LOVE CURB 73126	Tamara Walker
23	25	24	I KNOW HOW THE RIVER FEELS MCA NASHVILLE 172186	Mcalyster
24	17	25	WHAT I REALLY MEANT TO SAY CAPITOL 58987	Cyndi Thomson
25	21	30	MATTHEW, MARK, LUKE & EARNHARDT DREAMWORKS 450327/INTERSCOPE	Shane Sellers

● Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multi-million titles indicated by a numeral following the symbol. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. SoundScan®

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DECEMBER 8 2001

Billboard® TOP COUNTRY ALBUMS™

The top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1 — 2 Weeks At Number 1		
1	1	—	2	**GARTH BROOKS** CAPITOL 31330 (10.98/18.98)	Scarecrow	1
2	2	2	51	**SOUNDTRACK** ▲[3] MERCURY 170069 (11.98/18.98)	O Brother, Where Art Thou?	1
				$ GREATEST GAINER $		
3	4	3	13	**TOBY KEITH** ▲ DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1
4	3	1	3	**GEORGE STRAIT** MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1
5	5	4	10	**MARTINA MCBRIDE** ● RCA 67012/RLG (12.98/18.98)	Greatest Hits	1
6	6	5	5	**REBA MCENTIRE** MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III – I'm A Survivor	1
7	7	6	31	**TIM MCGRAW** ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	1
				HOT SHOT DEBUT		
8	NEW		1	**CLINT BLACK** RCA 67005/RLG (12..98/18.98)	Greatest Hits II	8
9	8	8	69	**SOUNDTRACK** ▲[2] CURB 78703 (11.98/17.98)	Coyote Ugly	1
10	10	7	22	**LONESTAR** ● BNA 67011/RLG (12.98/18.98)	I'm Already There	1
11	11	9	61	**KENNY CHESNEY** ▲[2] BNA 67976/RLG (11.98/17.98)	Greatest Hits	1
12	15	13	53	**TIM MCGRAW** ▲[2] CURB 77978 (12.98/18.98)	Greatest Hits	1
13	12	10	32	**BROOKS & DUNN** ● ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1
14	9	25	6	**ANNE MURRAY** STRAIGHTWAY 20335 (19.98 CD)	What A Wonderful Christmas	9
15	13	12	55	**ALAN JACKSON** ▲ ARISTA NASHVILLE 69335/RLG (11.98/17.98)	When Somebody Loves You	1
16	23	44	3	**GARTH BROOKS** CAPITOL 35624 (10.98/17.98)	The Magic Of Christmas – Songs From Call Me Claus	16
17	17	17	117	**DIXIE CHICKS** ▲[9] MONUMENT 69678/SONY (12.98 EQ/18.98)	Fly	1
18	14	11	59	**SARA EVANS** ▲ RCA 67964/RLG (11.98/17.98)	Born To Fly	6
19	16	16	8	**DAVID BALL** DUALTONE 01109/RAZOR & TIE (11.98/17.98)	Amigo	11
20	18	14	79	**LEE ANN WOMACK** ▲[2] MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	1
21	22	24	60	**TRAVIS TRITT** ▲ COLUMBIA 62165/SONY (11.98 EQ/17.98)	Down The Road I Go	8
22	19	18	15	**ALISON KRAUSS + UNION STATION** ROUNDER 610495/IDJMG (11.98/17.98)	New Favorite	3
23	20	15	8	**GEORGE JONES** BANDIT/BNA 67029/RLG (11.98/17.98)	The Rock: Stone Cold Country 2001	5
24	26	31	69	**JO DEE MESSINA** ● CURB 77977 (11.98/17.98)	Burn	1
25	21	19	51	**NICKEL CREEK** SUGAR HILL 3909 (16.98 CD) ♣	Nickel Creek	17
26	25	21	37	**TRICK PONY** WARNER BROS. 47927/WRN (11.98/17.98)	Trick Pony	12
27	24	22	7	**TRACE ADKINS** CAPITOL 30618 (10.98/17.98)	Chrome	4
28	31	27	26	**BRAD PAISLEY** ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3
29	34	35	39	**JESSICA ANDREWS** ● DREAMWORKS 450248/INTERSCOPE (10.98/16.98)	Who I Am	2
0	27	20	18	**SOUNDTRACK** LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10
31	28	23	8	**GARY ALLAN** MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4
32	45	51	29	**BILLY GILMAN** ● EPIC 82087/SONY (11.98 EQ/17.98)	Dare To Dream	6
33	29	29	17	**BLAKE SHELTON** WARNER BROS. 24731/WRN (11.98/17.98)	Blake Shelton	3
34	33	30	17	**CYNDI THOMSON** CAPITOL 26010 (10.98/17.98)	My World	7
35	35	34	56	**JAMIE O'NEAL** ● MERCURY 170132 (11.98/17.98) ♣	Shiver	14
36	38	42	12	**STEVE HOLY** CURB 77972 (11.98/17.98) ♣	Blue Moon	36
37	30	26	42	**DIAMOND RIO** ● ARISTA NASHVILLE 67999/RLG (11.98/17.98)	One More Day	5
38	32	28	6	**PAT GREEN** REPUBLIC 016018/UNIVERSAL (8.98/14.98)	Three Days	7
39	41	43	77	**RASCAL FLATTS** ● LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) ♣	Rascal Flatts	14
40	39	36	25	**TRISHA YEARWOOD** MCA NASHVILLE 170200 (11.98/17.98)	Inside Out	1
41	37	38	30	**MONTGOMERY GENTRY** COLUMBIA 62167/SONY (11.98 EQ/17.98)	Carrying On	6
42	42	41	52	**CHRIS CAGLE** CAPITOL 34170 (10.98/17.98) ♣	Play It Loud	20
43	49	55	75	**BILLY GILMAN** ▲ EPIC 62086/SONY (11.98 EQ/17.98)	One Voice	2
44	36	33	5	**LYLE LOVETT** CURB 170234/MCA NASHVILLE (11.98/18.98)	Anthology Volume One: Cowboy Man	27
45	44	37	30	**TAMMY COCHRAN** EPIC 69736/SONY (7.98 EQ/11.98) ♣	Tammy Cochran	27
46	43	32	16	**CAROLYN DAWN JOHNSON** ARISTA NASHVILLE 69336/RLG (10.98/16.98)	Room With A View	8
47	47	40	8	**VARIOUS ARTISTS** UTV 585061/UNIVERSAL (18.98 CD)	This Is Your Country	27
48	48	46	90	**GEORGE STRAIT** ▲ MCA NASHVILLE 170100 (11.98/17.98)	Latest Greatest Straitest Hits	1
49	50	49	43	**LEANN RIMES** ● CURB 77979 (11.98/17.98)	I Need You	1
50	58	67	3	**LEE GREENWOOD** FREEFALLS 7020 (14.98 CD)	Have Yourself A Merry Little Christmas	50
51	46	39	6	**LEANN RIMES** CURB 78726 (7.98/11.98)	God Bless America	20
52	65	72	4	**AARON TIPPIN** LYRIC STREET 165018/HOLLYWOOD (11.98/17.98)	A December To Remember	52
53	51	48	12	**JEFF CARSON** CURB 77937 (11.98/17.98) ♣	Real Life	38
54	54	50	92	**PHIL VASSAR** ARISTA NASHVILLE 18891/RLG (10.98/16.98) ♣	Phil Vassar	23
55	56	54	18	**TRACY BYRD** RCA 67009/RLG (11.98/17.98)	Ten Rounds	12
				PACESETTER		
56	75	—	2	**VARIOUS ARTISTS** HIP-O 585087/UME (11.98 CD)	A Country Superstar Christmas 4	56
57	52	52	9	**VARIOUS ARTISTS** LOST HIGHWAY 170239/MERCURY (18.98 CD)	Hank Williams: Timeless	22
58	66	63	9	**SHEDAISY** LYRIC STREET 165021/HOLLYWOOD (18.98 CD)	The Whole Shebang – All Mixed Up	30
59	55	45	3	**TRACY LAWRENCE** ATLANTIC 48187/WRN (11.98/17.98)	Tracy Lawrence	13
60	59	62	13	**EARL SCRUGGS AND FRIENDS** MCA NASHVILLE 170189 (11.98/18.98)	Earl Scruggs And Friends	41
61	57	53	9	**CHELY WRIGHT** MCA NASHVILLE 170210 (11.98/17.98)	Never Love You Enough	4
62	60	57	9	**VARIOUS ARTISTS** EPIC 61620/SONY (11.98 EQ/17.98)	Dancin' With Thunder: The Official Music Of The PBR	32
63	40	56	6	**THE CHARLIE DANIELS BAND** BLUE HAT/AUDIUM 8133/KOCH (12.98/18.98)	The Live Record	40
64	67	66	83	**ROY D. MERCER** VIRGIN 49085/CAPITOL (10.98/16.98)	Greatest Fits: The Best Of How Big'a Boy Are Ya?	26
65	62	61	67	**RODNEY CARRINGTON** CAPITOL 24827 (10.98/17.98) ♣	Morning Wood	18
66	64	58	22	**PATTY LOVELESS** EPIC 85651/SONY (11.98 EQ/17.98)	Mountain Soul	19
67	61	59	14	**MARK WILLS** MERCURY 170209 (11.98/17.98)	Loving Every Minute	10
68	53	47	3	**MERLE HAGGARD** ANTI 86634/EPITAPH (18.98 CD)	Roots: Volume 1	47
69	70	74	70	**AARON TIPPIN** ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	People Like Us	5
70	63	60	11	**ROBERT EARL KEEN** LOST HIGHWAY 170198/MERCURY (11.98/17.98) ♣	Gravitational Forces	10
71	74	—	26	**ROY D. MERCER** CAPITOL 32515 (10.98/16.98) ♣	Roy D. Mercer Vs. Yankees	24
72	69	64	56	**RANDY TRAVIS** WARNER BROS. 47893/WRN (11.98/17.98)	Inspirational Journey	34
73	71	73	5	**EILLEEN SHANIA TWAIN** LIMELIGHT 8140 (11.98/18.98)	The Complete Limelight Sessions	43
74	NEW		1	**JOHN DENVER** RCA 68043 (11.98/18.98)	Christmas In Concert	74
75	RE-ENTRY		43	**CLEDUS T. JUDD** MONUMENT 85106/SONY (11.98 EQ/17.98) ♣	Just Another Day In Parodies	25

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △[2] Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ♣ indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

DECEMBER 8 2001

Billboard® TOP COUNTRY CATALOG ALBUMS™

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		NUMBER 1 — 11 Weeks At Number 1		
1	1	**LEE GREENWOOD** ● CAPITOL 98568 (11.98 CD)	American Patriot	13
2	4	**BILLY GILMAN** ● EPIC 61594/SONY (11.98 EQ/17.98)	Classic Christmas	15
3	3	**BURL IVES** MCA SPECIAL PRODUCTS 3221177/MCA (6.98 CD)	Rudolph The Red-Nosed Reindeer	32
4	2	**DIXIE CHICKS** ◆[11] MONUMENT 68195/SONY (10.98 EQ/17.98) ♣	Wide Open Spaces	200
5	6	**FAITH HILL** ▲[7] WARNER BROS. /WRN (12.98/18.98)	Breathe	107
6	5	**SHANIA TWAIN** ◆[10] MERCURY 536003 (12.98/18.98)	Come On Over	212
7	7	**TOBY KEITH** ▲ DREAMWORKS 450209/INTERSCOPE (11.98/17.98)	How Do You Like Me Now?!	108
8	15	**MARTINA MCBRIDE** ● RCA 67842/RLG (10.98/16.98)	White Christmas	36
9	9	**TOBY KEITH** ▲ MERCURY 558962 (11.98/17.98)	Greatest Hits Volume One	156
10	12	**GARTH BROOKS** ◆[14] CAPITOL 97424 (19.98/26.98)	Double Live	158
11	10	**ALAN JACKSON** ▲[5] ARISTA NASHVILLE 18801/RLG (10.98/16.98)	The Greatest Hits Collection	318
12	11	**BROOKS & DUNN** ▲[3] ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	219
13	8	**LEE GREENWOOD** CURB 77862 (4.98/5.98)	Best Of Lee Greenwood: God Bless The USA	9
14	23	**JOHN DENVER & THE MUPPETS** ▲ LASERLIGHT 12761 (1.98/5.98)	A Christmas Together	37
15	13	**JOHNNY CASH** ● LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 Biggest Hits	138
16	14	**LEE GREENWOOD** MADACY 504 (4.98 CD)	Lee Greenwood: God Bless The USA	7
17	—	**FAITH HILL** ▲[5] WARNER BROS. 46790/WRN (11.98/17.98)	Faith	185
18	17	**LONESTAR** ▲[3] BNA 67762/RLG (10.98/17.98)	Lonely Grill	130
19	20	**PATSY CLINE** ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	Heartaches	154
20	18	**GARY ALLAN** ● MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark	109
21	19	**WILLIE NELSON** ● LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 Biggest Hits	168
22		**VINCE GILL** ▲[2] MCA NASHVILLE 110877 (3.98/7.98)	Let There Be Peace On Earth	83
23	—	**ALAN JACKSON** ▲ ARISTA NASHVILLE 21735/LASERLIGHT (6.98 CD)	Honky Tonk Christmas	57
24	16	**HANK WILLIAMS JR.** ▲[4] CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	390
25	—	**LONESTAR** BNA 67975/RLG (11.98/17.98)	This Christmas Time	15

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △[2] Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ♣ indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

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Latin Notas™

by Leila Cobo

RADICAL DEPARTURE: Is a *soneo* a composition? The answer depends on whom you ask. The soneo—the improvisatory section of a salsa song usually heard at the end of the track—has traditionally been considered improvisation or part of the arrangement of the song. But in a radical departure from salsa tradition, **Marc Anthony** has requested songwriting credit for his contribution to writing the soneos and *coros* on his recent Sony release, *Libre*.

"There's something very different going on, and I think it's going to change the face of what salsa is and what it will be," Anthony said in an interview with *Billboard* Nov. 17: "When you write pop music, if I come up with one line, I get songwriting credit."

But at least one publisher disagrees. "If you take out the soneo, the song remains the same. If you change even one phrase within the song, that changes the song from the original version a writer sat down and wrote."

Indeed, Anthony's request was controversial enough that three songwriters opted not to have their songs featured on the album. Beyond that, *Libre* has set a precedent that has many publishers concerned about the potential consequences for writers, arrangers, and artists.

Established songwriters, many say, may become hesitant about contributing songs to tropical music sets or may simply turn tracks in with the soneo already in place—which, in effect, imposes one pattern of improvisation upon the artist.

And if a soneo starts being considered a composition, many fear it will also open the door for artists to make similar composition claims in other genres, such as jazz, where renditions vary far more widely than in any salsa song.

Musically speaking, regardless of how much a soneo or a coro enhances a song, it's still an improvisational arrangement based upon a written melody and harmony.

But the most relevant are the business agreements that are made prior to recording. A recording artist has the right to request credit or royalties for what he considers artistic contribution. And a songwriter, as owner of the song, has every right to decline changes, credit sharing, or copyright splits.

"If you ask, you have to be prepared for a 'no,' " says **Nicole Fortier** of Foreign Imported Productions & Publishing, which has three songs on *Libre*. "People should remember a song belongs to the publisher and the songwriter and changes can be denied. That alone should stop turmoil."

NAME CHANGE: It's official: WEA Latina, the U.S.-based affiliate of Warner Music International (WMI), will change its name to Warner Music Latina, effective Dec. 3. The operation will also move its longstanding offices in Blue Lagoon Drive to Miami's South Beach area, together with WMI's regional

ZAMORA

Warner Music Latin America operation. Warner Music Latin America relocated from New York City to Miami in September. "We've always worked very closely, but being in the same place just means we'll be more efficient," Warner Music Latina president **George Zamora** says. "The heart of the Latin music industry is in South Beach, so it puts us where we should be."

ACCESS STEWART: Los Angeles-based All Access Talent is coordinating **Rod Stewart's** three upcoming shows in Mexico, scheduled to take place March 4-9, 2002, in Mexico City, Guadalajara, and Monterrey. They will be Stewart's first performances there in more than a decade, according to All Access' **Abraham Contreras**.

"There's great potential for shows like this," says Contreras, who coordinates talent for Fiesta Broadway. Stewart will be playing shows in Argentina, Brazil, and Panama, as well as Chile's Viña del Mar Festival, prior to his Mexico stops.

IN BRIEF: Spanish talk-show queen **Cristina Saralegui** will bow out of her fabled daily *El Show de Cristina* as of Dec. 14, network Univision has confirmed. Saralegui is in negotiations to continue hosting her Monday-night prime time show, *Cristina, Edición Especial*... Singer/actress **Lucía Méndez** is working on a *ranchera* album with producer **Sirak Baloyan**. A label is reportedly interested in the project. Méndez is also considering offers from three soap operas—one in Colombia, one in Mexico, and one in Argentina.

El Chombo Scores With 'El Gato'

BY KARL ROSS

MIAMI—In case you've been wondering about "El Gato Volador"—you know, the Flying Cat—it is the twisted brainchild of Panamanian producer/mixer/DJ Rodney Clark, who is better-known by his stage name, El Chombo.

Well, sort of. "El Gato"—a runaway hit in Latin clubland that is introducing U.S. audiences to a raucous brand of Spanish reggae—was the result of an ultimatum El Chombo issued to two Panama City rappers who wanted to appear on his 1998 NRG Records/Sony Discos release, *El Chombo Presenta los Cuentos de la Crypta*.

"They tried out, like, 10 songs, and I didn't like any of them," El Chombo says. "Finally I said, 'I'm giving you two hours. If you don't have anything, I'm leaving you off the CD.' I was running behind schedule at the time."

In a panic for material, the rappers—Steve Valoy and Carlos Cardova—clicked on the TV (specifically, the Cartoon Network) for inspiration.

It worked, El Chombo says, his amazement still evident. "They spent two hours watching the Cartoon Network, and they thought up all those stupid things. It's a really stupid song."

Despite its intellectual shortcomings—the song exclaims at one point: "Porquería de canción!" (What a crappy song!)—"El Gato" managed to quickly claw its way to the top of playlists at Miami's two leading tropical radio stations this year, following success in a string of Latin countries (much like Azul Azul's "La Bomba").

"It immediately went on heavy rotation," says Carlos Sarli, DJ at Miami's WRTO (98.3 FM) Salsa 98, who broke the well-traveled track in South Florida. "It was one of those hits people immediately identify with. Also, it was a sound nobody had heard before."

The sound Sarli refers to is an uptempo brand of Spanish reggae known in Puerto Rico as *reggatón* and in Panama as *dembow* or 110—as in 110 beats per minute. As a result of the success of "El Gato," some dance clubs have added a reggatón set to spice up the action and compete with such tropical staples as salsa, merengue, and *cumbia*.

Sarli, who regularly samples crossover-minded tracks by El Chombo—reggae-style remakes of Backstreet Boys' "I Want It That Way" and Missy Elliot's "Get Ur Freak On"—says he considers El Chombo to be one of the Latin scene's underground trend-setters. Sarli says, "I've listened to his CD, and his work is consistent. He's contributed other new ideas."

Jesús Salas, PD at Miami's WXDJ

EL CHOMBO

(95.7 FM) El Zol 95, said the song was an instant hit in Miami and also earned some summertime spins at New York City sister station La Mega. "When something is new and different, it catches your attention," Salas says. "It's like a Spanish reggae. Besides 'La Bomba,' it's the only song of that certain style that's on the air. The club-goers really dig it."

The acceptance of "El Gato" among younger listeners has led Salas to add other reggatón tracks, most recently "Toma Que Toma" by Spanish act Los Niños. He says, "I'm getting a lot of calls on this. It's going to be the next big thing."

El Chombo says the sound he knows as dembow originated in Jamaica in the early 1990s, when reggae artist Shabba Ranks scored a hit by the same name ("Dem Bow"). The innuendo in the song's title—it is island parlance for those with a proclivity for certain sexual practices—was lost on young Panamanians like El Chombo, who got turned on solely by the song's combustible beat.

Panama's El General became the genre's breakthrough figure soon after. Before long, the music form had caught fire in Puerto Rico. There, it is known as reggatón or *música underground* and has been the launch pad for such artists as Vico C, Ivy Queen, Big Boy, and Don Chezina.

El Chombo said "El Gato" caused a stir in Colombia, Argentina, and elsewhere in South and Central America before catching fire in Mexico and eventually crossing the border into the U.S. to markets in Texas and California. This year, it has migrated to Miami and other East Coast cities.

El Chombo says, "The first time you hear the song, you're like, 'What's this?' The second time, it makes you laugh. The third time, you like it. And that's what's happened everywhere it's been."

AméricaLatina...

In Argentina: The Argentine version of TV reality show *Popstars* has ended its massive casting process with the selection of five teenage girls for a pop act called Bandana. The band immediately released its first album Nov. 14 on BMG and has sold 56,000 units so far. Expectations surrounding the group are so high that three live shows at the Grand Rex Theater, scheduled to take place Dec. 1-2, were sold out even before the final group members were announced. It took *Popstars* two months to whittle down the number of contestants from 3,500 to five. **MARCELO FERNANDEZ BITAR**

In Mexico: In celebration of the 84th birthday of Pedro Infante—aka El Idolo de México (Mexico's Idol)—the recently merged Peerless/MCM is releasing *Pedro Infante*, a 12-track compilation album of hits originally recorded between 1953 and 1956 and produced by Rubén Fuentes. Fuentes wanted to refresh the tracks, adding more violins, trumpets, cello, and keyboard. "What we did was integrate new music with the original tracks," says Fuentes, who has recently worked with such stars as Pedro Fernández. "In those days, we used only two microphones—one for the singer and one for the entire mariachi. So we wanted to give [the songs] more power and freshness and make them more accessible to a younger audience." *Pedro Infante* features such classics as "Tu Vida y Mi Vida," "Cien Años," and "Ni Por Favor." **TERESA AGUILERA**

In Puerto Rico: ASCAP presented Rock en ASCAP: El Panel (Rock in ASCAP: The Panel) Nov. 27, a discussion panel on the state of *rock en español* in Puerto Rico, where more than 15 bands have released independent albums this year alone. It served as a free orientation for start-up bands on how to be successful in the genre. Panelists included Raymond Torres, PD of Cosmos 94 (a 24-hour rock en español station); Raul López, manager of roots-reggae act Cultura Profética; Enrique Castellanos, manager of rock act La Secta; Millo Torres, a singer/songwriter signed to WEA Latina; Omar Hernandez, singer/songwriter of hardcore act Sol D' Menta; and Omar Rodríguez, assistant PD at Cosmos 94. **RANDY LUNA**

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Billboard® TOP LATIN ALBUMS™

Top selling Latin albums are compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1/HOT SHOT DEBUT — 1 Week At Number 1		
1	NEW		1	MARC ANTHONY COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	Libre	1
2	NEW		1	LUIS MIGUEL WEA LATINA 41572 (11.98/17.98)	Mis Romances	2
3	NEW		1	VARIOUS ARTISTS CRESCENT MOON/EPIC 86226/SONY DISCOS (10.98 CD)	El Ultimo Adios/The Last Goodbye (EP)	3
4	NEW		1	LUPILLO RIVERA SONY DISCOS 84648 (15.98 CD) ▲	Sufriendo A Solas	4
5	NEW		1	ALEJANDRO SANZ WEA LATINA 41541 (10.98/17.98) ▲	MTV Unplugged	5
6	2	3	13	JOAN SEBASTIAN MUSART 12524/BALBOA (7.98/13.98) ▲	En Vivo: Desde La Plaza El Progreso De Guadalajara	1
7	1	2	3	CARLOS VIVES EMI LATIN 35956 (9.98/15.98) ▲	Dejame Entrar	1
8	NEW		1	EL PODER DEL NORTE DISA 727018 (8.98/13.98) ▲	El Autentiko Y Unico En Vivo	8
9	6	5	9	ALEJANDRO FERNANDEZ SONY DISCOS 84637 (10.98 EQ/16.98) ▲	Origenes	2
10	7	7	16	LOS ANGELES AZULES DISA 727014 (8.98/13.98) ▲	Historia Musical	2
11	4	1	4	LOS ANGELES DE CHARLY FONOVISA 6154 (8.98/12.98) ▲	Te Voy A Enamorar	1
12	3	6	6	LOS TEMERARIOS FONOVISA 6129 (10.98/12.98) ▲	Baladas Rancheras	3
13	8	8	22	GRUPO BRYNDIS DISA 727012 (8.98/13.98) ▲	Historia Musical Romantica	1
14	NEW		1	LOS HURACANES DEL NORTE FONOVISA 6156 (8.98/12.98) ▲	Mensaje De Oro	14
				$ GREATEST GAINER $		
15	13	12	53	VICENTE FERNANDEZ △² SONY DISCOS 84185 (10.98 EQ/16.98) ▲	Historia De Un Idolo Vol. 1	1
16	9	—	2	LIBERACION DISA 727017 (8.98/13.98) ▲	Ahora Y Siempre	9
17	5	4	8	GIPSY KINGS NONESUCH 79642/AG (17.98 CD)	Somos Gitanos	3
18	14	11	31	A.B. QUINTANILLA Y LOS KUMBIA KINGS △² EMI LATIN 29745 (9.98/14.98)	Shhh!	1
19	12	10	9	GRUPO BRYNDIS DISA 727016 (8.98/13.98) ▲	En El Idioma Del Amor	1
20	10	—	2	JESSIE MORALES UNIVISION 310034 (9.98/13.98) ▲	El Original De La Sierra: Loco	10
21	17	14	74	PAULINA RUBIO ● UNIVERSAL LATINO 543319 (10.98/16.98) ▲	Paulina	1
22	11	9	9	JESSIE MORALES UNIVISION 310024 (9.98/13.98) ▲	El Original De La Sierra-16 Super Exitos	6
23	15	13	5	EL CHICHICUILOTE LIDERES 950220 (7.98/13.98)	Moviendo Las Plumas	13
24	16	15	15	LOS TIGRES DEL NORTE FONOVISA 6145 (8.98/12.98) ▲	Uniendo Fronteras	1
25	19	19	41	LUPILLO RIVERA ● SONY DISCOS 84276 (8.98 EQ/13.98) ▲	Despreciado	1
26	18	18	13	THALIA ○ EMI LATIN 34722 (8.98/14.98) ▲	Thalia Con Banda-Grandes Exitos	2
27	20	23	6	LAURA PAUSINI WEA LATINA 41070 (10.98/16.98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	18
28	22	22	24	MARCO ANTONIO SOLIS ● FONOVISA 0527 (10.98/16.98) ▲	Mas De Mi Alma	1
29	28	24	11	LA LEY WEA ROCK 40949/WEA LATINA (10.98/16.98) ▲	MTV Unplugged	13
30	38	28	20	JOSE ALFREDO JIMENEZ ARIOLA 79005/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 1	27
31	23	20	88	SHAKIRA △ SONY DISCOS 83775 (10.98 EQ/16.98) ▲	MTV Unplugged	1
32	21	21	11	ALICIA VILLARREAL UNIVERSAL LATINO 014824 (8.98/13.98)	Soy Lo Prohibido	15
33	24	17	5	LOS ACOSTA FONOVISA 6159 (8.98/12.98)	Enfermos De Amor	17
34	27	30	29	JACI VELASQUEZ ○ SONY DISCOS 84289 (10.98 EQ/16.98)	Mi Corazon	7
35	25	16	3	BANDA MACHOS WEAMEX 41856/WEA LATINA (8.98/13.98)	Prueba De Balas	16
				PACESETTER		
36	68	—	2	VARIOUS ARTISTS J&N 84682/SONY DISCOS (10.98 EQ/16.98)	Bachata Hits	36
37	30	34	25	CRISTIAN △ ARIOLA 85324/BMG LATIN (10.98/15.98) ▲	Azul	2
38	26	25	21	PALOMO DISA 720032 (6.98/10.98)	Fuerza Musical	9
39	41	—	2	WISIN Y YANDEL BM 60106 (13.98 CD)	De Nuevos A Viejos	39
40	37	35	20	LOS TRI-O PRISMA/ARIOLA 78910/BMG LATIN (15.98 CD)	Siempre En Mi Mente	7
41	35	26	4	MICHAEL SALGADO SONY DISCOS 84630 (8.98 EQ/13.98)	Sangre De Rey	26
42	58	56	35	SELENA ○ EMI LATIN 32119 (10.98/17.98)	Live, The Last Concert--Houston, Texas February 26, 1995	2
43	34	37	7	JUAN GABRIEL ARIOLA 88777/BMG LATIN (11.98/16.98)	Por Los Siglos	21
44	32	27	7	MARCO ANTONIO SOLIS FONOVISA 528 (10.98/16.98)	En Concierto Vol. 2	27
45	29	33	4	VARIOUS ARTISTS FONOVISA 6137 (8.98/12.98)	El Mas Grande Homenaje A Los Tigres Del Norte	29
46	NEW		1	JACI VELASQUEZ SONY DISCOS 84626 (8.98/14.98)	Christmas (Spanish)	46
47	40	39	24	PEPE AGUILAR ○ MUSART 2503/BALBOA (8.98/12.98)	Lo Mejor De Nosotros	10
48	46	44	20	JOSE ALFREDO JIMENEZ ARIOLA 79006/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 2	39
49	50	54	18	VICENTE FERNANDEZ △ SONY DISCOS 84445 (10.98 EQ/15.98) ▲	Mas Con El Numero Uno	3
50	33	29	11	OZOMATLI INTERSCOPE 493116 (12.98/18.98) ▲	Embrace The Chaos	1
51	31	41	8	LOS RAZOS ARIOLA 89296/BMG LATIN (9.98/12.98)	Con El Polvo Hasta La Muerte	23
52	39	40	8	CONJUNTO PRIMAVERA FONOVISA 80797 (13.98/17.98)	El Recado Vol. 2	32
53	NEW		1	VARIOUS ARTISTS J&N 84683/SONY DISCOS (10.98/16.98)	Merengue Hits	53
54	45	74	5	VARIOUS ARTISTS DISA 729002 (9.98 CD)	Siempre Romanticos	45
55	42	36	8	ANA GABRIEL SONY DISCOS 84636 (9.98 EQ/16.98)	Huelo A Soledad	26
56	54	51	31	RICARDO MONTANER ○ WEA LATINA 86821 (10.98/15.98)	Sueno Repetido	16
57	53	32	7	GISSELLE ARIOLA 88762/BMG LATIN (8.98/13.98)	8	23
58	44	50	13	LOS ORIGINALES DE SAN JUAN ○ EMI LATIN 33330 (8.98/12.98)	Recado De Mi Madre	9
59	48	45	39	INTOCABLE EMI LATIN 31412 (8.98/12.98)	14 Grandes Exitos	15
60	56	47	19	OLGA TANON ○ WEA LATINA 89180 (10.98/16.98) ▲	Yo Por Ti	4
61	49	48	32	RICARDO ARJONA △ SONY DISCOS 84503 (10.98 EQ/17.98) ▲	Galeria Caribe	1
62	RE-ENTRY		3	KING AFRICA MELODY 6142/FONOVISA (8.98/12.98)	Pachanga	55
63	36	31	8	ALEJANDRA GUZMAN RCA 89173/BMG LATIN (10.98/15.98)	Soy	22
64	57	53	7	JOSE JOSE ARIOLA 87723/BMG LATIN (10.98/14.98)	Tenampa	29
65	64	—	2	LOS MISMOS UNIVISION 310032 (9.98/13.98)	Perdon Por Extranarte	64
66	52	57	9	ALEXANDRE PIRES ARIOLA 87883/BMG LATIN (14.98 CD)	Alexandre Pires	41
67	43	42	4	VARIOUS ARTISTS MAVERICK MUSICA 89416/WEA LATINA (11.98/18.98)	Platinum Rhythm	42
68	66	63	63	CHRISTINA AGUILERA ● RCA 69323/BMG LATIN (10.98/16.98)	Mi Reflejo	1
69	51	46	36	BANDA EL RECODO FONOVISA 6102 (8.98/12.98) ▲	Contigo Por Siempre...	4
70	65	62	31	GILBERTO SANTA ROSA ○ SONY DISCOS 84291 (10.98 EQ/17.98) ▲	Intenso	13
71	55	49	35	CONJUNTO PRIMAVERA FONOVISA 6104 (8.98/12.98) ▲	Ansia De Amar	1
72	62	58	19	LOS CAMINANTES SONY DISCOS 84224 (9.98 EQ/13.98)	20 Exitazos-Nuestras Canciones	46
73	NEW		1	VARIOUS ARTISTS J&N 84684/SONY DISCOS (10.98/16.98)	Salsa Hits	73
74	61	60	53	INTOCABLE △ EMI LATIN 23730 (8.98/12.98) ▲	Es Para Ti	3
75	NEW		1	LOS BUKIS FONOVISA 6166 (8.98/12.98)	Greatest Hits	75

LATIN POP ALBUMS

1	LUIS MIGUEL	MIS ROMANCES (WEA LATINA)
2	VARIOUS ARTISTS	EL ULTIMO ADIOS/THE LAST GOODBYE (EP) (CRESCENT MOON/EPIC SONY DISCOS)
3	ALEJANDRO SANZ	MTV UNPLUGGED (WEA LATINA)
4	ALEJANDRO FERNANDEZ	ORIGENES (SONY DISCOS)
5	GIPSY KINGS	SOMOS GITANOS (NONESUCH/AG)
6	A.B. QUINTANILLA Y LOS KUMBIA KINGS	SHHH! (EMI LATIN)
7	PAULINA RUBIO	PAULINA (UNIVERSAL LATINO)
8	LAURA PAUSINI	LO MEJOR DE LAURA PAUSINI-VOLVERE JUNTO A TI (WEA LATINA)
9	MARCO ANTONIO SOLIS	MAS DE MI ALMA (FONOVISA)
10	LA LEY	MTV UNPLUGGED (WEA ROCK/WEA LATINA)
11	SHAKIRA	MTV UNPLUGGED (SONY DISCOS)
12	JACI VELASQUEZ	MI CORAZON (SONY DISCOS)
13	CRISTIAN	AZUL (ARIOLA/BMG LATIN)
14	WISIN Y YANDEL	DE NUEVOS A VIEJOS (BM)
15	LOS TRI-O	SIEMPRE EN MI MENTE (PRISMA/ARIOLA/BMG LATIN)
16	SELENA	LIVE, THE LAST CONCERT--HOUSTON, TEXAS FEBRUARY 26 1995 (EMI LATIN)
17	JUAN GABRIEL	POR LOS SIGLOS (ARIOLA/BMG LATIN)
18	MARCO ANTONIO SOLIS	EN CONCIERTO VOL. 2 (FONOVISA)
19	VARIOUS ARTISTS	EL MAS GRANDE HOMENAJE A LOS TIGRES DEL NORTE (FONOVISA)
20	JACI VELASQUEZ	CHRISTMAS (SPANISH) (SONY DISCOS)

TROPICAL/SALSA ALBUMS

1	MARC ANTHONY	LIBRE (COLUMBIA/SONY DISCOS)
2	CARLOS VIVES	DEJAME ENTRAR (EMI LATIN)
3	VARIOUS ARTISTS	BACHATA HITS (J&N/SONY DISCOS)
4	VARIOUS ARTISTS	MERENGUE HITS (J&N/SONY DISCOS)
5	GISSELLE	8 (ARIOLA/BMG LATIN)
6	OLGA TANON	YO POR TI (WEA LATINA)
7	GILBERTO SANTA ROSA	INTENSO (SONY DISCOS)
8	VARIOUS ARTISTS	SALSA HITS (J&N/SONY DISCOS)
9	VARIOUS ARTISTS	BACHATAHITS 2001 (J&N/SONY DISCOS)
10	FRANKIE NEGRON	POR TU PLACER (WEACARIBE/WEA LATINA)
11	CELIA CRUZ	LA NEGRA TIENE TUMBAO (SONY DISCOS)
12	VARIOUS ARTISTS	LATIN DANCING IN THE U.S.A. (SONY DISCOS)
13	VARIOUS ARTISTS	BOMBAZO NAVIDENO-PLENAS (ARIOLA/BMG LATIN)
14	MELINA LEON	CORAZON DE MUJER (SONY DISCOS)
15	EL GENERAL	EL GENERAL IS BACK (MOCK & ROLL/LIDERES)
16	JUAN LUIS GUERRA 440	COLECCION ROMANTICA (KAREN/UNIVERSAL LATINO)
17	DJ BLASS	SANDUNGUERO (PINA)
18	VICTOR MANUELLE	INSTINTO Y DESEO (SONY DISCOS)
19	CELIA CRUZ	CELIA CRUZ & FRIENDS: A NIGHT OF SALSA (RMM)
20	HUEY DUNBAR	YO SI ME ENAMORE (SONY DISCOS)

REGIONAL MEXICAN ALBUMS

1	LUPILLO RIVERA	SUFRIENDO A SOLAS (SONY DISCOS)
2	JOAN SEBASTIAN	EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA (MUSART/BALBOA)
3	EL PODER DEL NORTE	EL AUTENTIKO Y UNICO EN VIVO (DISA)
4	LOS ANGELES AZULES	HISTORIA MUSICAL (DISA)
5	LOS ANGELES DE CHARLY	TE VOY A ENAMORAR (FONOVISA)
6	LOS TEMERARIOS	BALADAS RANCHERAS (FONOVISA)
7	GRUPO BRYNDIS	HISTORIA MUSICAL ROMANTICA (DISA)
8	LOS HURACANES DEL NORTE	MENSAJE DE ORO (FONOVISA)
9	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
10	LIBERACION	AHORA Y SIEMPRE (DISA)
11	GRUPO BRYNDIS	EN EL IDIOMA DEL AMOR (DISA)
12	JESSIE MORALES	EL ORIGINAL DE LA SIERRA: LOCO (UNIVISION)
13	JESSIE MORALES	EL ORIGINAL DE LA SIERRA-16 SUPER EXITOS (UNIVISION)
14	EL CHICHICUILOTE	MOVIENDO LAS PLUMAS (LIDERES)
15	LOS TIGRES DEL NORTE	UNIENDO FRONTERAS (FONOVISA)
16	LUPILLO RIVERA	DESPRECIADO (SONY DISCOS)
17	THALIA	THALIA CON BANDA-GRANDES EXITOS (EMI LATIN)
18	JOSE ALFREDO JIMENEZ	LAS 100 CLASICAS VOL. 1 (ARIOLA/BMG LATIN)
19	ALICIA VILLARREAL	SOY LO PROHIBIDO (UNIVERSAL LATINO)
20	LOS ACOSTA	ENFERMOS DE AMOR (FONOVISA)

➡ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △³ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ▲ indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

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Hot Latin tracks

Billboard Magazine & the Recording Industry join forces to present the most comprehensive collection of Latin music ever based on the Hot Latin Tracks chart. The collection will feature the biggest names in Pop, Regional Mexican & Tropical music spanning two decades. The first edition includes 5 Pop volumes, 5 Tropical and 5 Regional Mexican spotlighting the best from 1996 through 2000.

In Stores December 18th

Sony DISCOS

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DECEMBER 8 2001

Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 — 2 Weeks At Number 1		
1	1	3	11	**TANTITA PENA** K.CAMPOS (K.CAMPOS,F.RIBA)	**Alejandro Fernandez** SONY DISCOS	1
2	2	1	6	**DEJAME ENTRAR** E.ESTEFAN JR.,S.KRYS (C.VIVES,M.MADERA,A.CASTRO)	**Carlos Vives** EMI LATIN	1
3	3	2	12	**SUERTE** S.MEBARAK R.,T.MITCHELL (S.MEBARAK R.,T.MITCHELL)	**Shakira** EPIC /SONY DISCOS	1
4	4	4	12	**HEROE** M.TAYLOR,E.IGLESIAS,C.PAUCAR (E.IGLESIAS,P.BARRY,M.TAYLOR,C.GARCIA ALONSO)	**Enrique Iglesias** INTERSCOPE /UNIVERSAL LATINO	1
5	5	5	12	**USTED SE ME LLEVO LA VIDA** REY-NERRIO (ESTEFANO,D.POVEDA)	**Alexandre Pires** ARIOLA /BMG LATIN	5
6	6	9	21	**YO QUERIA** K.SANTANDER,O.BETANCOURT (C.CASTRO,T.COTUGNO,S.GIACOBBE)	**Cristian** ARIOLA /BMG LATIN	6
7	7	6	27	**NO ME CONOCES AUN** PALOMO (F.Y.QUEZADA,A.TRIGO)	**Palomo** DISA	3
8	12	8	26	**COMO SE CURA UNA HERIDA** R.PEREZ (R.PEREZ,J.L.PILOTO)	**Jaci Velasquez** SONY DISCOS	1
9	9	12	19	**CADA VEZ TE EXTRANO MAS** G.LIZARRAGA,A.VALENZUELA,O.VALENZUELA (M.LUNA)	**Banda El Recodo** FONOVISA	7
10	8	7	7	**INOCENTE POBRE AMIGO** J.TARODO,J.ALVAREZ (J.GABRIEL)	**Juan Gabriel** ARIOLA /BMG LATIN	7
11	13	17	7	**VOLVERE JUNTO A TI** L.PAUSINI,A.CERRUTI,D.PARISINI (CHEOPE,L.PAUSINI)	**Laura Pausini** WEA LATINA	11
12	11	10	23	**ME VAS A EXTRANAR** P.AGUILAR (FATO)	**Pepe Aguilar** MUSART /BALBOA	2
13	14	13	5	**PROMESAS** M.QUINTERO LARA (M.QUINTERO LARA)	**Los Tucanes De Tijuana** UNIVERSAL LATINO	13
14	10	11	29	**O ME VOY O TE VAS** B.SILVETTI (M.A.SOLIS)	**Marco Antonio Solis** FONOVISA	1
15	17	14	8	**CELOS** M.ANTHONY,J.A.GONZALEZ (A.JAEN,M.ANTHONY)	**Marc Anthony** COLUMBIA /SONY DISCOS	14
16	15	18	7	**EL PRIMER TONTO** J.SEBASTIAN (J.SEBASTIAN)	**Joan Sebastian** MUSART /BALBOA	15
17	16	15	10	**ESTAS QUE TE PELAS** R.MARTINEZ,R.MUNOZ (M.A.PEREZ,C.REYNA JR.)	**Intocable** EMI LATIN	13
18	25	22	4	**HUELO A SOLEDAD** J.LOSADA,V.FEIJOO,P.DOUGAN,A.QUINTERO (A.GABRIEL)	**Ana Gabriel** SONY DISCOS	18
19	19	34	3	**VOY A QUITARME EL ANILLO** R.LIVI (R.LIVI,R.FERRO GARCIA)	**Gisselle** ARIOLA /BMG LATIN	19
20	18	20	5	**SALADO** P.AGUILAR (J.SEBASTIAN)	**Pepe Aguilar** MUSART /BALBOA	18
21	22	24	5	**EN LA MISMA CAMA** V.CANALES,A.ALVARADO (F.Y.QUEZADA)	**Liberacion** DISA	21
22	24	27	5	**DE VERDAD** D.CHILD,R.CANTOR (J.SIERRA,J.MARRI,S.MANDILE)	**Alejandra Guzman** RCA /BMG LATIN	22
23	21	19	23	**PUEDEN DECIR** A.JAEN (O.ALFANNO)	**Gilberto Santa Rosa** SONY DISCOS	3
24	23	21	11	**RESUMIENDO** B.SILVETTI (R.MONTANER,Y.MARRUFO)	**Ricardo Montaner** WEA LATINA	11
25	20	16	10	**SE QUE ME VAS A DEJAR** B.SILVETTI (M.A.SOLIS)	**Marco Antonio Solis** FONOVISA	12
26	26	26	9	**SHHH** A.B.QUINTANILLA III,C."CK" MARTINEZ (A.B.QUINTANILLA III,C.MARTINEZ,L.GIRALDO)	**A.B. Quintanilla Y Los Kumbia Kings** EMI LATIN	23
27	30	—	2	**SUFRIENDO A SOLAS** P.RIVERA (J.A.FERRUSQUILLA)	**Lupillo Rivera** SONY DISCOS	27
				GREATEST GAINER		
28	41	50	3	**LA AGARRO BAJANDO** J.M.LUGO (J.MONTES QUILES)	**Gilberto Santa Rosa** SONY DISCOS	28
29	32	40	3	**NO SE VIVIR SIN TI** J.GUILLEN (G.FRANCO)	**Conjunto Primavera** FONOVISA	29
30	34	28	21	**EL AYUDANTE** P.RAMIREZ (M.E.TOSCANO)	**Vicente Fernandez** SONY DISCOS	9
31	31	—	2	**Y SOLO SE ME OCURRE AMARTE** H.GATICA (A.SANZ)	**Alejandro Sanz** WEA LATINA	31
32	43	25	17	**MI FANTASIA** LOS TIGRES DEL NORTE (E.NEGRETE)	**Los Tigres Del Norte** FONOVISA	14
33	29	43	16	**CARTAS MARCADAS** A.MACIAS (C.MONGE)	**Cuisillos De Arturo Macias** MUSART /BALBOA	29
34	36	35	3	**VAS A SUFRIR** GRUPO BRYNDIS (M.POSADAS)	**Grupo Bryndis** DISA	34
35	RE-ENTRY		7	**AMOR, AMOR, AMOR** L.MIGUEL (R.LOPEZ MENDEZ,G.RUIZ GALINDO)	**Luis Miguel** WEA LATINA	13
36	39	36	9	**NADA** JUANES,G.SANTAOLALLA (JUANES)	**Juanes** SURCO /UNIVERSAL LATINO	18
37	35	—	2	**UNA MUJER COMO TU** M.MORALES (G.MORALES)	**Los Rieleros Del Norte** FONOVISA	21
38	37	33	15	**PENA DE AMOR** T.VILLARINY (J.CABRERRA)	**Puerto Rican Power** J&N /SONY DISCOS	28
39	33	38	22	**COMO OLVIDAR** H.GATICA,M.TEJADA (J.L.PILOTO,G.ARENAS)	**Olga Tanon** WEA LATINA	1
				HOT SHOT DEBUT		
40	NEW		1	**UN CHIN CHIN** S.GEORGE (W.DUVALL,S.GEORGE,G.GOMEZ)	**Charlie Cruz** WEACARIBE /WEA LATINA	40
41	27	23	15	**SERA PORQUE TE AMO** R.SAENZ QUIROZ (F.DA SILVA,L.D.FORTE)	**Los Tigrillos** WEAMEX /WEA LATINA	21
42	42	37	8	**SI TU SUPIERAS** A.A.ALBA (A.A.ALBA)	**Los Temerarios** FONOVISA	11
43	40	46	17	**DIME CORAZON** K.SANTANDER,B.OSSA (A.GUTIERREZ)	**Amaury Gutierrez** UNIVERSAL LATINO	24
44	38	32	26	**CON CADA BESO** S.GEORGE (F.OSORIO,A.THOMAS)	**Huey Dunbar** SONY DISCOS	5
45	RE-ENTRY		20	**AMORCITO MIO** J.SEBASTIAN (J.SEBASTIAN)	**Joan Sebastian** MUSART /BALBOA	19
46	44	45	9	**COMO TE EXTRANO** H.PATRON (A.CRUZ)	**Pedro Fernandez** MERCURY /UNIVERSAL LATINO	28
47	49	—	2	**TAN FACIL QUE HUBIERA SIDO** P.RAMIREZ (J.E.PINA)	**Vicente Fernandez** SONY DISCOS	47
48	47	49	16	**DERECHO A LA VIDA** J.GUILLEN (C.SANCHEZ)	**Conjunto Primavera** FONOVISA	13
49	RE-ENTRY		2	**PARA BIEN O PARA MAL** H.PATRON (J.M.NAPOLEON)	**Pedro Fernandez** MERCURY /UNIVERSAL LATINO	48
50	RE-ENTRY		8	**TU ERES AJENA** E.GARCIA (A.MONTERO)	**Eddy Herrera** J&N /SONY DISCOS	34

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 89 stations (31 Latin Pop, 16 Tropical/Salsa, 53 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. ©2001, Billboard/BPI Communications and SoundScan, Inc.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	ARTIST
1	2	**HEROE** INTERSCOPE /UNIVERSAL LATINO	ENRIQUE IGLESIAS
2	1	**SUERTE** EPIC /SONY DISCOS	SHAKIRA
3	3	**USTED SE ME LLEVO LA VIDA** ARIOLA /BMG LATIN	ALEXANDRE PIRES
4	4	**DEJAME ENTRAR** EMI LATIN	CARLOS VIVES
5	6	**TANTITA PENA** SONY DISCOS	ALEJANDRO FERNANDEZ
6	5	**YO QUERIA** ARIOLA /BMG LATIN	CRISTIAN
7	7	**COMO SE CURA UNA HERIDA** SONY DISCOS	JACI VELASQUEZ
8	8	**VOLVERE JUNTO A TI** WEA LATINA	LAURA PAUSINI
9	12	**HUELO A SOLEDAD** SONY DISCOS	ANA GABRIEL
10	11	**DE VERDAD** RCA /BMG LATIN	ALEJANDRA GUZMAN
11	10	**RESUMIENDO** WEA LATINA	RICARDO MONTANER
12	9	**INOCENTE POBRE AMIGO** ARIOLA /BMG LATIN	JUAN GABRIEL
13	14	**ME VAS A EXTRANAR** MUSART /BALBOA	PEPE AGUILAR
14	13	**O ME VOY O TE VAS** FONOVISA	MARCO ANTONIO SOLIS
15	16	**BESAME** WEA LATINA	RICARDO MONTANER
16	15	**Y SOLO SE ME OCURRE AMARTE** WEA LATINA	ALEJANDRO SANZ
17	17	**NADA** SURCO /UNIVERSAL LATINO	JUANES
18	23	**AMOR, AMOR, AMOR** WEA LATINA	LUIS MIGUEL
19	18	**DIME CORAZON** UNIVERSAL LATINO	AMAURY GUTIERREZ
20	19	**VOY A QUITARME EL ANILLO** ARIOLA /BMG LATIN	GISSELLE
21	22	**SE QUE ME VAS A DEJAR** FONOVISA	MARCO ANTONIO SOLIS
22	24	**CON CADA BESO** SONY DISCOS	HUEY DUNBAR
23	32	**SOLO A TU LADO QUIERO VIVIR** EMI LATIN	JYVE V
24	37	**SI QUIERES** PRISMA/ARIOLA /BMG LATIN	LOS TRI-O
25	29	**EL PRIMER TONTO** MUSART /BALBOA	JOAN SEBASTIAN
26	21	**HOY TE VAS** SONY DISCOS	TOMMY TORRES
27	30	**PUEDEN DECIR** SONY DISCOS	GILBERTO SANTA ROSA
28	39	**TU CONVENCELA** MOCK & ROLL /LIDERES	LEY ALEJANORO
29	25	**EL HUMAHUAQUENO** MELODY /FONOVISA	KING AFRICA
30	—	**UN NUEVO AMOR** AD	TRANZAS
31	35	**MIENTEME** WEA LATINA	OLGA TANON
32	33	**COMO TE EXTRANO** MERCURY /UNIVERSAL LATINO	PEDRO FERNANDEZ
33	40	**CHICA BON BON** MUSART /BALBOA	JOSELITO
34	27	**SERIA FACIL** UNIVERSAL LATINO	LUIS FONSI
35	—	**COMO OLVIDAR** WEA LATINA	OLGA TANON
36	31	**QUE SERA DE TI** SONY DISCOS	MELINA LEON
37	20	**MENTIRA** WEA ROCK /WEA LATINA	LA LEY
38	—	**LA AGARRO BAJANDO** SONY DISCOS	GILBERTO SANTA ROSA
39	28	**I'M REAL** EPIC	JENNIFER LOPEZ FEATURING JA RULE
40	36	**IT'S OK** UNIVERSAL LATINO	ALIH JEY

TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	ARTIST
1	2	**CELOS** COLUMBIA /SONY DISCOS	MARC ANTHONY
2	1	**DEJAME ENTRAR** EMI LATIN	CARLOS VIVES
3	8	**LA AGARRO BAJANDO** SONY DISCOS	GILBERTO SANTA ROSA
4	3	**SUERTE** EPIC /SONY DISCOS	SHAKIRA
5	12	**UN CHIN CHIN** WEACARIBE /WEA LATINA	CHARLIE CRUZ
6	4	**HEROE** INTERSCOPE /UNIVERSAL LATINO	ENRIQUE IGLESIAS
7	7	**PENA DE AMOR** J&N /SONY DISCOS	PUERTO RICAN POWER
8	5	**TANTITA PENA** SONY DISCOS	ALEJANDRO FERNANDEZ
9	6	**PUEDEN DECIR** SONY DISCOS	GILBERTO SANTA ROSA
10	9	**VOY A QUITARME EL ANILLO** ARIOLA /BMG LATIN	GISSELLE
11	15	**TU ERES AJENA** J&N /SONY DISCOS	EDDY HERRERA
12	11	**COMERTE A BESOS** WEACARIBE /WEA LATINA	FRANKIE NEGRON
13	13	**DE VERDAD** RCA /BMG LATIN	ALEJANDRA GUZMAN
14	10	**USTED SE ME LLEVO LA VIDA** ARIOLA /BMG LATIN	ALEXANDRE PIRES
15	—	**POR TU PLACER** WEACARIBE /WEA LATINA	FRANKIE NEGRON
16	30	**HAY QUE EMPEZAR OTRA VEZ** SONY DISCOS	CELIA CRUZ
17	—	**TE QUIERO** UNIVERSAL LATINO	LOS TOROS BAND
18	25	**MI TRAYECTORIA** UNIVERSAL LATINO	ISMAEL MIRANDA
19	18	**RESUMIENDO** WEA LATINA	RICARDO MONTANER
20	16	**EL HUMANUAQUENO** MELODY /FONOVISA	KING AFRICA
21	23	**QUISIERA INVENTAR** SONY DISCOS	VICTOR MANUELLE
22	38	**A CAMBIO DE QUE** SONY DISCOS	HUEY DUNBAR
23	14	**COMO OLVIDAR** WEA LATINA	OLGA TANON
24	21	**VOLVERE JUNTO A TI** WEA LATINA	LAURA PAUSINI
25	35	**DILE** LATINO /SONY DISCOS	SERGIO VARGAS
26	36	**DEJARIA TODO** UNIVISION	JOHNNY RAY
27	37	**Y SOLO SE ME OCURRE AMARTE** WEA LATINA	ALEJANDRO SANZ
28	31	**LLORA ALMA MIA** J&N /SONY DISCOS	YOSKAR SARANTE
29	29	**SHHH** EMI LATIN	A.B. QUINTANILLA Y LOS KUMBIA KINGS
30	20	**DEMASIADO ROMANTICA** J&N /SONY DISCOS	EDDY HERRERA
31	27	**CALLATE** CUTTING	FULANITO
32	24	**QUE SERA DE TI** SONY DISCOS	MELINA LEON
33	40	**TAN ENAMORADOS** MAS	FUERZA JUVENIL
34	—	**EL BAILE DEL GORILA** SONY DISCOS	MELODY
35	—	**DAME UNA OPORTUNIDAD** KAREN /UNIVERSAL LATINO	JOSEPH FONSECA
36	—	**TU ERES MEJOR** LATINUM	WILLY CHIRINO
37	34	**TU HOMBRE SOY YO** PALM	CARLOS MANUEL
38	32	**SERIA FACIL** UNIVERSAL LATINO	LUIS FONSI
39	22	**YO QUERIA** ARIOLA /BMG LATIN	CRISTIAN
40	26	**LA REINA DE LA PISTA** SONY DISCOS	ORO SOLIDO

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	ARTIST
1	1	**NO ME CONOCES AUN** DISA	PALOMO
2	2	**CADA VEZ TE EXTRANO MAS** FONOVISA	BANDA EL RECODO
3	3	**PROMESAS** UNIVERSAL LATINO	LOS TUCANES DE TIJUANA
4	4	**ESTAS QUE TE PELAS** EMI LATIN	INTOCABLE
5	6	**NO TE PODIAS QUEDAR** FONOVISA	CONJUNTO PRIMAVERA
6	5	**SALADO** MUSART /BALBOA	PEPE AGUILAR
7	8	**EN LA MISMA CAMA** DISA	LIBERACION
8	13	**SUFRIENDO A SOLAS** SONY DISCOS	LUPILLO RIVERA
9	7	**Y LLEGASTE TU** FONOVISA	BANDA EL RECODO
10	9	**DESPRECIADO** SONY DISCOS	LUPILLO RIVERA
11	15	**NO SE VIVIR SIN TI** FONOVISA	CONJUNTO PRIMAVERA
12	10	**EL PRIMER TONTO** MUSART /BALBOA	JOAN SEBASTIAN
13	14	**TANTITA PENA** SONY DISCOS	ALEJANDRO FERNANDEZ
14	16	**EL AYUDANTE** SONY DISCOS	VICENTE FERNANDEZ
15	12	**CARTAS MARCADAS** MUSART /BALBOA	CUISILLOS DE ARTURO MACIAS
16	19	**MI FANTASIA** FONOVISA	LOS TIGRES DEL NORTE
17	18	**VAS A SUFRIR** DISA	GRUPO BRYNDIS
18	17	**UNA MUJER COMO TU** FONOVISA	LOS RIELEROS DEL NORTE
19	11	**SERA PORQUE TE AMO** WEAMEX /WEA LATINA	LOS TIGRILLOS
20	21	**SHHH** EMI LATIN	A.B. QUINTANILLA Y LOS KUMBIA KINGS
21	22	**SI TU SUPIERAS** FONOVISA	LOS TEMERARIOS
22	24	**DERECHO A LA VIDA** FONOVISA	CONJUNTO PRIMAVERA
23	26	**TAN FACIL QUE HUBIERA SIDO** SONY DISCOS	VICENTE FERNANDEZ
24	20	**SE QUE ME VAS A DEJAR** FONOVISA	MARCO ANTONIO SOLIS
25	30	**EL ABANDONADO** SONY DISCOS	JUAN RIVERA
26	28	**ME VAS A EXTRANAR** MUSART /BALBOA	PEPE AGUILAR
27	33	**AMORCITO MIO** MUSART /BALBOA	JOAN SEBASTIAN
28	31	**PARA BIEN O PARA MAL** MERCURY /UNIVERSAL LATINO	PEDRO FERNANDEZ
29	32	**MONEDA SIN VALOR** EMI LATIN	LOS INVASORES DE NUEVO LEON
30	27	**AQUI ESTOY YO** OISCOS CISNE	ROGELIO MARTINEZ
31	25	**SUERTE HE TENIDO** INFINITY	ALEGRES DE LA SIERRA
32	29	**TE QUIERO MUCHO** EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA
33	23	**LA CALANDRIA** FREDDIE	RAMON AYALA Y JOOY FARIAS
34	38	**INOCENTE POBRE AMIGO** ARIOLA /BMG LATIN	JUAN GABRIEL
35	34	**1-2-3** UNIVISION	IMAN
36	—	**PEQUENA AMANTE** DISA	EL PODER DEL NORTE
37	—	**DE RAMA EN RAMA** FONOVISA	LOS TIGRES DEL NORTE
38	36	**POR EL AMOR DE UNA MUJER** SONY DISCOS	LA FIRMA CON RICKY MUNOZ
39	39	**POR QUE TUVO QUE SER** DISA	EL PODER DEL NORTE
40	37	**QUE VOY A HACER** WEAMEX /WEA LATINA	PESADO

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Tejano Pioneer In Fatal Crash

BY RAMIRO BURR

SAN ANTONIO—Tejano music fans and industry executives are mourning the untimely death of pioneer Juan Hinojosa, drummer and founding member of the Tejano band Los Fabulosos Cuatro.

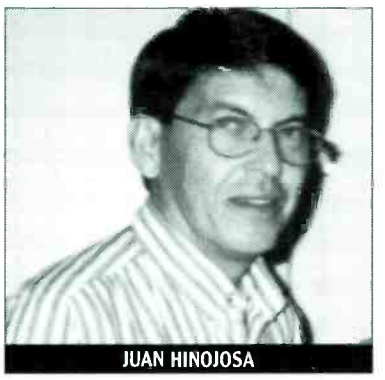
Hinojosa and his 28-year-old son Michael were killed Nov. 23 in a traffic accident on a rural Nueces County road 20 miles west of Corpus Christi, Texas. Hinojosa died at the scene, while his son died at a hospital three hours later.

An influential musician/drummer who had also played with the legendary band Latin Breed, 51-year-old Hinojosa was inducted into the Tejano R.O.O.T.S. (Remembering Our Own Tejano Stars) Hall of Fame in August 2000 in Alice, Texas.

Hinojosa and his son lived in Alice and worked together as electrical engineers in Corpus Christi. Michael Hinojosa also played drums.

According to Department of Public Safety officials, the men were driving in dense fog toward Corpus Christi when their vehicle was hit by another vehicle that failed to stop at a stop sign. The driver of the other vehicle was reported to be in a stable condition two days later.

In their early '70s heyday, Los Fabulosos Cuatro were considered an innovative group whose vocal harmonies influenced countless other bands.



JUAN HINOJOSA

Born April 17, 1950, in Monterrey, Nuevo Leon, Mexico, Juan Hinojosa formed Los Fabulosos in 1964 in McAllen, Texas. Through the years, the combo was fronted by several singers, many of which went on to launch their own careers, including Laura Canales, Adalberto, Joe Lopez of Mazz fame, and Marcos Orozco, who would later lead David Lee Garza y los Musicales.

Los Fabulosos' biggest hits included "Vestida de Blanco," "Prieta Linda," "El Perjure Negro," "El Embrujado," and "Le Ando Siguendo Los Pasos." The band was also credited with helping to introduce the organ and other keyboard instruments into *la Onda Chicana*—or the early Tejano scene—of the early '70s.

Javier Villanueva, executive VP of Tejano R.O.O.T.S. and a former manager for the group, says, "They were trendsetters in their time. They liked to experiment. Their arrangements were so advanced that very few groups could imitate them."

In the late '70s, Hinojosa joined the Latin Breed for several years before re-forming Los Fabulosos. Carney Fuentes of oldies retailer Tejano-classics.com says, "Hinojosa was a very distinctive drummer. There has never been anyone in the industry that has replaced Juan's style of playing. And the same goes for Los Fabulosos as a whole." Also inducted in the 2000 Tejano R.O.O.T.S. ceremonies were Los Fabulosos keyboardist Armando Hinojosa (Juan's nephew) and singer Carlos Guzman.

In recent weeks, Hinojosa had been in Austin recording drum tracks for the upcoming hits retrospective/reunion CD project for late '70s big band group Tortilla Factory.

George Balli, executive director of the Tejano Academy of Fine Arts in Corpus, says, "Hinojosa will be remembered for his compassion and his willingness to share his talents with the community." Funeral services were held Nov. 28 in Alice.

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Jazz Notes™

by Steve Graybow

CHARM CITY: It would be easy to say that far too many contemporary jazz releases are built around programmed drum loops and keyboard samples, but in truth, the same could be said for many rock, pop, and R&B projects as well. With technology becoming easier to use and more affordable, it seems that anyone with a bit of know-how can make music on par with the big guys. With that accessibility often comes a monotonous, computer-enhanced chill that permeates much of the music we hear.

BONA FIDE

"The truth is, anyone with a mouse and the right programs can create canned music," says **Tim "Slim Man" Camponeschi**, bassist for the contemporary jazz group **Bona Fide**. "What happens is that it all ends up sounding the same. A record becomes based around fake drums, fake piano, and fake guitars, and the result is that the whole thing sounds bland."

For Bona Fide's sophomore date, *The Poe House* (N-Coded/Warlock, out Nov. 20), Camponeschi, keyboardist **Joe Ercole**, saxophonist **Kevin Levi**, and drummer **John Coale** put a traditional spin on contemporary jazz by recording their basic tracks live in the studio, building their songs' rhythms around Camponeschi's bass and Coale's acoustic drums. "Using real instruments opens up the sound," Camponeschi says. "You can feel instruments pushing the air, you can hear the microphones, and it gives the music a lot more grit. It sounds vibrant and alive."

The result cross-pollinates the pop and R&B-flavored melodies favored by many contemporary jazz artists with warm, organic tones that hark back to late-'60s soul-jazz. The drums sound uncluttered and rich, the keyboards and bass are warm and round, and Levi's alto and soprano saxophone lines have a gritty, unpolished sound that recall the music's traditional jazz roots.

Named for a home on a small street where **Edgar Allen Poe** once lived, *The Poe House* is a musical travelogue of the band's hometown of Baltimore. Such songs as "Club Charles," "Blaze" (named for the infamous stripper/club owner **Blaze Starr**), and "Eldorado" coyly celebrate the underbelly of the city's nightlife, while "Willie Don" and "Schmoke" are dedicated to two famous Baltimore politicians.

Camponeschi, who has released five solo projects as a vocalist under the name Slim Man, says the transition from vocal to instrumental songs came naturally. "We started this band in the simplest way, just jamming in the studio," he says. "It was refreshing not to have to worry about writing lyrics, to concentrate solely on the music. I took the approach that these were songs, and even though the basic ideas started as jams, I developed them as carefully as I would a vocal tune."

NOTEWORTHY: Bobby Short is best-known as a cabaret singer, but his elegant jazz piano playing is the focus of *Piano*, released Sept. 29 on the audiophile Surrounded by Entertainment label. In addition to the standard CD release, which features Short, guitarist **Howard Alden**, bassist **Frank Tate**, drummer **Klaus Suonsaari**, and trumpeter **John Eckert** on such standards as "St. Louis Blues" and "Tea for Two," *Piano* has been issued on what the label terms "the most comprehensive DVD-Audio title available." The enhanced release includes state-of-the-art surround-sound stereo mixes, narrated liner notes, a 15-minute video, 60 photographs from Short's personal collection, musicians' biographies, and photos from the recording sessions.

AND: Premonition Records has signed tenor saxophonist **Von Freeman** for release of a new recording expected in the spring. The disc was recorded at Chicago's New Apartment lounge, where Freeman has played every Tuesday night for the past 22 years. Also due from Premonition around the same time is a project from **Patricia Barber** that features all-original new material from the pianist/vocalist, marking Barber's first release to solely feature her own material. Barber's band on the recording will include trumpeter **Dave Douglas**, drummer **Joey Baron**, guitarist **Neil Alger**, and bassist **Michael Arnopol**.

The Jazz Alliance International presents a benefit concert, Made in America, Dec. 5 at New York City's Town Hall, with funds donated to the Robin Hood Foundation. The money that is raised will assist those affected by the events of Sept. 11. Among those participating are **Kenny Barron**, **Ruben Blades**, **Michael Brecker**, **Jane Monheit**, **Danilo Perez**, and **Cassandra Wilson**. For more info, call 212-840-2824.

Berkeley, Calif.-based Fantasy Records has inked a national distribution deal with Ryko Distribution for Fantasy and its affiliated labels, including Prestige and Milestone.

www.americanradiohistory.com

Studio Monitor™

by Christopher Walsh

LONGER, STRANGER: The evolution to multichannel audio has been slow but steady. Progress in consumer awareness of DVD-Audio and Super Audio CD (SACD) has been all but imperceptible at times, yet throughout 2001, one artist, producer, or engineer after another has joined the chorus of voices extolling the superiority of these formats.

Surround sound is nothing new for **Grateful Dead** percussionist **Mickey Hart**, but on Oct. 30, his 5.1 mix of the Dead's 1970 classic, *American Beauty* (Rhino), became the latest collection of songs to benefit from DVD-Audio's myriad possibilities. Long an innovator, Hart brings his unique perspective, based on more than three decades of exploration and experience, to surround sound. The results are compelling.

HART

"It's been a long, strange trip, as they say," Hart opines, recalling an early Grateful Dead concert broadcast in quad—over two radio stations, requiring two receivers and sets of stereo speakers to experience—as well as a quad mix of the *Apocalypse Now* soundtrack, to which he and the Dead's **Bill Kreutzmann** provided music; *Indoscrub*, a pioneering two-song, two-video multimedia single featuring tracks from the album *Supralingua*; and the upcoming multichannel SACD from Japanese group Kodo, *Mondo Head* (Red Ink). "The six-channel *Supralingua* is what really sucked me in. But the thought of taking *American Beauty* and *Workingman's Dead* into surround was irresistible. I thought these two, especially, would play beautifully." (Rhino's DVD-Audio of *Workingman's Dead* was released Nov. 20.)

Hart, with engineer **Tom Flye**, worked at the Dead's Bay Area studio, Club Front, creating 5.1 mixes after the original masters were transferred to a Euphonix R-1 multitrack hard disk recorder. "It was very important to get it into 24-bit/96kHz," Hart says, "and also to be able to move quickly to different points. It's the best machine I've used. I made a digital copy and Studer Dolby SR [analog copy] immediately. There were some tapes we had to bake, but they were preserved well. Warner Brothers had done a fine job in preserving them."

The purpose of the technology—the high-resolution R-1, DVD's superior storage capacity, 5.1-channel audio—is to enable unbridled creative expression. Hart's distinctive viewpoint, fashioned both by his physical placement within the band and his mental/spiritual approach to music, is realized with these mixes, delivering an experience stereo cannot provide. "There are many ways of mixing," Hart says. "I've never heard the Grateful Dead, so I can only mix it from my perspective. You're in the driver's seat, where the drummer should be—I had a very clear perspective of that. You're able to be in the band without paying the dues, in this case."

While some artists and engineers prefer to stay faithful to the original release when remixing for DVD-Audio, others view the abundance of options as another benefit of multichannel audio. A number of DVD-Audio releases, among them **Fleetwood Mac's** *Rumours*, restore tracks that had been omitted from the final mix, a reluctant decision that reflected stereo's limitations. Hart is among those who see this option as a further advantage of DVD-Audio and SACD. On "Sugar Magnolia," for example, **Jerry Garcia's** pedal steel guitar is given greater prominence, and an extended vamp on the end is included. The same goes for Garcia's scatting at the tail end of "Candyman." And the layered harmonies of "Attics of My Life" are heard in a new light by virtue of modern equipment.

"I used the new TC Electronic [System 6000] surround reverb and had special algorithms custom programmed for it," Hart explains. "I'm able to get vertical movement now in 5.1. Space is a big part of any 5.1 environment. I see it as a hologram: It's not like it's coming out of left, center, right, left surround, right surround. It's like a giant web, and you can place it two feet to your right and a foot forward and almost reach out and touch it—if you have that multi-dimensional view."

Chris Fogel Engineers A Thriving Mix Career

BY CHRISTOPHER WALSH

LOS ANGELES—Although engineer Chris Fogel has not worked with producer Glen Ballard in more than a year, his thriving mix career and strong preference for Euphonix analog consoles can be traced to their relationship, which began in the early '90s. Fogel's current popularity and a recently acquired Euphonix CS2000 will soon come together in his new, private studio in Glendale, Calif.

"The first record I mixed top to bottom was [Alanis Morissette's] *Jagged Little Pill*," says Fogel, who more recently mixed the artist's upcoming *Under Rug Swept* (Maverick). His auspicious beginning was the result of a meeting with Ballard at Westlake Audio, where Fogel began working in 1990. "I assisted Glen on a Curtis Stigers album, then did the second Wilson Phillips record with him, then engineered the second Curtis Stigers album with him."

Fogel, who also recorded and mixed Morissette's *Unplugged* and *Supposed Former Infatuation Junkie*, remains partial to the console on which he learned. "It was a result of Glen having one that I got interested in it," he acknowledges. "I like the way it's laid out. I've been on it since '92, so it's been almost 10 years. I just know it."

Fogel's recording and/or mixing skills can be heard on Aerosmith's "Pink" (another song Ballard had a hand in creating), Sheryl Crow's "If It Makes You Happy," and Seal's upcoming *Togetherland* (Warner Brothers). But when composer Edward Shearmur was looking for a mix engineer for his *Cruel Intentions* score, Fogel was recommended, and a new phase of the latter's career was born. "We just hit it off," Fogel says, "and now we do everything together. He's the only film client I have, and I want to keep it that way. I don't want to do film year-round. I want to keep the mix about 60/40, records to film."

Pictured at Bernie Grundman Mastering in Hollywood are, from left, engineer Chris Fogel, Alanis Morissette, and mastering engineer Chris Bellman.

That ratio will likely be honored in the new studio, which is nearing completion. Along with the CS2000, the room will feature workstations running Mark of the Unicorn's (MOTU) Digital Performer with the MOTU 1296 Audio Interface, as well as Digidesign's Pro Tools with Panasonic 96 Series digital-to-analog converters. The workstations are networked via A/V SAN, provided by Studio Network Solutions, a St. Louis-based fibre-channel network design company.

"We should be up and running here in the next two to three weeks," Fogel says. Inaugural projects will include two film scores for Shearmur, followed by, he hopes, 5.1-channel mixes of Morissette's three studio albums for eventual DVD-Audio release.

Fogel's career path is all the more impressive, considering that it almost unfolded in a dramatically different fashion. "I was kind of disenfranchised in L.A.," he recalls. "I had actually applied for and accepted a job in Paris. I got the job in April 1994 and was to leave in June. Glen called just before I was about to leave and said, 'Please stay and do [*Jagged Little Pill*]. It may not do anything, but please stay and do the record.' So I did."

DECEMBER 8 2001 **Billboard® PRODUCTION CREDITS**

BILLBOARD'S NO. 1 SINGLES (DECEMBER 1, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	FAMILY AFFAIR Mary J. Blige/ Dr Dre (MCA)	U GOT IT BAD Usher/ J. Dupri, B. M. Cox (Arista)	I WANNA TALK ABDUT ME Toby Keith/ J Stroud, T. Keith (DreamWorks)	HOW YOU REMIND ME Nickelback/ R. Parashar, Nickelback (Roadrunner)	HOW YOU REMIND ME Nickelback/ R. Parashar, Nickelback (Roadrunner)
RECORDING STUDIO(S) (Location) Engineer(s)	RECORD ONE (Sherman Oaks, CA) QUAD (New York) Mauricio "Veto" Iragorri, Chris Ribanto	SOUTHSIDE (Atlanta, GA) Brian Frye	OCEAN WAY (Nashville) Julian King	GREENHOUSE (Burnaby, British Columbia) Joey Moi	GREENHOUSE (Burnaby, British Columbia) Joey Moi
CONSOLE(S)/ DAW(S)	SSL 9000 J, SSL 8000 G+/ Pro Tools	SSL 4064 G+	Custom Ocean Way Neve 8078	SSL 4048 E/G	SSL 4048 E/G
RECORDER(S)	Studer A800, Studer A827	Sony PCM 3348 HR	Sony 3348 HR	Pro Tools	Pro Tools
RECORDING MEDIUM	Quantegy 499, Quantegy 456	BASF 931	BASF 931	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	RECORD ONE (Sherman Oaks, CA) Dr Dre	SOUTHSIDE (Atlanta, GA) Phil Tan, Jermaine Dupri	LOUD (Nashville) Julian King	ARMOURY (Vancouver, British Columbia) Randy Staub	ARMOURY (Vancouver, British Columbia) Randy Staub
CONSOLE(S)/DAW(S)	SSL 8000 G+	SSL 4063 G+	Sony Oxford OXF-R3	SSL 4072 G+	SSL 4072 G+
RECORDER(S)	Studer A800	Panasonic SV3800	Pro Tools	Sony 3348, Tascam DA-88	Sony 3348, Tascam DA-88
MIX DOWN MEDIUM	DAT	BASF DAT	Pro Tools, Alesis Masterlink	Pro Tools, Quantegy DA8	Pro Tools, Quantegy DA8
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Los Angeles) Brian Gardner	HIT FACTORY (New York) Herb Powers	GEORGETOWN (Nashville) Denny Purcell	STERLING SOUND (New York) George Marino	STERLING SOUND (New York) George Marino
CD/CASSETTE MANUFACTURER	UNI	BMG	UNI	UNI	UNI

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Teen Idol's 'Disappearance' Spotlights Japanese Practice

BY STEVE McCLURE

TOKYO—Imagine if Britney Spears were blacklisted and disappeared from public view after having a dispute with her managers.

Unlikely? In Japan, that is exactly what happened to 19-year-old female idol Ami Suzuki in a train of events that has cast a new, unflattering light on industry practices in the world's second-largest music market.

With her girl-next-door looks and pixie-like charm, Suzuki was until recently one of Japanese show biz's most visible faces, with a seemingly endless series of TV appearances, myriad product endorsements (with Kodak, for instance), and a steady stream of single and album releases

for Sony Music that sold some 10 million units in total through the end of last year.

Indeed, everything appeared to be going right for the singer nicknamed "Amigo" by her fans—until the July 2000 arrest on tax-evasion charges of Eiji Yamada, president of Japanese production company AG Communication, by the Tokyo District Public Prosecutors Office. Suzuki had signed a management deal with AG in May 1998 following her first-place finish in a nationwide talent contest sponsored by TV Tokyo program *Asayan*, and the company managed every aspect of Suzuki's career.

Media reports of Yamada's arrest gave prominence to the fact that he was Suzuki's manager, and the Suzuki family began moves to end their relationship with AG and Music Tribe, an AG group company to which Suzuki had been signed since November 1999. (Sources say Yamada had set up Music Tribe after the tax authorities began their probe. This was to enable Suzuki to distance herself from AG, sensing that there would be much negative publicity once word of the investigation became public.)

On Jan. 17, Suzuki's parents, Tadao and Miyako Suzuki—acting on their daughter's behalf due to her status as a minor—filed a suit at the Tokyo District Court against AG Communication and Music Tribe.

The Suzukis took the legal action to confirm that the contracts with AG Communication and Music Tribe had been terminated, as well as to see the financial records concerning Ami's wide range of media appearances while she was under contract. The Suzukis' suit also asked that the defendants pay all court costs.

The family's desire for a formal declaration of the end of the contracts was precipitated by Yamada's arrest. In February, he was convicted by the Tokyo District Court on the tax-evasion charges. The court gave Yamada a one-year prison sentence, suspended for three years. In their suit, the Suzukis said that Yamada's arrest had tarnished Ami's image.

The Suzukis' lawyer, Masami Sato, told the court that on Oct. 26, 2000, the family had sent documents to Music Tribe saying they would not renew the contract with Music Tribe and that they considered their contract with AG as ended Nov. 1, 1999. The Suzukis also asked the companies to hand over any documents concerning ongoing projects involving Ami.

Sato told the court that the Suzukis filed the suit against AG Communication after the company failed to confirm that the contracts with AG and Music Tribe had expired.

Daisuke Terasaki, the lawyer representing AG Communication, and Hiroshi Akiyama, representing Music Tribe, told the court that Yamada's arrest and conviction had not damaged Suzuki's image and claimed the only reason the Suzukis launched the lawsuit was because they wanted more money.

For anyone familiar with the Japanese show biz world, what happened next was hardly surprising.

Suzuki's syndicated radio show on the Nippon Hoso network was canceled. She lost her role in a drama series aired by the national Nippon TV network. Her record producer, Tetsuya Komuro, distanced himself. Her commercial endorsements—a very lucrative source of income for Japanese entertainers—dried up. Her record label, Sony Music Entertainment (Japan), rushed out a greatest-hits package, *Fun for Fan*, in May, as well as a compilation of her videoclips bearing the same name. Even her fan club was dissolved. Other production companies refused to sign her.

Komuro could not be reached for comment, and a Sony spokesperson would only say that Suzuki remains signed to the company as a recording artist on an exclusive basis. It has released nothing since *Fun for Fan*.

By suing AG Communication, the Suzukis broke one of the unwritten rules of Japanese society: Personal relationships count for more than legalities. That's especially true in the world of show business. One highly placed source says, "In the Japanese entertainment industry . . . contracts are not really contracts, and things are carried out more on the level of personal relationships. I am not saying that the environment is totally healthy, but at the same time, one has to realize what she or he is getting into."

Kodak Japan spokesman Kiyoshi Osaki says Suzuki was contracted by the camera firm from January 1999 to January 2001. Osaki says, "We adopted her for our publicity purpose because we thought she was the best fit for high-school-student target users. We were able to use her successfully and effectively to build

> *'This is a small industry. Even though she won [her court case], nobody will touch her.'*
>
> —ATSUSHI NAITO, ENTERTAINMENT LAWYER

up a good image for Kodak during the period, [but] we wanted to target a wider range of users, so we decided to end the contract."

The Suzukis first signed a management contract with AG in May 1998. According to documents submitted to the court, Ami was to receive a monthly salary of 200,000 yen ($1,500 at the time), as well as 0.4% of the revenue from CD sales based on the list price, less between 10% and 15% for "packaging costs." In December 1999, her monthly stipend was raised to 1 million yen ($9,780) and the royalty rate to 0.55% after packaging costs had been deducted.

According to SoundScan Japan, Ami's 1999 album, *SA*, sold 1.5 million copies. Two subsequent albums in 2000, *Infinity Eighteen Vol. 1* and *Infinity Eighteen Vol. 2*, sold

805,000 and 280,000 copies, respectively. *Fun for Fan* has sold 288,000 copies, SoundScan says.

It was explicitly stated in the contract that AG had the exclusive right to manage all aspects of Suzuki's career and that Suzuki would assign all copyrights to which she was entitled to AG. The lawyers for both sides declined to talk to *Billboard* concerning the case, and neither Suzuki nor representatives of AG Communication or Music Tribe could be reached for comment.

In their ruling July 18, Tokyo District Court presiding judges Hiromi Fujioka and Mitsuhiro Enomoto said the plaintiffs had justifiable grounds for ending the contract with Music Tribe and also for considering the contract with AG over. "The relationship of trust had broken down completely," they wrote in their decision.

The court ruled against the Suzukis' request to see the financial records concerning Ami's activities and ordered the plaintiffs and the defendants in the suit to split the court costs.

The ruling may well be a Pyrrhic victory for the Suzukis, as the future course of Ami's career is still very much in doubt. Yet, she and her parents have set up their own management office, presumably with a view to reviving her fortunes.

The industry source says, "I think her *wagamama* [selfishness] is playing a big role in this case. I do not think she was treated exceptionally or [that] her management company did anything exceptional to her."

Japan's big production agencies treat their artists like salaried employees: Instead of receiving royalties directly from the record company (which are not that substantial to begin with), they get a fixed monthly stipend.

The production companies defend this practice by claiming that they work hard to recruit, develop, and manage artists before they become real money-earners. And Japanese artists often have very little creative input in their careers: Everything is taken care of by the production company. The harsh reality, one industry observer says, is that for every idol star, there are thousands of wannabes who would like nothing more than to have a taste of fame.

It is tempting to see the Suzuki case as a groundbreaking precedent, but the artist's ostracization has reinforced the impression that the system cannot be fought. "The main reason the court ruled for Ami was Yamada's conviction, and so this is kind of an extreme case," says Tokyo lawyer Atsushi Naito, one of the few Japanese lawyers specializing in the entertainment field. "It's difficult to generalize [based on the case].

"This is a small industry," Naito continues. "Even though she won, nobody will touch her."

Naito represented Japanese songwriter/producer Tatsuro Yamashita in 1991, when the artist sued BMG locally after it issued what Yamashita claimed was an unauthorized greatest-hits collection (*Billboard*, June 27, 1992). That lawsuit—widely seen at the time as historic, since few, if any, Japanese artists had sued their labels—resulted in a court-brokered settlement.

The Yamashita case did not lead to increased litigiousness among Japan-

ese artists, mainly because the entertainment industry's basic power structure has remained intact, and Japan is still a very non-litigious society. The country has roughly one lawyer to 6,600 people, compared with a ratio of 1:310 in the U.S.

One Asian music industry executive bemoans what he terms the excessive power of production companies in Japan. He says, "Record labels too often let the production agencies do what they should be doing: A&R." He cites the example of another Japanese female vocalist, signed to the Japanese affiliate of an international label, whose most recent album sold poorly due to what the executive says was meddling by the production company to which she is signed.

With the exception of some of Japan's sensationalist "sports" newspapers and weekly scandal rags, the media has been conspicuously reluctant to report on the Suzuki case, presumably for fear of upsetting certain interested parties. Indeed, one media source warned this writer that it would not be advisable to write about it "if you want to continue covering the Japanese entertainment industry."

Meanwhile, Suzuki's hardcore fans have put together a Web site expressing their support for the singer—it declares: "Let's save Ami!"—and their hope that she'll be back on the scene soon. When that will be is anybody's guess.

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McGee's Poptones Axes Workforce

U.K. Indie In Trouble After Failing To Find Second Round Of Funding

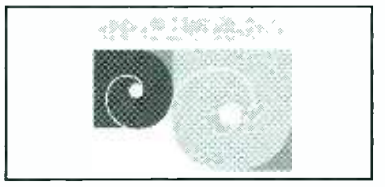
BY TOM FERGUSON

LONDON–Poptones Group, the independent U.K. record company set up in May 2000 by former Creation Records founder Alan McGee, axed its entire workforce Nov. 19 at its Primrose Hill headquarters in Northwest London. Director of music Joe Foster, head of promotions Marc Brown, A&R manager Alan Hake, and nine others lost their jobs.

McGee, who closed Creation after 17 years in November 1999 after signing Oasis and selling the remaining assets of the company to Sony Music for £17 million ($24 million), stays on at Poptones as CEO. The board of directors—which also includes Mike Edelson, Julian Richer, and Mike Blackburn—has rehired head of press Susie Roberts, GM Vanessa Budinger, head of business affairs James Kyllo, and product manager Ian Johnsen on a consultancy basis.

Former Knutsford directors Edelson and Richer floated Poptones for £17.5 million ($24.7 million) on London's Alternative Investment Market in August 2000, raising £2.2 million ($3.1 million) in cash. On its first day of trading, shares closed at 2.75 pence (4 cents), but by the time the layoffs were announced, the share price had dropped to 1 pence.

Former Poptones director Joe Foster—who set up the label with McGee—says, "The company was floated with the help of Mike Edelson, and in my opinion, his job was to find the second round of funding in September, and he couldn't do it. I feel tremendously let down for all the bands and the people who worked so hard at Poptones. Alan was supposed to be the music guy, and these city guys couldn't do their job. The whole Sept. 11 fairy story—'there's a war on so people don't buy records'—I wonder how Vera Lynn got famous? They're not doing their job in my opinion and are using the excuse of a terrible tragedy to justify it."



Of the 15 acts signed to Poptones, Glasgow five-piece Cosmic Rough Riders has achieved silver-album status (60,000 units) with *Enjoy the Melodic Sunshine*, while Swedish rockers the Hives have sold more than 20,000 units in the 2½ weeks since the Oct. 22 release of *Your New Favourite Band*.

McGee was unavailable for comment. But an official statement from Poptones explained, "The [layoffs] that have had to be made reflect the board's desire to bring costs at the label in line with current levels of revenue and cash resources. The board has initiated a strategic review of the Poptones business, including the future financing options available to the business." In the same statement, chairman Blackburn—former CEO of British bank Halifax—said, "These are difficult times in the music industry. The board is examining a number of options, and a further announcement will be made in due course."

There has not been any news of any acts being dropped, although the label's policy of signing artists to one-album deals means that many on its roster are now free to leave or renegotiate their contracts. Despite this, some of the its more critically acclaimed acts—including Cosmic Rough Riders, January, Captain Soul, and Montgolfier Brothers—have agreed to new terms with Poptones and are working on new albums.

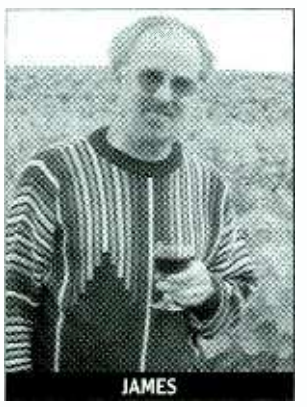
Foster adds, "We proved it could be done—that we could make innovative records and have success with them for a modest cost. Through the hard work of everyone involved, we established a worldwide brand; built up a large, steadily selling catalog; and had two top 40 singles, a silver album, and one band—the Hives—on the verge of breaking big-time. And all that in one year. I can't think of a single other label that's ever achieved that in its first year."

Pianist James Finds Way To Drink And Jive

BY CHRISTIE ELIEZER

ADELAIDE, Australia—A chance airborne meeting with an Australian fan has given American pianist Bob James his own wine collection—and a new revenue stream.

James' fellow passenger on the flight from Europe to the U.S. was Chris Payne. His beverage company, San Clemente, Calif.-based Chris Payne International, is in the business of marketing niche drink lines to 15 countries. While Payne was aware of the jazzman's credentials—30 albums, Grammy wins, and TV music authorship (the theme from *Taxi*)—the musician confessed to a partiality for a drop from Down Under.



JAMES

The outcome of that meeting is the December launch in Australia of the Bob James Signature Collection, a wine line initially consisting of a Jazz Shiraz, a Cabernet Merlot, and a Smooth Chardonnay. James, who also paints, has designed the artwork used on the wine labels. He receives a royalty from each bottle sold.

James tells *Billboard*, "It's quite a step from liking wines to becoming a spokesman and being regarded as a connoisseur. I love the idea of being a pied piper, bringing interesting vintages to America. When people go to jazz clubs or where music is heard, there's usually a bottle of wine there. It might as well be ours."

Only two locals have launched personality-brand wines: golfer Greg Norman and actor Sam Neill. "Generally, these collections can be high-volume, because they [gain] mass media exposure," says Peter Simic, editor of trade publication *Winestate Magazine*. Simic warns that to gain a foothold in the Australian market, it is as important to market James' enthusiasm for wines as it is to market the quality of the drop.

While in Australia Nov. 9-16 to launch the collection, James also played his first club dates here since touring in the '60s as Sarah Vaughan's music director. (His first port of call was the Yalumba Winery, where his collection is manufactured, to get a feeling for the wine process.) The shows included a three-night stopover at the Basement jazz club in Sydney, which was Webcast, and a Children's Charity of Australia function at the Sanctuary Cove resort in Queensland. The dates were a combination of a concert, wine tasting, and art exhibit.

Helping to put together James' itinerary was Brisbane-based consultant Marylou Badeaux, who knows the musician from her longtime stint in urban and jazz promotion at Warner Bros. Records U.S.

According to Payne, central to the wine's marketing strategy is that James is an active musician with a diverse audience. While Warner Music Australia releases *Restoration*, a James best-of album, Dec. 3, the artist is currently recording a solo album plus his band Fourplay's next offering.

"This is a bit more exciting to market than a bottle with an interesting-looking label," Payne says. "We'll use traditional outlets to market quality wines, but we'll also use jazz clubs, festivals, magazines, and radio programs to get the message across."

James hopes to return to the international jazz festival circuit next year as his signature wines are launched elsewhere; current plans call for them to be uncorked in the U.S., the U.K., and Japan in 2002. "I'm not changing my occupation," he says. "But there are always other ways to express your soul to people."

NEWSLINE...

Warner Music Asia Pacific president Lachie Rutherford has assumed responsibility for Warner Music Japan (WMJ), effective Dec. 1. Company president Hiroshi Inagaki now reports to Rutherford, who remains based at his division's Hong Kong headquarters. Rutherford is accountable to Warner Music International chairman/CEO Stephen Shrimpton, who previously oversaw the company's Japanese operations. The change leaves EMI the only major with a Japanese affiliate (Toshiba-EMI) reporting outside the Asia-Pacific region. WMJ had a 4.6% share of the local market in first-half 2001, according to SoundScan Japan. **STEVE McCLURE**

The Belgian group of the International Federation of the Phonographic Industry says its inaugural Ten Days of Music campaign in October could not be considered successful and that its impact was difficult to quantify. The event received plenty of TV, radio, and print media coverage. Consumers who spent more than 1,000 Belgian francs ($22) during the period received a free CD; more than 100,000 such CDs were distributed. Free Record Shop Belgium & Benelux managing director Serge Couvreur hopes the music industry will persevere with the initiative, telling *Billboard* that its impact may only properly be evaluated over three years. **MARC MAES**

BMG Crescendo India is cutting the retail prices of domestic-repertoire CDs, following its earlier move to lower prices of international CDs by about 45%. The label, estimated to have an 8% market share, has not indicated the specifics of the domestic-repertoire price move, but the reductions affecting international product took a typical CD price to 301 rupees ($6.27) from 562 rupees ($11.70). BMG Crescendo managing director Suresh Thomas says sales of international product have since tripled. **NYAY BHUSHAN**

London-based Chrysalis Group's music publishing division increased its net publishers share worldwide by 12.5% to a record level of £8.1 million ($11.44 million) during the year that ended Aug. 31. This contributed to an overall group sales increase of 14.3% to £192 million ($271 million) and a pretax loss of £16.8 million ($23.7 million). But the group's two record companies, the Echo Label and Papillon, had mixed fortunes. After disappointing results, Papillon will no longer sign heritage artists to make new music; instead, it will pursue catalog initiatives. Echo, meanwhile, moved "toward its short-term goal of cash break-even," according to the company. **GORDON MASSON**

BMG Europe president Thomas Stein is soon expected to announce the creation of a division embracing the company's south-European affiliates, *Billboard* has learned. Countries represented in the new structure will include France, Italy, Spain, and Portugal. The division president is thought to be José Maria Cámara, currently regional director of BMG Spain and Portugal. Reporting to him will be BMG France president Bruno Gerentes and BMG Italy managing director Adrian Berwick. **EMMANUEL LEGRAND**

Edel Records Norway has laid off half of its staff of 10 in Oslo, effective Jan. 1, 2002. Those remaining include GM Kristian Aartun, sales manager Rune Kristoffersen, and promotion manager Andreas Wille Paulsen. "This is what we had to do in order to survive," Aartun says. The Norwegian affiliate is expected to start utilizing the sales staff of Playground Music Scandinavia, the Edel-backed marketing and licensing venture of Mute Records, Beggars Banquet Group, and Play It Again Sam. Playground has already assumed sales of Edel repertoire in Sweden. **KAI R. LOFTHUS**

Jonathan King was sentenced to seven years in jail Nov. 21 in London for a series of sexual assaults against teenagers that date back more than 20 years. The British music entrepreneur is known for his involvement with the Brit Awards, the Record of the Year show (now in its fourth successful year), U.K. contributions to the Eurovision Song Contest, and trade magazine *The Tip Sheet*, with which he recently severed all ties. Earlier, King was a successful recording artist and owner of independent UK Records. He had denied the charges throughout the lengthy trial; his defense council has launched an appeal. **LARS BRANDLE**

For the record: Dirk de Clippeleir is the Brussels-based director of technology implementation for all Universal Music International's operations in addition to his ongoing role as managing director of UMI's Belgian company (*Billboard*, Nov. 24).

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JAPAN

(OEMPA PUBLICATIONS INC.) 11/28/01

SINGLES

THIS WEEK	LAST WEEK		
1	NEW	OYASUMINASAI	AIKO PONY CANYON
2	NEW	OHJISAMA TO YUKI NO YORU	TANPOPO ZETIMA
3	3	YOUTHFUL DAYS	MR. CHILDREN TOY'S FACTORY
4	1	HEY! MINNA GENKIKAI?	KINKI KIDS JOHNNY'S ENTERTAINMENT
5	NEW	CONFESSION	HIRO SONIC GROOVE
6	6	STARS	MIKA NAKASHIMA SMEJ ASSOCIATED RECORDS
7	4	SHIROI KOIBITOTACHI	KEISUKE KUWATA VICTOR
8	NEW	PUZZLE	NAOHITO FUJIKI PONY CANYON
9	NEW	THANK YOU	SOPHIA TOY'S FACTORY
10	NEW	KIYOSHI KONOYORU	KIYOSHI NIPPON COLUMBIA

HOT MOVER SINGLES

13	NEW	REMAIN—KOKORO NO KAGI	YUKI KOYANAGI WARNER MUSIC JAPAN
14	NEW	COCOON	PIERROT UNIVERSAL
18	NEW	KOI O SHIYOHYO	RYUICHI KAWAMURA VICTOR
20	NEW	21ST CHERRY BOY	BUCK-TICK FUN HOUSE/BMG
23	NEW	KOUSATEN	MASAAKI FUJIOKA SONY

ALBUMS

1	1	YUMI MATSUTOUYA	SWEET, BITTER SWEET YUMING BALLAD BEST TOSHIBA/EMI
2	2	CHEMISTRY	THE WAY WE ARE DEFSTAR
3	NEW	MISIA	MISIA REMIX 2002 WORLD PEACE ARISTA
4	NEW	ZARD	ZARD BLEND II— LEAF AND SNOW B-GRAM
5	NEW	TUBE	MELODIES & MELODIES II SONY
6	3	ENYA	THEMES FROM CALMI CUDRI APPASSIONATI WARNER MUSIC JAPAN
7	5	BACKSTREET BOYS	THE HITS—CHAPTER ONE JIVE/ZOMBA
8	NEW	NORIYUKI MAKIHARA	HOME SWEET HOME WARNER MUSIC JAPAN
9	9	VARIOUS ARTISTS	SUPERSTAR CHRISTMAS SONY
10	4	HITOMI YAIDA	CANDLIZE TOSHIBA/EMI

UNITED KINGDOM

Supported By worldpop

(CIN) 11/26/01

SINGLES

THIS WEEK	LAST WEEK		
1	NEW	HAVE YOU EVER	S CLUB 7 POLYDOR
2	1	IF YOU COME BACK	BLUE INNOCENT/VIRGIN
3	NEW	WHO DO YOU LOVE NOW (STRINGER)	RIVA FEATURING DANNI MINOGUE FFRR
4	2	QUEEN OF MY HEART	WESTLIFE RCA
5	NEW	WALK ON	U2 ISLAND
6	5	FALLIN'	ALICIA KEYS RCA
7	3	EMOTION	DESTINY'S CHILD COLUMBIA
8	4	BECAUSE I GOT HIGH	AFROMAN UNIVERSAL
9	NEW	DO WAH DIDDY	DJ DTZI EMI
10	8	RAPTURE	IIO DATA

HOT MOVER SINGLES

14	NEW	PAID MY DUES	ANASTACIA EPIC
16	NEW	YOU GIVE ME SOMETHING	JAMIROQUAI SONY S2
19	NEW	DANCE & SHOUT	SHAGGY MCA
24	NEW	HYPER MUSIC/FEELING GOOD	MUSE MUSHROOM
27	NEW	GOT YOU	PHARDAHE MONCH PRIORITY

ALBUMS

1	NEW	ROBBIE WILLIAMS	SWING WHEN YOU'RE WINNING CHRYSALIS
2	1	WESTLIFE	WORLD OF OUR OWN RCA
3	3	GABRIELLE	DREAMS CAN COME TRUE POLYDOR
4	4	STEPS	GOLD—THE GREATEST HITS JIVE
5	2	MADONNA	GHV2 MAVERICK/WARNER BROS.
6	NEW	SO SOLID CREW	THEY DON'T KNOW RELENTLESS/INDEPENDIENTE
7	NEW	LIGHTHOUSE FAMILY	WHATEVER GETS YOU THROUGH THE DAY WILD CARD/POLYDOR
8	5	BEE GEES	THEIR GREATEST HITS—THE RECORD POLYDOR
9	9	RUSSELL WATSON	ENCORE DECCA
10	7	ROD STEWART	THE STORY SO FAR—THE VERY BEST OF WARNER BROS.

GERMANY

(MEDIA CONTROL) 11/28/01

SINGLES

THIS WEEK	LAST WEEK		
1	1	FROM SARAH WITH LOVE	SARAH CONNOR EPIC
2	2	BECAUSE I GOT HIGH	AFROMAN UNIVERSAL
3	3	HERO	ENRIQUE IGLESIAS INTERSCOPE
4	4	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE EMI
5	NEW	ATLANTIS	ND ANGELS POLYDOR
6	5	MOI . . . LOLITA	ALIZEE POLYDOR
7	6	L'AMOUR TOUJOURS (I'LL FLY WITH YOU)	GIGI O'AGDSTINO MEDIA/ZYX
8	7	ONLY TIME	ENYA WEA
9	8	SOMETHING	LASGO EMI
10	NEW	(I WISH I KNEW HOW IT WOULD FEEL TO BE) FREE	LIGHTHOUSE FAMILY POLYDOR

HOT MOVER SINGLES

100	NEW	PER ME PER SEMPRE	EROS RAMAZZOTTI ARIOLA
14	19	FALLIN'	ALICIA KEYS J/ARIOLA
16	27	WHAT IF	KATE WINSLET EMI
33	33	YOU WIN AGAIN	B3 HANSA
35	NEW	SUNGLASSES AT NIGHT	TIGA & ZYNTHERIUS RCA

ALBUMS

1	NEW	ROBBIE WILLIAMS	SWING WHEN YOU'RE WINNING CHRYSALIS/EMI
2	NEW	MICK JAGGER	GODDESS IN THE DOORWAY VIRGIN
3	NEW	LIGHTHOUSE FAMILY	WHATEVER GETS YOU THROUGH THE DAY POLYDOR
4	1	PINK FLOYD	ECHOES—THE BEST OF PINK FLOYD EMI
5	NEW	STING	. . . ALL THIS TIME A&M/UNIVERSAL
6	4	ENRIQUE IGLESIAS	ESCAPE INTERSCOPE/UNIVERSAL
7	5	ENYA	A DAY WITHOUT RAIN WEA
8	NEW	CREED	WEATHERED EPIC
9	3	MADONNA	GHV2 MAVERICK/WARNER BROS.
10	NEW	ALICIA KEYS	SONGS IN A MINOR J/ARIDLA

FRANCE

(SNEP/IFOP/TITE-LIVE) 11/27/01

SINGLES

THIS WEEK	LAST WEEK		
1	2	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE PARLOPHONE/EMI
2	1	SOUS LE VENT	GAROU & CELINE DION COLUMBIA
3	3	LES MOTS	MYLENE FARMER & SEAL POLYDOR
4	4	YOU ROCK MY WORLD	MICHAEL JACKSON EPIC
5	5	JE SERAI (TA MEILLEURE AMI)	LORIE EGP/SONY
6	6	FAMILY AFFAIR	MARY J. BLIGE MCA/UNIVERSAL
7	8	K.K.O.Q.Q.	CHARLI BEBE EGP/SONY
8	NEW	J'AI TOUT OUBLIE	MARC LAVOINE & CRISTINA MAROCCO MERCURY
9	7	TRACKIN'	BILLY CRAWFORD V2
10	10	IT'S RAINING MEN	GERI HALLIWELL EMI

HOT MOVER SINGLES

15	NEW	RUN BABY RUN	BUSTA FUNK ISLAND/UNIVERSAL
22	NEW	CALLING	GERI HALLIWELL EMI
23	NEW	AVOIR UNE FILLE	SEBASTIEN CHATO & CECILIA CARA MERCURY
31	34	RAZZMATAZZ (LE GENERIQUE DE CARDCAPTAIN)	FROGGY MIX M6 INT./SONY
32	NEW	MES REVES	WALLEN ATMOSPHERIQUES/SONY

ALBUMS

1	NEW	JEAN-JACQUES GOLDMAN	CHANSONS POUR LES PIEDS COLUMBIA
2	1	MICHAEL JACKSON	INVINCIBLE EPIC
3	2	PASCAL OBISPO	MILLESIME (LIVE 00/01) EPIC
4	4	LORIE	PRES DE TOI EGP/SONY
5	6	ANDRC RIEU	AIMER PHILIPS
6	3	GAROU	SEUL . . . AVEC VOUS (LIVE) COLUMBIA
7	NEW	STING	. . . ALL THIS TIME A&M/UNIVERSAL
8	5	BRITNEY SPEARS	BRITNEY JIVE/VIRGIN
9	7	ZAZIE	LA ZIZANIE MERCURY
10	8	GAROU	SEUL COLUMBIA

CANADA

(SOUNDSCAN) 12/08/01

SINGLES

THIS WEEK	LAST WEEK		
1	1	I WON'T BE HOME FOR CHRISTMAS	BLINK-182 MCA/UNIVERSAL
2	3	HERO	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
3	2	STUCK IN A MOMENT YOU CAN'T GET OUT OF	U2 INTERSCOPE/UNIVERSAL
4	4	THERE YOU'LL BE	FAITH HILL HOLLYWOOD/WARNER
5	NEW	THE MUSIC'S NO GOOD WITHOUT YOU	CHER WEA
6	9	PEACE ON EARTH/LITTLE DRUMMER BOY	DAVID BOWIE & BING CROSBY RCA/BMG
7	NEW	RAPTURE (TASTES SO SWEET)	IIO MINISTRY OF SOUND/SPG
8	6	FROM A LOVER TO A FRIEND	PAUL McCARTNEY MPL/CAPITOL/EMI
9	5	KNIVES OUT	RADIOHEAD CAPITOL/EMI
10	8	YOU ROCK MY WORLD	MICHAEL JACKSON EPIC/SONY

HOT MOVER SINGLES

14	26	SURVIVOR (IMPORT)	DESTINY'S CHILD COLUMBIA/SONY
18	NEW	AND THEN THERE WAS SILENCE	BLIND GUARDIAN FAB
22	RE	I WANT LOVE	ELTON JOHN ROCKET/MERCURY/UNIVERSAL
23	28	MONEY (PART 1)	JELLEESTONE WARNER
26	NEW	WE LOVE LIFE	PULP ISLAND/IDJMG

ALBUMS

1	1	VARIOUS ARTISTS	BIG SHINY TUNES 6 UNIVERSAL
2	2	VARIOUS ARTISTS	MUCHDANCE 2002 BMG
3	NEW	CREED	WEATHERED EPIC/SONY
4	3	ENRIQUE IGLESIAS	ESCAPE INTERSCOPE/UNIVERSAL
5	4	PINK FLOYD	ECHOES—THE BEST OF PINK FLOYD CAPITOL/EMI
6	5	BRITNEY SPEARS	BRITNEY JIVE/BMG
7	8	ENYA	A DAY WITHOUT RAIN WARNER UK/REPRISE
8	NEW	THE SMASHING PUMPKINS	ROTTEN APPLES—GREATEST HITS VIRGIN/EMI
9	7	BARENAKED LADIES	DISC ONE: ALL THEIR GREATEST HITS (1991-2001) REPRISE/WARNER
10	6	GARTH BROOKS	SCARECROW CAPITOL

SPAIN

(AFYVE) 11/28/01

SINGLES

THIS WEEK	LAST WEEK		
1	5	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE EMI-ODEON
2	NEW	WALK ON	U2 ISLAND/UNIVERSAL
3	3	SUERTE	SHAKIRA COLUMBIA/SONY
4	4	AND THEN THERE WAS SILENCE	BLIND GUARDIAN VIRGIN
5	NEW	WIDE AWAKE	MILK INC. VALE MUSIC
6	NEW	FALLIN'	ALICIA KEYS J/ARIDLA-BMG
7	NEW	SPACE MELODY	LUNA PARK BLANCO Y NEGRO
8	NEW	SEXY	FRENCH AFFAIR VALE MUSIC
9	8	THE MUSIC'S NO GOOD WITHOUT YOU	CHER WARNER
10	NEW	TRAGEDY	MARC ANTHONY COLUMBIA/SONY

HOT MOVER SINGLES

12	NEW	INFECTED	BARTHEZZ TEMPO MUSIC
17	RE	BESAME REMIXES	AZUCAR MORENO EPIC/SONY
19	NEW	OUT OF CONTROL/SANDSTORM REMIX	DARUDE BLANCO Y NEGRO

ALBUMS

1	NEW	ALEJANDRO SANZ	MTV UNPLUGGED WARNER
2	NEW	LUIS MIGUEL	MIS ROMANCES WARNER
3	2	ESTOPA	DESTRANGIS ARIOLA/BMG
4	1	SHAKIRA	SERVICIO DE LAVANDERIA COLUMBIA/SONY
5	NEW	OPERACIÓN TRIUNFO	SINGLES GALA 3 VALE MUSIC
6	9	ROSANA	ROSANA MERCURY/UNIVERSAL
7	8	SOUNDTRACK	MOULIN ROUGE POLYDOR/UNIVERSAL
8	3	MADONNA	GHV2 WARNER
9	4	MONICA NARANJO	CHICAS MALAS EPIC/SONY
10	NEW	STING	. . . ALL THIS TIME POLYDOR/UNIVERSAL

AUSTRALIA

(ARIA) 11/26/01

SINGLES

THIS WEEK	LAST WEEK		
1	1	SMOOTH CRIMINAL	ALIEN ANT FARM DREAMWORKS/UNIVERSAL
2	3	HOW YOU REMIND ME	NICKELBACK ROADRUNNER/SONY
3	4	WHAT WOULD YOU DO?	CITY HIGH INTERSCOPE/UNIVERSAL
4	2	MAMBO NO. 5	BOB THE BUILDER UNIVERSAL
5	6	I NEED SOMEBODY	BARDOT WEA
6	7	MISS CALIFORNIA	DANTE THOMAS FEATURING PRAS ELEKTRA/WARNER
7	9	FALLIN'	ALICIA KEYS J/BMG
8	NEW	TOO CLOSE	BLUE VIRGIN
9	10	I'M A BELIEVER	SMASH MOUTH DREAMWORKS/UNIVERSAL
10	5	BECAUSE I GOT HIGH	AFROMAN UNIVERSAL

HOT MOVER SINGLES

12	15	HERO	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
18	NEW	RAPTURE	IIO DATA/EMI
20	42	FAMILY AFFAIR	MARY J. BLIGE MCA/UNIVERSAL
22	NEW	WHERE'S YOUR HEAD AT	BASEMENT JAXX XL RECORDINGS/SHOCK
23	NEW	THE MUSIC'S NO GOOD WITHOUT YOU	CHER WEA

ALBUMS

1	2	BOB THE BUILDER	THE ALBUM UNIVERSAL
2	1	KYLIE MINOGUE	FEVER FESTIVAL
3	NEW	CREED	WEATHERED EPIC
4	NEW	SMASHING PUMPKINS	ROTTEN APPLES—GREATEST HITS VIRGIN
5	5	THE CORRS	THE BEST OF THE CORRS 143/LAVA/ATLANTIC/WARNER
6	4	PINK FLOYD	ECHOES—THE BEST OF PINK FLOYD EMI
7	3	MADONNA	GHV2 MAVERICK/WARNER BROS.
8	NEW	SOUNDTRACK	SHREK MCA/UNIVERSAL
9	RE	MICHAEL JACKSON	INVINCIBLE EPIC
10	8	NICKELBACK	SILVER SIDE UP ROADRUNNER/SONY

ITALY

(FIMI) 11/26/01

SINGLES

THIS WEEK	LAST WEEK		
1	1	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE PARLOPHONE/EMI
2	2	PAID MY DUES	ANASTACIA EPIC
3	3	XDONO	TIZIANO FERRO EMI
4	10	THE MUSIC'S NO GOOD WITHOUT YOU	CHER WEA
5	NEW	FALLIN'	ALICIA KEYS BMG RICORDI
6	6	ETERNITY/THE ROAD TO MANDALAY	ROBBIE WILLIAMS EMI
7	NEW	HERO	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
8	9	FREELOVE	DEPECHE MODE MUTE/VIRGIN
9	4	IN THE END	LINKIN PARK WARNER BROS.
10	8	Y YO SIGO AQUI	PAULINA RUBIO UNIVERSAL

HOT MOVER SINGLES

14	34	DROWNING	BACKSTREET BOYS JIVE/ZOMBA
15	24	FAMILY AFFAIR	MARY J. BLIGE MCA/NIVERSAL
16	NEW	WALK ON	U2 ISLAND/UNIVERSAL
20	NEW	YOU GIVE ME SOMETHING	JAMIROQUAI SONY S2/EPIC
22	49	DIG IN	LENNY KRAVITZ VIRGIN

ALBUMS

1	2	PINK FLOYD	ECHOES—THE BEST OF PINK FLOYD EMI
2	1	RENATO ZERO	LA CURVA DELL'ANGELO EPIC
3	3	BIAGIO ANTONACCI	9/NOV./2001 MERCURY
4	5	LAURA PAUSINI	THE BEST OF LAURA PAUSINI—E RITORNO OA TE CGO/EAST WEST
5	4	POOH	BEST OF THE BEST CGO/EAST WEST
6	NEW	CARMEN CONSOLI	L'ANFITEATRO E LA BAMBINA POLYDOR
7	6	ZUCCHERO	SHAKE POLYOOR
8	NEW	ROBBIE WILLIAMS	SWING WHEN YOU'RE WINNING CHRYSALIS/EMI
9	9	MADONNA	GHV2 MAVERICK/WARNER BROS./WEA
10	7	STING	. . . ALL THIS TIME A&M/UNIVERSAL

Hits of the World is compiled at *Billboard*/London by Menno Visser. Phone 44-207-420-6165, fax 44-207-836-6718, e-mail mvisser@musicandmedia.co.uk.

NEW = New Entry RE = Re-Entry

www.americanradiohistory.com

Music & Media

EUROCHART

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

(MUSIC & MEDIA) 11/28/01

THIS WEEK	LAST WEEK	
		SINGLES
1	1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE
2	2	BECAUSE I GOT HIGH AFROMAN UNIVERSAL
3	3	HERO ENRIQUE IGLESIAS INTERSCOPE
4	4	FALLIN' ALICIA KEYS J
5	5	FAMILY AFFAIR MARY J BLIGE MCA
6	NEW	PAID MY DUES ANASTACIA EPIC
7	7	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS
8	8	SOUS LE VENT GAROU & CELINE DION COLUMBIA
9	6	YOU ROCK MY WORLD MICHAEL JACKSON EPIC
10	11	I'M REAL JENNIFER LOPEZ FEATURING JA RULE EPIC
		HOT MOVER SINGLES
11	NEW	HAVE YOU EVER S CLUB 7 POLYDOR
16	NEW	WALK ON U2 ISLAND
19	NEW	WHO DO YOU LOVE NOW RIVA FEATURING DANNII MINOGUE FFRR
30	35	MOI . . . LOLITA ALIZEE POLYDOR
34	NEW	ATLANTIS NO ANGELS ZEITGEIST/POLYDOR
		ALBUMS
1	NEW	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS
2	*	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI
3	3	MADONNA GHV2 MAVERICK/WARNER BROS.
4	5	STING ...ALL THIS TIME A&M
5	7	WESTLIFE WORLD OF OUR OWN RCA
6	NEW	MICK JAGGER GODDESS IN THE DOORWAY VIRGIN
7	4	MICHAEL JACKSON INVINCIBLE EPIC
8	6	ANDREA BOCELLI CIELI DI TOSCANA SUGAR/POLYDOR
9	2	BRITNEY SPEARS BRITNEY JIVE
10	NEW	LIGHTHOUSE FAMILY WHATEVER GETS YOU THROUGH THE DAY WILD CARD/POLYDOR

THE NETHERLANDS

(STICHTING MEGA TOP 100) 11/26/01

THIS WEEK	LAST WEEK	
		SINGLES
1	4	HAPPY SITA JIVE/ZOMBA
2	1	ZIJ MAAKT HET VERSCHIL POEMA'S SMU/SONY
3	5	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
4	3	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE/EMI
5	2	I'M REAL JENNIFER LOPEZ FEATURING JA RULE EPIC
		ALBUMS
1	4	K3 TELEROMEO ARIOLA/BMG
2	1	ANDREA BOCELLI CIELI DI TOSCANA POLYDOR
3	6	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI
4	NEW	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI
5	5	TWARRES STREAM EMI

SWEDEN

(GLF) 11/23/01

THIS WEEK	LAST WEEK	
		SINGLES
1	NEW	LIFE E-TYPE STOCKHOLM/UNIVERSAL
2	1	ROCKA PA! MARKOOLIO VS. THE BOPPERS BONNIER
3	2	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE/EMI
4	5	HEY BABY (UUH AAH) OJ OTZI CMC/EMI
5	3	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
		ALBUMS
1	NEW	WESTLIFE WORLD OF OUR OWN RCA/BMG
2	1	ANDREA BOCELLI CIELI DI TOSCANA UNIVERSAL
3	2	REAL GROUP ALLT DET BASTA VIRGIN
4	NEW	SMOKIE UNCOVERED TOO CMC/EMI
5	3	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI

SWITZERLAND

(MEDIA CONTROL SWITZERLAND) 11/27/01

THIS WEEK	LAST WEEK	
		SINGLES
1	2	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
2	3	BECAUSE I GOT HIGH AFROMAN UNIVERSAL
3	1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE/EMI
4	4	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/UNIVERSAL
5	NEW	PAID MY DUES ANASTACIA EPIC/SONY
		ALBUMS
1	NEW	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI
2	NEW	JEAN-JACQUES GOLDMAN CHANSONS POUR LES PIEDS COLUMBIA/SONY
3	4	MADONNA GHV2 MAVERICK/WARNER BROS.
4	3	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI
5	RE	GOLA GOLA III SOUND SERVICE

IRELAND

(IRMA/CHART TRACK) 11/23/01

THIS WEEK	LAST WEEK	
		SINGLES
1	NEW	SWEET CAROLINE DUSTIN LIME
2	1	QUEEN OF MY HEART WESTLIFE RCA
3	3	FALLIN' ALICIA KEYS J/RCA
4	2	BECAUSE I GOT HIGH AFROMAN UNIVERSAL
5	4	WHAT WOULD YOU DO? CITY HIGH INTERSCOPE/UNIVERSAL
		ALBUMS
1	NEW	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS
2	1	WESTLIFE WORLD OF OUR OWN RCA
3	5	GABRIELLE DREAMS CAN COME TRUE POLYDOR
4	NEW	ROD STEWART THE STORY SO FAR—THE VERY BEST OF WARNER BROS.
5	NEW	MARIO ROSENSTOCK GIFT 2 EMI

AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 11/27/01

THIS WEEK	LAST WEEK	
		SINGLES
1	2	BECAUSE I GOT HIGH AFROMAN UNIVERSAL
2	1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE/EMI
3	3	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVRSAL
4	NEW	FROM SARAH WITH LOVE SARAH CONNOR EPIC/SONY
5	4	ONLY TIME ENYA WEA/WARNER
		ALBUMS
1	NEW	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS
2	NEW	KIDDY CONTEST FINALISTEN KIDDY CONTEST VOL 7 ARIOLA
3	NEW	MICK JAGGER GODDESS IN THE DOORWAY VIRGIN
4	1	MADONNA GHV2 MAVERICK/WARNER BROS.
5	2	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI

BELGIUM/FLANDERS

(PROMUVI) 11/28/01

THIS WEEK	LAST WEEK	
		SINGLES
1	1	BECAUSE I GOT HIGH AFROMAN MERCURY
2	2	WIDE AWAKE MILK INCORPORATED A&S/ANTLER-SUBWAY/EMI
3	4	ALONE LASGO A&S/ANTLER-SUBWAY/EMI
4	3	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE/EMI
5	6	FAMILY AFFAIR MARY J. BLIGE MCA/UNIVERSAL
		ALBUMS
1	1	CLOUSEAU EN DANS EMI
2	2	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI
3	5	MADONNA GHV2 MAVERICK/WARNER BROS.
4	4	K3 TELE-ROMEO NIELS WILLIAM/BMG
5	10	THE CURE GREATEST HITS POLYDOR

MALAYSIA

(DEMPA PUBLICATIONS INC.) 11/13/01

THIS WEEK	LAST WEEK	
		ALBUMS
1	NEW	MICHAEL JACKSON INVINCIBLE EPIC/SONY
2	NEW	BACKSTREET BOYS THE HITS—CHAPTER ONE JIVE/BMG
3	NEW	THE CORRS THE BEST OF THE CORRS 143/LAVA/WARNER
4	3	LINKIN PARK HYBRID THEORY WARNER
5	4	JAY CHOU FANTASY BMG
6	2	WA KIN CHOU DAY LILIES ROCK
7	5	PASCALE MACHAALANI NOUR EL CHAMS WARNER
8	NEW	F4 METEOR RAIN SONY
9	6	WANG LEE HOM THE ONE AND ONLY SONY
10	8	RAIHAN DEMI MASA DEMI MASA

COMMON CURRENCY

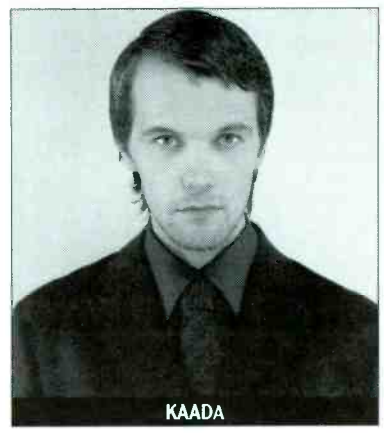
A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

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
GREED Weathered (I)	1			3		3		3		
ENYA A Day Without Rain (W)	6			7		7				
ENRIQUE IGLESIAS Escape (U)	9			5		4				
MICHAEL JACKSON Invincible (S)					2			9		9
MADONNA GHV2 (W)			5	7			8	7	9	
PINK FLOYD Echoes - The Best Of Pink Floyd (E)				4		5		6	1	3
BRITNEY SPEARS Britney (I)	3				8	6				
STING All This Time (U)				5	7		10		10	
ROBBIE WILLIAMS Swing When You're Winning (E)			1	1					8	4

Global Music Pulse™

by Nigel Williamson



KAADA

WINNING STRIPES: A rare media frenzy has surrounded Detroit's **White Stripes** in the U.K. The country's biggest-selling tabloid newspaper, *The Sun*, led the way in August by taking the unusual step of dedicating a whole page to a review of the band's live performance at a London pub. Now the duo, consisting of **Meg** and **Jack White**, is back on a 22-date European tour to promote new album *White Blood Cells* and single "Hotel Yorba." Since its previous U.K. visit, the act has signed two new label deals. The first, with London-based XL Recordings (for the world except North America and Southeast Asia), sees the release of two back-catalog albums this month, *The White Stripes* and *De Stijl*, which previously were unavailable in the U.K. A&R manager at XL **Leo Silverman** says, "They are one of a kind and highly individual, highly creative artists. There was a lot of interest in them, but in the end they wanted to keep to their independent ethic." V2 recently signed the band for the U.S.

CHRISTOPHER BARRETT

HOME RUN: In an unprecedented run, four consecutive releases by local artists have followed each other into the top position on the New Zealand album chart in recent weeks. They were led by Epic/Sony hip-hop artist **Che Fu**, whose debut Sony album, *Navigator*, launched Sept. 2 and held the top spot until Warner singer/songwriter **Anika Moa** replaced him three weeks later with her debut album, *Thinking Room*. Two weeks later, Warner-signed guitar-rockers **the Feelers** took over with *Communicate*. The Feelers were knocked from the top slot two weeks later by *Magic Line* from Sony pop-rockers **Stellar**. All four artists remain in the top 30 and have achieved either platinum (15,000 units in New Zealand) or double-platinum status. Warner Music managing director **James Southgate** says Moa's *Thinking Room* has been confirmed for U.S. release on Atlantic in March 2002. Many credit the growing success of local artists to substantial financial support by the Labour government, which contributes an annual $3.78 million New Zealand ($1.7 million) in video, recording, and promotional grants to local artists through its funding body, NZ on Air. DAVID McNICKEL

NO THANKS: **John Erik Kaada** of Norwegian band **Cloroform** has turned to pre-digital technology to record his solo album, *Thank You for Giving Me Your Valuable Time* (EMI Norway). He commenced the production of the album by importing sounds from old machinery to his computers. "Afterwards, we loaded all of that over to analog tape recorders, and I had musicians playing everything I had programmed," he explains. "So the sounds on the record are all played as if they were sampled." In fact, only a few non-original samples remain on the record, including vocal lines from Polish musician **Józef Skrzek** and U.S. R&B/blues artist **Juanita Rogers**.

KAI R. LOFTHUS

STAYING POWER: Beyond the focus of the rock-pop mainstream, one of the most persuasive arguments for well-run online artist labels in recent years has been **Judie Tzuke's** career. The English songwriter may be best-remembered for the 10 weeks when her landmark ballad, "Stay With Me Till Dawn," rode the U.K. singles chart in 1979 and for her one top 10 album, *Sports Car*, the following year. But rather than berate her lack of media exposure, Tzuke set up her own Big Moon label and has made tzuke.com the successful e-tail hub of her continued creativity. Her new album, *Queen Secret Keeper*, is her eighth on Big Moon, an inventory that now includes her first three Rocket albums from 1979-81, after **Elton John** gave Tzuke the rights to them. *Queen Secret Keeper* is also licensed for retail to East Central One, the London indie set up by former Grapevine executive **Steve Fernie** in 1998, which plans to release the track "Drive" as a single in January 2002. Tzuke's latest U.K. tour is scheduled to start Feb. 16, 2002. PAUL SEXTON

TRIPLE WINNER: It's been a great year for newcomer **Sarah Connor**. Signed to Berlin-based X-cell Records (distributed by Epic/Sony Music), her debut single "Let's Get Back to Bed—Boy!" featuring Rapper TQ climbed to No. 2 (gold status in Germany and Austria) and went on to become a top 10 hit across Europe. The follow-up single, "French Kissing," was a top 30 hit in Germany. Now her third single, "From Sarah With Love," has zoomed to No. 1, achieving gold status (250,000 units). The **Toni Braxton**-style ballad was produced by **Bülent Aris** of Booya Music in Hamburg. The single's video is already in rotation at VIVA and MTV; Europewide release is slated for the end of January 2002, with a U.K. release in mid-February.

ELLIE WEINERT

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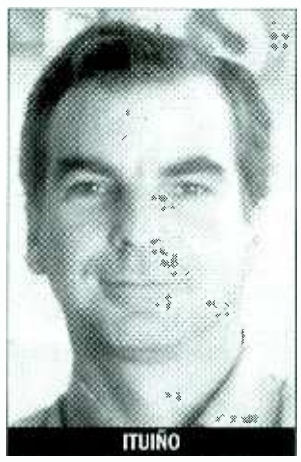
Awards, New Talent Shows Vie For Spanish Viewers

BY HOWELL LLEWELLYN

MADRID—Manolo García, Manu Chao, and U2 each won two awards at Spain's fifth Premios Amigo ceremony, held Nov. 26 here. It was presented by record companies association AFYVE and broadcast live on private channel Antena 3 TV.

The remaining 11 awards were evenly spread out, with no big surprises. The event, telecast from 10 p.m. to 1:35 a.m., drew an average of 12.2% of Spain's TV viewers—down from last year's 20.9% audience share. But what might seem to be Spanish viewers' disinterest in the country's most important music awards ceremony was instead their likely preference for a rival channel's music-focused talent competition, which has broken viewing records in recent weeks.


ITUIÑO

Public channel TVE 1 has hit upon a winning streak with *Operación Triunfo* (Operation Triumph), a three-hour Monday-night show that combines a *Fame*-style talent competition with the intense rivalry of *Big Brother*. The program invites viewers to phone in and keep contestants in or out of the running in their goal to be Spain's candidate for next year's Eurovision Song Contest.

Universal Music Spain president Carlos Ituiño spoke for most AFYVE members when he said, "This is not a question of audience slump, but one of mathematics. Spain has 15 million TV viewers at prime time Monday to Friday. Four million are loyal viewers of the long-established drama series *Periodistas* (Journalists), and for the past few weeks, we have had the brutal social phenomenon of *Operación Triunfo*, with 6 million solid viewers.

"The remaining 5 million viewers are shared among several national and regional TV options, and the 12% average represents 2 million people," Ituiño continues. "But we know there were peaks of 27% market share at some points of the Amigo show, and I think that given the huge success of *Operación Triunfo*, we can feel satisfied with the viewers' response to the award ceremony."

The 27% peaks (representing 4.5 million viewers) likely included live performances from the eye-catching Kylie Minogue and Monica Naranjo, as well as Mexico's dynamic Paulina Rubio—this year's big Latin success in Spain. Other live acts included Jamiroquai, Enrique Iglesias, Estopa, Colombia's Carlos Vives, Rosario, Miguel Bosé, Camela, and Rosana.

García walked off with honors for best Spanish male artist and best Spanish album for *Nunca el Tiempo Es Perdido* (BMG Ariola), which sold more than 400,000 units in Spain.

French-Spaniard Manu Chao took the awards for best Latin male artist and best Latin album with *Proxima Estación: Esperanza* (Virgin), which has moved some 250,000 units in Spain.

U2 picked up the best international group award and the best international album award for *All That You Can't Leave Behind* (Universal Mercury), which shifted more than 300,000 copies.

Other Spanish winners were Dover (best Spanish song for "King George"), Rosana (best female artist), Café Quijano (best group), José Mercé (best flamenco album for Aire), and Los Caños (best new artist).

'Low-Key' Awards For Italy

Second Italian Music Event Eschews TV, Radio

BY MARK WORDEN

MILAN—With three awards each, rock veteran Vasco Rossi and new-age English-language singer Elisa were the big winners in the second official Italian Music Awards, held Nov. 26 at Milan's Rolling Stone club.

Rossi—who made references to Italy's need to combat music piracy and to lower the country's 20% sales tax on CDs in one of his acceptance speeches—picked up awards for best male artist, best tour, and best album for *Stupido Hotel* (EMI). Meanwhile, Elisa won best female vocalist, while her winning song at this year's Sanremo Festival, "Luce" (Light)—released by Sugar Music and the artist's only recording in Italian so far—won best song and best musical composition.

F.I.M.I.

Elisa performed at the show, as did other interesting young acts, Tiziano Ferro (EMI) and Delta V (BMG Ricordi).

Although he wasn't there to collect them, Gigi D'Agostini (Media) received two accolades, for best dance artist and best dance producer. Tiromancino (Virgin) won for best group; the band also features prominently in *Le Fate Ignoranti*, which won for best film soundtrack. Valeria Rossi, whose single "Tre Parole" (Three Words) on BMG Ricordi was the hit of the summer, won best emerging artist.

As with the inaugural event, which took place in February, the awards were organized by industry body FIMI and were based on the votes of an academy of 400 expert jurors covering most areas of the industry.

The evening was deliberately low-key, with a gala dinner for a few hundred guests and no live TV or radio broadcast. This was a result of the current political situation and its TV-coverage requirements, according to sources.

Awards were also given for international repertoire, with Lenny Kravitz (best male artist), Anastacia (best female), and Coldplay (best group) all sending video acceptance messages.

Andrea Bocelli, who was given a special award by FIMI for his services "as an ambassador for Italian music," also sent a message, as he was on tour.

In spite of the absence of big international names, reactions to the event were positive. FIMI director general Enzo Mazza, who had worked hard to stage the awards, said he was "pretty glad with the way things went. The music was good, and I was pleased that political representatives from city, provincial, regional, and national level were present. As an industry, we are often accused of being weak in terms of our political clout, but this showed that we have some impact."

Toni Verona, head of independent label Ala Bianca, tells *Billboard*, "We did pretty well, given the circumstances. Obviously, Sept. 11 and its aftermath was a setback, but I think we're going to grow. In two or three years' time, this could be the key event in the Italian calendar, on a par with Sanremo."

A less upbeat view was expressed by V2 Italy GM Alessandro Massara. "Sure, it was a great evening and the organizers did a good job," he says, "but the absence of TV and international celebrities was conspicuous." Nor did he think events in Afghanistan and elsewhere were the only reason: "On Dec. 12, there's a dance music awards show taking place, and you'll find TV, international artists—everything. That's sad."

SOCAN Recognizes McLauchlan, Klees, Bachman, And Cummings

BY LARRY LeBLANC

TORONTO—Canadian singer/songwriters and Guess Who frontmen Randy Bachman and Burton Cummings were the big winners at the 12th annual Society of Composers, Authors, and Music Publishers of Canada (SOCAN) awards, held Nov. 19 here.

The event, hosted by CTV celebrity Rod Black and attended by 200 industry figures, honored those Canadian songwriters and publishers whose songs received the most radio airplay in 2000, as well as SOCAN members whose complete repertoire achieved the highest number of performances in their respective categories during 2000.

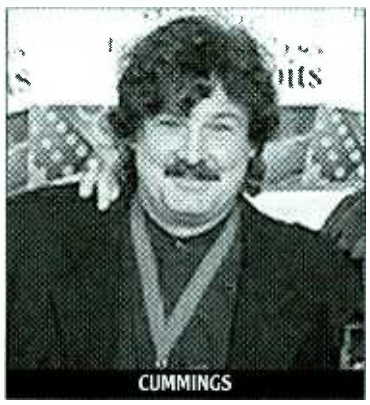
In contrast to the marathon-length awards of the past, this year's event—held at the Art Gallery of Ontario—was a nimble 90-minute affair.

Bachman and Cummings captured all six of this year's SOCAN Classic Awards. These honors recognized songs that reached the 100,000-airplay mark on Canadian radio during 2000.

Bachman, who didn't attend, won Classic Awards for his vintage Bachman Turner Overdrive hits "Let It Ride" (co-written with Fred Turner) and "Hey You," and the Guess Who hit, "No Sugar Tonight."

Cummings took home Classic Awards for his solo hits "My Own Way to Rock" and "You Saved My Soul," as well as for "Follow Your Daughter Home," recorded by the Guess Who and co-written with members Donnie McDougall, Garry Peterson, Bill Wallace, and Kurt Winter. "This is for the great times we've had together," a proud Cummings said, accepting his awards with McDougall and Winter's widow, Victoria.

During a backstage ceremony, BMI president/CEO Frances Preston presented Cummings with special citations of achievement for two Guess Who songs co-written with Bachman: "These Eyes" (recognizing 3 million broadcast performances in the U.S.)


CUMMINGS

and "No Time," which has attained 2 million broadcast performances there.

The most-performed Canadian pop songs were JackSoul's "Can't Stop," written by Jay Levine and Jon Levine; McMaster & James' "Thank You," written by Chris Burke-Gaffney, Rob James, Luke McMaster and Lisa Tougas; and "Better Man," co-written by Jacques Gaines and Aldo Nova and performed by J. Gaines & the Soul Attorneys.

The most-performed Canadian country songs were "I Surrender," written by Michelle Wright and Eric Silver and performed by Wright; "Horseshoes," written by Ben Dunk, Memphis, and David Martin and performed by Adam Gregory; and "Save Me," written by Tara Lyn Hart, Hal Draper, and David Quilico and performed by Hart. Nashville-based songwriter Johnny Douglas received a SOCAN award for penning "Boom," performed by Trinket, for the rock song that achieved the greatest number of performances.

One highlight was Murray McLauchlan's poignant acceptance of the National Achievement Award, presented by fellow veteran tunesmith Gordon Lightfoot. Scottish-born McLauchlan wryly told the audience, "Being a songwriter requires a lot of courage—courage to face poverty, mostly. I'm [as] proud to be a songwriter as my father was to be a socialist."

During his 30-year career, McLauchlan has recorded 18 albums—the majority for True North Records in Toronto—and is heralded for such tunes as "Child's Song," "Farmer's Song," "Down by the Henry Moore," and "Whispering Rain."

A Special Achievement Award was presented to Stan Klees for his contributions to Canada's music industry during his almost 40-year career. Klees co-founded in 1964 the Canadian music trade magazine *RPM Weekly*—which folded last year—and he was a co-founder of the annual Juno Awards. He also created the ubiquitous MAPL logo in 1971—still widely used to signify Canadian content on recordings. "SOCAN, you make me feel good, because it makes it feel like someone cares," a teary-eyed Klees told the crowd—which gave him, as it did McLauchlan, a standing ovation.

New SOCAN award categories this year included the folk/roots music award won by Bruce Cockburn and the dance music award presented to songwriters Joée and John Marmora.

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Video Games Provide New Platform For Music Promotion

Aerosmith, Papa Roach Among Bands Whose Tunes Are Included On Titles From Such Companies As EA Sports & Infogrames

BY STEVE TRAIMAN

CLEARWATER, Fla.—With new video-game console systems from Microsoft, Nintendo, and Sony all vying to be big sellers this Christmas season, gaming software makers looking for a competitive edge with consumers are increasingly licensing music from major artists for use in their newest titles.

In addition, more top bands are getting involved in contributing and/or creating music for use in interactive computer and video games. Among the name acts featured on new games this season are Metallica, Aerosmith, Blink-182, Papa Roach, and Paul Oakenfold.

BARENAKED LADIES

Some artists are even taking action roles in the games themselves. Reprise Records act Barenaked Ladies not only lent their new single, "It's Only Me (The Wizard of Magic Land)," to Electronic Arts (EA) Sports for use with its new hockey game, *NHL 2002*, but the band will also appear in the game via a create-a-player mode.

Going a step further is Maverick Records, which has partnered with Activision—another leading games publisher—on a newly released soundtrack based on one of its hot new titles for Sony's PlayStation 2 (PS2) and PlayStation One (PSX): *Tony Hawk's Pro Skater 3*.

Maverick marketing director David Grant says, "We're looking to have the first big seller for game-associated music."

GETTING IN ON THE GAME

This fall, Metallica is featured on Infogrames' *Test Drive Off-Road: Wide Open*, which was released in September for PS2 and is also part of the Nov. 15 Microsoft Xbox launch; Aerosmith contributed three songs to Tecmo's *Dead or Alive 3*, another Xbox debut title; and Blink-182 is one of a dozen acts that contributed songs to Infogrames' *Splashdown*, a jet-ski action game for PS2 that shipped gold Nov. 13.

Meanwhile, Papa Roach joined Alien Ant Farm and a slate of other acts on Activision's *Shaun Palmer's Pro Snowboarder*—a title that was released Nov. 4 on Game Boy Color and PS2 and will be issued on Game Boy Advance Dec. 4.

In another example, Oakenfold and Fear Factory are among the artists featured on *Frequency*, a remix game developed by Harmonix Music Systems for Sony on PS2, released Nov. 20.

The benefit of such promotions is not lost on bands and labels. "Video games, such as *Splashdown*, have provided labels with a great alternative means of gaining exposure for new music and even music by more-established acts," says Don Terbush, Universal Music Enterprises' senior director of film and new-media licensing.

"Considering that some games sell millions of units," Terbush adds, "that's a lot of people exposed to bands that may have a difficult time getting radio airplay, let alone [getting] their video played on MTV or VH1. For the more-established acts, it's just frosting on the cake."

Aerosmith guitarist Joe Perry notes, "As with a lot of other things in our ever-changing world, it's another way for kids to hear new music. They buy video games the way they buy CDs and are always waiting for a new one to come out. If they're going to listen to music when they're playing the game, it might as well be ours."

Alien Ant Farm lead singer Dryden Mitchell agrees that it is beneficial to any band to tie itself to a popular game that fans will spend hours and hours playing every day. "The real trick," he says, "is to pick the right ones."

THE LICENSING PROCESS

The game companies work with a core group of such licensing specialists as Sonic Fusion and Syncope Entertainment, which have the contacts to clear the way to access necessary rights. Both EA Sports and Tecmo credit Sonic Fusion with assisting in acquiring the key acts for its franchise games.

Tecmo used Sonic Fusion to secure the Aerosmith tracks "Amazing," "Nine Lives," and "Home Tonight" for *Dead or Alive 3*, as well as the rights to songs from the likes of Apollo 440, Aqua, Marley Marl, and KC & the Sunshine Band to use in *Unison*, a PS2 interactive dancing game released earlier this year.

For Maverick's *Tony Hawk's Pro Skater 3* soundtrack, the label used Julie Sessing (who used to be with Maverick but is now an independent consultant) to handle all the clearances, according to Maverick senior executive Russ Rieger.

> *'[Kids] buy video games the same way they buy CDs and are always waiting for a new one to come out. If they're going to listen to music when they're playing the game, it might as well be ours.'*
>
> **—JOE PERRY, AEROSMITH**

At Infogrames, which began licensing music with its April 1998 acquisition of Accolade, director of new business development Tim Campbell credits consultant Maissa Dauriac at Syncope Entertainment in Los Angeles with lining up the music for its *Splashdown* game.

On Board Entertainment, also based in L.A., is so bullish about the business that it recently launched a new music licensing division aimed at offering everything from music consulting and soundtrack supervision to song solicitation and contract implementation for the video-game, film, advertising, Internet, and radio industries. The division is headed by Randy Eckhardt, who joined from EA, where he managed video-game production and music licensing for eight years, negotiating soundtracks with Kid Rock and Metallica, among other top artists.

"We see good music giving the title wider appeal and a broader spectrum of exposure," Campbell says. "The more units [of the game] we sell, the more exposure for the artists. If you have a great game and good music, it makes the fire burn even hotter."

AEROSMITH

'EMOTION AND RECOGNITION'

Dave Warfield, producer of NHL franchise games for EA Sports, notes that the general idea of music in games is what he calls "emotion and recognition." As for sports games, he says the rationale for including music is to re-create the experience of fans at sporting events and that the company tries to license songs that "are already on the charts or in our gamers' record collections." EA Sports has previously licensed music from the likes of Garbage, Hole, Collective Soul, and David Bowie.

The Barenaked Ladies song to which EA Sports acquired the rights is the first single from the group's new greatest-hits collection, *Disc One: All Their Greatest Hits*. The *NHL 2002* game—released for the PC and PS2 in September—helped promote the track close to two months prior to the album's Nov. 13 release. The track will get a further boost when the title is released for Xbox this month.

Beyond the distribution, part of the appeal of the promotion for the band was rooted in their own love of gaming. Barenaked Ladies' Tyler Stewart, a Toronto native and avid hockey fan, says: "The fact that our music is on what is essentially a hockey game, and to see myself in a [Toronto] Maple Leafs jersey on [National Hockey League] ice, has my 9-year-old mind freaking out right now."

Meanwhile, Maverick hopes that mere association with a game will help spur interest in artists featured on *Music From and Inspired by Tony Hawk's Pro Skater 3*. While the album features cuts from 14 bands, only two—Alien Ant Farm and Ozomatli—actually appear on both the game and the CD.

Maverick's Grant says Hawk himself played an active role in selecting the music that he thought would be appropriate for a complementary CD to the game. Grant sees the soundtrack "as an opportunity to market a lifestyle companion to the game to the same audience."

The two-disc package, released Oct. 16—two weeks ahead of the game—has a suggested list price of $19.98 and includes the music CD with tracks from Maverick artists Hometown Hero and the Deftones, as well as a CD-ROM with exclusive Hawk footage and interviews and a preview of the video game.

Activision brand manager David Pokress observes, "It's not just about extreme action sports, but it's also the lifestyle of our games, which are targeted at teens and young adult males who are also into music."

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Companies Entering Into Sponsorship Deals With Great Care

BY RAY WADDELL

NASHVILLE—Amid a shaky economy and an uneasy global landscape, corporate sponsorship of major concert tours is becoming increasingly selective. Corporations are limiting their marketing dollars to acts that almost guarantee positive and quantifiable results.

"Companies want to know that the dollars they spend [on sponsorships] are really touching and engaging consumers and causing them to do something," says Greg Janese, president of TBA Entertainment, a Nashville-based company specializing in linking the corporate and music communities. "You have to demonstrate an ability to do that, and that has not changed. For people who can come up with that kind of program, the market is as good as it's ever been."

A plan that may look good on paper and in boardroom presentations can fail on the road in front of audiences. "The key to any sponsorship is integrating and executing it correctly," says Rob Tonkin, president/CEO of Venice, Calif.-based Marketing Factory, which helped put together the Civic Tour's sponsorships between Honda Civic and Blink-182 and Everclear. "If the program is not efficient in meeting the mission established, there is no actuation."

Clear Channel Entertainment (CCE), the world's largest promoter and concert venue operator, has also found the sponsorship market to be strong, given the right set of circumstances. This year, CCE hooked up a string of major tours with blue-chip companies, including 'N Sync with Verizon Wireless, Moby's AreaOne tour with Intel and Ford, Backstreet Boys with Kellogg's, and Janet Jackson with Jaguar. The range of products and services is diverse, as is the range of marketing objectives.

"Everybody's looking for something different," notes Bruce Eskowitz, executive VP of alliance development for CCE. "A lot of times they want a promotion to drive traffic to retail, and other times, they're looking for hospitality opportunities. We try to understand the company's objectives and match that with what the artist wants to accomplish."

JANESE

Despite the successes of the spring and summer, corporate sponsorship activity is not necessarily booming this fall, but opportunities exist for next year. "In the fourth quarter it has been nonexistent, but as far as looking at 2002, we're in the middle of closing a couple of big, sponsor-driven programs right now, and all systems are go," Janese says. "I think as we head into January of '02, we'll see the same [sponsorship] environment as January '01."

BROUGHT TO YOU BY . . .

A relatively recent phenomenon in the world of advertising and marketing, tour sponsorships have evolved from the days of "Brand X presents Band YZ" to much more targeted programs. "It's no longer about throwing money at a tour and putting a sign up," Janese says. "Even the word 'sponsorship' is getting to be the wrong word. 'Integrated marketing initiatives' is more appropriate."

And tours are offering plenty of opportunities for such integration. Extravaganzas like the CCE-produced George Strait Country Fest and Ozzfest provide numerous outlets for sponsors and their objectives. The Strait fest, for example, signed on such sponsors as Chevy Truck, Wrangler, Pemmican Beef Jerky, Resistol Hats, and Justin Boots.

"You always have to work hard and come up with new ways to make tours work for sponsors—that never ends," Eskowitz points out. "People are always looking for results, and that's why we're so happy that a lot of companies keep coming back year after year."

Such relationships don't just exist at the large-venue level, Eskowitz stresses. A relationship with Cutty Sark has involved five club tours in the past two-and-a-half years, including jaunts with Godsmack, 3 Doors Down, Jimmie's Chicken Shack, Our Lady Peace, and, currently, Cold.

"Companies are still buying sponsorships, but you have to be creative and selling quality," Eskowitz says. "Everyone is being more cautious."

Quality often includes some level of interaction between the band and tour and the sponsoring company, particularly with a live event like the TBA-produced Hard Rock Rock Fest music festivals. "Companies are not looking to simply attach their name to an event—they're looking to integrate an event into their marketing goals and objectives, which will in turn drive sales," Janese explains. "The best way to do that is to create programming that effectively reaches and engages an audience."

The same thing is true for tour sponsorships, Janese says. "Companies are wanting to integrate their marketing into tours or integrate a tour into the company marketing plan. That's the strategy companies are looking for. You can't expect a sponsor to come in with a check, put up their money, and expect nothing in return. Those days are over."

Eskowitz agrees: "It's all about driving business and return on investment. It's not about [brand] name identification any more. Now it's about unique ways to market a product and how a band can help do that."

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Declarations Of Independents™

by Chris Morris

POST-DNA SCRAMBLE: The Nov. 16 closure of Woodland, Calif.-based DNA and Emerge Distribution (*Billboard,* Dec. 1) and the Nov. 20 bankruptcy filing of their parent, Valley Media, has spurred a scrum of labels to hunt for new distribution. Some of DNA's major labels have already landed elsewhere.

Berkeley, Calif.-based Fantasy Records has shifted most of its business to Ryko Distribution. Fantasy—which controls an immense jazz catalog, a chunk of Stax's classic Memphis soul, and **Creedence Clearwater Revival's** perennially popular recordings—is also handled by Bayside Entertainment Distribution in West Sacramento, Calif.

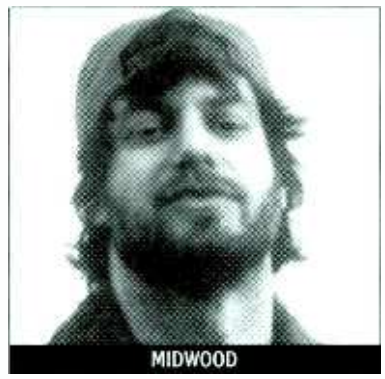
Rounder Records informed accounts Nov. 19 that its Rounder Select line, previously distributed by DNA, will move exclusively through Bayside. (Rounder's other product is distributed by Universal.)

According to Welk Music Group president **Kevin Welk**, the company—another former DNA vendor—will now emphasize direct sales of its Vanguard and Sugar Hill lines to accounts. Welk says the firm has hired former DNA sales director **Pip Smith** as director of national accounts; Smith will begin his new Northern California-based job in January 2002 and will report to Welk VP of sales and marketing **Dan Sell**.

MOBILE AGAIN: Koch International in Port Washington, N.Y., has acquired exclusive distribution rights to audiophile imprint Mobile Fidelity Sound Lab. The label closed its doors abruptly in 1999 after the collapse of M.S. Distributing (*Billboard,* Dec. 11, 1999); earlier this year, Chicago-based audiophile accessory and software company Music Direct acquired Mobile Fidelity's patented technology and trademarks (*Billboard*, April 28). First releases from the revived company will include Super Audio CDs by jazz pianist/vocalist **Patricia Barber** and gold-CD versions of eight **Kinks** titles.

A PRO OUTFIT: Navarre Corp. in New Hope, Minn., has signed an exclusive North American distribution agreement with HitPros, a new Los Angeles-based label headed by veteran executive **Ray Ruff**. **Frank Mooney**, formerly Navarre's director of West Coast sales, has joined HitPros as director of sales; **Jayson Perry** is director of A&R. The company will release six albums next year. The first, a debut album by vocalist **Holly Wynnette**, hits the market Feb. 5, 2002. HitPros also plans to release an **Elvis Presley** tribute album by Presley's one-time guitarist **James Burton**.

FLAG WAVING: We hope that audiences will discover L.A. singer/songwriter **Ramsay Midwood's** superb debut album, *Shootout at the OK Chinese Restaurant*, which he has released on his own Farm Wire Records.


MIDWOOD

The collection is currently available primarily in L.A. indie stores. "I sort of semi-self-released it, just locally," Midwood says. "I'd make my little run to [retailers] Rockaway and Aron's and Rhino . . . My strategy was not to push it, to let it go from person to person."

The album's scarcity is a pity, for *Shootout* is a unique collection of original works that displays a skewed and witty approach to American roots music. Midwood sings his surprising tunes in a broad backwoods drawl that betrays his Arlington, Va., upbringing; he receives support from such backup aces as guitarist **Randy Weeks**, drummer **Don Heffington**, and fiddler **Brantley Kearns**.

Midwood, who has lived in L.A. since the early '90s, came to music via a career in theater and film. He understudied **Gary Sinise** in the Steppenwolf Theatre production of *The Grapes of Wrath* in Chicago and helped organize Slamdance, the alternative film fest that runs concurrently with indie-movie mecca Sundance Film Festival in Park City, Utah. But, he says, "I got sick of the whole politics [of the festival]." He turned to songwriting and playing in earnest in recent years.

Midwood cites a diversity of inspirations that include **Mississippi John Hurt**, **Jimmie Driftwood**, and **Woody Guthrie**. "I had [records by] all the old blues guys," he says. "I like it all. [Even] **the Cars**!"

Midwood's music is starting to garner local attention: He has played a couple of recent gigs at Hollywood's House of Blues. He is seeking wider distribution for *Shootout*; House of Blues' **Kevin Morrow** is working with the musician and may be contacted for more information.

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Retail Track™

by Ed Christman

CHECKING OUT THE NUMBERS: Trans World Entertainment lost $11.6 million, or 28 cents per share, on sales of $273.4 million in its fiscal third quarter that ended Nov. 3. The loss was down from the $15.6 million in red ink, or 32 cents per share, the company posted in the same time frame in the previous fiscal year, when sales were $265.6 million.

The company attributed the loss to the overall soft economy but added that business weakened significantly after Sept. 11. For the quarter, the chain's same-store sales dropped 2%. This was mainly due to weak business in the chain's mall stores, which were down 3% for the quarter, as opposed to the company's freestanding stores, which were up 3%. As a result of the weak quarter, the company adjusted its fourth-quarter earnings estimate to between 80 cents and 85 cents per share.

While the 963-unit chain had a weak quarter, Trans World chairman/CEO **Bob Higgins** said in a conference call to Wall Street analysts that it had implemented or completed a number of major initiatives during the quarter. Trans World completed the transition from the various logos its mall stores previously used to its new national brand, FYE. It also relaunched its online store under the FYE.com logo, and the chain began its e-works initiatives, testing new listening stations and kiosks in 21 stores in five markets.

By November of next year, Higgins said that as part of the e-works initiative, the company will have rolled out about 1,000 kiosks containing a music and video database and 25,000 listening stations. This will enable shoppers to sample any album and view the trailer from any movie carried by the store, as well as place special orders for whatever titles aren't available in that outlet. Higgins estimated the cost of that initiative to be about $35 million.

According to Trans World senior VP/CFO **John Sullivan**, during the quarter, music sales were down. But video was strong, thanks to DVD, and video games were also coming on nicely, he said. For the quarter, gross margin was 34.5%, down two percentage points from the same period in the previous year. Sullivan attributed this to the promotional environment among music merchants, as well as to an effort by Trans World to balance inventory more effectively, which resulted in triggering returns penalties.

Sullivan pointed out that the chain had lowered its inventory to $91 per square foot, compared with the $97 per foot it had at the end of the fiscal third quarter in the previous year. "We are really analyzing our inventory better than we used to," he said, both in looking at the new-release buy cycle as well as analyzing inventory turns of catalog product.

Looking ahead, Higgins forecasted that management expects the chain to have positive single-digit comparable-store sales in the current quarter and expects to finish the year with $250 million in cash, up from the current level of $45.6 million.

For the nine-month period, Trans World posted a net loss of $17.7 million, or 42 cents per share, on sales of $877 million, compared with $100,000 in the same time frame in the previous year, when sales were $861.2 million.

DONE DEAL: In a press release issued Nov. 21, Edel Music announced that it had sold its 80% stake in Red Distribution to a subsidiary of Sony Music Entertainment, but it did not disclose the price.

Edel had acquired its stake in Red in August 1999, with Sony retaining a 20% slice of the independent distributor and agreeing to continue performing fulfillment and credit and collections functions for the wholesaler. At the time, sources said that Edel had agreed to pay $75 million for its stake in Red, which was due in installments. In July, Edel chairman/CEO **Michael Haentjes** confirmed for *Billboard* that he still owed Sony some money but declined to specify an amount, pointing out that the balance changes almost daily because of receivables due to Red from Sony's collections for product Red ships.

But sources say Haentjes had only paid Sony $50 million and owed another $25 million on Red, which was supposedly due March 31, a deadline that was then extended by six months to Sept. 30 this year. In an apparent attempt to satisfy that debt, sources say Red was shopped during the summer into the fall, but interested parties say the price was too dear. At that time, sources suggested Red would revert to Sony ownership if the debt couldn't be satisfied. The deal closed Nov. 20; sources say it was made effective as of Oct. 1.

It's unclear how the debt was resolved in Sony's reacquisition of the 80% stake in Red. In an e-mail, Haentjes calls the deal "a sale" but says he can't comment further. A Sony music spokesman declines to comment beyond confirming the press release. But one wag suggests, "It sounds to me like Edel paid $50 million to rent Red for two years."

Handleman Post Profits, Hastings Dips

BY MATTHEW BENZ

NEW YORK—Distributor Handleman Co. reported record sales and profits for its most recent fiscal quarter, while 141-store chain Hastings Entertainment surprised investors with a wider-than-expected net loss and a warning that fourth-quarter and full-year results will be lower than previous forecasts predicted.

Echoing a November warning from another books and music retailer, Barnes & Noble, Amarillo, Texas-based Hastings said lower-than-expected book sales following the Sept. 11 terrorist attacks—as well as higher costs related to returning inventory to vendors and increased use of its distribution center—led to a net loss for its fiscal third quarter that ended Oct. 31 of $5.5 million, or 46 cents per share.

That's more than double the loss of 22 cents per share that it had forecast, but better than its net loss in the same period last year of $12 million, or $1.03 per share. Revenue rose to $103.2 million from $100.1 million.

All other product lines, including music, video, and DVD, are "ahead of plan or right on plan," says Hastings CFO Dan Crow, who adds that book sales are improving. "We think it's going to be a solid Christmas season."

Yet because of the trends in book sales and costs, Hastings has adjusted its outlook for fourth-quarter earnings to 60 cents-76 cents per share instead of 68 cents and its fiscal-year earnings to 25 cents-30 cents per share instead of 46 cents.

The news from Hastings has been generally positive since March 2000, when the 31-year-old company said it was restating its earnings for the first three quarters of 1999, as well as the previous four years, because of an accounting error that led to its understating certain costs.

The company survived the ensuing storm of controversy, which included shareholder lawsuits and a possible Nasdaq delisting of its stock because of a delay in the filing of its 10-K annual report. Crow, who was promoted from VP of finance to CFO one year ago, has been a key player in the rebuilding.

"We're on track," Crow says. "We just kind of stubbed our toes with how much the ramp-up was to get back on track."

Handleman, meanwhile, has U.S. mass merchants' large and still-growing share of the music market to thank for the strong results from its fiscal second quarter that ended Oct. 27.

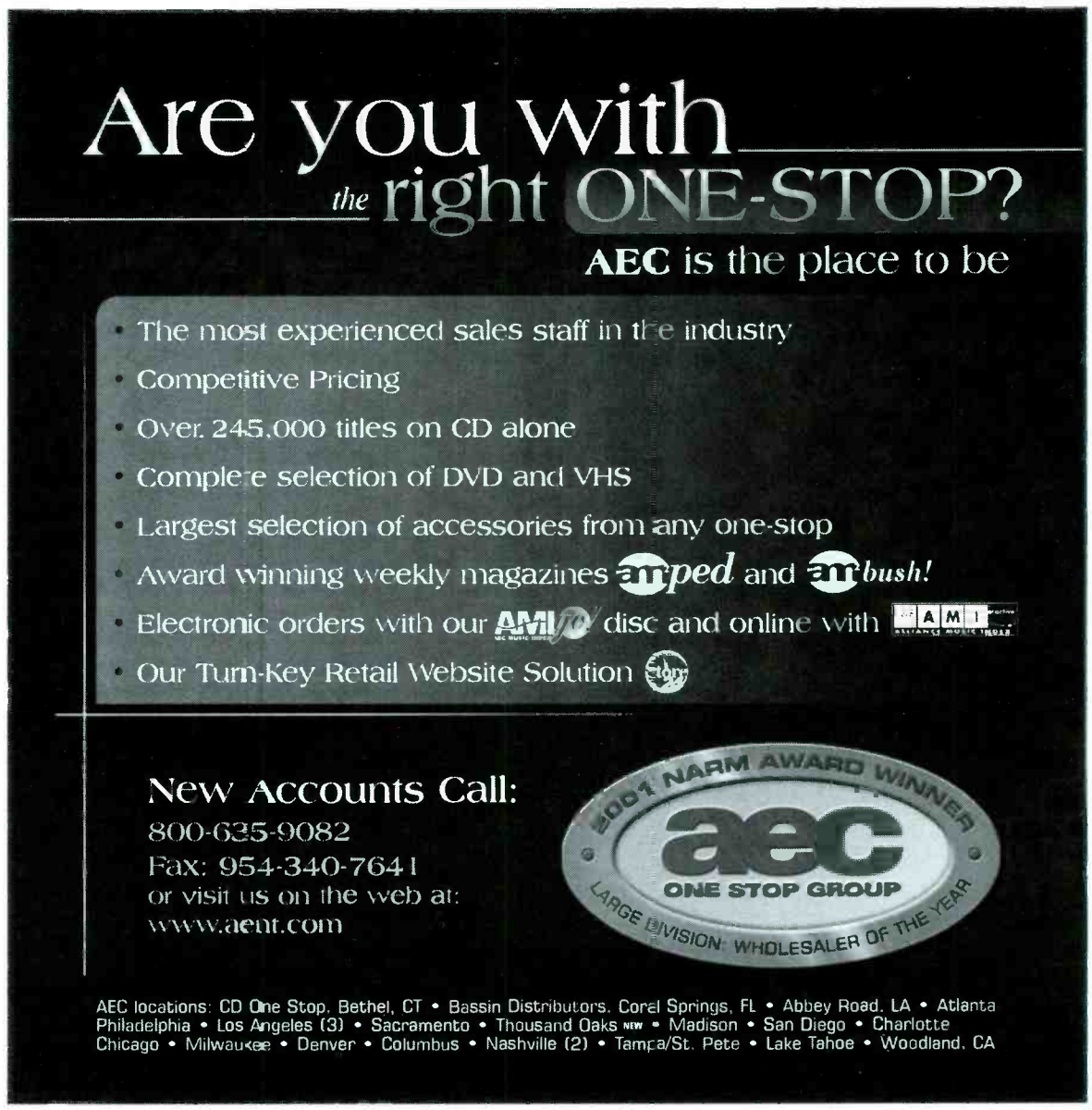
Net income was $15.7 million, or 58 cents per diluted share—up from net income of $14.1 million, or 51 cents per diluted share, in the same period last year. Sales rose to $355.2 million from $297.6 million.

"Despite a challenging retail environment and an overall decline in the music industry, we continue to show growth and improved results," chairman/CEO Stephen Strome said in a statement. The net income, per-share earnings, and sales figures were Handleman's best ever for a second quarter.

Revenue at North Coast Entertainment (NCE), Handleman's proprietary entertainment arm, slipped to $46 million from $46.6 million. Ongoing restructuring at the Madacy Entertainment label was the main reason NCE operating income fell to $2.6 million from $6.3 million.

But the Troy, Mich.-based supplier of music to Kmart and Wal-Mart stores in the U.S. and ASDA in the U.K. said operating income at its Handleman Entertainment Resources distribution arm rose to $23 million, up 28.5% from the same period last year, as sales increased 23.6% to $315.6 million.

Handleman said mass merchants boosted their share of U.S. music sales during the quarter by 2.5 percentage points to almost 30%.



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DECEMBER 8 2001 Billboard® TOP VHS SALES™

Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.

THIS WEEK	LAST WEEK	WKS ON CHT	TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			NUMBER 1 — 3 Weeks At Number 1				
1	1	3	**SHREK** DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99
2	2	2	**MICKEY'S MAGICAL CHRISTMAS: SNOWED IN THE HOUSE OF MOUSE** WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22943	Mickey Mouse	2001	NR	22.99
3	4	5	**CATS & DOGS** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21253	Jeff Goldblum Elizabeth Perkins	2001	PG	22.98
4	3	4	**DR. DOLITTLE 2** FOXVIDEO 2022671	Eddie Murphy	2001	PG	22.98
5	7	7	**BARBIE IN THE NUTCRACKER** ARTISAN HOME ENTERTAINMENT 12060	Barbie	2001	NR	19.98
6	5	2	**CAST AWAY** FOXVIDEO 2002443	Tom Hanks Helen Hunt	2000	PG	19.98
7	6	2	**SAVE THE LAST DANCE** PARAMOUNT HOME VIDEO 156613	Julia Stiles	2000	PG-13	14.95
8	11	2	**THE WEDDING PLANNER** COLUMBIA TRISTAR HOME VIDEO 05718	Jennifer Lopez Matthew McConaughey	2000	PG-13	14.95
9	12	9	**SPY KIDS (PAN & SCAN)** WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23538	Antonio Banderas Alan Cumming	2001	PG	24.99
10	10	2	**O BROTHER, WHERE ART THOU?** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
11	9	7	**THE MUMMY RETURNS** UNIVERSAL STUDIOS HOME VIDEO 86741	Brendan Fraser Rachel Weisz	2001	PG-13	22.98
12	NEW		**OSMOSIS JONES** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21415	Bill Murray	2001	PG	22.96
13	8	3	**SWORDFISH** WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	2001	R	22.98
14	13	4	**DUMBO-60TH ANNIVERSARY EDITION** WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21623	Animated	1941	G	22.99
15	21	89	**HOW THE GRINCH STOLE CHRISTMAS! ◆** WARNER HOME VIDEO 65409	Animated	1966	NR	14.95
16	17	5	**BOB THE BUILDER: BOB'S WHITE CHRISTMAS** LYRICK STUDIOS 24104	Animated	2001	NR	14.99
17	15	2	**RECESS CHRISTMAS: MIRACLE ON THIRD STREET** WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22944	Animated	2001	NR	22.99
18	19	3	**RUDOLPH: ISLAND OF MISFIT TOYS** GOODTIMES HOME VIDEO 77442	Animated	2001	NR	22.95
19	20	2	**RUDOLPH: ISLAND OF MISFIT TOYS W/CD** GOODTIMES HOME VIDEO 34322	Animated	2001	NR	26.95
20	14	6	**SCOOBY-DOO & THE CYBER CHASE** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1746	Scooby Doo	2001	NR	19.96
21	16	2	**UNBREAKABLE** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24046	Bruce Willis Samuel L. Jackson	2000	PG-13	14.99
22	27	27	**102 DALMATIANS** WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21639	Glenn Close	2000	G	14.99
23	22	7	**WHAT WOMEN WANT** PARAMOUNT HOME VIDEO 156603	Mel Gibson Helen Hunt	2000	PG-13	14.95
24	29	2	**RUDOLPH THE RED-NOSED REINDEER** SONY WONDER/SONY MUSIC ENTERTAINMENT 54048	Animated	1964	NR	9.98
25	23	3	**TRAFFIC** USA HOME ENTERTAINMENT 60181	Michael Douglas Benicio Del Toro	2000	R	14.98
26	25	2	**SANTA WHO?** WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23195	Leslie Nielsen	2000	NR	22.99
27	RE-ENTRY		**A CHRISTMAS STORY** MGM HOME ENTERTAINMENT 65045	Darren McGavin Peter Billingsley	1984	PG	14.95
28	RE-ENTRY		**NATIONAL LAMPOON'S CHRISTMAS VACATION** WARNER HOME VIDEO 11893	Chevy Chase	1989	PG-13	14.95
29	18	23	**CHICKEN RUN** DREAMWORKS HOME ENTERTAINMENT 85754	Mel Gibson	2000	G	14.99
30	32	2	**ROLIE POLIE OLIE: JINGLE JANGLE DAY'S EVE** WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23339	Animated	2001	NR	14.99
31	28	21	**BRING IT ON** UNIVERSAL STUDIOS HOME VIDEO 87173	Kirsten Dunst	2000	PG-13	14.98
32	31	11	**MEN OF HONOR** FOXVIDEO 2002094	Robert De Niro Cuba Gooding, Jr.	2000	R	14.98
33	RE-ENTRY		**A CHARLIE BROWN CHRISTMAS** PARAMOUNT HOME VIDEO 837163	Animated	1990	NR	16.95
34	35	2	**BARNEY'S NIGHT BEFORE CHRISTMAS** BARNEY HOME VIDEO/LYRICK STUDIOS 2034	Barney	1999	NR	14.98
35	NEW		**FROSTY THE SNOWMAN** SONY WONDER/SONY MUSIC ENTERTAINMENT 515743	Animated	1969	NR	9.98
36	NEW		**THIRTEEN DAYS** NEW LINE HOME VIDEO/WARNER HOME VIDEO 5355	Kevin Costner	2000	PG-13	14.98
37	RE-ENTRY		**TOY STORY: GOLD COLLECTION** WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 19542	Tom Hanks Tim Allen	1995	G	22.99
38	26	13	**THE ROAD TO EL DORADO** DREAMWORKS HOME ENTERTAINMENT 83669	Animated	2000	G	24.99
39	NEW		**BLUE'S CLUES BIG NEWS-THE BABY'S HERE!** NICKELODEON VIDEO/PARAMOUNT HOME VIDEO 874913	Blue's Clues	2001	NR	9.95
40	30	30	**THE EMPEROR'S NEW GROOVE** WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21638	Animated	2000	G	26.99

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

DECEMBER 8 2001 Billboard® TOP DVD SALES™

Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.

THIS WEEK	LAST WEEK	WKS ON CHT	TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			NUMBER 1 — 1 Week At Number 1			
1	NEW		**LARA CROFT: TOMB RAIDER** PARAMOUNT HOME VIDEO 336754	Angelina Jolie	PG-13	29.99
2	1	3	**SHREK (SPECIAL EDITION)** DREAMWORKS HOME ENTERTAINMENT 89012	Mike Myers Eddie Murphy	PG	26.99
3	3	3	**SWORDFISH** WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	R	24.98
4	NEW		**AMERICA'S SWEETHEARTS** COLUMBIA TRISTAR HOME VIDEO 06393	Julia Roberts Billy Crystal	PG-13	27.96
5	2	2	**LEGALLY BLONDE** MGM HOME ENTERTAINMENT 1002626	Reese Witherspoon	PG-13	26.98
6	5	5	**STAR WARS: EPISODE I-THE PHANTOM MENACE** FOXVIDEO 2002391	Liam Neeson Ewan McGregor	PG	29.98
7	4	2	**BABY BOY** COLUMBIA TRISTAR HOME VIDEO 06458	Tyrese Gibson Snoop Dogg	R	27.96
8	7	6	**SNOW WHITE AND THE SEVEN DWARFS** WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22254	Animated	G	29.99
9	12	2	**MICKEY'S MAGICAL CHRISTMAS: SNOWED IN AT THE HOUSE OF MOUSE** WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22950	Micky Mouse	NR	29.99
10	10	4	**FINAL FANTASY: THE SPIRITS WITHIN** COLUMBIA TRISTAR HOME VIDEO 06249	Ming-Na Wen Alec Baldwin	PG-13	29.95
11	9	4	**DR. DOLITTLE 2** FOXVIDEO 2002667	Eddie Murphy	PG	26.98
12	8	3	**THE ANIMAL** COLUMBIA TRISTAR HOME VIDEO 06251	Rob Schneider	PG-13	27.96
13	6	2	**THE SOPRANOS: THE COMPLETE SECOND SEASON** HBO HOME VIDEO/WARNER HOME VIDEO 99247	James Gandolfini Lorraine Bracco	NR	99.98
14	13	5	**CATS & DOGS** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21253	Jeff Goldblum Elizabeth Perkins	PG	26.98
15	14	6	**THE GODFATHER DVD COLLECTION** PARAMOUNT HOME VIDEO 156474	Marlon Brando Al Pacino	R	105.99
16	NEW		**OSMOSIS JONES** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21323	Bill Murray	PG	24.98
17	15	7	**THE MUMMY RETURNS (FULL FRAME)** UNIVERSAL STUDIOS HOME VIDEO 21379	Brendan Fraser Rachel Weisz	PG-13	26.98
18	RE-ENTRY		**NATIONAL LAMPOON'S CHRISTMAS VACATION** WARNER HOME VIDEO 11889	Chevy Chase Beverly D'Angelo	PG-13	19.98
19	NEW		**CRAZY/BEAUTIFUL** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23951	Kirsten Dunst Jay Hernandez	PG-13	32.99
20	17	7	**THE MUMMY RETURNS (WIDESCREEN)** UNIVERSAL STUDIOS HOME VIDEO 21100	Brendan Fraser Rachel Weisz	PG-13	26.98
21	19	8	**THE SIMPSONS: SEASON 1** FOXVIDEO 2000900	The Simpsons	NR	39.98
22	18	8	**A KNIGHT'S TALE** COLUMBIA TRISTAR HOME VIDEO 06143	Heath Ledger	PG-13	27.96
23	16	4	**DUMBO-60TH ANNIVERSARY EDITION** WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21615	Animated	G	29.99
24	21	10	**BLOW** NEW LINE HOME VIDEO/WARNER HOME VIDEO 5284	Johnny Depp Penelope Cruz	R	26.98
25	RE-ENTRY		**HOW THE GRINCH STOLE CHRISTMAS** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 65409	Animated	NR	19.98

DECEMBER 8 2001 Billboard® TOP VIDEO RENTALS

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

THIS WEEK	LAST WEEK	WKS ON CHT	TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			NUMBER 1 — 1 Week At Number 1		
1	NEW		**LARA CROFT: TOMB RAIDER** PARAMOUNT HOME VIDEO 336753	Angelina Jolie	PG-13
2	NEW		**AMERICA'S SWEETHEARTS** COLUMBIA TRISTAR HOME VIDEO 07323	Julia Roberts Billy Crystal	PG-13
3	1	3	**SHREK** DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	PG
4	2	2	**LEGALLY BLONDE** MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	PG-13
5	3	3	**SWORDFISH** WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	R
6	4	3	**THE ANIMAL** COLUMBIA TRISTAR HOME VIDEO 06367	Rob Schneider	PG-13
7	5	4	**DR. DOLITTLE 2** FOXVIDEO 2022671	Eddie Murphy	PG
8	6	2	**BABY BOY** COLUMBIA TRISTAR HOME VIDEO 07451	Tyrese Gibson Snoop Dogg	R
9	7	5	**CATS & DOGS** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21254	Jeff Goldblum Elizabeth Perkins	PG
10	8	8	**A KNIGHT'S TALE** COLUMBIA TRISTAR HOME VIDEO 06140	Heath Ledger	PG-13
11	10	8	**ALONG CAME A SPIDER** PARAMOUNT HOME VIDEO 336513	Morgan Freeman Monica Potter	R
12	9	7	**THE MUMMY RETURNS** UNIVERSAL STUDIOS HOME VIDEO 86035	Brendan Fraser Rachel Weisz	PG-13
13	NEW		**OSMOSIS JONES** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21415	Bill Murray	
14	11	10	**BLOW** NEW LINE HOME VIDEO/WARNER HOME VIDEO 5284	Johnny Depp Penelope Cruz	R
15	14	6	**BRIDGET JONES'S DIARY** MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 21756	Renee Zellweger	R
16	NEW		**CRAZY/BEAUTIFUL** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23951	Kirsten Dunst Jay Hernandez	PG-13
17	13	4	**FREDDY GOT FINGERED** FOXVIDEO 2002423	Tom Green	R
18	12	4	**FINAL FANTASY: THE SPIRITS WITHIN** COLUMBIA TRISTAR HOME VIDEO 06368	Ming-Na Wen Alec Baldwin	PG-13
19	16	12	**EXIT WOUNDS** WARNER HOME VIDEO 21069	Steven Seagal DMX	R
20	15	4	**ANGEL EYES** WARNER HOME VIDEO 21425	Jennifer Lopez Jim Caviezel	R

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. ©2001, Billboard/BPI Communications.

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Picture This™

by Jill Pesselnick

MUSIC & MOVIE BLEND: Los Angeles-based electronic music label Moonshine Music has exclusively revealed to *Billboard* that it will expand into the home video market Jan. 22, 2002, with the launch of Moonshine Movies. Its first two $19.98-priced releases, *Transambient* and *Spaced Out,* will be part of Moonshine's "Audio Visual Xperience" series, which blends electronic music with visual images specifically for a DVD audience.

Moonshine Music CEO **Jon Levy** says the move seemed a natural step for the company. "I've been looking at the DVD market and seeing its tremendous growth," he says. "The goal for Moonshine is to be a diversified media company."

Levy worked closely with U.K.-based TV production company Addictive TV, which had put together several TV

LEVY

series using this audio/visual concept. Addictive ultimately acted as the producer of the two Moonshine DVDs, which Levy says appeal to a young demographic that wants to "hang out with their friends after a night out clubbing and watch something interesting" or to "people who just want to lose themselves in thought."

The *Transambient* disc consists of a series of environmental images—from plants and insects to aerial land shots—accompanied by underground electronic, trance, and ambient tracks. *Spaced Out* includes shorter music tracks from **Coldcut** and **Brian Kane** with visual samples of film footage from NASA.

The Koch-distributed series is currently being shopped to such major chains as Tower, Musicland, and Wherehouse. Levy says reaction has been positive across the board. "All the major retailers that buy CDs from Moonshine have all been very interested. The first thing we'll do is target existing Moonshine fans who will recognize our brand. We'll also hit the DVD browser that's already got hit DVDs."

The Movies label, which aims to release 10 titles next year, will also offer such documentary titles as *America Massive,* which covers the electronic music scene and is due out in June 2002, as well as music-oriented, independent film projects.

DIGITAL SYNERGY: Digital home entertainment company Vialta has launched its first product, the multimedia ViDVD player. ViDVD, available at the 18-store Columbus, Ohio-based chain Micro Center and at vialta.com, plays DVDs, CDs, MP3s, and karaoke discs; connects directly to the Internet; and can display digital photo CDs. It sells for either $279 or $299, depending on if the consumer chooses a combo keyboard/remote or a full-sized keyboard and remote.

The Fremont, Calif.-based Vialta will also be releasing special DVDs for ViDVD, called ViMagazine discs, in first-quarter 2002. Each ViMagazine disc will contain up to 40 hours of content, ranging from feature films, cartoons, and documentaries to songs and lifestyle programs. Consumers who purchase the player will have the option of receiving a new ViMagazine each month for a handling fee.

Parts of the disc will be accessible for free, but other sections must be purchased. Paid sections may be bought to own or used like a rental, in which case the material will only be available for three days. The ViDVD player is connected to a Vialta server, which will keep track of charges. Vialta is currently negotiating with studios and record companies to license content.

Vialta president/CEO **Didier Pietri** says the products are a response to a demand for all things digital. "We looked at the environment and saw that there was clearly a switch from analog to digital on every single level. We wanted to give people a group of products that allowed them to use all of these digital functions in their living room." The company is in advanced talks with retailers to carry ViDVD.

NEW BROADWAY DIVISION: Lorne Michaels' New York City-based Broadway Video Entertainment has formed a new division, Broadway Video Enterprises, to centralize its domestic and international distribution and to acquire new programming. **Alexander Drosin**, president of the division, says the company is aiming to become a two-tiered home video label with a focus on comedy programming and original children's projects. Another goal is to distribute all Broadway productions in-house when licenses expire.

'Rouge' DVD A Lavish Labor Of Love

BY CARLA HAY

NEW YORK—The lavish production of the film musical *Moulin Rouge* was four years in the making, so it seems fitting that the *Moulin Rouge* special-edition DVD-Video would also be an ambitious effort. The two-disc DVD set on Fox Home Entertainment, due Dec. 18, was created entirely by the film's director.

Moulin Rouge director Baz Luhrmann says, "I'm a great fan of the DVD format. I used to hate the video experience because nothing replaces seeing a movie in a theater. But with DVDs, you have the possibility of going deeper into the making of the film."

The film, which will also be available to rent on VHS Dec. 18 and for sale in the format next year, is the story of the doomed romance between a jaded courtesan named Satine (played by Nicole Kidman) and a romantic writer named Christian (played by Ewan McGregor). Although it is supposed to be set in 19th-century Paris, the film's dialogue and musical numbers, which include singing from Kidman and McGregor, are a potpourri of contemporary pop culture and musical hits by American and British acts from the 1970s to the 1990s.

The special-edition DVD, which retails for $29.98, contains audio commentary tracks from Luhrmann, who was also one of the film's producers; Catherine Martin, Luhrmann's wife and the film's production costume designer; cinematographer Don McAlpine; and Craig Pearce, who co-wrote the *Moulin Rouge* screenplay with Luhrmann. It also includes a Behind the Red Velvet Curtain version of the film (featuring a green fairy character that guides the viewer); numerous behind-the-scenes features, such as the HBO *First Look* special on *Moulin Rouge*; and multiple extended scenes.

Also featured are the music video and MTV Movie Awards performance of "Lady Marmalade"—the No. 1 cover version of the LaBelle song performed by Christina Aguilera, Lil' Kim, Mya, and Pink—and the video of "Come What May," a duet between Kidman and McGregor. Additional extras include theatrical trailers and still-gallery artwork.

Peter Staddon, Fox Home Entertainment's senior VP of marketing, says the creation of the *Moulin Rouge* DVD was left entirely up to Luhrmann because of the director's specific point of view. "*Moulin Rouge* is a very unusual movie, and it could only have been made by Baz Luhrmann," Staddon says. "He has a unique vision, and we wanted to do something very special for the *Moulin Rouge* DVD because it's a very technically advanced film."

Rodney Jackson, Virgin Megastores' regional inventory supervisor of visual media for the New York City metro area, wishes that more directors took the time to do what Luhrmann did for this DVD, "because it shows which filmmakers are really passionate about their work. A lot of movies have a special-edition DVD come out after the regular DVD is available, and people don't like having to get both versions. So people will appreciate that the special edition of the *Moulin Rouge* DVD is being released right away. I expect sales for it to do fairly well."

The *Moulin Rouge* soundtrack CD has also been an international smash, going either platinum or multi-platinum in several countries, including the U.S., Australia, Canada, and New Zealand.

LUHRMANN

According to Fox, the film has grossed $60 million in the U.S. *Moulin Rouge* has been rereleased in select theaters, and Fox plans to implement a marketing campaign for the VHS/DVD release that includes print and TV advertising, as well as special point-of-purchase materials for retail.

Luhrmann previously helmed 1992's *Strictly Ballroom* and 1996's *Romeo + Juliet*. All of his works have blended themes of music and mythology, with *Moulin Rouge* being no exception. The film is based on the Greek myth of Orpheus, a man who descends into the underworld to bring back his true love.

Luhrmann reveals that this common denominator is no accident in his films. "*Moulin Rouge* is the last of my Red Curtain film trilogy," he says in reference to the films' abilities to create an alternate world that still seems familiar.

Perhaps more than his other films, *Moulin Rouge* was a labor of love for Australian director Luhrmann, the cast, and the crew. Kidman and McGregor gave up their normal fees and rehearsed for several months in order to be a part of the film. Luhrmann's father died the day shooting began, and Kidman broke her ribs twice during the making of *Moulin Rouge*.

The director says, "On a very personal level, this movie tested us mentally, physically, and spiritually. You either grow from an experience, or you're diminished by it. I've grown from the scars of the project, and I feel stronger for it."

The frenetic pace of *Moulin Rouge*, along with the dazzling musical pieces and otherwordly art direction, has garnered a sizable cult following for the film, and numerous industry insiders have predicted that it will receive several Oscar nominations.

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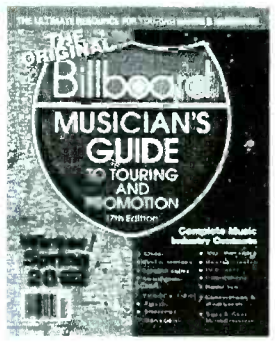

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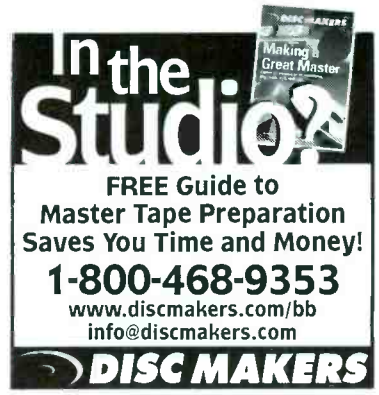

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Events Calendar

NOVEMBER

Nov. 30-Dec. 3, **111th AES Convention,** Jacob Javits Convention Center, New York City. 212-661-8528.

DECEMBER

Dec. 2, **Second Annual My VH1 Music Awards**, Shrine Auditorium, Los Angeles. 212-258-7800.

Dec. 4, **Recording Academy New York Heroes Awards**, Roosevelt Hotel, New York City. 212-245-5440.

Dec. 4, **The Circle**, Musical Theater Works, New York City. 516-621-6424.

Dec. 4, **12th Annual Billboard Music Awards**, MGM Grand Hotel, Las Vegas. 646-654-4660.

Dec. 5, **Chicago Heroes Awards**, presented by the Chicago chapter of the National Academy of Recording Arts and Sciences, Adler Planetarium, Chicago. 312-786-1121.

Dec. 6, **Entertainment Law: The Year in Review**, presented by Stan Soocher and the Nashville Bar Assn., ASCAP headquarters, Nashville. 615-242-9272.

Dec. 6-8, **2001 Aspen Artist Development Conference**, St. Regis Aspen, Aspen, Colo. 970-544-8292.

Dec. 7, **International Recording Media Assn.'s Annual Marketing Summit**, Grand Hyatt New York, New York City.

Dec. 8, **Third Annual T.J. Martell Foundation Family Day**, Basketball City, New York City. 800-785-2873.

Dec. 11, **40th Songwriter Showcase**, presented by the Songwriters Hall of Fame, Makor, New York City. 212-957-9230.

Dec. 19, **Entertainment Lawyers: How to Find One and What to Expect**, presented by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-5590.

Dec. 20, **Entertainment Law: The Year in Review**, presented by Stan Soocher and the Los Angeles County Bar Assn., Lunaria Restaurant, Los Angeles. 213-896-6560.

JANUARY

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

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

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

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

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

FEBRUARY

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

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

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

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

MARCH

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

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

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

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

MAY

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

JUNE

June 24-26, **M3 REPLItech Europe**, Amsterdam Rai, Amsterdam. 800-800-5474.

AUGUST

Aug. 7-9, **Billboard R&B/Hip-Hop Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

Submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick at Billboard, *5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at jpesselnick@billboard.com.*

Good Works

READ FOR 2002: The Scholastic Book Clubs' Read for 2002 read-a-thon is being aided by **Destiny's Child**, **Lil' Romeo**, **Dream Street**, **Christina Milian**, and **BBMak**. The artists are either recording public-service announcements or posting messages at scholastic.com/readfor2002 to encourage children to read. Children and teachers around the world will read together at noon in their respective time zones Dec. 14. Contact: **Andrea Reibel** at 212-343-4563.

AUTISM BENEFIT: The Eden Institute Foundation is sponsoring the Alive in the World concert May 11, 2002, at the Sugden Theatre in Naples, Fla., to benefit Eden Florida, a provider of autism services to children and adults worldwide. The featured performer will be **Arnold McCuller**. Contact: **Bob Goldman** at 941-436-1988.

SCHOLARSHIP OPPORTUNITY: Applications for the National Foundation for Advancement in the Arts' annual Arts Recognition and Talent Search program will be available in March 2002. Three $25,000 awards will be available to 17- and 18-year-old musicians in the fields of jazz, classical, instrumental music, or voice. The deadline for applications, which may be found online at artsawards.org or ordered by calling 1-800-970-ARTS, is June 1, 2002. Contact: **Michele Molina** at 305-377-1140, ext. 39.

FLEETWOOD WRAP-UP: Fleetwood Owen, the auction house founded by **Mick Fleetwood**, recently hosted a benefit preview party for its Rock Legends auction. The Nov. 14 event at the House of Blues in Los Angeles raised more than $3,500 for the Red Cross Disaster Relief Fund. Contact: **Liz Einbinder** at 415-921-8957.

Life Lines

BIRTHS

Boy, Davis Robert, to **Kiki** and **Jeff Walker**, Nov. 10 in Boston. Father is VP of publicity/artist development at the Rounder Records Group.

Girl, Hannah Grace, to **Andrea** and **Brett Erickson**, Nov. 11 in Memphis. Father is the singer/guitarist for Breaking Point.

Boy, Harrison Matthew, to **Mindy** and **Ed Mann**, Nov. 19 in Los Angeles. Father is president of Mann Group Radio Services.

Girl, Sierra Noel, to **Kelly** and **Chris Pickett**, Nov. 20 in Denver. Father is assistant PD/music director for KFMD Denver.

DEATHS

O.C. Smith, 65, of unknown causes, Nov. 23 in Los Angeles. Smith was best-known for singing "Little Green Apples," a piece he recorded with Roger Miller and Patti Page. The tune won Grammys for song of the year and best country song in 1968. He had been a minister of the City of Angels Church of Religious Science in Los Angeles since 1985.

Melanie Thornton, 34, in an airplane crash, Nov. 24 in Switzerland. Thornton, best-known as a member of the singing duo La Bouche, was flying to Zurich to promote her solo album, *Ready to Fly*. She began her singing career in the U.S. but moved to Germany in 1992 and eventually teamed with rapper Lane McCray. They were successful in Europe and the U.S. with such singles as "Be My Lover," "Sweet Dreams," "You Won't Forget Me," and "Fallin' in Love." Thornton went solo last year. She is survived by her mother, Ida Deloris Thornton; her sister, Lois Thornton Chisolm; brother-in-law Todd Chisolm; two nephews; and one niece.

Solution to this week's puzzle (page 102)

M	I	L	T	■	Y	A	M	A	H	A	■	F	A	M
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J	U	N	I	O	R	K	I	M	B	R	O	U	G	H
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T	H	E	F	O	U	R	F	R	E	S	H	M	E	N
Y	E	A	■	F	R	E	E	A	S	■	M	A	N	X
X	E	R	■	F	I	N	E	S	T	■	O	N	E	S

Norman Granz: Jazz Pioneer

Producer/Impresario Leaves Behind Verve Legacy, More

BY CHRIS MORRIS

LOS ANGELES—In *The Encyclopedia of Record Producers* (Billboard Books, 1999), Carlo Wolff quotes Norman Granz's response to a question about his goals: "First, to make money. Second, to help eliminate prejudice. And third, to put on jazz concerts and make records with the best jazz musicians in the world."

Label operator/producer/manager/concert impresario Granz—who died Nov. 22 in Geneva, Switzerland at 83 of complications from cancer—fulfilled all those goals spectacularly during more than 40 years in the jazz business.

GRANZ

Born Aug. 6, 1918, in the Boyle Heights neighborhood of Los Angeles, Granz worked in the stock exchange and as a film editor but was always an avid jazz fan. In 1942, after hearing a complaint from Billie Holiday that black patrons were unwelcome at her shows at Billy Berg's L.A. club, Granz approached Berg about mounting open Sunday night jam sessions. Those shows proved successful, and Granz went on to promote dates at other L.A. venues.

In 1944—the same year he acted as technical adviser for Gjon Mili's breakthrough jazz film *Jammin' the Blues*—Granz produced a July concert at L.A.'s Philharmonic Auditorium. The jam-oriented evening, which featured a famously show-stopping version of "Flyin' Home" by tenor saxophonist Illinois Jacquet, became the template for a long-running series of touring Jazz at the Philharmonic concerts.

Beyond taking jazz out of the clubs and onto the concert boards, Granz's Jazz at the Philharmonic shows helped batter down the color barriers that were then prevalent in most performance venues around the country. Granz insisted on equal pay and accommodations for black and white performers, and he would sometimes cancel dates if his conditions were not met.

Familiar with the major jazz talents of the day, Granz branched into producing and releasing records in 1946. First licensing his Disc Records imprint to Moses Asch (who went on to found Folkways), Granz subsequently founded the Clef, Norgran, and Verve labels.

Consolidated under the Verve rubric in 1957, these labels were home to such veteran swing-era greats as Holiday, Ella Fitzgerald, Lester Young, Ben Webster, and Count Basie. But Granz also recorded the younger luminaries of the bop era, like Charlie Parker, Dizzy Gillespie, Bud Powell, and Sarah Vaughan.

It was at Verve that Fitzgerald (who was also managed by Granz) cut her famed series of "Songbook" albums, which documented the output of storied American songwriters. Granz was also instrumental in bringing another management client, piano virtuoso Oscar Peterson, to fame; the keyboardist would record for him prolifically into the '80s. In 1961, Granz sold Verve to MGM for $2.8 million; that august catalog is now curated by Universal, which also maintains the Verve name for its newly signed jazz artists.

In 1973, spurred by the industry's neglect of veteran jazz talent, Granz initiated a new imprint, Pablo Records. The label amassed a formidable line of releases that included new work by Fitzgerald, Peterson, Basie, Duke Ellington, and Big Joe Turner. The label also revitalized the career of guitarist Joe Pass, as well as gaining notice for its release of a vast trove of unreleased material by pianist Art Tatum cut by Granz in the '50s.

After selling Pablo to Fantasy Inc. for an unknown sum in 1987, Granz went into retirement in Switzerland. He is survived by his wife, Greta.

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PROGRAMMING

The Eye™

by Carla Hay

TRIO'S 'SCORE': Composing for feature films is a vital but often-overlooked job. Yet a new TV series, *The Score*, on entertainment network Trio, aims to give composers some long-overdue recognition.

Co-produced by **Norman Lear** and **Phil Ramone**, *The Score* will debut in first-quarter 2002. The series examines the relationships between film composers and directors, with in-depth interviews as a prime feature of the show.

Of the network's new programming, Trio president/CEO **Bill Haber** says, "We are working with some of Hollywood's most important names to bring an outstanding lineup of groundbreaking and provocative original programming not seen before on American television."

Based in New York City, Trio is owned by USA Cable and is available primarily on digital cable and satellite TV. Trio's audience reach is about 13 million U.S. subscribers, according to the network. Its primary demographic consists of 18- to 49-year-olds.

In other Trio news, at 8 p.m. EST Dec. 16, the network will premiere *The Nobel Peace Prize 100th Anniversary Concert*, featuring, among others, **Paul McCartney**, **Wyclef Jean**, and **Destiny's Child**. The show will be hosted by **Meryl Streep** and **Liam Neeson**.

Trio's music programming (about five hours a day) includes concert specials, artist documentaries, repeat episodes of *Sessions at West 54th*, and a music video show called *Pure Video*.

IN BRIEF: Warner Bros. Records in Burbank, Calif., has named **Devin Sarno** senior director of video production and **Devin Boddie** music video production assistant. Sarno previously held the same position at Epic Records, and earlier this year, he was a part-time executive producer at Revolver Films.

Director **Spike Jonze** is now being represented by Morton Jankel Zander in Los Angeles. Jonze was previously repped by Satellite Films, which went out of business with its affiliate, Propaganda Films (The Eye, *Billboard*, Dec. 1). In related news, former Propaganda representative **Dana Balkin** has joined Morton Jankel Zander as executive producer . . . L.A.-based production company A Band Apart has signed director **John Landis** for representation for music videos and commercials . . . **Jennifer Amerine** has been named a representative at production company Partizan in Los Angeles. She previously held the same title at Squeak Pictures . . . DreamWorks Records in New York City has named **Sam Schoenfield** music video promotion assistant. He replaces **Cristina Galeano**, who has exited the company to relocate to Detroit.

Max Leinwand has been named program director of Instore Sports Network in New York City. His duties include overseeing the company's music video programming for its closed-circuit TV network at sports retail stores. Leinwand was previously director of programming/acquisitions for ScreenPlay.

NEWSLINE...

Radio group owner Entercom is now offering infomercials at its top 40, adult top 40, album rock, and modern rock stations. The produced feature, which runs in place of a stopset, bookends a song with artist information and identification of the sponsoring record label . . . Sirius Satellite Radio has appointed Joseph P. Clayton president/CEO. He was previously vice chairman of Global Crossing, an Internet/long-distance service provider. Clayton replaces David Margolese, who exited Sirius in October . . . Broadcasting company Cumulus in Savannah, Ga., has named Tom Connolly GM. He replaces Craig Hahn, who segues to Nashville for similar duties.

Compiled by Carla Hay, Dana Hall, Angela King, and Phyllis Stark.

DECEMBER 8 2001 Billboard® VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"New Ons" are reported by the networks (not by BDS) for the week ahead

For week ending NOVEMBER 25, 2001

BET
Continuous programming
1234 W. Street, NE, Washington, D.C. 20018

1. JA RULE, ALWAYS ON TIME
2. USHER, U GOT IT BAD
3. AALIYAH, ROCK THE BOAT
4. MISSY ELLIOTT, TAKE AWAY
5. 'N SYNC, GONE
6. LUDACRIS, ROLL OUT (MY BUSINESS)
7. JAGGED EDGE, GOODBYE
8. P. DIDDY, DIDDY
9. NELLY, #1
10. MARY J. BLIGE, NO MORE DRAMA
11. FAT JOE FEAT. R. KELL, WE THUGGIN
12. BUSTA RHYMES, BREAK YA NECK
13. LUDACRIS, LL COOL J & KEITH MURRAY, FATTY GIRL
14. JOE, LET'S STAY HOME TONIGHT
15. B2K, UH HUH
16. JUVENILE, FROM HER MAMA (MAMA GOT A**)
17. ALICIA KEYS, A WOMAN'S WORTH
18. RAYVON, 2-WAY
19. MR. CHEEKS, LIGHTS, CAMERA, ACTION
20. OMX, WHO WE BE
21. KEKE WYATT, NOTHING IN THIS WORLD
22. JAY-Z, GIRLS, GIRLS, GIRLS
23. JANET, SON OF A GUN
24. FAITH EVANS, YOU GETS NO LOVE
25. ANGIE STONE, BROTHA
26. ALL STAR TRIBUTE, WHAT'S GOING ON
27. FABOLOUS, YOUNG'N (HOLLA BACK)
28. DR. DRE, BAD INTENTIONS
29. JONELL & METHOD MAN, ROUND AND ROUND
30. CITY HIGH, CARAMEL
31. EIGHTBALL, STOP PLAYIN' GAMES
32. DESTINY'S CHILD, EMOTION
33. GINUWINE, DIFFERENCES
34. MAXWELL, LIFETIME
35. CRAIG DAVID, 7 DAYS
36. GHOSTFACE KILLAH, NEVER BE THE SAME AGAIN
37. BRIAN MCKNIGHT, LOVE OF MY LIFE
38. MICHAEL JACKSON, YOU ROCK MY WORLD
39. PETEY PABLO, RAISE UP
40. MOBB DEEP, BURN

NEW ONS

- JADAKISS, THEY AIN'T READY
- CYPRESS HILL, LOWRIDER
- DESTINY'S CHILD, 8 DAYS OF CHRISTMAS
- IMX, FIRST TIME
- SHARISSA, ANY OTHER NIGHT

CMT
Continuous programming
2806 Opryland Drive, Nashville, TN 37214

1. TOBY KEITH, I WANNA TALK ABOUT ME
2. GARTH BROOKS, WRAPPED UP IN YOU
3. JO DEE MESSINA, BRING ON THE RAIN
4. ALISON KRAUSS, THE LUCKY ONE
5. BROOKS & DUNN, ONLY IN AMERICA
6. TRISHA YEARWOOD, INSIDE OUT
7. TRAVIS TRITT, LOVE OF A WOMAN
8. MARK WILLS, LOVING EVERY MINUTE
9. CHRIS CAGLE, I BREATHE IN, I BREATHE OUT
10. GARY ALLAN, MAN OF ME
11. TRACE ADKINS, I'M TRYIN'
12. NICKEL CREEK, THE LIGHTHOUSE'S TALE
13. MONTGOMERY GENTRY, COLD ONE COMIN' ON
14. BILLY GILMAN, ELISABETH
15. BRAD PAISLEY, WRAPPED AROUND
16. PAT GREEN, CARRY ON
17. MARTINA MCBRIDE, WHEN GOD-FEARIN' WOMEN GET THE BLUES
18. DIAMOND RIO, ONE MORE DAY
19. CYNDI THOMSON, WHAT I REALLY MEANT TO SAY
20. DAVID BALL, RIDING WITH PRIVATE MALONE
21. KEITH URBAN, WHERE THE BLACKTOP ENDS
22. CLINT BLACK & LISA HARTMAN BLACK, EASY FOR ME TO SAY
23. SARA EVANS, SAINTS & ANGELS
24. AARON TIPPIN, WHERE THE STARS AND STRIPES AND THE EAGLE FLY
25. JESSICA ANDREWS, WHO I AM
26. JAMIE O'NEAL, WHEN I THINK ABOUT ANGELS
27. JAMIE O'NEAL, SHIVER
28. THE SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW
29. JEFF CARSON, REAL LIFE
30. CLEDUS T JUDD, PLOWBOY
31. LEE ANN WOMACK, I HOPE YOU DANCE
32. CAROLYN DAWN JOHNSON, COMPLICATED
33. RADNEY FOSTER, TEXAS IN 1880
34. LONESTAR, WITH ME
35. ALAN JACKSON, IT'S ALRIGHT TO BE A REDNECK
36. SARA EVANS, I COULD NOT ASK FOR MORE
37. GARY ALLAN, RIGHT WHERE I NEED TO BE
38. ALISON KRAUSS & GILLIAN WELCH, I'LL FLY AWAY
39. RASCAL FLATTS, I'M MOVIN' ON

NEW ONS

- MERLE HAGGARD, IF YOU'VE GOT THE MONEY, I'VE GOT THE TIME
- CYNDI THOMSON, I ALWAYS LIKED THAT BEST

MTV
Continuous programming
1515 Broadway, New York, NY 10036

1. PINK, GET THE PARTY STARTED
2. DMX, WHO WE BE
3. BUSTA RHYMES, BREAK YA NECK
4. NELLY, #1
5. NICKELBACK, HOW YOU REMIND ME
6. JAY-Z, GIRLS, GIRLS, GIRLS
7. USHER, U GOT IT BAD
8. NO DOUBT, HEY BABY
9. SHAKIRA, WHENEVER, WHEREVER
10. GARY ALLAN, MAN OF ME
11. BRITNEY SPEARS, I'M A SLAVE 4 U
12. BLINK-182, STAY TOGETHER FOR THE KIDS
13. LINKIN PARK, IN THE END
14. FAITH EVANS, YOU GETS NO LOVE
15. SUGAR RAY, ANSWER THE PHONE
16. AALIYAH, ROCK THE BOAT
17. INCUBUS, I WISH YOU WERE HERE
18. PETEY PABLO, RAISE UP
19. CITY HIGH, CARAMEL
20. JANET, SON OF A GUN
21. JAGGED EDGE, GOODBYE
22. ALL STAR TRIBUTE, WHAT'S GOING ON
23. KID ROCK, FOREVER
24. JA RULE, ALWAYS ON TIME
25. O-TOWN, WE FIT TOGETHER
26. ALIEN ANT FARM, MOVIES
27. 'N SYNC, GONE
28. LENNY KRAVITZ, DIG IN
29. KITTIE, WHAT I ALWAYS WANTED
30. PUDDLE OF MUDD, BLURRY
31. THE CALLING, WHEREVER YOU WILL GO
32. PAUL MCCARTNEY, FREEDOM
33. JEWEL, STANDING STILL
34. LUDACRIS, ROLL OUT (MY BUSINESS)
35. P. DIDDY, DIDDY
36. ENRIQUE IGLESIAS, HERO
37. JENNIFER LOPEZ, AIN'T IT FUNNY
38. PETE YORN, FOR NANCY ('COS IT ALREADY IS)
39. MARY J. BLIGE, NO MORE DRAMA
40. ALICIA KEYS, A WOMAN'S WORTH

NEW ONS

- P.O.D., YOUTH OF THE NATION
- ADAM SANDLER, OPERA MAN FROM CONCERT FOR NEW YORK
- GOO GOO DOLLS, AMERICAN GIRL
- LIMP BIZKIT, N 2 GETHER NOW (ALL IN TOGETHER NOW)

VH1
MUSIC FIRST
Continuous programming
1515 Broadway, New York, NY 10036

1. LENNY KRAVITZ, DIG IN
2. NICKELBACK, HOW YOU REMIND ME
3. MARY J. BLIGE, FAMILY AFFAIR
4. NELLY FURTADO, TURN OFF THE LIGHT
5. CREED, MY SACRIFICE
6. ENRIQUE IGLESIAS, HERO
7. NO DOUBT, HEY BABY
8. JOHN MELLENCAMP, PEACEFUL WORLD
9. U2, STUCK IN A MOMENT YOU CAN'T GET OUT OF
10. SHAKIRA, WHENEVER, WHEREVER
11. PAUL MCCARTNEY, FREEDOM
12. FIVE FOR FIGHTING, SUPERMAN
13. JEWEL, STANDING STILL
14. TRAIN, SOMETHING MORE
15. ENYA, ONLY TIME
16. MICK JAGGER, GOD GAVE ME EVERYTHING
17. DESTINY'S CHILD, EMOTION
18. RYAN ADAMS, NEW YORK, NEW YORK
19. DAVE MATTHEWS BAND, EVERYDAY
20. MICHAEL JACKSON, YOU ROCK MY WORLD
21. COLDPLAY, TROUBLE
22. INCUBUS, I WISH YOU WERE HERE
23. PINK, GET THE PARTY STARTED
24. NATALIE MERCHANT, JUST CAN'T LAST
25. GOO GOO DOLLS, AMERICAN GIRL
26. BON JOVI, IT'S MY LIFE
27. ALICIA KEYS, A WOMAN'S WORTH
28. SUGAR RAY, ANSWER THE PHONE
29. SMASH MOUTH, PACIFIC COAST PARTY
30. AEROSMITH, SUNSHINE
31. LIFEHOUSE, HANGING BY A MOMENT
32. BACKSTREET BOYS, DROWNING
33. ALICIA KEYS, FALLIN'
34. THE CALLING, WHEREVER YOU WILL GO
35. STAIND, IT'S BEEN AWHILE
36. ALIEN ANT FARM, SMOOTH CRIMINAL
37. ALL STAR TRIBUTE, WHAT'S GOING ON
38. WHO, BABA O'REILLY
39. JANET, SOMEONE TO CALL MY LOVER
40. MATCHBOX TWENTY, BENT

NEW ONS

- JOE, LET'S STAY HOME TONIGHT
- JENNIFER LOPEZ, AIN'T IT FUNNY
- LIFEHOUSE, BREATHING
- TRAVIS, SIDE

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 8, 2001

much music usa
Continuous programming
200 Jericho Quadrangle, Jericho, NY 11753

- CAKE, LOVE YOU MADLY (NEW)
- DROWNING POOL, SINNER (NEW)
- CRAIG DAVID, 7 DAYS (NEW)
- MARY J. BLIGE, NO MORE DRAMA (NEW)
- SHAKIRA, WHENEVER, WHEREVER (NEW)

[OVERN FRESH]

- MACY GRAY, SEXUAL REVOLUTION
- JA RULE, ALWAYS ON TIME
- GORILLAZ, 19-2000
- STEREOPHONICS, HAVE A NICE DAY
- JONELL & METHOD MAN, ROUND AND ROUND
- JERMAINE DUPRI, WELCOME TO ATLANTA
- SAVES THE DAY, AT YOUR FUNERAL
- HOOBASTANK, CRAWLING IN THE DARK
- STAIND, FOR YOU
- CYPRESS HILL, LOWRIDER

MTV 2
Continuous programming
1515 Broadway, New York, NY 10036

NEW

- P.O.D., YOUTH OF A NATION
- STAIND, FOR YOU
- SAVES THE DAY, AT YOUR FUNERAL
- TANTRIC, MOURNING
- JOE, LET'S STAY HOME TONIGHT
- FLICKERSTICK, BEAUTIFUL
- METHOD MAN AND REDMAN, PART II

MTV EUROPE
Continuous programming
Hawley Crescent, London NW18TT

- ROBBIE WILLIAMS & NICOLE KIDMAN, SOMETHIN' STUPID
- JENNIFER LOPEZ, I'M REAL
- U2, WALK ON
- LENNY KRAVITZ, DIG IN
- KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD
- LE KNIGHT CLUB, GATOR
- MARY J. BLIGE, FAMILY AFFAIR
- LINKIN PARK, IN THE END
- NATALIE IMBRUGLIA, THAT DAY
- DESTINY'S CHILD, EMOTION
- LIMP BIZKIT, BOILER
- MICHAEL JACKSON, YOU ROCK MY WORLD
- BRITNEY SPEARS, I'M A SLAVE 4 U
- CITY HIGH, WHAT WOULD YOU DO?
- DEPECHE MODE, FREELOVE
- SUGAR RAY, ANSWER THE PHONE
- INCUBUS, WISH YOU WERE HERE
- FAITHLESS, TARANTULA
- PETTER, TAR DET TILLBAKA
- JANET, SON OF A GUN

COLLEGE TELEVISION NETWORK
24 hours daily
3350 Peachtree Road, Suite 1550, Atlanta, GA 30326

- ALICIA KEYS, A WOMAN'S WORTH
- DAWN ROBINSON, ENVIOUS
- DUNGEON FAMILY, TRANS OF EXPRESS
- LUDACRIS, ROLL OUT (MY BUSINESS)
- MARIAH CAREY, DON'T STOP (FUNKIN' 4 JAMAICA)
- MERCURY REV, NITE AND FOG
- PINK, GET THE PARTY STARTED
- RYAN ADAMS, NEW YORK, NEW YORK
- SMASH MOUTH, PACIFIC COAST PARTY
- STEREOPHONICS, HAVE A NICE DAY
- SUGARCULT, STUCK IN AMERICA
- TENACIOUS D, WONDERBOY
- THE STROKES, LAST NITE
- TRAIN, SOMETHING MORE

MUCHMUSIC
Continuous programming
299 Queen St West,
TORONTO ONTARIO M5V2Z5

- MOTION, THE TRILOGY (3 MC'Z) (NEW)
- CRAIG DAVID, 7 DAYS (NEW)
- KELIS, YOUNG, FRESH N' NEW (NEW)
- TOYA, I OOH (NEW)
- THE REZZA OONS, CHITTY CHITTY BANG (NEW)
- PETEY PABLO, I (NEW)
- GHETTO CONCEPT, STILL TOO MUCH
- CREED, MY SACRIFICE
- SUM 41, IN TOO DEEP
- WAVE, THINK IT OVER
- BRITNEY SPEARS, I'M A SLAVE 4 U
- MARY J. BLIGE, FAMILY AFFAIR
- JAY-Z, IZZO (H.O.V.A.)
- SLOAN, IF IT FEELS GOOD, DO IT
- INCUBUS, WISH YOU WERE HERE
- STAIND, FADE
- MATTHEW GOOD BAND, CARMELINA
- ENRIQUE IGLESIAS, HERO
- THE TEA PARTY, LULLABY
- DAVID USHER, BLACK BLACK HEART

JBTV
Three hours weekly
216 W Ohio, Chicago, IL 60610

- PSYCHEDELIC FURS, ALIVE
- LAURA DAWN, I WOULD
- DAVID GARZA, TOO MUCH
- SUGARCULT, STUCK IN AMERICA
- THE STROKES, LAST NITE
- SOIL, HALO
- JOE BONAMASSA, MISS YOU, HATE YOU
- LIT, LIPSTICK AND BRUISES
- PJ HARVEY, THIS IS LOVE
- TRAIN, SOMETHING MORE
- MAUMARI, BABY M
- RADIOHEAD, I MIGHT BE WRONG
- THE CALLING, WHEREVER YOU WILL GO
- JACOB YOUNG, LIFE IS GOOD

RAGE
TV FOR U-NOT THEM 38
1/2 hour weekly
46 Gifford St, Brockton, MA 02401

- CAKE, LOVE YOU MADLY
- SEVENDUST, PRAISE
- STARSAILOR, GOOD SOULS
- THE CRANBERRIES, ANALYSE
- PRESSURE 4-5, BEAT THE WORLD
- SOIL, HALO
- COLDPLAY, TROUBLE
- DAVID GARZA, TOO MUCH
- GORILLAZ, 19-2000
- MICK JAGGER, GOD GAVE ME EVERYTHING
- THE SMASHING PUMPKINS, UNTITLED
- DROWNING POOL, SINNER
- LENNY KRAVITZ, DIG IN

[unnamed]
Continuous progamming
404 Washington Ave., Miami Beach, FL 33139

- SHAKIRA, SUERTE
- LA LEY, MENTIRA
- ENRIQUE IGLESIAS, HERO
- ALEJANDRO SANZ, Y SOLO SE ME OCURRE AMARTE
- CARLOS VIVES, DEJAME ENTRAR
- CRISTIAN, YO QUERIA
- LUIS MIGUEL, AMOR, AMOR, AMOR
- ALEXANDRE PIRES, USTED SE ME LLEVO LA VIDA
- ROSANA, PA' TI NO ESTOY
- LAURA PAUSINI, VOLVERE JUNTO A TI

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WITH **JOHN RZEZNIK ★ BILLY JOEL ★ DIXIE CHICKS ★ DAVE MATTHEWS ★ WYCLEF JEAN ★ MARIAH CAREY ★ BON JOVI ★ SHERYL CROW ★ STING ★ EDDIE VEDDER ★ PAUL SIMON ★ CELINE DION ★ WILLIE NELSON**

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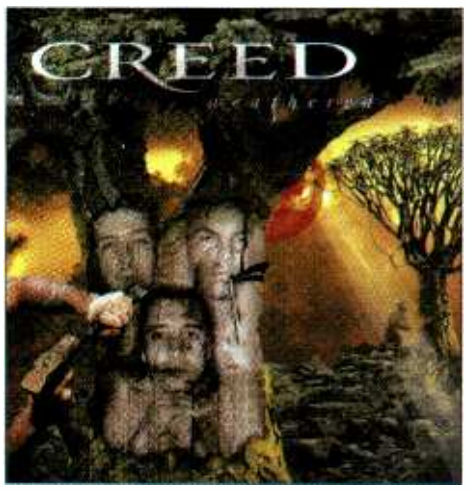
BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™

by Geoff Mayfield

STANDING IN THE SHADOWS: Even with Thanksgiving week's huge shopping traffic and a bountiful release schedule, album volume trails last year's Thanksgiving frame by 12.5%, widening the gap between this year's album sales and last year's to a 2.3% deficit (see Market Watch, page 8). So, despite **Creed's** career-best week and three other bows inside the top 10, music stores continue to chase the ghosts of 2000, when six different albums tasted million-plus weeks. Only one—**'N Sync's** August release, *Celebrity*—has done so this year, drawing 1.88 million first-week fans.



Since most of this year's big guns have already hit stores, 2001 runs the definite risk of being the first year in almost two decades when album units trail those of the prior year. The closest thing to a down year since SoundScan started counting sales 10 years ago was 1996, when album sales were just 0.5% ahead of 1995's volume. The last year that the Recording Industry Assn. of America reported shipments down from a prior year was 1982.

One of last year's million-unit babies, **Backstreet Boys'** *Black & Blue*, arrived during Thanksgiving week with 1.59 million units. Thanksgiving 2000 also yielded more 200,000-plus albums on the big chart than we have now (nine vs. eight) and more in the 100,000-plus club (then, 27; this week, 23). The only measure by which this Thanksgiving beats 2000's is the number of new titles entering the big chart—31—10 more than debuted in the Dec. 9, 2000, issue of *Billboard*.

Now That's What I Call Music! 8 opens with 549,000, the third-largest week in the series' U.S. history. *Now! 7* debuted at No. 1 in August with more than 621,000; *Now! 5* moved 688,000 during Christmas week 2000. **Kid Rock** digs in at No. 7 with 223,000 units, a bigger number than his 1999 Lava/Atlantic debut saw in all but one of its 95 chart weeks, but down significantly from the 456,500 that made 2000's archival *The History of Rock* a No. 1 album.

After Creed, the week's second-best example of career growth belongs to **Pink**, whose sophomore album launches at No. 8 on The Billboard 200 with 220,000 units. Her first album, released last year, peaked at No. 26 and sold 144,500 during its fattest week.

CREED'S HIGH-WATER REVIVAL: Aided by the flow of Thanksgiving-week traffic, **Creed**'s new *Weathered* pounds out first-week sales of 887,000, almost tripling the opening sum that placed its last album at No. 1 on The Billboard 200. With the second-largest sales week of any 2001 release, this rock band just might escape **Rodney Dangerfield** syndrome, finally earning respect to match its obvious popularity.

Creed emerged as the top mainstream rock act in the 1998 *Billboard* Year in Music spotlight. Yet music critics shrugged even as its debut album, *My Own Prison*, sold more than 2 million copies, making it one of that year's best-selling rock albums. In 1999, *Human Clay* bowed at No. 1 with more than 315,000 copies. But somehow, those power brokers who book music acts for TV shows remained unimpressed.

The tide turned last year, when Creed crossed over to pop radio. "Higher" reached No. 6 on Top 40 Tracks, while subsequent track "With Arms Wide Open" spent three weeks at No. 1. *Clay* returned to the top 10, logging 44 weeks there in all, and scanned 573,000 units—the band's previous sales peak—during Christmas week.

Multi-format success for lead track "My Sacrifice" set up the new album's large sum, bulleting at No. 2 on Mainstream Rock Tracks and at No. 30 on Top 40 Tracks after peaking at No. 5 on Modern Rock Tracks. TV's arms are wide open, too, with the band making a pre-release stop on *Saturday Night Live* Nov. 17 and a Thanksgiving Day appearance during half time of the Dallas Cowboys/Denver Broncos telecast on CBS.

As often happens in the splash of a big release, Creed's older albums are surging. *Clay's* sales more than double, bulleting 5-3 on Top Pop Catalog Albums; *Prison* gets an 81% gain, displaced one rung to No. 11 by the annual invasion of Christmas titles.

BETTER THAN THE REAL THING: In compliance with *Billboard* chart policy, the new **U2** video, *Elevation 2001: Live From Boston*, is not eligible to appear on Top Music Videos during the two-week window that it is exclusive to Best Buy (*Billboard*, Nov. 24). First-week sales are impressive nonetheless, moving more than 23,000 units in that chain alone. By comparison, the new **Britney Spears** video, available at all stores, bows at No. 1, with opening sales of 15,000.

Albums and music videos cannot appear on *Billboard* charts unless they are generally available to all music retailers.

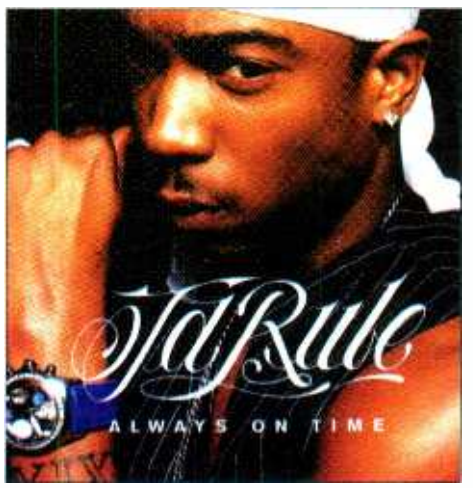
Singles Minded™

by Silvio Pietroluongo, Minal Patel, Wade Jessen

NEW HEIGHTS: Nickelback's "How You Remind Me" earns Greatest Gainer/Airplay honors on The Billboard Hot 100 for a second time in three weeks, inching up 4-3. "Remind" increases its audience by 16.5 million listeners for a total of 120.5 million, becoming the first rock track—and ninth song overall—to surpass the 120-million listener barrier. The previous rock record-holder was **Santana Featuring Rob Thomas'** "Smooth," which hit 116 million listeners in the Dec. 4, 1999, issue.

EVERYWHERE YOU LOOK: Ja Rule moves 31-20 on The Billboard Hot 100 with "Always on Time," giving him three songs in the top 20. "Time," which features **Ashanti**, joins his **Jennifer Lopez** collaboration "I'm Real," which slips to No. 7, and "Livin' It Up," which climbs 8-6.

Since 1991, when the Hot 100 began using Broadcast Data Systems and SoundScan data, only two other artists have placed three songs



inside the top 20 in the same week. The last time this occurred was in the May 30, 1998, issue, when **Master P** ranked at No. 12 as a featured artist on **Montell Jordan's** "Let's Ride," at No. 16 with "Make 'Em Say Uhh!," and at No. 20 with "I Got the Hook Up!" The other artist to achieve the trifecta was **Whitney Houston**, who did it for three weeks in March 1993 with *The Bodyguard* smashes "I Will Always Love You," "I'm Every Woman," and "I Have Nothing."

On the Hot 100 Airplay chart, Ja Rule is one rank away from equaling this feat, as "Livin' " jumps 28-21. If the song breaks into the top 20 next week, he will become the third act to do so on that chart and the first in more than eight years. Houston initially did it with the aforementioned tracks in the Feb. 27 and March 6, 1993, issues, and **Janet Jackson** was the last to turn the trick in the Sept. 18, 1993, issue with "If," "Again," and "That's the Way Love Goes."

FROM GEORGIA ON A FAST TRAIN: Although we in the biz tend to overuse the descriptive "instant classic," **Alan Jackson** is the new poster boy for the phrase, as his "Where Were You (When the World Stopped Turning)" continues to turn heads and hearts. Up 882 detections, Jackson's ballad lassos the biggest gain on Hot Country Singles & Tracks, rocketing 12-6 in its third week. His current top 10 invasion is his fastest sprint to that part of the chart since "Little Bitty" hit No. 9 in the Nov. 9, 1996, issue of *Billboard*.

Comfortably poised to crack the top five next issue, "World" should beat Jackson's prior record for top five ink, as "Little Bitty' and 1994's "Summertime Blues" each needed five weeks to get to that level.

BALANCED TEAM: A seasoned veteran and a poised rookie, both of whom have had No. 1 albums recently, enter Hot R&B/Hip-Hop Singles & Tracks' top 10 with second singles from those sets, as **Michael Jackson's** "Butterflies" moves 11-9 and "A Woman's Worth" by **Alicia Keys** advances 13-10.

"Butterflies" charts higher than the first *Invincible* single, "You Rock My World," which peaked at No. 13 and is currently at No. 28. Embraced by R&B radio, "Butterflies" is the only upward-bound airplay-only track in that chart's top 10. "Butterflies" is also Jackson's highest-charting R&B single since "You Are Not Alone" spent four weeks at No. 1 during September 1995.

In its ninth chart week, "A Woman's Worth," from Keys' *Songs in A Minor*, also reaches the top 10 on the Hot R&B/Hip-Hop Airplay chart (No. 9). Although a 12-inch of "Worth" contributes points to its Singles & Tracks rank, it does not garner enough sales to dent R&B/Hip-Hop Singles Sales.

SELLING POINTS: Enya's "Only Time" is the highest-debuting song on Hot 100 Singles Sales, coming in at No. 3 with 14,000 units scanned. "Time" joins her seasonal hit "Olche Chium (Silent Night)" on the chart, as "Chium" climbs 74-49 with a 60% gain (1,000 units). "Chium" actually holds two slots on the chart, as it is also the B-side to the newly released "Time."

RCA Records launched its "Double Play" series of CD singles, combining two hits from their artists on one single. One of these releases—**Christina Aguilera's** "Genie in a Bottle/Come On Over Baby . . ."—makes it onto the Hot 100 Singles Sales Chart (No. 63). Both tracks topped the sales chart as separate singles in 1999 and 2000, respectively. **Lou Bega, Natalie Imbruglia**, and **Robyn** are in the program, too, marking the first time that Bega's "Mambo No. 5" or Imbruglia's "Torn" have been released as retail singles.

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Billboard® THE BILLBOARD® 200®

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1/HOT SHOT DEBUT — 1 Week At Number 1		
1	NEW		1	**CREED** WIND-UP 13075 (11.98/18.98)	Weathered	1
2	NEW		1	**VARIOUS ARTISTS** EMI/UNIVERSAL/SONY/ZOMBA 11154/VIRGIN (12.98/19.98)	Now 8	2
3	2	1	3	**BRITNEY SPEARS** JIVE 41776/ZOMBA (12.98/18.98)	Britney	1
4	1	—	2	**GARTH BROOKS** CAPITOL (NASHVILLE) 31330 (10.98/18.98)	Scarecrow	1
				GREATEST GAINER		
5	15	23	5	**VARIOUS ARTISTS** EMI/ZOMBA/SONY 585620/UNIVERSAL (19.98 CD)	Now That's What I Call Christmas!	5
6	5	5	53	**ENYA** ▲[5] REPRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain	2
7	NEW		1	**KID ROCK** LAVA 83482*/ATLANTIC (12.98/18.98)	Cocky	7
8	NEW		1	**PINK** ARISTA 14718 (12.98/18.98)	M!ssundazstood	8
9	6	4	4	**ENRIQUE IGLESIAS** INTERSCOPE 493148 (12.98/18.98)	Escape	2
10	11	11	57	**LINKIN PARK** ▲[4] WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	7
11	4	3	4	**MICHAEL JACKSON** EPIC 69400* (12.98 EQ/18.98)	Invincible	1
12	10	8	11	**NICKELBACK** ▲ ROADRUNNER 618485/IDJMG (12.98/18.98)	Silver Side Up	2
13	7	—	2	**MADONNA** MAVERICK 48000/WARNER BROS. (12.98/18.98)	GHV2: Greatest Hits Volume 2	7
14	14	12	16	**USHER** ▲ ARISTA 14715* (12.98/18.98)	8701	4
15	17	21	4	**MANNHEIM STEAMROLLER** AMERICAN GRAMAPHONE 1225 (17.98 CD)	Christmas Extraordinaire	15
16	3	—	2	**SHAKIRA** EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3
17	13	10	9	**JA RULE** ▲ MURDER INC/DEF JAM 586437*/IDJMG (12.98/19.98)	Pain Is Love	1
18	12	2	3	**PINK FLOYD** CAPITOL 36111 (19.98/24.98)	Echoes — The Best Of Pink Floyd	2
19	19	7	4	**BACKSTREET BOYS** JIVE 41779/ZOMBA (12.98/18.98)	The Hits — Chapter One	4
20	9	—	2	**JEWEL** ATLANTIC 83519*/AG (12.98/18.98)	This Way	9
21	22	20	9	**VARIOUS ARTISTS** ▲ WARNER BROS./ELEKTRA/ATLANTIC 14684/ARISTA (12.98/18.98)	Totally Hits 2001	3
22	33	27	18	**'N SYNC** ▲[5] JIVE 41758/ZOMBA (12.98/18.98)	Celebrity	1
23	20	18	22	**ALICIA KEYS** ▲[4] J 20002 (11.98/17.98)	Songs In A Minor	1
24	16	6	5	**DMX** RUFF RYDERS/DEF JAM 586450*/IDJMG (12.98/19.98)	The Great Depression	1
25	21	16	48	**SOUNDTRACK** ▲[3] MERCURY (NASHVILLE) 170069 (11.98/18.98)	O Brother, Where Art Thou?	11
26	23	17	5	**INCUBUS** ▲ IMMORTAL 85277*/EPIC (12.98 EQ/18.98)	Morning View	2
27	37	30	13	**TOBY KEITH** ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9
28	25	38	4	**BARBRA STREISAND** COLUMBIA 85920/CRG (12.98 EQ/18.98)	Christmas Memories	25
29	NEW		1	**TIMBALAND & MAGOO** BLACKGROUND 10946* (12.98/18.98)	Indecent Proposal	29
30	8	—	2	**ROB ZOMBIE** GEFFEN 493147*/INTERSCOPE (12.98/18.98)	Sinister Urge	8
31	NEW		1	**THE SMASHING PUMPKINS** VIRGIN 11316 (18.98 CD)	{Rotten Apples} Greatest Hits	31
32	36	34	13	**MARY J. BLIGE** ▲ MCA 112616* (12.98/18.98)	No More Drama	2
33	35	32	17	**VARIOUS ARTISTS** ▲[3] EMI/UNIVERSAL/SONY/ZOMBA 10749/VIRGIN (12.98/18.98)	Now 7	1
34	NEW		1	**GHOSTFACE KILLAH** EPIC 61589* (12.98 EQ/18.98)	Bulletproof Wallets	34
35	34	26	11	**P.O.D.** ▲ ATLANTIC 83475/AG (11.98/17.98)	Satellite	6
36	43	35	6	**ANDREA BOCELLI** PHILIPS 589341 (12.98/18.98)	Cieli Di Toscana	11
37	24	15	6	**VARIOUS ARTISTS** ● COLUMBIA 86300/CRG (7.98 EQ/13.98)	God Bless America	1
38	NEW		1	**JILL SCOTT** HIDDEN BEACH 86150/EPIC (14.98/19.98)	Experience: Jill Scott 826+	38
39	NEW		1	**MICK JAGGER** VIRGIN 11288 (18.98 CD)	Goddess In The Doorway	39
40	NEW		1	**STING** A&M 493169/INTERSCOPE (12.98/18.98)	... All This Time	40
41	42	29	27	**STAIND** ▲[4] FLIP/ELEKTRA 62626/EEG (12.98/18.98)	Break The Cycle	1
42	NEW		1	**DUNGEON FAMILY** ARISTA 14693* (12.98/18.98)	Even In Darkness	42
43	47	36	28	**SOUNDTRACK** ● DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28
44	39	25	12	**SYSTEM OF A DOWN** ▲ AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	Toxicity	1
45	52	40	44	**JENNIFER LOPEZ** ▲[3] EPIC 85965 (12.98 EQ/18.98)	J.Lo	1
46	31	24	11	**JAY-Z** ▲ ROC-A-FELLA/DEF JAM 586396*/IDJMG (12.98/19.98)	The Blueprint	1
47	NEW		1	**8BALL** JCOR 860964/INTERSCOPE (12.98/18.98)	Almost Famous	47
48	27	13	3	**PETEY PABLO** JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	13
49	NEW		1	**BEE GEES** UTV 589400 (17.98/24.98)	Their Greatest Hits—The Record	49
50	50	44	13	**PUDDLE OF MUDD** ● FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	10
51	51	37	19	**AALIYAH** ▲ BLACKGROUND 10082* (12.98/18.98)	Aaliyah	1
52	40	—	2	**GREEN DAY** REPRISE 48145/WARNER BROS. (18.98 CD)	International Superhits!	40
				PACESETTER		
53	74	75	4	**DESTINY'S CHILD** MUSIC WORLD/COLUMBIA 86098/CRG (12.98 EQ/18.98)	8 Days Of Christmas	53
54	29	14	3	**FAITH EVANS** BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	14
55	59	52	30	**DESTINY'S CHILD** ▲[3] COLUMBIA 61063*/CRG (12.98 EQ/18.98)	Survivor	1
56	32	9	3	**GEORGE STRAIT** MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	9
57	NEW		1	**MARC ANTHONY** COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	Libre	57
58	46	28	4	**LENNY KRAVITZ** VIRGIN 11233 (12.98/18.98)	Lenny	12
59	18	—	2	**UGK** JIVE 41673/ZOMBA (11.98/17.98)	Dirty Money	18
60	53	42	48	**NELLY FURTADO** ▲ DREAMWORKS 450217/INTERSCOPE (11.98/17.98) ±	Whoa, Nelly!	24
61	65	62	16	**AARON CARTER** JIVE 41768/ZOMBA (12.98/18.98)	Oh Aaron	7
62	48	55	4	**SOUNDTRACK** ● WARNER SUNSET/NONESUCH/ATLANTIC 83491/AG (12.98/18.98)	Harry Potter And The Sorcerer's Stone	48
63	56	46	28	**ALIEN ANT FARM** ▲ NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (11.98/17.98) ±	ANThology	11
64	55	47	7	**CHARLOTTE CHURCH** ● COLUMBIA 89710/CRG (12.98 EQ/18.98)	Enchantment	15
65	26	—	2	**PAUL MCCARTNEY** MPL 35510/CAPITOL (7.98/18.98)	Driving Rain	26
66	45	22	3	**ANGIE STONE** J 20013* (12.98/18.98)	Mahogany Soul	22
67	67	59	5	**VARIOUS ARTISTS** EMI CHRISTIAN/PROVIDENT/WORD 51850/SPARROW (19.98/21.98)	Wow Hits 2002: The Year's 30 Top Christian Artists And Hits	52
68	38	—	2	**BARENAKED LADIES** REPRISE 48075/WARNER BROS. (18.98 CD)	Disc One: All Their Greatest Hits (1991-2001)	38
69	30	—	2	**NATALIE MERCHANT** ELEKTRA 62721/EEG (18.98 CD)	Motherland	30
70	41	19	3	**SOUNDTRACK** AFTERMATH/DOGGYSTYLE 493128*/INTERSCOPE (12.98/18.98)	The Wash	19
71	NEW		1	**TOO SHORT** JIVE 41761 (11.98/17.98)	Chase The Cat	71
72	28	—	2	**SEVENDUST** TVT 5870 (10.98/17.98)	Animosity	28
73	66	48	10	**MARTINA MCBRIDE** ● RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5
74	61	41	6	**OZZY OSBOURNE** ● EPIC 63580 (12.98 EQ/18.98)	Down To Earth	4
75	49	49	10	**DIANA KRALL** ● VERVE 549846/VG (12.98/18.98)	The Look Of Love	9
76	77	80	20	**DREAM STREET** ● UEG 18304/EDEL (11.98/17.98)	Dream Street	37
77	80	67	56	**U2** ▲[3] INTERSCOPE 524653 (12.98/18.98)	All That You Can't Leave Behind	3
78	NEW		1	**SARAH BRIGHTMAN** NEMO STUDIO 33257/ANGEL (12.98/17.98)	Classics	78
79	82	64	29	**SUM 41** ▲ ISLAND 548662/IDJMG (12.98/18.98)	All Killer No Filler	13
80	113	98	31	**JANET** ▲[2] VIRGIN 10144* (12.98/18.98)	All For You	1
81	68	54	5	**REBA MCENTIRE** MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III — I'm A Survivor	18
82	54	33	4	**JERMAINE DUPRI** SO SO DEF/COLUMBIA 85830*/CRG (12.98 EQ/18.98)	Instructions	15
83	70	57	83	**DISTURBED** ▲[2] GIANT 24738/WARNER BROS. (11.98/17.98) ±	The Sickness	29
84	72	50	3	**TONY BENNETT** RPM/COLUMBIA 85833/CRG (18.98 EQ CD)	Playin' With My Friends: Bennett Sings The Blues	50
85	71	56	14	**MAXWELL** ▲ COLUMBIA 67136*/CRG (12.98 EQ/18.98)	Now	1
86	64	31	3	**THIRD DAY** ESSENTIAL 10668/ZOMBA (11.98/17.98)	Come Together	31
87	63	43	5	**DAVE MATTHEWS BAND** BAMA RAGS 69317/RCA (21.98 CD)	Live In Chicago 12.19.98	6
88	87	68	31	**TIM MCGRAW** ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	2
89	92	76	35	**TRAIN** ▲[2] AWARE/COLUMBIA 69888/CRG (11.98 EQ/17.98)	Drops Of Jupiter	6
90	75	61	34	**GINUWINE** ▲ EPIC 69622* (12.98 EQ/18.98)	The Life	3
91	122	101	44	**O-TOWN** ▲ J 20000 (11.98/17.98)	O-Town	5
92	95	87	19	**CRAIG DAVID** ● WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	11
93	104	141	3	**VARIOUS ARTISTS** TIME LIFE 18800 (19.98 CD)	The Time-Life Treasury Of Christmas	93
94	76	60	11	**FABOLOUS** ● DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98)	Ghetto Fabolous	4
95	86	74	23	**GORILLAZ** ▲ PARLOPHONE 33748/VIRGIN (17.98 CD)	Gorillaz	14
96	89	—	2	**BOYZ II MEN** UNIVERSAL 016083 (12.98/18.98)	Legacy: The Greatest Hits Collection	89
97	NEW		1	**CLINT BLACK** RCA (NASHVILLE) 67005/RLG (12.98/18.98)	Greatest Hits II	97
98	100	85	69	**SOUNDTRACK** ▲[2] CURB 78703 (11.98/17.98)	Coyote Ugly	10
99	NEW		1	**SOUNDTRACK** REPRISE 48110 (18.98 CD)	Lord Of The Rings: The Fellowship Of The Ring	99

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THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
100	81	73	11	**MICHAEL W. SMITH** REUNION 10025/ZOMBA (11.98/17.98)	Worship	20
101	97	90	15	**MICHELLE BRANCH** MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	64
102	118	143	4	**JACI VELASQUEZ** WORD 85780/EPIC (11.98 EQ/17.98)	Christmas	102
103	105	89	22	**JAGGED EDGE ▲** SO SO DEF/COLUMBIA 85646*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	3
104	60	—	2	**KEKE WYATT** MCA 112609 (12.98/14.98)	Soul Sista	60
105	83	63	40	**VARIOUS ARTISTS ▲** INTEGRITY 61001/TIME LIFE (19.98 CD)	Songs 4 Worship — Shout To The Lord	51
106	NEW		1	**G.DEP** BAD BOY 73042*/ARISTA (11.98/17.98) ♣	Child Of The Ghetto	106
107	62	39	4	**SOUNDTRACK** HYPNOTIZE MINDS/LOUD/COLUMBIA 1972/CRG (12.98 EQ/18.98)	Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album	19
108	107	99	9	**STEVEN CURTIS CHAPMAN** SPARROW 51770 (12.98/17.98)	Declaration	14
109	NEW		1	**PRINCE** NPG 70004*/REDLINE (18.98 CD)	The Rainbow Children	109
110	117	126	24	**BLINK-182 ▲** MCA 112627 (12.98/18.98)	Take Off Your Pants And Jacket	1
111	NEW		1	**ZOEGIRL** SPARROW 1828/CHORDANT (16.98 CD) ♣	Life	111
112	73	51	7	**BUBBA SPARXXX** BEAT CLUB 493127*/INTERSCOPE (12.98/18.98)	Dark Days, Bright Nights	3
113	44	—	2	**RADIOHEAD** CAPITOL 36616 (14.98 CD)	I Might Be Wrong: Live Recordings	44
114	94	72	18	**FIVE FOR FIGHTING ●** AWARE/COLUMBIA 63759/CRG (13.98 EQ CD) ♣	America Town	54
115	NEW		1	**LUIS MIGUEL** WEA LATINA 41572 (11.98/17.98)	Mis Romances	115
116	57	—	2	**KITTIE** ARTEMIS 751088 (11.98/17.98)	Oracle	57
117	78	65	5	**DILATED PEOPLES** ABB/PRIORITY 31477*/CAPITOL (6.98/10.98)	Expansion Team	36
118	69	—	2	**ROD STEWART** WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart	69
119	110	91	74	**NELLY ▲** [7] FO' REEL 157743*/UNIVERSAL (12.98/18.98)	Country Grammar	1
120	119	86	16	**THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲** DREAMWORKS 450291/INTERSCOPE (12.98/18.98)	Eternal	3
121	123	107	7	**KIDZ BOP KIDS** RAZOR & TIE 89042 (11.98/16.98)	Kidz Bop	76
122	NEW		1	**MUDVAYNE** NO NAME 85995/EPIC (11.98 CD)	The Beginning Of All Things To End	122
123	85	—	2	**MICHAEL JACKSON** EPIC 85250 (18.98 EQ CD)	Greatest Hits: HIStory —Volume 1	85
124	88	58	5	**ENIGMA** VIRGIN 11119 (18.98 CD)	LSD: Love Sensuality Devotion—The Greatest Hits	29
125	112	82	22	**LONESTAR ●** BNA 67011/RLG (12.98/18.98)	I'm Already There	9
126	91	66	6	**JOHN MELLENCAMP** COLUMBIA 85098/CRG (18.98 EQ CD)	Cuttin' Heads	15
127	115	92	61	**KENNY CHESNEY ▲** [2] BNA 67976/RLG (11.98/17.98)	Greatest Hits	13
128	NEW		1	**KISS** MERCURY 586561 (14.98 CD)	The Box Set	128
129	101	71	13	**BRIAN MCKNIGHT ●** MOTOWN 014743/UNIVERSAL (12.98/18.98)	Superhero	7
130	NEW		1	**JENNIFER KNAPP** GOTEE 2843/CHORDANT (16.98 CD)	The Way I Am	130
131	148	154	61	**AARON CARTER ▲** [2] JIVE 41708/ZOMBA (11.98/17.98)	Aaron's Party (Come Get It)	4
132	131	114	53	**TIM MCGRAW ▲** [2] CURB 77978 (12.98/18.98)	Greatest Hits	4
133	120	96	32	**BROOKS & DUNN ●** ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	4
134	102	185	3	**ANNE MURRAY** STRAIGHTWAY 2N335/CHORDANT (19.98 CD)	What A Wonderful Christmas	102
135	NEW		1	**HOOBASTANK** ISLAND 586435/IDJMG (12.98 CD) ♣	Hoobastank	135
136	99	95	50	**COLDPLAY ●** NETTWERK 30162/CAPITOL (16.98 CD) ♣	Parachutes	51
137	98	69	5	**SNOOP DOGGY DOGG** DEATH ROW/DOGGYSTYLE/PRIORITY 50030*/CAPITOL (12.98/18.98)	Death Row's Snoop Doggy Dogg Greatest Hits	28
138	137	144	34	**VARIOUS ARTISTS ▲** [3] SONY/ZOMBA/UNIVERSAL/EMI 85663/EPIC (12.98 EQ/18.98)	Now 6	1
139	103	84	7	**THE STROKES** RCA 68101* (15.98 CD)	Is This It	72
140	NEW		1	**THE TEMPTATIONS** MOTOWN 016330/UNIVERSAL (12.98/18.98)	Awesome	140
141	143	121	27	**CITY HIGH ●** BOOGA BASEMENT 490890/INTERSCOPE (11.98/17.98)	City High	34
142	93	93	8	**BILLY JOEL** COLUMBIA 86005/CRG (17.98 EQ/24.98)	The Essential Billy Joel	29
143	134	109	58	**LIMP BIZKIT ▲** [5] FLIP 490759*/INTERSCOPE (12.98/18.98)	Chocolate Starfish And The Hot Dog Flavored Water	1
144	142	127	56	**LIFEHOUSE ▲** [2] DREAMWORKS 450231/INTERSCOPE (11.98/17.98) ♣	No Name Face	6
145	111	77	8	**ELTON JOHN ●** ROCKET 586330/UNIVERSAL (12.98/18.98)	Songs From The West Coast	15
146	141	138	54	**THE BEATLES ▲** [7] APPLE 29325/CAPITOL (11.98/18.98)	1	1
147	96	70	10	**GERALD LEVERT** ELEKTRA 62655/EEG (12.98/18.98)	Gerald's World	6
148	128	103	41	**ALAN JACKSON ▲** ARISTA NASHVILLE 69335/RLG (11.98/17.98)	When Somebody Loves You	15
149	79	53	4	**ERICK SERMON** J 20023* (12.98/18.98)	[Music]	33
150	135	111	57	**LENNY KRAVITZ ▲** [3] VIRGIN 50316 (12.98/18.98)	Greatest Hits	2
151	124	94	11	**BOB DYLAN ●** COLUMBIA 85975*/CRG (18.98 EQ CD)	Love And Theft	5
152	132	116	28	**MISSY "MISDEMEANOR" ELLIOTT ▲** THE GOLD MIND/ELEKTRA 62639*/EEG (12.98/18.98)	Miss E...So Addictive	2
153	140	117	23	**LUTHER VANDROSS ▲** J 20007 (12.98/18.98)	Luther Vandross	6
154	114	79	5	**BUSH** ATLANTIC 83488/AG (12.98/18.98)	Golden State	22
155	84	45	4	**ALL STAR TRIBUTE** PLAY-TONE/COLUMBIA 86199/CRG (11.98 EQ CD)	What's Going On (EP)	18
156	160	—	3	**TONI BRAXTON** ARISTA 14723 (12.98/18.98)	Snowflakes	156
157	186	—	2	**GARTH BROOKS** CAPITOL (NASHVILLE) 35624 (10.98/17.98)	The Magic Of Christmas — Songs From Call Me Claus	157
158	106	83	6	**MR. CHEEKS** UNIVERSAL 014928 (12.98/18.98)	John P. Kelly	32
159	108	81	11	**SOUNDTRACK** PRIORITY 50213*/CAPITOL (12.98/18.98)	Training Day	35
160	126	—	2	**TONY BENNETT/CHARLOTTE CHURCH/PLACIDO DOMINGO/VANESSA WILLIAMS** SONY CLASSICAL 89468 (18.98 EQ CD)	Our Favorite Things	126
161	147	134	117	**DIXIE CHICKS ▲** [9] MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly	1
162	130	97	59	**SARA EVANS ▲** RCA (NASHVILLE) 67964/RLG (11.98/17.98)	Born To Fly	55
163	58	—	2	**THE CURE** FICTION/ELEKTRA 62726/EEG (18.98 CD)	Greatest Hits	58
164	157	139	39	**DAVE MATTHEWS BAND ▲** [2] RCA 67988 (11.98/18.98)	Everyday	1
165	145	131	8	**DAVID BALL** DUALTONE 01109/RAZOR & TIE (11.98/17.98)	Amigo	120
166	121	88	13	**AFROMAN ●** UNIVERSAL 014979 (12.98/18.98)	The Good Times	10
167	149	132	28	**WEEZER ▲** GEFFEN 493045*/INTERSCOPE (12.98/18.98)	Weezer	4
168	125	104	14	**JUVENILE ●** CASH MONEY 860913/UNIVERSAL (12.98/18.98)	Project English	2
169	NEW		1	**AUDIO ADRENALINE** FOREFRONT 5299/CHORDANT (6.98/11.98)	Lift	169
170	178	162	80	**BRITNEY SPEARS ▲** [9] JIVE 41704/ZOMBA (11.98/18.98)	Oops!...I Did It Again	1
171	116	78	10	**MACY GRAY ●** EPIC 85200* (12.98 EQ/18.98)	The Id	11
172	127	183	3	**VARIOUS ARTISTS** INTEGRITY 14804/TIME LIFE (19.98 CD)	Songs 4 Worship Christmas	127
173	90	—	2	**BARRY MANILOW** CONCORD 2102 (12.98/17.98)	Here At The Mayflower	90
174	156	—	2	**VARIOUS ARTISTS** A&M 493138/INTERSCOPE (12.98/18.98)	A Very Special Christmas 5	156
175	155	165	68	**SHAGGY ▲** [6] MCA 112096* (12.98/18.98)	Hotshot	1
176	154	112	11	**MARIAH CAREY ▲** VIRGIN 10797* (12.98/18.98)	Glitter (Soundtrack)	7
177	151	124	79	**LEE ANN WOMACK ▲** [2] MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	16
178	NEW		1	**STEVIE RAY VAUGHAN AND DOUBLE TROUBLE** LEGACY 86151/EPIC (24.98 CD)	Live At Montreux 1982 & 1985	178
179	RE-ENTRY		78	**'N SYNC ◆** [11] JIVE 41702/ZOMBA (11.98/18.98)	No Strings Attached	1
180	194	—	2	**NEWSONG** REUNION 10033/ZOMBA (11.98/17.98) ♣	The Christmas Shoes	180
181	170	156	47	**UNCLE KRACKER ▲** [2] TOP DOG/LAVA/ATLANTIC 83279*/AG (12.98/18.98) ♣	Double Wide	7
182	159	122	36	**112 ▲** BAD BOY 73039*/ARISTA (12.98/18.98)	Part III	2
183	146	115	9	**VARIOUS ARTISTS** RAZOR & TIE 89041 (12.98/18.98)	Pulse	43
184	152	142	67	**DAVID GRAY ▲** ATO 69351/RCA (11.98/17.98) ♣	White Ladder	35
185	RE-ENTRY		20	**LIL' ROMEO** SOULJA/PRIORITY 50198*/CAPITOL (11.98/17.98)	Lil' Romeo	6
186	153	120	36	**TRICK DADDY ▲** SLIP-N-SLIDE/ATLANTIC 83432*/AG (11.98/17.98)	Thugs Are Us	4
187	158	118	13	**SLIPKNOT ▲** ROADRUNNER 618564*/IDJMG (12.98/18.98)	Iowa	3
188	163	136	25	**DROWNING POOL ▲** WIND-UP 13065 (17.98 CD)	Sinner	14
189	171	166	17	**SOUNDTRACK** COLUMBIA 85648/CRG (12.98 EQ/18.98)	A Knight's Tale	42
190	144	108	7	**THE HIT CREW** TURN UP THE MUSIC 1294 (7.98 CD)	Proud To Be American	50
191	NEW		1	**AEROSMITH** GEFFEN 493119/INTERSCOPE (24.98 CD)	Young Lust: The Aerosmith Anthology	191
192	161	158	4	**THE CALLING** RCA 67585 (13.98 CD) ♣	Camino Palmero	158
193	139	113	11	**BABYFACE** ARISTA 14667* (12.98/16.98)	Face2Face	25
194	136	105	9	**TENACIOUS D** EPIC 86234 (18.98 EQ CD)	Tenacious D	33
195	138	102	8	**GARBAGE** ALMO SOUNDS 493115*/INTERSCOPE (12.98/18.98)	Beautifulgarbage	13
196	133	106	9	**VARIOUS ARTISTS** FB 014859/UNIVERSAL (12.98/18.98)	FB Entertainment Presents: The Goodlife Album	52
197	NEW		1	**VARIOUS ARTISTS** EPIC 86226/SONY DISCOS (10.98 CD)	El Ultimo Adios/The Last Goodbye (EP)	197
198	175	170	60	**DONNIE MCCLURKIN ▲** VERITY 43150/ZOMBA (10.98/16.98) ♣	Live In London And More...	69
199	162	140	5	**BONEY JAMES** WARNER BROS. 48004 (17.98 CD)	Ride	82
200	RE-ENTRY		2	**VARIOUS ARTISTS** WALT DISNEY 86073/ (9.98/12.98)	Radio Disney Jams: Vol. 4	169

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △[2] Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ♣ indicates past or present Heatseeker title.
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DECEMBER 8 2001 Billboard® TOP JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1 — 10 Weeks At Number 1	
1	1	11	DIANA KRALL ● VERVE 549846/VG	The Look Of Love
2	2	3	TONY BENNETT RPM/COLUMBIA 85833/CRG	Playin' With My Friends: Bennett Sings The Blues
3	3	5	HARRY CONNICK, JR. COLUMBIA 86077*/CRG	Songs I Heard
4	4	5	HARRY CONNICK, JR. COLUMBIA 69794*/CRG	30
5	16	33	BILLIE HOLIDAY VERVE 549081/VG	Ken Burns Jazz - The Definitive Billie Holiday
6	25	32	JOHN COLTRANE VERVE 549083/VG	Ken Burns Jazz - The Definitive John Coltrane
7	6	8	STEVE TYRELL COLUMBIA 86006/CRG ♦	Standard Time
8	5	14	ETTA JAMES PRIVATE MUSIC/WINDHAM HILL 11580/RCA	Blue Gardenia
9	RE-ENTRY		CHARLIE PARKER VERVE 549084/VG	Ken Burns Jazz - The Definitive Charlie Parker
10	9	3	NANCY WILSON MCG JAZZ 1008/TELARC	A Nancy Wilson Christmas
11	7	17	JANE MONHEIT N-CODED 4219/WARLOCK ♦	Come Dream With Me
12	RE-ENTRY		DIZZY GILLESPIE VERVE 549086/VG	Ken Burns Jazz - The Definitive Dizzy Gillespie
13	12	3	VARIOUS ARTISTS DIRECT SOURCE SPECIAL PRODUCTS 91142	Big Band Christmas
14	8	14	VARIOUS ARTISTS UTV/VERVE 520191/VG	Pure Jazz
15	11	10	LOUIS ARMSTRONG LEGACY/COLUMBIA 61340/CRG	Ken Burns Jazz - The Definitive Louis Armstrong
16	18	41	TONY BENNETT COLUMBIA 63570/CRG	Ultimate Tony Bennett
17	NEW		VARIOUS ARTISTS VERVE 549067/VG	Verve Presents The Very Best Of Christmas Jazz
18	13	53	VARIOUS ARTISTS LEGACY/COLUMBIA/VERVE 61439/CRG	The Best Of Ken Burns Jazz
19	14	27	DIANA KRALL JUSTIN TIME 40050	Stepping Out
20	10	2	CYRUS CHESTNUT DIVISION ONE 83490/ATLANTIC	Soul Food
21	15	61	JOHN COLTRANE RHINO 79778	The Very Best Of John Coltrane
22	NEW		SEX MOB ROPEADOPE 93054/AG	Sex Mob Does Bond
23	17	8	KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE ECM 14005	Inside Out
24	23	41	VARIOUS ARTISTS ▲ LEGACY/COLUMBIA/VERVE 61432/CRG	Ken Burns Jazz - The Story of America's Music
25	22	3	MILES DAVIS LEGACY/COLUMBIA 85362/CRG	The Complete In A Silent Way Sessions

DECEMBER 8 2001 Billboard® TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1 — 5 Weeks At Number 1	
1	1	5	BONEY JAMES WARNER BROS. 48004	Ride
2	2	3	DAVE KOZ & FRIENDS CAPITOL 33637 ♦	A Smooth Jazz Christmas
3	3	8	VARIOUS ARTISTS HIDDEN BEACH 85653*/EPIC	Hidden Beach Recordings Presents: Unwrapped Vol. 1
4	6	14	RICHARD ELLIOT VERVE 549774/VG ♦	Crush
5	5	8	PETER WHITE COLUMBIA 85212/CRG ♦	Glow
6	9	4	CHRIS BOTTI COLUMBIA 85753/CRG	Night Sessions
7	7	3	ALEX BUGNON NARADA JAZZ 11134/VIRGIN	Soul Purpose
8	4	5	LARRY CARLTON WARNER BROS. 48006	Deep Into It
9	10	9	PAUL TAYLOR PEAK 8506/CONCORD	Hypnotic
10	8	22	BRIAN CULBERTSON ATLANTIC 83444/AG ♦	Nice & Slow
11	11	9	ACOUSTIC ALCHEMY HIGHER OCTAVE 11103/VIRGIN	AArt
12	12	10	KEIKO MATSUI NARADA JAZZ 10264/VIRGIN ♦	Deep Blue
13	13	20	ST. GERMAIN BLUE NOTE 25114*/CAPITOL ♦	Tourist
14	20	25	HERB ALPERT A&M 490886/INTERSCOPE	Definitive Hits
15	17	24	VARIOUS ARTISTS GRP 549787/VG	A Twist Of Marley -- A Tribute
16	14	12	URBAN KNIGHTS NARADA JAZZ 10589/VIRGIN	Urban Knights IV
17	19	6	VARIOUS ARTISTS RYKODISC 9551/RYKO PALM	WNUA 95.5 Smooth Jazz - Volume 14
18	23	10	TOWER OF POWER RHINO 74345	The Very Best of Tower Of Power - The Warner Years
19	21	6	RONNY JORDAN BLUE NOTE 30267/CAPITOL	Off The Record
20	15	3	HERBIE HANCOCK TRANSPARENT 50011	Future 2 Future
21	NEW		VARIOUS ARTISTS GRP 549839/VG	Making Spirits Bright - A Smooth Jazz Christmas
22	RE-ENTRY		GROVER WASHINGTON, JR.	The Best Of Grover Washington, Jr. -- The Millennium Collection
23	NEW		ANDRE WARD ORPHEUS 70579	Feelin' You
24	RE-ENTRY		WALTER BEASLEY SHANACHIE 5071	Won't You Let Me Love You
25	RE-ENTRY		PAUL HARDCASTLE TRIPPIN N RHYTHM/HARDCASTLE 90509/PUSH	Jazzmasters - The Greatest Hits

DECEMBER 8 2001 Billboard® TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1 — 8 Weeks At Number 1	
1	1	8	RICHARD JOO COLUMBIA 85397/SONY CLASSICAL	Billy Joel: Fantasies & Delusions
2	2	10	YO-YO MA SONY CLASSICAL 89667	Classic Yo-Yo
3	3	10	ANDREA BOCELLI ● PHILIPS 464600/UNIVERSAL CLASSICS GROUP	Verdi
4	6	4	CHANTICLEER TELDEC 85555/AG	Christmas With Chanticleer
5	7	7	CECILIA BARTOLI DECCA 467248/UNIVERSAL CLASSICS GROUP	Dreams & Fables
6	4	8	VANGELIS SONY CLASSICAL 89191	Mythodea
7	5	8	THE HILLIARD ENSEMBLE/CHRISTOPH POPPEN ECM 461895/UNIVERSAL CLASSICS GROUP	Bach: Morimur
8	8	10	YO-YO MA/EDGAR MEYER/MARK O'CONNOR SONY CLASSICAL 66782	Appalachian Journey
9	12	2	VARIOUS ARTISTS RADIO PROJECTS 500	KDFC 102.1 Classical Christmas
10	9	6	HILARY HAHN SONY CLASSICAL 89649	Brahms/Stravinsky Violin Concertos
11	11	4	LIBERA TELDEC 40117/AG	Luminosa
12	13	10	RENEE FLEMING/JEAN-YVES THIBAUDET DECCA 467697/UNIVERSAL CLASSICS GROUP	Night Songs
13	10	9	MARK O'CONNOR SONY CLASSICAL 89660	American Seasons
14	NEW		KIRI TE KANAWA EMI CLASSICS 57231/ANGEL	Kiri
15	RE-ENTRY		MARIA CALLAS EMI CLASSICS 57057/ANGEL	Legend

DECEMBER 8 2001 Billboard® TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1 — 7 Weeks At Number 1	
1	1	7	ANDREA BOCELLI PHILIPS	Cieli Di Toscana
2	2	4	CHARLOTTE CHURCH ● COLUMBIA 89710/CRG	Enchantment
3	NEW		SARAH BRIGHTMAN NEMO STUDIO 33257/ANGEL	Classics
4	3	4	TONY BENNETT/CHARLOTTE CHURCH/PLACIDO DOMINGO/VANESSA WILLIAMS SONY CLASSICAL 89468	Our Favorite Things
5	4	22	RUSSELL WATSON DECCA 468695/UNIVERSAL CLASSICS GROUP ♦	The Voice
6	5	11	VARIOUS ARTISTS UNIVERSAL CLASSICS GROUP 89702/SONY CLASSICAL	Classical Hits
7	7	2	ANDREA BOCELLI PHILIPS 589223 /UNIVERSAL CLASSICS GROUP	Cieli Di Toscana (With Spanish Tracks)
8	8	10	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56568/ANGEL	La Luna
9	6	3	BELA FLECK SONY CLASSICAL 89610 ♦	Perpetual Motion
10	9	10	BOND MBO/DECCA 467091/UNIVERSAL CLASSICS GROUP ♦	Born
11	10	10	THREE MO' TENORS RCA VICTOR 63827/RCA ♦	Three Mo' Tenors
12	11	3	TAN DUN FEATURING YO-YO MA SONY CLASSICAL 89347	Crouching Tiger, Hidden Dragon
13	12	8	VARIOUS ARTISTS RCA VICTOR 63888/RCA	American Anthem
14	13	4	SOUNDTRACK DECCA 467696/UNIVERSAL CLASSICS GROUP	Hannibal
15	15	2	VARIOUS ARTISTS SONY CLASSICAL 89683	Heartland: An Appalachian Anthology

DECEMBER 8 2001 Billboard® TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1 — 53 Weeks At Number 1	
1	1	53	ENYA ▲[5] REPRISE 47426/WARNER BROS.	A Day Without Rain
2	2	10	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1225	Christmas Extraordinaire
3	3	10	JIM BRICKMAN WINDHAM HILL 11589/RCA	Simple Things
4	4	10	VARIOUS ARTISTS WINDHAM HILL 11604/RCA	A Winter's Solstice: Silver Anniversary Edition
5	6	10	YANNI RCA SPECIAL PRODUCTS 45680	Snowfall
6	7	10	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 0443	Christmas Collection
7	8	10	VARIOUS ARTISTS VIRGIN 50836	Pure Moods III
8	10	10	YANNI ● VIRGIN 79893	If I Could Tell You
9	9	10	GEORGE WINSTON WINDHAM HILL 11624/RCA	Remembrance
10	12	10	YANNI WINDHAM HILL 11568/RCA	Very Best Of Yanni
11	13	10	JIM BRICKMAN WINDHAM HILL 11557/RCA	My Romance: An Evening With Jim Brickman
12	11	10	B-TRIBE HIGHER OCTAVE 10920/VIRGIN	Spiritual Spiritual
13	15	4	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 888	Fresh Aire 8
14	RE-ENTRY		OTTMAR LIEBERT + LUNA NEGRA EPIC 61597	Little Wing
15	RE-ENTRY		VARIOUS ARTISTS NORTHSOUND 86487	Native Flute

DECEMBER 8 2001 Billboard® TOP CLASSICAL BUDGET

1	GOD BLESS AMERICA: UNITED WE STAND! ST. CLAIR	VARIOUS ARTISTS
2	CHRISTMAS WITH PAVAROTTI LASERLIGHT	LUCIANO PAVAROTTI
3	NUTCRACKER HIGHLIGHTS LASERLIGHT	PETER WOHLERT/BERLIN SYMPHONY ORCHESTRA
4	20 CLASSICAL FAVORITES MADACY	VARIOUS ARTISTS
5	IMPERIAL CLASSICS UNITED MULTIMEDIA	VARIOUS ARTISTS
6	CLASSICAL MASTERPIECES: SPANISH GUITAR MADACY	VARIOUS ARTISTS
7	CHRISTMAS FAVORITES RCA SPECIAL PRODUCTS	BOSTON POPS ORCHESTRA (FIEDLER)
8	HANDEL: MESSIAH (HLTS.) LASERLIGHT	VARIOUS ARTISTS
9	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION MADACY	VARIOUS ARTISTS
10	CLASSICAL MASTERPIECES: ROMANTIC PIANO MADACY	VARIOUS ARTISTS
11	TCHAIKOVSKY: THE NUTCRACKER SUITE ST. CLAIR	VARIOUS ARTISTS
12	BEST OF 25 CLASSICAL FAVORITES MADACY	VARIOUS ARTISTS
13	NUTCRACKER SUITE PRIME CUTS	VARIOUS ARTISTS
14	BABY'S FIRST CLASSICS ST. CLAIR	VARIOUS ARTISTS
15	BEST OF CLASSICS FROM THE MOVIES MADACY	VARIOUS ARTISTS

DECEMBER 8 2001 Billboard® TOP CLASSICAL MIDLINE

1	CHRISTMAS ADAGIOS DECCA /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
2	A TENOR'S CHRISTMAS SONY CLASSICAL	CARRERAS-DOMINGO-PAVAROTTI
3	NO. 1 CHRISTMAS ALBUM DECCA /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
4	CLASSICAL DREAMS-MUSIC TO INSPIRE VIRGIN CLASSICS /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
5	CHRISTMAS FESTIVAL RCA VICTOR /RCA	BOSTON POPS ORCHESTRA (FIEDLER)
6	MICHAEL AMANTE MEDALIST	MICHAEL AMANTE
7	MOVIE ADAGIOS DECCA /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
8	MOZART FOR YOUR MIND PHILIPS /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
9	STARS & STRIPES RCA	BOSTON POPS ORCHESTRA (FIEDLER)
10	COPLAND: APPALACHIAN SPRING SONY CLASSICAL	NEW YORK PHILHARMONIC (BERNSTEIN)
11	THE #1 OPERA ALBUM DECCA /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
12	CHRISTMAS IN THE MORNING DECCA /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
13	BEST OF THE MILLENNIUM DG /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS
14	PACHELBEL CANON RCA VICTOR /RCA	VARIOUS ARTISTS
15	MOZART AT MIDNIGHT PHILIPS /UNIVERSAL CLASSICS GROUP	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between 8.98 an 12.97. CDs with wholesale price lower than 8.98 appear on Classical Budget.

DECEMBER 8 2001 Billboard® TOP KID AUDIO

1	KIDZ BOP KIDS RAZOR & TIE 89042	KIDZ BOP
2	READ-ALONG WALT DISNEY 860497	MONSTERS, INC
3	VARIOUS ARTISTS WALT DISNEY 860696	RADIO DISNEY HOLIDAY JAMS
4	VARIOUS ARTISTS WALT DISNEY 860737	RADIO DISNEY JAMS: VOL. 4
5	VARIOUS ARTISTS WALT DISNEY 860887	DISNEY'S CHRISTMAS COLLECTION
6	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO	TODDLER FAVORITES
7	VEGGIE TUNES BIG IDEA/WORD 6164/LYRICK STUDIOS	VEGGIE TALES: SILLY SONGS WITH LARRY
8	SPONGEBOB SQUAREPANTS NICK/JIVE 49500/ZOMBA	ORIGINAL THEME HIGHLIGHTS
9	VARIOUS ARTISTS WALT DISNEY 860897	DISNEY'S PRINCESS COLLECTION
10	ST. JOHN'S CHILDRENS CHOIR MADACY KIDS 1389/MADACY	GOD BLESS THE U.S.A: KIDS SING SONGS FOR AMERICA
11	VARIOUS ARTISTS WALT DISNEY 860605	OISNEY CHILDREN'S FAVORITES VOL. 1
12	TODDLER TUNES BENSON 84056	26 CLASSIC SONGS FOR TODDLERS
13	VARIOUS ARTISTS WALT DISNEY 860695	PLAYHOUSE DISNEY
14	VARIOUS ARTISTS WALT DISNEY 860803	MICKEY CHRISTMAS: VOL. 2
15	WONDER KIDS MADACY 7750	CHRISTMAS SING-A-LONG
16	VARIOUS ARTISTS WALT DISNEY 860980	RADIO DISNEY JAMS VOL. 2
17	VARIOUS ARTISTS WALT DISNEY 860692	RADIO DISNEY JAMS VOL. 3
18	VARIOUS ARTISTS WALT DISNEY 860693	DISNEY'S GREATEST: VOL. 1
19	THE CHIPMUNKS CAPITOL 21383	THE CHIPMUNKS GREATEST CHRISTMAS
20	READ-ALONG WALT DISNEY 860496	SNOW WHITE & THE SEVEN DWARFS
21	VARIOUS ARTISTS WALT DISNEY 860606	OISNEY CHILDREN'S FAVORITES VOLUME 2
22	VARIOUS ARTISTS WALT DISNEY 860694	OISNEY'S GREATEST: VOL. 2
23	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 44570	KID'S DANCE PARTY
24	SING-ALONG PLATINUM DISK 1091	CHILDREN'S CHRISTMAS SING-ALONGS
25	BEAR WALT DISNEY 860640	BEAR IN THE BIG BLUE HOUSE

Children's recordings: original motion picture soundtracks excluded

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,300 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 LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. ♦ indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. SoundScan®

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DECEMBER 8 2001

Billboard® HEATSEEKERS®

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				NUMBER 1/HOT SHOT DEBUT — 1 Week At Number 1	
1	NEW		1	G.DEP BAD BOY 73042*/ARISTA (11.98/17.98)	Child Of The Ghetto
2	NEW		1	ZOEGIRL SPARROW 1828/CHORDANT (16.98 CD)	Life
3	NEW		1	HOOBASTANK ISLAND 586435/IDJMG (12.98 CD)	Hoobastank
				GREATEST GAINER	
4	6	9	4	NEWSONG REUNION 10033/ZOMBA (11.98/17.98)	The Christmas Shoes
5	2	4	20	THE CALLING RCA 67585 (13.98 CD)	Camino Palmero
6	8	8	12	NICOLE C. MULLEN WORD 85822/EPIC (11.98 EQ/17.98)	Talk About It
7	3	7	8	DEFAULT TVT 2310 (11.98 CD)	The Fallout
8	NEW		1	LUPILLO RIVERA SONY DISCOS 86468 (15.98 CD)	Sufriendo A Solas
9	5	5	24	PETE YORN COLUMBIA 62215/CRG (12.98 EQ CD)	Music For The Morning After
10	4	3	43	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	Nickel Creek
11	7	1	3	TOBYMAC FOREFRONT 25294 (17.98 CD)	Momentum
12	1	—	2	SHELBY LYNNE ISLAND 586436/IDJMG (12.98/18.98)	Love, Shelby
13	15	35	3	DAVE KOZ & FRIENDS CAPITOL 33837 (17.98 CD)	A Smooth Jazz Christmas
14	NEW		1	FIVE IRON FRENZY 5 MINUTE WALK 2409/CHORDANT (16.98 CD)	Five Iron Frenzy 2: Electric Boogaloo
15	10	18	9	SONICFLOOD IND/WORD 86612/EPIC (11.98 EQ/17.98)	Resonate
16	11	14	14	MERCYME IND/WORD 85725/EPIC (16.98 EQ CD)	Almost There
17	13	13	9	JOHN MAYER AWARE/COLUMBIA 85293*/CRG (7.98 EQ/11.98)	Room For Squares
18	NEW		1	JOSH GROBAN 143 48154/WARNER BROS. (18.98 CD)	Josh Groban
19	20	15	50	JAMIE O'NEAL ● MERCURY (NASHVILLE) 170132 (11.98/17.98)	Shiver
20	22	22	6	STEVE HOLY CURB 77972 (11.98/17.98)	Blue Moon
21	NEW		1	ALEJANDRO SANZ WEA LATINA 41541 (10.98/17.98)	MTV Unplugged
22	26	27	77	RASCAL FLATTS ● LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	Rascal Flatts
23	17	16	16	TOYA ARISTA 14697 (11.98/17.98)	Toya
24	21	34	12	JUMP 5 SPARROW 51913 (16.98 CD)	Jump 5
25	23	29	5	ST. JOHN'S CHILDRENS CHOIR MADACY KIDS 1389/MADACY (2.98/4.98)	God Bless The U.S.A.: Kids Sing Songs For America
26	27	21	24	CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98)	Play It Loud
27	19	23	10	JOAN SEBASTIAN MUSART 12524/BALBOA (7.98/13.98)	En Vivo: Desde La Plaza El Progreso De Guadalajara
28	9	20	3	CARLOS VIVES EMI LATIN 35956 (9.98/15.98)	Dejame Entrar
29	16	12	11	SOIL J 20022 (7.98/11.98)	Scars
30	18	48	3	THE BROOKLYN TABERNACLE CHOIR M2.0 COMMUNICATIONS/WORD 85911/EPIC (11.98 EQ/16.98)	Light Of The World
31	30	17	24	TAMMY COCHRAN EPIC (NASHVILLE) 69736/SONY (NASHVILLE) (7.98 EQ/11.98)	Tammy Cochran
32	NEW		1	EL PODER DEL NORTE DISA 727018 (8.98/13.98)	El Autentiko Y Unico En Vivo
33	31	26	5	MARK SCHULTZ WORD 85863/EPIC (11.98 EQ/17.98)	Song Cinema
34	33	32	4	CHRIS RICE ROCKETOWN 86013/EPIC (13.98 EQ CD)	The Living Room Sessions
35	34	30	4	STACIE ORRICO FOREFRONT 32588 (9.98 CD)	Christmas Wish (EP)
36	14	10	5	SKIP UTP 90100/ORPHEUS (17.98 CD)	Live From Hollygrove
37	NEW		1	MOODY & MADA WEBSTER HALL NYC 26 (16.98 CD)	Webster Hall's New York Dance CD Vol. S
38	38	31	7	ALEJANDRO FERNANDEZ SONY DISCOS 84637 (10.98 EQ/16.98)	Orígenes
39	39	40	10	LOS ANGELES AZULES DISA 727014 (8.98/13.98)	Historia Musical
40	24	11	3	PAUL VAN DYK MINISTRY OF SOUND 5002 (21.98 CD)	The Politics Of Dancing
41	RE-ENTRY		2	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98)	New Found Glory
42	36	19	3	LOS ANGELES DE CHARLY FONOVISA 6154 (8.98/12.98)	Te Voy A Enamorar
43	RE-ENTRY		2	RELIENT K GOTEE 72842 (12.98 CD)	The Anatomy Of The Tongue In Cheek
44	29	33	3	LOS TEMERARIOS FONOVISA 6129 (10.98/12.98)	Baladas Rancheras
45	41	41	24	GRUPO BRYNDIS DISA 727012 (8.98/13.98)	Historia Musical Romantica
46	25	2	3	FLICKERSTICK EPIC 86132 (18.98 EQ CD)	Welcoming Home The Astronauts
47	NEW		1	LOS HURACANES DEL NORTE FONOVISA 6156 (8.98/12.98)	Mensaje De Oro
48	RE-ENTRY		48	VICENTE FERNANDEZ △² SONY DISCOS 84185 (10.98 EQ/16.98)	Historia De Un Idolo Vol. 1
49	12	—	2	MEST MAVERICK 48147/WARNER BROS. (11.98 CD)	Destination Unknown
50	NEW		1	SELAH CURB 77713 (11.98/17.98)	Press On

DECEMBER 8 2001

Billboard® TOP INDEPENDENT ALBUMS™

Both charts compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				NUMBER 1/GREATEST GAINER — 4 Weeks At Number 1	
1	1	1	5	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1225 (17.98 CD)	Christmas Extraordinaire
2	2	—	2	SEVENDUST TVT 5870 (10.98/17.98)	Animosity
3	4	2	20	DREAM STREET ● UEG 18304/EDEL (11.98/17.98)	Dream Street
				HOT SHOT DEBUT	
4				PRINCE NPG 70004*/REDLINE (18.98 CD)	The Rainbow Children
5	3	—	2	KITTIE ARTEMIS 751088 (11.98/17.98)	Oracle
6	5	—	2	BARRY MANILOW CONCORD 2102 (12.98/17.98)	Here At The Mayflower
7	7	4	7	THE HIT CREW TURN UP THE MUSIC 1294 (7.98 CD)	Proud To Be American
8	6	3	3	OUTLAWZ OUTLAW/IN THE PAINT 8324/KOCH (12.98/18.98)	Novakane
9	8	10	8	DEFAULT TVT 2310 (11.98 CD) ♦	The Fallout
10	9	7	47	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) ♦	Nickel Creek
11	14	9	3	VARIOUS ARTISTS TOMMY BOY 1524 (12.98/18.98)	Jock James: The All Star Jock James
12	12	8	6	LOUIE DEVITO DEE VEE 40001/MUSICRAMA (16.98 CD)	N.Y.C. Underground Party Volume 4
13	23	24	11	VEGGIE TUNES BIG IDEA/WORD 6164/LYRICK STUDIOS (5.98/8.98)	Veggie Tales: Silly Songs With Larry
14	13	6	5	LA' CHAT IN THE PAINT 8239/KOCH (12.98/18.98)	Murder She Spoke
15	11	5	5	LIL TROY SHORT STOP/IN THE PAINT 8231/KOCH (12.98/18.98)	Back To Ballin
16	17	25	7	VARIOUS ARTISTS ST CLAIR 0081 (7.98 CD)	God Bless America: United We Stand!
17	29	18	8	CAROLE KING ROCKINGALE 8346/KOCH (18.98 CD)	Love Makes The World
18	15	12	3	GRAND PUBA RISING SON/IN THE PAINT 8248/KOCH (12.98/18.98)	Understand This
19	16	13	27	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10.98/16.98)	Put Yo Hood Up
20	19	23	5	ST. JOHN'S CHILDRENS CHOIR MADACY KIDS 1389/MADACY (2.98/4.98) ♦	God Bless The U.S.A.: Kids Sing Songs For America
21	18	20	12	JOAN SEBASTIAN MUSART 12524/BALBOA (7.98/13.98) ♦	En Vivo: Desde La Plaza El Progreso De Guadalajara
22	32	34	70	BAHA MEN ▲³ S-CURVE 751052/ARTEMIS (11.98/17.98) ♦	Who Let The Dogs Out
23	NEW		1	MOODY & MADA WEBSTER HALL NYC 26 (16.98 CD) ♦	Webster Hall's New York Dance CD Vol. S
24	48	—	2	LEE GREENWOOD FREEFALLS 7020 (14.98 CD)	Have Yourself A Merry Little Christmas
25	25	14	17	SNOOP DOGG PRESENTS THA EASTSIDAZ TVT 2230* (10.98/17.98)	Duces 'N Trayz--The Old Fashioned Way
26	20	11	3	PAUL VAN DYK MINISTRY OF SOUND 5002 (21.98 CD) ♦	The Politics Of Dancing
27	45	—	11	CHRISTINA AGUILERA PLATINUM 2844/JFB (11.98/17.98)	Just Be Free
28	50	—	2	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 0443 (45.98 CD)	Christmas Collection
29	27	17	3	LOS ANGELES DE CHARLY FONOVISA 6154 (8.98/12.98) ♦	Te Voy A Enamorar
30	22	26	6	LOS TEMERARIOS FONOVISA 6129 (10.98/12.98) ♦	Baladas Rancheras
31	NEW		1	LOS HURACANES DEL NORTE FONOVISA 6156 (8.98/12.98) ♦	Mensaje De Oro
32	33	32	11	JOHN HIATT VANGUARD 79593 (16.98 CD)	The Tiki Bar Is Open
33	24	28	4	JAMIE-LYNN SIGLER BAB 18301/EDEL (12.98/18.98) ♦	Here To Heaven
34	26	15	10	COO COO CAL INFINITE 1466/TOMMY BOY (11.98/17.98)	Disturbed
35	28	21	7	BALDHEAD SLICK & DA CLICK ILL KID 9205*/LANDSPEED (11.98/18.98) ♦	Baldhead Slick & Da Click
36	30	22	11	VARIOUS ARTISTS LAKE 9204*/LANDSPEED (11.98/18.98)	The 41st Side
37	35	40	14	JACK JOHNSON ENJOY 001 (15.98 CD) ♦	Brushfire Fairytales
38	NEW		1	BROTHA LYNCH HUNG BLACK MARKET 3676 (11.98/16.98)	Virus
39	37	35	29	DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD) ♦	Before The Storm
40	31	19	13	RZA AS BOBBY DIGITAL WU-TANG/IN THE PAINT 8182*/KOCH (11.98/17.98)	Digital Bullet
41	34	27	6	FUGAZI DISCHORD 130* (11.98 CD) ♦	The Argument
42	41	39	8	THE HERITAGE CHOIR & ORCHESTRA BCI ECLIPSE 443 (4.98 CD) ♦	American Pride: 16 Stirring Patriotic Themes
43	36	16	5	THE FACULTY JAMTAM 1001 (13.98 CD) ♦	Group Therapy
44	38	29	9	ISRAEL KAMAKAWIWO'OLE BIG BOY 5907/THE MOUNTAIN APPLE COMPANY (17.98 CD)	Alone In Iz World
45	44	37	4	THE RIDDLER TOMMY BOY SILVER LABEL 1523/TOMMY BOY (17.98 CD)	Dance Mix NYC
46	47	—	2	CANIBUS ARCHIVES 7086 (11.98/16.98)	C True Hollywood Stories
47	RE-ENTRY		5	GREG O'QUIN 'N JOYFUL NOYZE WORLD WIDE GOSPEL 3008 (12.98/16.98) ♦	Cliches
48	NEW		1	TOMMY & RUMBLE WNDR 90002 (11.98 CD)	Red, White And Blue
49	RE-ENTRY		20	VARIOUS ARTISTS EPITAPH 86615 (4.98 CD)	Punk O Rama 2001 Vol. 6
50	21	46	4	THE CHARLIE DANIELS BAND BLUE HAT/AUDIUM 81[illegible]OCH (12.98/18.98)	The Live Record

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 gains 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). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ♡ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. ♦ indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

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DECEMBER 8 2001 Billboard® TOP INTERNET ALBUM SALES™

THIS WEEK	LAST WEEK	CHART MOVEMENT	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
			NUMBER 1 — 1 Week At Number 1		
1		NEW	CREED WIND-UP 13075	Weathered	1
2	3	▲ 1	ENYA ▲[5] REPRISE 47426/WARNER BROS.	A Day Without Rain	6
3	2	▼ 1	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1225	Christmas Extraordinaire	15
4	4	—	PINK FLOYD CAPITOL 36111	Echoes -- The Best Of Pink Floyd	18
5	7	▲ 2	SOUNDTRACK ▲[3] MERCURY (NASHVILLE) 170069	O Brother, Where Art Thou?	25
6	15	▲ 9	VARIOUS ARTISTS EMI/ZOMBA/SONY 585620/UNIVERSAL	Now That's What I Call Christmas!	5
7	1	▼ 6	GARTH BROOKS CAPITOL (NASHVILLE) 31330	Scarecrow	4
8	8	—	VARIOUS ARTISTS ● COLUMBIA 86300/CRG	God Bless America	37
9	19	▲ 10	ALICIA KEYS ▲[3] J 20002	Songs In A Minor	23
10	11	▲ 1	SOUNDTRACK WARNER SUNSET/NONESUCH/ATLANTIC 83491/AG	Harry Potter And The Sorcerer's Stone	62
11	22	▲ 11	ANDREA BOCELLI PHILIPS 589341	Cieli Di Toscana	36
12	9	▼ 3	BRITNEY SPEARS JIVE 41776/ZOMBA	Britney	3
13		NEW	STING A&M 493169/INTERSCOPE	... All This Time	40
14	13	▼ 1	NATALIE MERCHANT ELEKTRA 62721/EEG	Motherland	69
15	17	▲ 2	BARBRA STREISAND COLUMBIA 85920/CRG	Christmas Memories	28
16	10	▼ 6	MADONNA MAVERICK 48000/WARNER BROS.	GHV2: Greatest Hits Volume 2	13
17	5	▼ 12	JEWEL ATLANTIC 83519*/AG	This Way	20
18		NEW	SARAH BRIGHTMAN NEMO STUDIO 33257/ANGEL	Classics	78
19	6	▼ 13	SHAKIRA EPIC 63900	Laundry Service	16
20	20	▲ 11	DIANA KRALL ● VERVE 549846/VG	The Look Of Love	75
21	12	▼ 9	PAUL MCCARTNEY MPL 35510/CAPITOL	Driving Rain	65
22		RE-ENTRY	SOUNDTRACK ● DREAMWORKS 450305/INTERSCOPE	Shrek	43
23	18	▼ 5	BARENAKED LADIES REPRISE /WARNER BROS.	Disc One: All Their Greatest Hits (1991-2001)	68
24	21	▼ 3	TONY BENNETT RPM/COLUMBIA 85833/CRG	Playin' With My Friends: Bennett Sings The Blues	84
25	23	▼ 1	ENRIQUE IGLESIAS INTERSCOPE 493148	Escape	9

DECEMBER 8 2001 Billboard® TOP SOUNDTRACKS™

THIS WEEK	LAST WEEK	CHART MOVEMENT	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
			NUMBER 1 — 13 Weeks At Number 1	
1	1	—	O BROTHER, WHERE ART THOU? ▲[2]	MERCURY 170069
2	3	▲ 1	SHREK ●	DREAMWORKS 450305/INTERSCOPE
3	4	▲ 1	HARRY POTTER AND THE SORCERER'S STONE ●	WARNER SUNSET/NONESUCH/ATLANTIC 83491/AG
4	2	▼ 2	THE WASH	AFTERMATH/DOGGYSTYLE 4931/INTERSCOPE
5	6	▲ 1	COYOTE UGLY ▲[2]	CURB 78703
6		NEW	LORD OF THE RINGS: THE FELLOWSHIP OF THE RING	REPRISE 48110
7	5	▼ 2	THREE 6 MAFIA & HYPNOTIZE MINDS PRESENTS: CHOICES – THE ALBUM	HYPNOTIZE MINDS/LOUD/COLUMBIA 1972/CRG
8	7	▼ 1	TRAINING DAY	PRIORITY 50213*/CAPITOL
9	8	▼ 1	GLITTER (MARIAH CAREY) ▲	VIRGIN 10797*
10	9	▼ 1	A KNIGHT'S TALE	COLUMBIA 85648/CRG
11		NEW	DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS	INTERSCOPE 490765
12	14	▲ 2	THE PRINCESS DIARIES	WALT DISNEY 860731
13	10	▼ 3	SAVE THE LAST DANCE ▲	HOLLYWOOD 162288
14		NEW	JIMMY NEUTRON BOY GENIUS	JIVE 48501
15	11	▼ 4	ON THE LINE	A HAPPY PLACE/MIRAMAX/JIVE 41762/ZOMBA
16	15	▼ 1	MOULIN ROUGE ▲	INTERSCOPE 493035
17	13	▼ 4	DOWN FROM THE MOUNTAIN	LOST HIGHWAY 170221/MERCURY (NASHVILLE)
18	16	▼ 2	REMEMBER THE TITANS ●	WALT DISNEY 860687
19	17	▼ 2	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 49500/ZOMBA
20	19	▼ 1	JOSIE & THE PUSSYCATS ●	PLAY-TONE 85683/EPIC
21	18	▼ 3	BRIDGET JONES'S DIARY	ISLAND 548797/IDJMG
22	12	▼ 10	BONES	DOGGYSTYLE/PRIORITY 50227/CAPITOL
23	23	—	GREASE ▲[8]	POLYDOR 825095/UNIVERSAL
24	22	▼ 2	THE FAST AND THE FURIOUS ●	MURDER INC./DEF JAM 548832*/IDJMG
25		NEW	MONSTERS INC.	WALT DISNEY 860712

Top Internet Album Sales reflects physical albums ordered though Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ➡ Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro.) △ Certification of 200,000 units (Platino). △[2] Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. ♣ indicates past or present Heatseeker title © 2001, Billboard/BPI Communications and SoundScan, Inc.

DECEMBER 8 2001 Billboard® TOP POP® CATALOG™

All 3 charts are compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				NUMBER 1 / GREATEST GAINER — 7 Weeks At Number 1	
1	4	8	11	KENNY G ▲[2] ARISTA 19090 (12.98/18.98)	Faith: A Holiday Album
2	3	7	16	CHARLOTTE CHURCH ▲ SONY CLASSICAL 89463 (12.98 EQ/18.98)	Dream A Dream
3	5	4	113	CREED ◆[10] WIND-UP 13053* (11.98/18.98)	Human Clay
4	2	2	89	ENYA ▲[2] REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars – The Best Of Enya
5	1	1	11	LEE GREENWOOD ● CAPITOL (NASHVILLE) 98568 (11.98 CD)	American Patriot
6	9	30	41	CELINE DION ▲[4] 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	These Are Special Times
7	RE-ENTRY		18	POINT OF GRACE ● WORD 63609/EPIC (11.98 EQ/17.98)	A Christmas Story
8	27	—	34	'N SYNC ▲[2] RCA 67726 (11.98/18.98)	Home For Christmas
9	26	—	28	TRANS-SIBERIAN ORCHESTRA ▲ LAVA/ATLANTIC 92736/AG (11.98/17.98) ♣	Christmas Eve And Other Stories
10	12	38	77	KENNY G ▲[8] ARISTA 18767 (12.98/18.98)	Miracles – The Holiday Album
11	10	14	217	CREED ▲[5] WIND-UP 13049 (11.98/18.98) ♣	My Own Prison
12	8	3	1284	PINK FLOYD ◆[15] CAPITOL 46001* (10.98/17.98)	Dark Side Of The Moon
13	23	—	63	BING CROSBY ● MCA SPECIAL PRODUCTS 731143/MCA (3.98/6.98)	White Christmas
14	18	48	12	ELVIS PRESLEY RCA SPECIAL PRODUCTS 44931 (2.98/6.98)	It's Christmas Time
15	22	—	12	BILLY GILMAN ● EPIC (NASHVILLE)/SONY (NASHVILLE) (11.98 EQ/17.98)	Classic Christmas
16	6	6	178	MICHAEL JACKSON ◆[26] EPIC 66073 (12.98 EQ/18.98)	Thriller
17	20	—	2	VARIOUS ARTISTS CURB 77351 (4.98/7.98)	All-Time Greatest Christmas Records
18	7	5	370	BOB SEGER & THE SILVER BULLET BAND ▲[4] CAPITOL 30334* (10.98/15.98)	Greatest Hits
				HOT SHOT DEBUT	
19	NEW		1	VARIOUS ARTISTS WALT DISNEY 860696 (12.98 CD)	Radio Disney Holiday Jams
20	49	—	23	VARIOUS ARTISTS ● ARISTA 19019 (11.98/17.98)	Ultimate Christmas
21	21	—	12	BURL IVES MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	Rudolph The Red-Nosed Reindeer
22	42	—	46	VINCE GUARALDI ▲ FANTASY 8431 (10.98/15.98)	A Charlie Brown Christmas
23	RE-ENTRY		10	SOUNDTRACK INTERSCOPE 490765 (12.98/18.98)	Dr. Seuss' How The Grinch Stole Christmas
24	RE-ENTRY		131	MANNHEIM STEAMROLLER ▲[5] AMERICAN GRAMAPHONE 1988 (10.98/15.98)	A Fresh Aire Christmas
25	RE-ENTRY		18	JEWEL ▲ ATLANTIC 83250/AG (10.98/17.98)	Joy: A Holiday Collection
26	RE-ENTRY		2	NEIL DIAMOND MCA 111947 (6.98/11.98)	The Best Of Neil Diamond: 20th Century Masters The Millennium Collection
27	33	28	189	ANDREA BOCELLI ▲[3] PHILIPS 539207 (12.98/18.98) ♣	Romanza
28	50	—	31	VARIOUS ARTISTS WALT DISNEY 860887 (5.98/7.98)	Disney's Christmas Collection
29	RE-ENTRY		63	MARIAH CAREY ▲[4] COLUMBIA 64222/CRG (10.98 EQ/16.98)	Merry Christmas
30	16	13	200	DIXIE CHICKS ◆[11] MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) ♣	Wide Open Spaces
31	31	23	93	U2 ▲ ISLAND 524613/IDJMG (12.98/18.98)	The Best Of 1980-1990
32	28	19	104	FAITH HILL ▲[7] WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	Breathe
33	14	10	104	INCUBUS ▲[2] IMMORTAL 63652/EPIC (12.98 EQ/18.98)	Make Yourself
34	29	25	152	KID ROCK ◆[10] TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) ♣	Devil Without A Cause
35	24	17	212	SHANIA TWAIN ◆[18] MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over
36	13	9	537	METALLICA ◆[12] ELEKTRA 61113*/EEG (11.98/17.98)	Metallica
37	11	43	347	MADONNA ◆[10] SIRE 26440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection
38	RE-ENTRY		61	THE CARPENTERS ▲ A&M 215173/UNIVERSAL (10.98/14.98)	Christmas Portrait
39	RE-ENTRY		28	LYNYRD SKYNYRD ● MCA 111941 (6.98/11.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
40	15	12	80	DIDO ▲[4] ARISTA 19025 (12.98/18.98) ♣	No Angel
41	17	18	22	PHILADELPHIA ORCHESTRA (ORMANDY) ● SONY CLASSICAL 6369 (5.98 EQ/9.98)	The Glorious Sound Of Christmas
42	19	11	574	JAMES TAYLOR ◆[11] WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
43	NEW		1	THE TEMPTATIONS MOTOWN 53362/UNIVERSAL (6.98/11.98)	The Best Of The Temptations Vol. 1 The 60's: The Millennnium Collection
44				NAT KING COLE ● EMI CAPITOL SPECIAL MARKETS 57729 (2.98/5.98)	Christmas Favorites
45	30	22	3	ABBA ▲[3] POLYDOR 517007/UNIVERSAL (12.98/18.98)	Gold
46	NEW		1	VARIOUS ARTISTS UNITED AUDIO 10801 (1.98 CD)	Happy Holidays
47				HARRY CONNICK, JR. ▲[2] COLUMBIA 57550/CRG (7.98 EQ/11.98)	When My Heart Finds Christmas
48				VARIOUS ARTISTS ▲ ARISTA/RCA/JIVE/ZOMBA (12.98/18.98)	Platinum Christmas
49	35	27	3	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (11.98/17.98)	How Do You Like Me Now?!
50				BRITNEY SPEARS ◆[13] JIVE 41651/ZOMBA (11.98/18.98)	...Baby One More Time

➡ 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 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). △[2] Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. ♣ indicates past Heatseeker title. © 2001 Billboard/BPI Communications, and SoundScan, Inc.

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Chart Codes:
—ALBUMS—
The Billboard 200 (B200)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Holiday (HLA)
Independent (IND)
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 (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

112: B200 182; RBA 90; H100 57; HA 57; RA 44, 63; RBH 45, 69; T40 39
2Pac: RBC 15, 17, 20
3 Doors Down: A40 5; H100 40; HA 41; RO 37; T40 22
311: MO 15
4Him: CC 39
8Ball: B200 47; RBA 6; RA 64; RBH 64

—A—

Aaliyah: B200 51; RBA 21; RBC 7; H100 21; HA 14; RA 2, 53; RBH 2, 54
Abba: PCA 45
Los Acosta: LA 33; RMA 20
Acoustic Alchemy: CJ 11
Yolanda Adams: GA 11
Adema: MO 35, 38; RO 36
Trace Adkins: CA 27; CS 8; H100 53; HA 48
Aerosmith: B200 191; RO 27
Afro Celt Sound System: WM 7
Afroman: B200 166; RBA 75
Pepe Aguilar: LA 47; LPS 13; LT 12, 20; RMS 6, 26
Christina Aguilera: IND 27; LA 68; HSS 63
Alan T.: DC 20
Alegres De La Sierra: RMS 31
Ley Alejandro: LPS 28
Alien Ant Farm: B200 63; H100 54; HA 54; MO 18, 26; RO 34; T40 37
Gary Allan: CA 31; CCA 20; CS 19
All Star Tribute: B200 155; RBA 72; H100 94
Allure: RBA 80; HSS 38; RBH 86; RS 50
Herb Alpert: CJ 14
Amber: DC 50; DSA 4; HSS 41
Andre Ward: CJ 23
Jessica Andrews: CA 29
Los Angeles Azules: HS 39; LA 10; RMA 4
Los Angeles De Charly: HS 42; IND 29; LA 11; RMA 5
Anointed: GA 28
Marc Anthony: B200 57; LA 1; TSA 1; LT 15; TSS 1
Aphex Twin: EA 19
India.Arie: RBA 67; A40 17; DSA 23; RBH 85
Ricardo Arjona: LA 61
Louis Armstrong: JZ 15
Ashanti: H100 20; HA 21; HSS 30; RA 4; RBH 4; RP 6; RS 10
A*Teens: DSA 6; HSS 61
Audio Adrenaline: B200 169; CC 12
The Avalanches: EA 22
Avalon: CC 25
Avant: RA 37; RBH 40; RS 75
Ramon Ayala: RMS 33
Steve Azar: CS 39

—B—

B2K: RBH 82
Babyface: B200 193; RBA 36; H100 89; RA 40; RBH 41; RS 59
Backstreet Boys: B200 19; AC 13; H100 50; HA 58; T40 34
Bad Azz: RBH 89
Baha Men: IND 22; *WM* 1
Baldhead Slick & Da Click: IND 35; RBA 74
David Ball: B200 165; CA 19; CS 2; H100 41; HA 37
Banda El Recodo: LA 69; LT 9; RMS 2, 9
Banda Machos: LA 35
Banda Sonora: DC 14
Buju Banton: RE 12
Barenaked Ladies: B200 68; INT 23
Cecilia Bartoli: CL 5
Basement Jaxx: DC 30
Basstoy: DC 12
Walter Beasley: CJ 24
The Beatles: B200 146
Bee Gees: B200 49
Beenie Man: RE 13
Belle & Sebastian: HSS 47
Tony Bennett: B200 84, 160; CX 4; *HLA* 17; INT 24; JZ 2, 16
Bent: DC 21
Benzino: RBA 78
Better Than Ezra: A40 26
Bigga Figgaz: HSS 14; RBH 71; RP 2; RS 3
Big Noyd: HSS 56; RA 75; RBH 63; RP 14; RS 22
Bilal: RBA 96
Bjork: EA 6
Clint Black: B200 97; CA 8; CS 29
Blackhawk: CS 45
Blessed: GA 15
Mary J. Blige: B200 32; RBA 13; RBC 12, 16; H100 1; HA 1; HSS 6; RA 13, 33; RBH 7, 34; RS 1; T40 1
Blink-182: B200 110; HSS 71; MO 9
Andrea Bocelli: B200 36; CL 3; CX 1, 7; INT 11; PCA 27
Bond: CX 10
Boobakaw And Tha Wild Younginz: RP 8; RS 14
Chris Botti: CJ 6
Bounty Killer: H100 62; HA 68; T40 29
Boyz II Men: B200 96; RBA 47
Michelle Branch: B200 101; A40 20; H100 29; HA 33; T40 19
Toni Braxton: B200 156; *HLA* 15; RBA 70
Brian: RBH 95; RS 44
Jim Brickman: NA 3, 11; AC 7
Sarah Brightman: B200 78; CX 3, 8; INT 18; DSA 19
Brooks & Dunn: B200 133; CA 13; CCA 12; CS 12, 18
Garth Brooks: B200 4, 157; CA 1, 16; CCA 10; *HLA* 16; INT 7; CS 9, 25; H100 56; HA 53; HSS 27
The Brooklyn Tabernacle Choir: CC 33; *GA* 5; HS 30
Brotha Lynch Hung: IND 38
Shannon Brown: CS 40
Tim "Bishop" Brown & The Miracle Mass Choir: GA 21
BT: EA 24
B-Tribe: NA 12
Alex Bugnon: CJ 7
Bush: B200 154; MO 37; RO 32
Busta Rhymes: H100 70; HA 70; HSS 42, 67; RA 22; RBH 21, 91; RP 7, 24; RS 13, 34
Tracy Byrd: CA 55; CS 20

—C—

Caedmon's Call: CC 27
Shirley Caesar: GA 7
Chris Cagle: CA 42; HS 26; CS 28
Dena Cali: HSS 60; RP 11; RS 17
Maria Callas: CL 15
The Calling: B200 192; HS 5; A40 4; H100 27; HA 27; T40 17
Cameo: HSS 31
Los Caminantes: LA 72
Canibus: IND 46
Blu Cantrell: RBA 95; H100 43; HA 49; HSS 26; RS 38; T40 23
Mariah Carey: B200 176; *HLA* 32; PCA 29; RBA 87; RBC 24; STX 9; HSS 31; RS 56
Larry Carlton: CJ 8
The Carpenters: HLA 34; PCA 38
Rodney Carrington: CA 65
Kurt Carr Singers: GA 13
Jeff Carson: CA 53
Aaron Carter: B200 61, 131
Case: H100 6; HA 6; RA 10; RBH 11; T40 9
Cash & Computa: HSS 35; RBH 97; RP 4; RS 8
Johnny Cash: CCA 15
Ceevox: DC 33
Chanticleer: CL 4
Steven Curtis Chapman: B200 108; CC 8
Charlie Cruz: LT 40; TSS 5
The Chemical Brothers: DC 40; DSA 25
Eagle-Eye Cherry: A40 29
Kenny Chesney: B200 127; CA 11; CS 53
El Chichicuilote: LA 23; RMA 14
Willy Chirino: TSS 36
Chocolate Bandit: HSS 72; RP 9; RS 15
Charlotte Church: B200 64, 160; CX 2, 4; *HLA* 6, 17; PCA 2
Circuit Boy: DC 20
City High: B200 141; RBA 83; H100 19; HA 19; RA 14; RBH 14; T40 36
CJ: DC 24
Eric Clapton: BL 3
The Clark Family Experience: CS 52
Patsy Cline: CCA 19
C-Murder: RBA 68
Tammy Cochran: CA 45; HS 31; CS 44; H100 100
Coldplay: B200 136; A40 28; MO 28
Nat King Cole: HLA 36; PCA 44
John Coltrane: JZ 6, 21
Conjunto Primavera: LA 52, 71; LT 29, 48; RMS 5, 11, 22
Harry Connick, Jr.: HLA 38; JZ 3, 4; PCA 47
Coo Coo Cal: IND 34; RBA 99; RS 55
CoverVersions.com: HSS 46; RS 68
El Coyote Y Su Banda Tierra Santa: RMS 32
The Cranberries: A40 38
Beverly Crawford: GA 38
Creed: B200 1; INT 1; PCA 3, 11; A40 18; H100 17; HA 17; MO 6; RO 2; T40 30
Crimewave: HSS 59; RBH 98; RP 5; RS 9
Cristian: LA 37; LPA 13; LPS 6; LT 6; TSS 39
Bing Crosby: HLA 19; PCA 13
Celia Cruz: TSA 11, 19; TSS 16
The Crystal Method: EA 10; DC 8
Cuisillos De Arturo Macias: LT 33; RMS 15
Brian Culbertson: CJ 10
The Cure: B200 163
Cyrus Chestnut: JZ 20

—D—

D12: HSS 34; RS 61
Da Brat: RS 56
Daft Punk: EA 5; DC 18
Bobby D'Ambrosio: DC 24
Dana: DC 12
The Charlie Daniels Band: CA 63; IND 50; CS 35
Darude: EA 14; IND 39; DC 16
Craig David: B200 92; RBA 53; DSA 13; H100 47, 61; HA 52, 65; HSS 57; RS 62; T40 26, 32
Miles Davis: JZ 25; RBC 19
Laura Dawn: A40 37
De La Soul: RBH 99; RS 67
Deep Dish: EA 21
Default: HS 7; IND 9; MO 12; RO 10
Jack DeJohnette: JZ 23
Dennis Da Menace: HSS 52; RP 19; RS 29
Kevin Denney: CS 55
John Denver: CA 74; CCA 14
Daisy Dern: CS 49
Desert: DC 1
Destiny's Child: B200 53, 55; *HLA* 4; RBA 44, 45; AC 26; DSA 9, 16; H100 13; HA 12; HSS 43; RA 42; RBH 38; RS 43; T40 10
Louie DeVito: EA 3; IND 12
Dez: GA 25; RBA 92
Diamond Rio: CA 37; AC 15; CS 42
Neil Diamond: PCA 26
Dido: PCA 40; AC 4; DC 9
Joe Diffie: CS 21
Dilated Peoples: B200 117; RBA 29; RBH 93
Celine Dion: HLA 9; PCA 6; AC 21
Disturbed: B200 83; MO 13; RO 9
Dixie Chicks: B200 161; CA 17; CCA 4; PCA 30; CS 23
DJ Tiesto: DC 42
DJ Blass: TSA 17
DJ Encore: DC 29
DJ Escape: EA 23
DJ Quik: HSS 64; RA 58; RBH 62; RP 17; RS 26
DMX: B200 24; RBA 12; H100 64; HA 63; RA 19; RBH 19; RS 54
Placido Domingo: B200 160; CX 4; *HLA* 17
Dope: RO 30
Dr. Dre: RA 36, 47, 58; RBH 37, 48, 62
Dream: DSA 10; HSS 24; RS 60
Dream Street: B200 76; IND 3; HSS 37
Drowning Pool: B200 188; RO 33
Ricardo "RikRok" Ducent: RBH 95; RS 44
Huey Dunbar: TSA 20; LPS 22; LT 44; TSS 22
Dungeon Family: B200 42; RBA 4; RBH 96; RS 71
Jermaine Dupri: B200 82; RBA 18; RA 46, 62; RBH 49, 65
Bob Dylan: B200 151

—E—

Eastern Michigan Gospel Choir: GA 27
Missy "Misdemeanor" Elliott: B200 152; RBA 57; H100 33; HA 31; RA 25, 28; RBH 25, 30; T40 28, 31
Richard Elliot: CJ 4
Emerson Drive: CS 41
Engelina: DC 29
Enigma: B200 124
Enya: B200 6; INT 2; NA 1; PCA 4; A40 2; AC 2; H100 12; HA 15; HSS 3, 49; T40 15
Faith Evans: B200 54; RBA 10; H100 38; HA 34; RA 8; RBH 8; RS 47
Rev. Clay Evans And The AARC Mass Choir: GA 14
Sara Evans: B200 162; CA 18; CS 22
Eve: H100 19, 44; HA 19, 44; RA 14, 74; RBH 14, 80; T40 36
Cesaria Evora: WM 10
Exhale: RS 39

—F—

Fabolous: B200 94; RBA 34; H100 87; HSS 65; RA 29, 52; RBH 31, 50; RP 20; RS 30
The Faculty: IND 43
Faithless: DC 15
Jody Farias: RMS 33
Fat Joe: H100 25; HA 24; HSS 54; RA 6; RBH 5; RP 15; RS 24
Alejandro Fernandez: HS 38; LA 9; LPA 4; LPS 5; LT 1; RMS 13; TSS 8
Pedro Fernandez: LPS 32; LT 46, 49; RMS 28
Vicente Fernandez: HS 48; LA 15, 49; RMA 9; LT 30, 47; RMS 14, 23
FFH: CC 31
La Firma: RMS 38
Five For Fighting: B200 114; A40 1; AC 20; H100 15; HA 16; T40 14
Five Iron Frenzy: CC 19; HS 14
Flaw: RO 35
Bela Fleck: CX 9
Renee Fleming: CL 12
Flickerstick: HS 46; MO 27
Flip Flop: DC 17
Jessica Folker: DC 38
Luis Fonsi: LPS 34; TSS 38
Fuel: A40 27; H100 99; MO 31; RO 22
Fuerza Juvenil: TSS 33
Fugazi: IND 41
Fulanito: TSS 31
Nelly Furtado: B200 60; A40 12; DC 3; DSA 22; H100 5; HA 5; RA 51; RBH 52; RS 70; T40 3

—G—

G Club: DC 14
G Wise: RBH 100; RS 51
Ana Gabriel: LA 55; LPS 9; LT 18
Juan Gabriel: LA 43; LPA 17; LPS 12; LT 10; RMS 34
Bill & Gloria Gaither: CC 21, 24
Garbage: B200 195; EA 2
Warren G: RBH 83
Marvin Gaye: RBC 5, 13
G.Dep: B200 106; HS 1; RBA 23; HSS 39; RBH 59; RP 3; RS 7
El General: TSA 15
Ghostface Killah: B200 34; RBA 2; RBH 84; RS 65
Bebel Gilberto: WM 6, 8
Dizzy Gillespie: JZ 12
Vince Gill: CCA 22
Billy Gilman: CA 32, 43; CCA 2; *HLA* 20; PCA 15
Ginuwine: B200 90; RBA 24; H100 8; HA 7; RA 3, 25; RBH 3, 25; T40 16
Gipsy Kings: LA 17; LPA 5; *WM* 2, 12
Gisselle: LA 57; TSA 5; LPS 20; LT 19; TSS 10
Kenny G: HLA 5, 14; PCA 1, 10; RBC 8, 22
Godsmack: RO 40
Tony Gold: RBH 95; RS 44
Gorillaz: B200 95; MO 25, 30
John Got'ti: RS 41
Grand Puba: IND 18; RBA 43
David Gray: B200 184
Macy Gray: B200 171; RBA 66; DC 46
James Grear & Company: GA 34
Al Green: RBC 9
Green Day: B200 52
Green Velvet: DC 36
Lee Greenwood: CA 50; CCA 1, 13, 16; IND 24; PCA 5; CS 38; H100 74; HSS 1
Pat Green: CA 38; CS 43
Josh Groban: HS 18
Groove Armada: EA 25; DC 47
Grupo Bryndis: HS 45; LA 13, 19; RMA 7, 11; LT 34; RMS 17
Vince Guaraldi: HLA 27; PCA 22
Juan Luis Guerra 440: TSA 16
Amaury Gutierrez: LPS 19; LT 43
Buddy Guy: BL 5
Alejandra Guzman: LA 63; LPS 10; LT 22; TSS 13

—H—

Merle Haggard: CA 68
Hilary Hahn: CL 10
Fred Hammond: CC 32; *GA* 4, 31
Herbie Hancock: CJ 20
Paul Hardcastle: CJ 25
Lisa Hartman Black: CS 29
Tramaine Hawkins: GA 35
Pastor Woodrow Hayden And Shiloh: GA 26
Don Henley: CS 51
The Heritage Choir & Orchestra: IND 42
Eddy Herrera: LT 50; TSS 11, 30
John Hiatt: IND 32
Elder Jimmy Hicks And The Voices Of Integrity: GA 17
Faith Hill: CCA 5, 17; PCA 32; AC 8
The Hilliard Ensemble: CL 7
The Hit Crew: B200 190; IND 7
Pat Hodges: DC 49
Billie Holiday: JZ 5; RBC 11
Dave Hollister: RA 71; RBH 79
Jennifer Holliday: DC 10
Adele Holness: DC 4
Steve Holy: CA 36; HS 20; CS 11; H100 59; HA 59
Hoobastank: B200 135; HS 3; MO 14; RO 23
Whitney Houston: H100 85; HSS 2; RBH 88; RS 5
Rebecca Lynn Howard: AC 7
Los Huracanes del Norte: HS 47; IND 31; LA 14; RMA 8
Norman Hutchins & JDI Christmas: GA 18

—I—

Ice Cube: RA 70; RBH 75
Enrique Iglesias: B200 9; INT 25; A40 19; AC 1; DC 2; H100 4; HA 4; LPS 1; LT 4; T40 4; TSS 6
Ilo: DC 13
Iman: RMS 35
Incubus: B200 26; PCA 33; A40 15; H100 63; HA 61; MO 4; RO 5
Intocable: LA 59, 74; LT 17; RMS 4
Los Invasores de Nuevo Leon: RMS 29
The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs: B200 120; RBA 30; RA 69; RBH 72
Burl Ives: CCA 3; *HLA* 26; PCA 21

—J—

Alan Jackson: B200 148; CA 15; CCA 11, 23; CS 6, 16, 56; H100 39, 77; HA 36, 75
Janet Jackson: B200 80; RBA 40; H100 33; HA 31; HSS 18; RA 28; RBH 30; RS 23; T40 28
Michael Jackson: B200 11, 123; PCA 16; RBA 1, 62; RBC 3, 25; H100 32, 83; HA 28; RA 7, 27; RBH 9, 28
Jadakiss: RBA 65; RA 74; RBH 80, 87
Jagged Edge: B200 103; RBA 39; DSA 2; H100 37, 73; HA 43, 73; HSS 13; RA 18, 38; RBH 20, 27; RS 11; T40 33
Mick Jagger: B200 39; RO 24
Jaheim: RBA 46; RA 39, 61; RBH 42, 61
Bishop T.D. Jakes & The Potter's House Mass Choir: GA 12
Boney James: B200 199; *CJ* 1; RBA 51; RA 71; RBH 79
Etta James: BL 13; JZ 8
Jamiroquai: EA 15
Keith Jarrett: JZ 23
Jay-Z: B200 46; RBA 17; RBC 6; H100 22, 65; HA 22, 67; HSS 36; RA 5, 54; RBH 6, 55; RS 40, 48; T40 40
Jewel: B200 20; *HLA* 30; INT 17; PCA 25; A40 7; AC 25; H100 52; HA 55; T40 27
Alih Jey: LPS 40
Jose Alfredo Jimenez: LA 30, 48; RMA 18
Jimmy Eat World: MO 22
Jodeci: RBC 14
Joe: RA 26; RBH 26
Billy Joel: B200 142
Elton John: B200 145; A40 30; AC 6
Carolyn Dawn Johnson: CA 46; H100 92
Jack Johnson: IND 37
Jonell: RA 66; RBH 58; RS 42
George Jones: CA 23; CS 25
Richard Joo: CL 1
Montell Jordan: RA 67; RBH 73
Ronny Jordan: CJ 19
Jose Jose: LA 64
Joselito: LPS 33
Joseph Fonseca: TSS 35
Juanes: LPS 17; LT 36
Cledus T. Judd: CA 75
Jump 5: CC 29; HS 24; HSS 19
Juvenile: B200 168; RBA 54; H100 81; RA 32; RBH 32; RS 73
Jyve V: LPS 23

—K—

Israel Kamakawiwo'Ole: IND 44; *WM* 4
Karmadelic: DC 22
Anthony Kearns: WM 5
John P. Kee: GA 19, 30
Robert Earl Keen: CA 70
Toby Keith: B200 27; CA 3; CCA 7, 9; PCA 49; CS 1; H100 28; HA 26
Kelis: DC 43
R. Kelly: RBA 58; H100 25, 88; HA 24; HSS 36, 54; RA 6, 48, 65; RBH 5, 46, 70; RP 15; RS 24, 40
Alicia Keys: B200 23; INT 9; RBA 15; A40 14; AC 27; H100 10, 26; HA 10, 25; RA 9, 49; RBH 10, 47; T40 8
Kid Rock: B200 7; PCA 34; MO 23; RO 19
Kidz Bop Kids: B200 121
Killer Mike: RA 59; RBH 60
Carole King: IND 17
King Africa: LA 62; LPS 29; TSS 20
B.B. King: BL 2, 3
Kings Of Tomorrow: DC 35
Kiss: B200 128
Kittie: B200 116; IND 5
Jennifer Knapp: B200 130; CC 10
Knoc-Turn'Al: RA 36; RBH 37
Koda: DSA 5; HSS 50; RS 19
Kool G Rap: RBH 100; RS 51
Dave Koz: CJ 2; *HLA* 39; HS 13
Diana Krall: B200 75; INT 20; JZ 1, 19; AC 30
Alison Krauss: CA 22
Lenny Kravitz: B200 58, 150; A40 16; H100 35; HA 35; MO 32; RO 16; T40 25
Kraze: DC 27
Kurupted Seed: HSS 74; RP 10; RS 16
Femi Kuti: WM 14

—L—

La' Chat: IND 14; RBA 52
Kenny Lattimore: RBA 81; RBH 81

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Tracy Lawrence: CA 59; CS 59
Melina Leon: TSA 14; LPS 36; TSS 32
Gerald Levert: B200 147; RBA 31; RA 41; RBH 44
Glenn Lewis: H100 91; RA 43; RBH 43
La Ley: LA 29; LPA 10; LPS 37
LFO: H100 98
The LFT Church Choir: GA 40
Libera: CL 11
Liberacion: LA 16; RMA 10; LT 21; RMS 7
Ottmar Liebert: NA 14
Lifehouse: B200 144; A40 6, 35; H100 31; HA 29; T40 20
Lil Bow Wow: RA 55; RBH 56
Lil' J: HSS 21; RBH 74; RS 4
Lil Jon & The East Side Boyz: IND 19; RBA 73; RBH 90
Lil' Kim: H100 84; HSS 15; RA 57; RBH 53; RP 25; RS 35
Lil' Romeo: B200 185
Lil' Smoke: HSS 45; RP 16; RS 25
Lil Troy: IND 15; RBA 60
Limp Bizkit: B200 143
Linkin Park: B200 10; H100 46, 96; HA 42; MO 3; RO 7, 20
Live Element: DC 11
LL Cool J: H100 90; HSS 66; RA 45; RBH 39; RP 18; RS 28
LMNT: HSS 40
Lonestar: B200 125; CA 10; CCA 18, 25; A40 36; AC 5; CS 14; H100 71; HA 71
Jennifer Lopez: B200 45; RBA 50; H100 7; HA 8; LPS 39; RA 34; RBH 33; T40 7
Lords Of Acid: DSA 12
Los Bukis: LA 75
Louchie Lou & Michie One: RE 8
Patty Loveless: CA 66
Lyle Lovett: CA 44
Ludacris: RBA 97; H100 60, 90; HA 60; HSS 66; RA 17, 45, 46; RBH 17, 39, 49; RP 18; RS 28, 45, 56
Shelby Lynne: HS 12; AC 24
Lynyrd Skynyrd: PCA 39

—M—

Madonna: B200 13; INT 16; PCA 37; DC 6; DSA 8, 17
Magoo: RA 68; RBH 67
Cheb Mami: DSA 18
Barry Manilow: B200 173; IND 6
Mannheim Steamroller: B200 15; CC 1; *HLA* 2, 29; IND 1, 28; INT 3; NA 2, 6, 13; PCA 24
Marilyn Manson: MO 40; RO 38
Carlos Manuel: TSS 37
Victor Manuelle: TSA 18; TSS 21
Bob Marley: RE 1, 9, 11
Damian "Jr. Gong" Marley: RE 6
Marsha: DSA 20
Rogelio Martinez: RMS 30
Mary Mary: CC 28; *GA* 3; RBA 98
matchbox twenty: A40 25; AC 3
Keiko Matsui: CJ 12
Dave Matthews Band: B200 87, 164; A40 13, 24; MO 39
Maxwell: B200 85; RBA 22; DSA 1; H100 45; HA 47; HSS 20; RA 11; RBH 12; RS 20
John Mayer: HS 17
Yo-Yo Ma: CL 2, 8
Martina McBride: B200 73; CA 5; CCA 8; CS 26
Paul McCartney: B200 65; INT 21; AC 23; HSS 17
Delbert McClinton: BL 9
Nicole J. McCloud: DC 41
Donnie McClurkin: B200 198; CC 15; *GA* 1; RBA 55
Brian McComas: CS 60
Liz Mc Comb: GA 33
Reba McEntire: B200 81; CA 6; CS 7; H100 55; HA 51
Tim McGraw: B200 88, 132; CA 7, 12; CS 10, 15, 32; H100 66, 75; HA 62, 74
Mark McGuinn: CS 54
Brian McKnight: B200 129; RBA 37; H100 69; HA 66; RA 15; RBH 16
John Mellencamp: B200 126; A40 17
Melody: TSS 34
Roy D. Mercer: CA 64, 71
Natalie Merchant: B200 69; INT 14; A40 31
MercyMe: CC 22; HS 16
Mesh stl: RO 26
Jo Dee Messina: CA 24; CS 15; H100 75; HA 74
Mest: HS 49
Metallica: PCA 36
Method Man: RA 50, 66; RBH 51, 58; RS 42
Edgar Meyer: CL 8
Luis Miguel: B200 115; LA 2; LPA 1; LPS 18; LT 35
Christina Milian: H100 76; HSS 4; RBH 94; RS 6
Mimi: RA 58; RBH 62
Minott: HSS 74; RP 10; RS 16
Ismael Miranda: TSS 18
Los Mismos: LA 65
Mobb Deep: HSS 56; RA 63, 75; RBH 63, 69; RP 14; RS 22
Jane Monheit: JZ 11
Ricardo Montaner: LA 56; LPS 11, 15; LT 24; TSS 19
Montgomery Gentry: CA 41; CS 30
Moody & Mada: EA 8; HS 37; IND 23
M.O.P.: RS 69
Jessie Morales: LA 20, 22; RMA 12, 13
Brandy Moss-Scott: HSS 33; RS 12
Mpress: HSS 25
Mr. Cheeks: B200 158; RBA 26; H100 48; HA 45; HSS 69; RA 12; RBH 13; RP 22; RS 32
Ms. Jade: RA 51; RBH 52; RS 70
Ms. Toi: RBH 83
Mudvayne: B200 122
Nicole C. Mullen: CC 17; HS 6
Samantha Mumba: HSS 62
Ricky Munoz: RMS 38
The Muppets: CCA 14
Anne Murray: B200 134; CA 14; CC 11; *HLA* 11
Keith Murray: H100 90; HSS 66; RA 45; RBH 39; RP 18; RS 28
Musiq Soulchild: RBA 91
Mystikal: RA 31; RBH 35

—N—

Naid: DC 26
Na Leo Pilimehana: WM 9
Nas: RA 60; RBH 66
Nate Dogg: RA 29, 62; RBH 31, 65, 76; RS 49
Natural: HSS 8
Frankie Negron: TSA 10; TSS 12, 15
Nelly: B200 119; RBA 71; DSA 2; H100 23, 37; HA 23, 43; HSS 13; RA 21, 38; RBH 23, 27; RS 11; T40 24, 33
Willie Nelson: CCA 21
The Neptunes: H100 80; RA 30; RBH 29; RS 58
New Found Glory: HS 41
New Creation Of God: GA 32
New Life Community Choir: GA 30
New Order: EA 4; DSA 11
NewSong: B200 180; CC 14; *HLA* 23; HS 4
Next: RA 61; RBH 61
Nickel Creek: CA 25; HS 10; IND 10
Nickelback: B200 12; A40 9; H100 3; HA 3; MO 1; RO 1; T40 2
Stevie Nicks: AC 22
Nivea: HSS 28
No Doubt: H100 62; HA 68; T40 29
Noreaga: RA 73; RBH 78
The Notorious B.I.G.: RS 72
'N Sync: B200 22, 179; *HLA* 12; PCA 8; AC 19; H100 11; HA 11; RA 24; RBH 24; T40 12

—O—

Paul Oakenfold: EA 12
Obioma: DC 34
Mark O'Connor: CL 8, 13
The Offspring: MO 19; RO 25
The O'Jays: RBA 49; RBH 92
Oleander: HSS 48
Jamie O'Neal: CA 35; HS 19; CS 24, 50
Yoko Ono: DC 45
Greg O'Quin 'N Joyful Noyze: GA 8; IND 47
Los Originales De San Juan: LA 58
Original P: RBA 94; HSS 51; RP 13; RS 21
Eugene Ormandy: HLA 35; PCA 41
Oro Solido: TSS 40
Stacie Orrico: CC 36; HS 35
Ozzy Osbourne: B200 74; RO 8, 29
O-Town: B200 91; AC 9; DSA 3; HSS 32
OutKast: RA 59; RBH 60
Outlawz: IND 8; RBA 35
Ozomatli: LA 50

—P—

Petey Pablo: B200 48; RBA 20; H100 30; HA 32; HSS 22; RA 16; RBH 15; RP 21; RS 31
Lashun Pace: GA 39
Lindsay Pagano: HSS 11
Suzanne Palmer: DSA 7
Palomo: LA 38; LT 7; RMS 1
Charlie Parker: JZ 9
Brad Paisley: CA 28; CS 13; H100 72; HA 72
Paul Van Dyk: EA 9; HS 40; IND 26
Laura Pausini: LA 27; LPA 8; LPS 8; LT 11; TSS 24
P. Diddy: RBA 86; H100 33, 80; HA 31; RA 28, 30; RBH 29, 30; RS 58; T40 28
Gary Peacock: JZ 23
Carlton Pearson And The Azusa Mass Choir: GA 20
Pesado: RMS 40
Pet Shop Boys: DC 25
Philadelphia Orchestra: HLA 35; PCA 41
Pink: B200 8; H100 9; HA 9; T40 5
Pink Floyd: B200 18; INT 4; PCA 12
Alexandre Pires: LA 66; LPS 3; LT 5; TSS 14
Play: HSS 29
Plus One: CC 38
El Poder Del Norte: HS 32; LA 8; RMA 3; RMS 36, 39
P.O.D.: B200 35; CC 2; H100 58; HA 56; MO 2; RO 4
Point Of Grace: CC 16; *HLA* 10; PCA 7
Christoph Poppen: CL 7
Larry Poteat: RS 46
Po' White Trash And The Trailer Park Symphony: HSS 53; RP 12; RS 18
Elvis Presley: PCA 14; HSS 7
Pretty Willie Suella: RS 63
Kelly Price: RBA 69
Prince: B200 109; IND 4; RBA 33
The Product G&B: DC 37
Prophet Jones: RBA 38
Puddle Of Mudd: B200 50; H100 79; MO 8, 10; RO 6, 11
Puerto Rican Power: LT 38; TSS 7
Puff Daddy: RA 64; RBH 64

—Q—

A.B. Quintanilla Y Los Kumbia Kings: LA 18; LPA 6; LT 26; RMS 20; TSS 29

—R—

Radical For Christ: GA 31
Radiohead: B200 113
Raekwon: RBH 84; RS 65
Rank 1: DC 44
Rascal Flatts: CA 39; HS 22; CS 31
Peter Rauhofer: DC 25
The Rawlo Boys: HSS 45; RP 16; RS 25
Johnny Ray: TSS 26
Ray J: RS 64
Rayvon: RBH 95; RS 44
Los Razos: LA 51
Redman: RA 50; RBH 51
Relient K: HS 43
Remy Zero: MO 29
Rhythm Masters: DC 23
Chris Rice: CC 35; HS 34
The Riddler: EA 18; IND 45
Los Rieleros Del Norte: LT 37; RMS 18
LeAnn Rimes: CA 49, 51; AC 17, 18; H100 97; HSS 9, 23
Juan Rivera: RMS 25
Lupillo Rivera: HS 8; LA 4, 25; RMA 1, 16; LT 27; RMS 8, 10
R.L. Burnside: BL 7
RL: H100 84; HSS 15; RA 57; RBH 53; RP 25; RS 35
RMB: DC 48
Dawn Robinson: HSS 58; RS 36
Kenny Rogers: CS 47
Rosabel: DC 10
Paulina Rubio: LA 21; LPA 7
Ja Rule: B200 17; RBA 5; H100 6, 7, 20; HA 6, 8, 21; HSS 30; LPS 39; RA 4, 10, 34; RBH 4, 11, 33; RP 6; RS 10; T40 7, 9
RZA As Bobby Digital: IND 40

—S—

Sade: DSA 21
Alessandro Safina: WM 13
Michael Salgado: LA 41
Saliva: MO 33; RO 28
Carlos Santana: DC 37
Gilberto Santa Rosa: LA 70; TSA 7; LPS 27, 38; LT 23, 28; TSS 3, 9
Alejandro Sanz: HS 21; LA 5; LPA 3; LPS 16; LT 31; TSS 27
Yoskar Sarante: TSS 28
Savage Garden: AC 16
Mark Schultz: CC 34; HS 33
S Club 7: AC 12; HSS 73
Jill Scott: B200 38; RBA 7, 63; RA 56; RBH 57
Peggy Scott-Adams: BL 10
Earl Scruggs And Friends: CA 60
Joan Sebastian: HS 27; IND 21; LA 6; RMA 2; LPS 25; LT 16, 45; RMS 12, 27
Bob Seger & The Silver Bullet Band: PCA 18
Selah: HS 50
Selena: LA 42; LPA 16
Erick Sermon: B200 149; RBA 25
Sevendust: B200 72; IND 2; MO 24; RO 17
Sex Mob: JZ 22
Shaggy: B200 175; RBH 95; RS 44
Shakira: B200 16; INT 19; LA 31; LPA 11; H100 14; HA 13; LPS 2; LT 3; T40 13; TSS 4
Shanokee: DC 44
Ben Shaw: DC 4
SheDaisy: CA 58
Blake Shelton: CA 33; CS 27
Sherm: HSS 14; RBH 71; RP 2; RS 3
Jamie-Lynn Sigler: IND 33
Carly Simon: H100 33; HA 31; RA 28; RBH 30; T40 28
Sir Ivan: DC 39
Skip: HS 36; RBA 61
Slipknot: B200 187
Richard Smallwood With Vision: GA 9
Smash Mouth: A40 22, 23
The Smashing Pumpkins: B200 31
Esther Smith: GA 23
Michael W. Smith: B200 100; CC 5
Snoop Dogg: B200 137; IND 25; RBA 59; H100 84; HSS 15; RA 47, 57; RBH 48, 53, 89; RP 25; RS 35
The Soggy Bottom Boys: CS 58
Soil: HS 29
Marco Antonio Solis: LA 28, 44; LPA 9, 18; LPS 14, 21; LT 14, 25; RMS 24
Soluna: DC 19
Sonicflood: CC 20; HS 15
Soul Foundation: DC 34
Bubba Sparxxx: B200 112; RBA 42; H100 51; HA 50; HSS 75; RA 20; RBH 18; RS 37
Britney Spears: B200 3, 170; INT 12; PCA 50; DC 28; DSA 14; H100 36; HA 40; T40 21
St. Germain: CJ 13
Staind: B200 41; A40 8; H100 18, 68; HA 18, 64; MO 5; RO 3, 15; T40 18
Jeffrey Steele: CS 36
Gwen Stefani: H100 44; HA 44
Stereophonics: A40 33
Rod Stewart: B200 118
Sting: B200 40; INT 13; DSA 18
St. John's Childrens Choir: HS 25; IND 20
Angie Stone: B200 66; RBA 11; H100 82; RA 23; RBH 22
Stone Temple Pilots: RO 31
George Strait: B200 56; CA 4, 48; CS 3; H100 42; HA 39
Greg Street: RBA 79
Barbra Streisand: B200 28; *HLA* 3; INT 15
Strik 9ine: HSS 10; RBH 68; RP 1; RS 2
The Strokes: B200 139; MO 16
Styles: RA 74; RBH 80
Sugar Ray: A40 11, 34; AC 28
Sum 41: B200 79; MO 11
Donna Summer: RBC 23
Survivalist: RP 23; RS 33
System Of A Down: B200 44; MO 7; RO 14

—T—

Tamia: DSA 24; HSS 68; RS 66
Olga Tanon: LA 60; TSA 6; LPS 31, 35; LT 39; TSS 23
Tantric: MO 34; RO 18, 39
Tata + Brando: RS 46
James Taylor: PCA 42
Paul Taylor: CJ 9
Kiri Te Kanawa: CL 14
Los Temerarios: HS 44; IND 30; LA 12; RMA 6; LT 42; RMS 21
The Temptations: B200 140; PCA 43; RBA 27; RBC 2, 21
Tenacious D: B200 194
Tha Eastsidaz: IND 25
Thalia: LA 26; RMA 17
Jean-Yves Thibaudet: CL 12
Third Day: B200 86; CC 4, 37
Carl Thomas: RBH 84; RS 65
Cyndi Thomson: CA 34; CS 34
Three Mo' Tenors: CX 11
Thrill Da Playa: RBA 100
Los Tigres Del Norte: LA 24; RMA 15; LT 32; RMS 16, 37
Los Tigrillos: LT 41; RMS 19
Timbaland & Magoo: B200 29; RBA 3
Timbaland: RA 51, 68; RBH 52, 67; RS 70
Tina Ann: DC 32
Aaron Tippin: CA 52, 69; CS 4; H100 24; HA 38; HSS 5
T.I.: RBA 89
tobyMac: CC 18; HS 11
T.O.K.: RE 10
Tommy & Rumble: IND 48
Too Short: B200 71; RBA 14
Tool: MO 21; RO 13, 21
Los Toros Band: TSS 17
T.O.R.O.: HSS 45; RP 16; RS 25
Tommy Torres: LPS 26
Peter Tosh: RE 14
Tower Of Power: CJ 18
Toya: HS 23; H100 16; HA 20; HSS 16; RS 27; T40 11
Train: B200 89; A40 3, 21; AC 14; H100 34; HA 30
Trans-Siberian Orchestra: HLA 13; PCA 9
Tranzas: LPS 30
Randy Travis: CA 72; HSS 12
Travis: A40 32
Faith Trent: DC 17
Trick Daddy: B200 186; RBA 76
Trick Pony: CA 26; CS 17; H100 78
Los Tri-o: LA 40; LPA 15; LPS 24
Travis Tritt: CA 21; CS 5; H100 49; HA 46
Los Tucanes De Tijuana: LT 13; RMS 3
Shania Twain: CA 73; CCA 6; PCA 35
Tweet: RA 25, 68; RBH 25, 67
Ronan Tynan: WM 5
Steve Tyrell: JZ 7
Tyrese: RBA 85; H100 86; RA 35; RBH 36
Moses Tyson, Jr.: GA 22

—U—

U2: B200 77; PCA 31; A40 10; H100 67; HA 69; T40 35
UB40: RE 2
UGK: B200 59; RBA 9; RBC 18
Uncle Kracker: B200 181; AC 11
Union Station: CA 22
Urban Knights: CJ 16
Usher: B200 14; RBA 8; H100 2; HA 2; RA 1; RBH 1; RS 52; T40 6, 38

—V—

Jaci Velasquez: B200 102; CC 6, 30; *HLA* 8; LA 34, 46; LPA 12, 20; LPS 7; LT 8
Ian Van Dahl: DSA 20
Luther Vandross: B200 153; RBA 41; RBC 10; DC 7; H100 95; HSS 70; RA 72; RBH 77; RS 53
Vangelis: CL 6
Sergio Vargas: TSS 25
Phil Vassar: CA 54; CS 33
Jimmie Vaughan: BL 8
Stevie Ray Vaughan And Double Trouble: B200 178; *BL* 1, 12
Veggie Tunes: IND 13
The Verve Pipe: A40 39
Alicia Villarreal: LA 32; RMA 19
V.I.P. Music & Arts Seminar Mass Choir: GA 19
Virtue: GA 10
Vita: HSS 56; RA 75; RBH 63; RP 8, 14; RS 14, 22
Carlos Vives: HS 28; LA 7; TSA 2; LPS 4; LT 2; TSS 2

—W—

The Wailers: RE 1, 9, 11
John Waite: AC 29
Mel Waiters: BL 15
Hezekiah Walker: GA 40
Grover Washington, Jr.: CJ 22
Crystal Waters: DC 5; DSA 15
Russell Watson: CX 5
Weezer: B200 167; MO 17
Westbound Soljaz: HSS 51; RP 13; RS 21
Barry White: RBC 1
Peter White: CJ 5
Wild Horses: CS 46
Hank Williams Jr.: CCA 24; CS 48
Doug Williams: GA 24
Lee Williams And The Spiritual QC's: GA 37
Melvin Williams: GA 24
Mark Wills: CA 67; CS 50
Vanessa Williams: B200 160; CX 4; *HLA* 17
Nancy Wilson: JZ 10
CeCe Winans: CC 23; *GA* 2
George Winston: NA 9
The Wiseguys: EA 20; A40 40
Wisin Y Yandel: LA 39; LPA 14
Lee Ann Womack: B200 177; CA 20; AC 10; CS 37
Won-G: HSS 64; RP 17; RS 26
Darryl Worley: CS 57
Chely Wright: CA 61
Finbar Wright: WM 5
Keke Wyatt: HSS 55; RA 37; RBH 40; RS 57

—X—

The X-Ecutioners: RS 69
X-Press 2: DC 31

—Y—

Yanni: NA 5, 8, 10
Trisha Yearwood: CA 40; CS 51; H100 93
Pete Yorn: HS 9; MO 36
Young Phantom: RS 74

—Z—

Zoegirl: B200 111; CC 9; HS 2
Rob Zombie: B200 30; MO 20; RO 12

—SOUNDTRACKS—

Amelie: WM 11
Bones: RBA 93; STX 22
Bridget Jones's Diary: STX 21
Coyote Ugly: B200 98; CA 9; STX 5
Crouching Tiger, Hidden Dragon: CX 12
Down From The Mountain: CA 30; STX 17
Dr. Seuss' How The Grinch Stole Christmas: HLA 28; PCA 23; STX 11
The Fast And The Furious: STX 24
Grease: STX 23
Hannibal: CX 14
Harry Potter And The Sorcerer's Stone: B200 62; INT 10; STX 3
Jimmy Neutron Boy Genius: STX 14
Josie & The Pussycats: STX 20
Kingdom Come: GA 16
A Knight's Tale: B200 189; STX 10
Lara Croft: Tomb Raider: EA 11
Lord Of The Rings: The Fellowship Of Th Ring: B200 99; STX 6
Monsters Inc.: STX 25
Moulin Rouge: STX 16
O Brother, Where Art Thou?: B200 25; CA 2; INT 5; STX 1
On The Line: STX 15
The Princess Diaries: STX 12
Remember The Titans: STX 18
Save The Last Dance: STX 13
Shrek: B200 43; INT 22; STX 2
Spongebob Squarepants Original Theme Highlights: STX 19
Swordfish: The Album (Soundtrack): EA 12
Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 29
Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album: B200 107; RBA 28; STX 7
Training Day: B200 159; RBA 56; STX 8
The Wash: B200 70; RBA 19; STX 4

—VARIOUS ARTISTS—
on The Billboard 200

A Very Special Christmas 5: 174
El Ultimo Adios/The Last Goodbye (EP): 197
FB Entertainment Presents: The Goodlife Album: 196
God Bless America: 37
Now 6: 138
Now 7: 33
Now 8: 2
Now That's What I Call Christmas!: 5
Pulse: 183
Radio Disney Jams: Vol. 4: 200
Songs 4 Worship — Shout To The Lord: 105
Songs 4 Worship Christmas: 172
The Time-Life Treasury Of Christmas: 93
Totally Hits 2001: 21
Wow Hits 2002: The Year's 30 Top Christian Artists And Hits: 67

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Billboard MODERN ROCK TRACKS™

DECEMBER 8 2001

THIS WEEK	LAST WEEK	WEEKS ON	TITLE IMPRINT/PROMOTION LABEL	Artist
			NUMBER 1 — 12 Weeks At Number 1	
1	1	19	HOW YOU REMIND ME ROADRUNNER	Nickelback
2	2	14	ALIVE ATLANTIC	P.O.D.
3	4	14	IN THE END WARNER BROS.	Linkin Park
4	3	16	WISH YOU WERE HERE IMMORTAL/EPIC	Incubus
5	6	15	FADE FLIP/ELEKTRA/EEG	Staind
6	5	7	MY SACRIFICE WIND-UP	Creed
7	7	19	CHOP SUEY AMERICAN/COLUMBIA	System Of A Down
8	11	6	BLURRY FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
9	8	12	STAY TOGETHER FOR THE KIDS MCA	Blink-182
10	9	23	CONTROL FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
11	10	9	IN TOO DEEP ISLAND/IDJMG	Sum 41
12	14	11	WASTING MY TIME TVT	Default
13	12	22	DOWN WITH THE SICKNESS GIANT/REPRISE	Disturbed
14	13	7	CRAWLING IN THE DARK ISLAND/IDJMG	Hoobastank
15	15	10	I'LL BE HERE AWHILE VOLCANO	311
16	17	5	LAST NITE RCA	The Strokes
17	20	5	PHOTOGRAPH GEFFEN/INTERSCOPE ◄ AIRPOWER ►	Weezer
18	16	27	SMOOTH CRIMINAL NEW NOIZE/DREAMWORKS	Alien Ant Farm
19	36	2	DEFY YOU COLUMBIA ◄ AIRPOWER ►	The Offspring
20	18	8	FEEL SO NUMB GEFFEN/INTERSCOPE	Rob Zombie
21	22	3	LATERALUS TOOL DISSECTIONAL/VOLCANO	Tool
22	25	5	THE MIDDLE DREAMWORKS	Jimmy Eat World
23	21	5	FOREVER LAVA/ATLANTIC	Kid Rock
24	24	3	PRAISE TVT	Sevendust
25	30	4	19-2000 VIRGIN	Gorillaz
26	34	17	MOVIES NEW NOIZE/DREAMWORKS	Alien Ant Farm
27	27	6	BEAUTIFUL 22B/EPIC	Flickerstick
28	32	7	TROUBLE CAPITOL	Coldplay
29	28	5	SAVE ME ELEKTRA/EEG	Remy Zero
30	31	23	CLINT EASTWOOD VIRGIN	Gorillaz
31	35	2	LAST TIME EPIC	Fuel
32	23	12	DIG IN VIRGIN	Lenny Kravitz
33	29	15	CLICK CLICK BOOM ISLAND/IDJMG	Saliva
34	38	2	MOURNING MAVERICK	Tantric
35	37	22	GIVING IN ARISTA	Adema
36	33	7	FOR NANCY ('COS IT ALREADY IS) COLUMBIA	Pete Yorn
37	26	13	THE PEOPLE THAT WE LOVE ATLANTIC	Bush
38	NEW		THE WAY YOU LIKE IT ARISTA	Adema
39	39	4	EVERYDAY RCA	Dave Matthews Band
40	NEW		TAINTED LOVE MAVERICK/WARNER BROS.	Marilyn Manson

Billboard MAINSTREAM ROCK TRACKS™

DECEMBER 8 2001

THIS WEEK	LAST WEEK	WEEKS ON	TITLE IMPRINT/PROMOTION LABEL	Artist
			NUMBER 1 — 13 Weeks At Number 1	
1	1	20	HOW YOU REMIND ME ROADRUNNER	Nickelback
2	2	7	MY SACRIFICE WIND-UP	Creed
3	3	24	FADE FLIP/ELEKTRA/EEG	Staind
4	7	19	ALIVE ATLANTIC	P.O.D.
5	4	15	WISH YOU WERE HERE IMMORTAL/EPIC	Incubus
6	5	23	CONTROL FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
7	9	12	IN THE END WARNER BROS.	Linkin Park
8	6	13	GETS ME THROUGH EPIC	Ozzy Osbourne
9	8	26	DOWN WITH THE SICKNESS GIANT/REPRISE	Disturbed
10	10	12	WASTING MY TIME TVT	Default
11	12	6	BLURRY FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
12	11	9	FEEL SO NUMB GEFFEN/INTERSCOPE	Rob Zombie
13	13	30	SCHISM TOOL DISSECTIONAL/VOLCANO	Tool
14	15	19	CHOP SUEY AMERICAN/COLUMBIA	System Of A Down
15	17	36	IT'S BEEN AWHILE FLIP/ELEKTRA/EEG	Staind
16	14	11	DIG IN VIRGIN	Lenny Kravitz
17	16	8	PRAISE TVT	Sevendust
18	19	7	MOURNING MAVERICK	Tantric
19	18	6	FOREVER LAVA/ATLANTIC	Kid Rock
20	20	34	CRAWLING WARNER BROS.	Linkin Park
21	21	4	LATERALUS TOOL DISSECTIONAL/VOLCANO	Tool
22	22	4	LAST TIME EPIC	Fuel
23	23	5	CRAWLING IN THE DARK ISLAND/IDJMG	Hoobastank
24	25	7	GOD GAVE ME EVERYTHING VIRGIN	Mick Jagger
25	NEW		DEFY YOU COLUMBIA	The Offspring
26	27	11	MAYBE TOMORROW THE LABEL/JIVE	Mesh sti
27	24	7	SUNSHINE COLUMBIA	Aerosmith
28	28	17	CLICK CLICK BOOM ISLAND/IDJMG	Saliva
29	NEW		DREAMER EPIC	Ozzy Osbourne
30	29	7	NOW OR NEVER FLIP/EPIC	Dope
31	30	4	REVOLUTION ATLANTIC	Stone Temple Pilots
32	26	13	THE PEOPLE THAT WE LOVE ATLANTIC	Bush
33	34	2	SINNER WIND-UP	Drowning Pool
34	31	17	SMOOTH CRIMINAL NEW NOIZE/DREAMWORKS	Alien Ant Farm
35	36	5	PAYBACK REPUBLIC/UNIVERSAL	Flaw
36	38	22	GIVING IN ARISTA	Adema
37	32	26	BE LIKE THAT REPUBLIC/UNIVERSAL	3 Doors Down
38	NEW		TAINTED LOVE MAVERICK/WARNER BROS.	Marilyn Manson
39	40	25	ASTOUNDED MAVERICK	Tantric
40	37	13	BAD MAGICK REPUBLIC/UNIVERSAL	Godsmack

Billboard TOP 40 TRACKS™

DECEMBER 8 2001

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST / IMPRINT/PROMOTION LABEL
			NUMBER 1 — 1 Wks At No. 1
1	1	13	FAMILY AFFAIR MARY J. BLIGE MCA
2	6	6	HOW YOU REMIND ME NICKELBACK ROADRUNNER /IDJMG
3	2	18	TURN OFF THE LIGHT NELLY FURTADO DREAMWORKS
4	3	11	HERO ENRIQUE IGLESIAS INTERSCOPE
5	5	7	GET THE PARTY STARTED PINK ARISTA
6	8	6	U GOT IT BAD USHER ARISTA
7	4	22	I'M REAL JENNIFER LOPEZ FEATURING JA RULE EPIC
8	7	19	FALLIN' ALICIA KEYS J
9	12	7	LIVIN' IT UP JA RULE FEATURING CASE MURDER INC./DEF JAM /IDJMG
10	9	11	EMOTION DESTINY'S CHILD COLUMBIA
11	13	19	I DO!! TOYA ARISTA
12	10	14	GONE 'N SYNC JIVE
13	20	4	WHENEVER, WHEREVER SHAKIRA EPIC
14	14	17	SUPERMAN (IT'S NOT EASY) FIVE FOR FIGHTING AWARE /COLUMBIA
15	11	17	ONLY TIME ENYA REPRISE
16	19	8	DIFFERENCES GINUWINE EPIC
17	21	5	WHEREVER YOU WILL GO THE CALLING RCA
18	16	24	IT'S BEEN AWHILE STAIND FLIP/ELEKTRA /EEG
19	15	17	EVERYWHERE MICHELLE BRANCH MAVERICK
20	17	40	HANGING BY A MOMENT LIFEHOUSE DREAMWORKS
21	18	9	I'M A SLAVE 4 U BRITNEY SPEARS JIVE
22	24	16	BE LIKE THAT 3 DOORS DOWN REPUBLIC /UNIVERSAL
23	23	23	HIT 'EM UP STYLE (OOPS!) BLU CANTRELL REDZONE /ARISTA
24	29	3	#1 NELLY PRIORITY /CAPITOL
25	25	4	DIG IN LENNY KRAVITZ VIRGIN
26	22	22	FILL ME IN CRAIG DAVID WILDSTAR /ATLANTIC
27	30	6	STANDING STILL JEWEL ATLANTIC
28	NEW		SON OF A GUN JANET FEAT. MISSY ELLIOTT, P. DIDDY & CARLY SIMON VIRGIN
29	39	2	HEY BABY NO DOUBT FEATURING BOUNTY KILLER INTERSCOPE
30	38	2	MY SACRIFICE CREED WIND-UP
31	26	15	ONE MINUTE MAN MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/ELEKTRA /EEG
32	36	2	7 DAYS CRAIG DAVID WILDSTAR /ATLANTIC
33	31	21	WHERE THE PARTY AT JAGGED EDGE WITH NELLY SO SO DEF /COLUMBIA
34	28	9	DROWNING BACKSTREET BOYS JIVE
35	27	11	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 INTERSCOPE
36	37	3	CARAMEL CITY HIGH FEATURING EVE BODGA BASEMENT /INTERSCOPE
37	32	11	SMOOTH CRIMINAL ALIEN ANT FARM NEW NOIZE /DREAMWORKS
38	34	23	U REMIND ME USHER ARISTA
39	35	6	DANCE WITH ME 112 BAD BOY /ARISTA
40	33	14	IZZO (H.O.V.A.) JAY-Z ROC-A-FELLA/DEF JAM /IDJMG

Billboard ADULT CONTEMPORARY™

DECEMBER 8 2001

THIS WEEK	LAST WEEK	WEEKS ON	TITLE IMPRINT/PROMOTION LABEL	Artist
			NUMBER 1 — 1 Week At Number 1	
1	4	9	HERO INTERSCOPE	Enrique Iglesias
2	1	43	ONLY TIME REPRISE	Enya
3	2	51	IF YOU'RE GONE LAVA/ATLANTIC	matchbox twenty
4	3	39	THANK YOU ARISTA	Dido
5	9	14	I'M ALREADY THERE BNA	Lonestar
6	6	14	I WANT LOVE ROCKET/UNIVERSAL	Elton John
7	12	17	SIMPLE THINGS WINDHAM HILL	Jim Brickman Featuring Rebecca Lynn Howard
8	7	28	THERE YOU'LL BE HOLLYWOOD/WARNER BROS.	Faith Hill
9	5	22	ALL OR NOTHING J	O-Town
10	8	55	I HOPE YOU DANCE MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
11	11	29	FOLLOW ME TOP DOG/LAVA/ATLANTIC	Uncle Kracker
12	10	26	NEVER HAD A DREAM COME TRUE A&M/INTERSCOPE	S Club 7
13	14	6	DROWNING JIVE	Backstreet Boys
14	16	20	DROPS OF JUPITER (TELL ME) COLUMBIA	Train
15	13	32	ONE MORE DAY ARISTA NASHVILLE	Diamond Rio
16	17	113	I KNEW I LOVED YOU COLUMBIA	Savage Garden
17	18	88	I NEED YOU SPARROW/CAPITOL/CURB	LeAnn Rimes
18	19	13	SOON CURB	LeAnn Rimes
19	15	62	THIS I PROMISE YOU JIVE	'N Sync
20	23	3	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA ◄ AIRPOWER ►	Five For Fighting
21	20	9	GOD BLESS AMERICA COLUMBIA/EPIC	Celine Dion
22	21	7	SORCERER REPRISE	Stevie Nicks
23	22	3	FREEDOM MPL/CAPITOL	Paul McCartney
24	24	5	WALL IN YOUR HEART ISLAND/IDJMG	Shelby Lynne
25	26	4	STANDING STILL ATLANTIC	Jewel
26	25	5	EMOTION COLUMBIA	Destiny's Child
27	28	4	FALLIN' J	Alicia Keys
28	30	8	WHEN IT'S OVER LAVA/ATLANTIC	Sugar Ray
29	27	2	FLY GOLD CIRCLE	John Waite
30	NEW		THE LOOK OF LOVE VERVE	Diana Krall

Billboard ADULT TOP 40 TRACKS™

DECEMBER 8 2001

THIS WEEK	LAST WEEK	WEEKS ON	TITLE IMPRINT/PROMOTION LABEL	Artist
			NUMBER 1 — 2 Weeks At Number 1	
1	1	29	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
2	2	19	ONLY TIME REPRISE	Enya
3	3	42	DROPS OF JUPITER (TELL ME) COLUMBIA	Train
4	5	13	WHEREVER YOU WILL GO RCA	The Calling
5	6	25	BE LIKE THAT REPUBLIC/UNIVERSAL	3 Doors Down
6	4	42	HANGING BY A MOMENT DREAMWORKS	Lifehouse
7	8	8	STANDING STILL ATLANTIC	Jewel
8	7	25	IT'S BEEN AWHILE FLIP/ELEKTRA/EEG	Staind
9	10	7	HOW YOU REMIND ME ROADRUNNER/IDJMG	Nickelback
10	9	16	STUCK IN A MOMENT YOU CAN'T GET OUT OF INTERSCOPE	U2
11	11	28	WHEN IT'S OVER LAVA/ATLANTIC	Sugar Ray
12	15	19	TURN OFF THE LIGHT DREAMWORKS	Nelly Furtado
13	12	33	THE SPACE BETWEEN RCA	Dave Matthews Band
14	16	9	FALLIN' J	Alicia Keys
15	13	40	DRIVE IMMORTAL/EPIC	Incubus
16	18	9	DIG IN VIRGIN	Lenny Kravitz
17	17	12	PEACEFUL WORLD COLUMBIA	John Mellencamp Featuring India.Arie
18	23	6	MY SACRIFICE WIND-UP	Creed
19	21	7	HERO INTERSCOPE ◄ AIRPOWER ►	Enrique Iglesias
20	14	24	EVERYWHERE MAVERICK	Michelle Branch
21	20	10	SOMETHING MORE COLUMBIA	Train
22	22	23	I'M A BELIEVER DREAMWORKS/INTERSCOPE	Smash Mouth
23	25	7	PACIFIC COAST PARTY INTERSCOPE	Smash Mouth
24	26	4	EVERYDAY RCA	Dave Matthews Band
25	24	12	LAST BEAUTIFUL GIRL LAVA/ATLANTIC	matchbox twenty
26	27	22	EXTRA ORDINARY EZRA DRY GOODS/BEYOND	Better Than Ezra
27	28	24	BAD DAY EPIC	Fuel
28	30	16	TROUBLE CAPITOL	Coldplay
29	31	7	FEELS SO RIGHT MCA	Eagle-Eye Cherry
30	29	8	I WANT LOVE ROCKET/UNIVERSAL	Elton John
31	32	6	JUST CAN'T LAST ELEKTRA/EEG	Natalie Merchant
32	33	3	SIDE INDEPENDIENTE/EPIC	Travis
33	34	4	HAVE A NICE DAY V2	Stereophonics
34	35	6	ANSWER THE PHONE LAVA/ATLANTIC	Sugar Ray
35	36	5	BREATHING DREAMWORKS	Lifehouse
36	40	3	I'M ALREADY THERE BNA	Lonestar
37	39	2	I WOULD EXTASY	Laura Dawn
38	38	13	ANALYSE MCA	The Cranberries
RE-ENTRY			NEVER LET YOU DOWN RCA	The Verve Pipe
39	37	21	START THE COMMOTION IDEAL/MAMMOTH/HOLLYWOOD	The Wiseguys

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 97 mainstream rock stations, 78 modern rock stations, 80 adult contemporary stations and 79 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40 , Rhythmic Top 40 and Adult Top 40 stations. The 253 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Videoclip availability. © 2001, Billboard/BPI Communications.

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BDZZ3028

DECEMBER 8 2001 Billboard® HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	20	**Family Affair** — MARY J. BLIGE (MCA) — NUMBER 1 — 5 Wks At No. 1
2	2	10	**U Got It Bad** — USHER (ARISTA)
3	4	14	**How You Remind Me** — NICKELBACK (ROADRUNNER/IDJMG)
4	3	11	**Hero** — ENRIQUE IGLESIAS (INTERSCOPE)
5	5	17	**Turn Off The Light** — NELLY FURTADO (DREAMWORKS)
6	8	15	**Livin' It Up** — JA RULE FEAT. CASE (MURDER INC./DEF JAM/IDJMG)
7	7	20	**Differences** — GINUWINE (EPIC)
8	6	22	**I'm Real** — JENNIFER LOPEZ FEAT. JA RULE (EPIC)
9	13	7	**Get The Party Started** — PINK (ARISTA)
10	9	22	**Fallin'** — ALICIA KEYS (J)
11	11	12	**Gone** — 'N SYNC (JIVE)
12	10	11	**Emotion** — DESTINY'S CHILD (COLUMBIA)
13	19	7	**Whenever, Wherever** — SHAKIRA (EPIC)
14	14	14	**Rock The Boat** — AALIYAH (BLACKGROUND)
15	12	22	**Only Time** — ENYA (REPRISE)
16	16	15	**Superman (It's Not Easy)** — FIVE FOR FIGHTING (AWARE/COLUMBIA)
17	21	7	**My Sacrifice** — CREED (WIND-UP)
18	17	35	**It's Been Awhile** — STAIND (FLIP/ELEKTRA/EEG)
19	18	9	**Caramel** — CITY HIGH FEAT. EVE (BOOGA BASEMENT/INTERSCOPE)
20	20	17	**I Do!!** — TOYA (ARISTA)
21	28	3	**Always On Time** — JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)
22	15	9	**Girls, Girls, Girls** — JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
23	22	8	**#1** — NELLY (PRIDRITY/CAPITOL)
24	31	6	**We Thuggin'** — FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)
25	33	3	**A Woman's Worth** — ALICIA KEYS (J)
26	26	9	**I Wanna Talk About Me** — TOBY KEITH (DREAMWORKS (NASHVILLE))
27	32	5	**Wherever You Will Go** — THE CALLING (RCA)
28	29	4	**Butterflies** — MICHAEL JACKSON (EPIC)
29	25	24	**Hanging By A Moment** — LIFEHOUSE (DREAMWORKS)
30	24	39	**Drops Of Jupiter (Tell Me)** — TRAIN (COLUMBIA)
31	56	3	**Son Of A Gun** — JANET (VIRGIN)
32	27	9	**Raise Up** — PETEY PABLO (JIVE)
33	23	15	**Everywhere** — MICHELLE BRANCH (MAVERICK)
34	40	10	**You Gets No Love** — FAITH EVANS (BAD BOY/ARISTA)
35	38	9	**Dig In** — LENNY KRAVITZ (VIRGIN)
36	52	3	**Where Were You (When The World Stopped Turning)** — ALAN JACKSON (ARISTA NASHVILLE)
37	43	7	**Riding With Private Malone** — DAVID BALL (DUALTONE)
38	47	7	**Where The Stars And Stripes And The Eagle Fly** — AARON TIPPIN (LYRIC STREET)
39	45	7	**Run** — GEORGE STRAIT (MCA NASHVILLE)
40	30	8	**I'm A Slave 4 U** — BRITNEY SPEARS (JIVE)
41	36	15	**Be Like That** — 3 DOORS DOWN (REPUBLIC/UNIVERSAL)
42	61	5	**In The End** — LINKIN PARK (WARNER BROS.)
43	35	26	**Where The Party At** — JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)
44	42	33	**Let Me Blow Ya Mind** — EVE FEAT. GWEN STEFANI (RUFF RYDERS/INTERSCOPE)
45	59	5	**Lights, Camera, Action!** — MR. CHEEKS (UNIVERSAL)
46	34	12	**Love Of A Woman** — TRAVIS TRITT (COLUMBIA (NASHVILLE))
47	37	14	**Lifetime** — MAXWELL (COLUMBIA)
48	62	8	**I'm Tryin'** — TRACE ADKINS (CAPITOL (NASHVILLE))
49	44	31	**Hit 'Em Up Style (Oops!)** — BLU CANTRELL (REDZONE/ARISTA)
50	54	12	**Ugly** — BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)
51	49	13	**I'm A Survivor** — REBA (MCA NASHVILLE)
52	39	23	**Fill Me In** — CRAIG DAVID (WILDSTAR/ATLANTIC)
53	55	7	**Wrapped Up In You** — GARTH BROOKS (CAPITOL (NASHVILLE))
54	41	15	**Smooth Criminal** — ALIEN ANT FARM (NEW NOIZE/DREAMWORKS)
55	65	4	**Standing Still** — JEWEL (ATLANTIC)
56	63	6	**Alive** — P.O.D. (ATLANTIC)
57	50	13	**Dance With Me** — 112 (BAD BOY/ARISTA)
58	46	8	**Drowning** — BACKSTREET BOYS (JIVE)
59	69	2	**Good Morning Beautiful** — STEVE HOLY (CURB)
60	72	3	**Roll Out (My Business)** — LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
61	64	12	**Wish You Were Here** — INCUBUS (IMMORTAL/EPIC)
62	57	17	**Angry All The Time** — TIM MCGRAW (CURB)
63	66	5	**Who We Be** — DMX (RUFF RYDERS/DEF JAM/IDJMG)
64	71	6	**Fade** — STAIND (FLIP/ELEKTRA/EEG)
65	—	1	**7 Days** — CRAIG DAVID (WILDSTAR/ATLANTIC)
66	67	13	**Love Of My Life** — BRIAN MCKNIGHT (MOTOWN/UNIVERSAL)
67	53	23	**Izzo (H.O.V.A.)** — JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
68	—	1	**Hey Baby** — NO DOUBT FEAT. BOUNTY KILLER (INTERSCOPE)
69	60	11	**Stuck In A Moment You Can't Get Out Of** — U2 (INTERSCOPE)
70	—	1	**Break Ya Neck** — BUSTA RHYMES (J)
71	73	7	**With Me** — LONESTAR (BNA)
72	75	3	**Wrapped Around** — BRAD PAISLEY (ARISTA NASHVILLE)
73	74	4	**Goodbye** — JAGGED EDGE (SO SO DEF/COLUMBIA)
74	—	1	**Bring On The Rain** — JO DEE MESSINA WITH TIM MCGRAW (CURB)
75	68	15	**Where I Come From** — ALAN JACKSON (ARISTA NASHVILLE)

Records with the greatest impressions increase. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 676 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

DECEMBER 8 2001 Billboard® HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	WKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	7	**God Bless The USA** — LEE GREENWOOD (CURB) — NUMBER 1 — 2 Wks At No. 1
2	2	20	**The Star Spangled Banner** — WHITNEY HOUSTON (ARISTA)
3	—	1	**Only Time** — ENYA (REPRISE)
4	3	11	**AM To PM** — CHRISTINA MILIAN (DEF SOUL/IDJMG)
5	4	3	**Where The Stars And Stripes And The Eagle Fly** — AARON TIPPIN (LYRIC STREET)
6	5	17	**Family Affair** — MARY J. BLIGE (MCA)
7	6	6	**America The Beautiful** — ELVIS PRESLEY (RCA)
8	9	10	**Put Your Arms Around Me** — NATURAL (TRANS CONTINENTAL/MADACY)
9	8	46	**Can't Fight The Moonlight** — LEANN RIMES (CURB)
10	7	5	**Dansin Wit Wolvez (Where My Tribe At?)** — STRIK 9INE (FADE/ECMD)
11	12	13	**Everything U R** — LINDSAY PAGANO (WARNER BROS.)
12	10	4	**America Will Always Stand** — RANDY TRAVIS (RELENTLESS NASHVILLE)
13	11	16	**Where The Party At** — JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)
14	20	5	**Get Mo** — SHERM FEAT. BIGGA FIGGAS (DEAN'S LIST)
15	13	5	**Do U Wanna Roll (Dolittle Theme)** — R.L., SNOOP DOGG & LIL' KIM (J)
16	23	28	**I Do!!** — TOYA (ARISTA)
17	14	2	**Freedom** — PAUL MCCARTNEY (MPL/CAPITOL)
18	17	15	**Someone To Call My Lover** — JANET (VIRGIN)
19	18	3	**God Bless The U.S.A.** — JUMP 5 (SPARROW)
20	15	4	**Lifetime** — MAXWELL (COLUMBIA)
21	—	1	**It's The Weekend** — LIL J (HOLLYWOOD)
22	16	18	**Raise Up** — PETEY PABLO (JIVE)
23	19	4	**God Bless America** — LEANN RIMES (CURB)
24	21	11	**This Is Me** — DREAM (BAD BOY/ARISTA)
25	22	10	**Maybe** — MPRESS (BIG 3/ARTEMIS)
26	62	15	**Hit 'Em Up Style (Oops!)** — BLU CANTRELL (REDZONE/ARISTA)
27	25	7	**Call Me Claus** — GARTH BROOKS (CAPITOL (NASHVILLE))
28	28	21	**Don't Mess With The Radio** — NIVEA (JIVE)
29	44	11	**Us Against The World** — PLAY (COLUMBIA)
30	37	1	**Always On Time** — JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)
31	34	3	**Loverboy** — MARIAH CAREY FEAT. CAMEO (VIRGIN)
32	41	21	**All Or Nothing** — O-TOWN (J)
33	33	13	**Bye-Bye Baby** — BRANDY MOSS SCOTT (HEAVENLY TUNES/DNA)
34	32	23	**Purple Hills** — D12 (SHADY/INTERSCOPE)
35	29	4	**Ground Zero (In Our Hearts You Will Remain)** — CASH & COMPUTA (SELECT)
36	31	27	**Fiesta** — R. KELLY FEAT. JAY-Z (JIVE)
37	24	2	**I Say Yeah** — DREAM STREET (UEG/EDEL)
38	27	17	**Enjoy Yourself** — ALLURE (MCA)
39	58	2	**Special Delivery** — G.DEP (BAD BOY/ARISTA)
40	—	1	**Juliet** — LMNT (ATLANTIC)
41	38	7	**Yes** — AMBER (TOMMY BOY)
42	—	1	**As I Come Back** — BUSTA RHYMES (J)
43	42	21	**Bootylicious** — DESTINY'S CHILD (COLUMBIA)
44	36	4	**We Are Family** — VARIOUS ARTISTS (TOMMY BOY)
45	26	2	**Ain't Nobody (We Got It Locked!)** — THE RAWLO BOYS (HOUSE OF FIRE)
46	46	5	**Because I Got High** — COVERVERSIONS.COM (COVERVERSIONS.COM)
47	—	1	**I'm Waking Up To Us** — BELLE & SEBASTIAN (JEEPSTER/MATADOR)
48	35	6	**Champion** — OLEANDER (REPUBLIC/UNIVERSAL)
49	74	3	**Olche Chium (Silent Night)** — ENYA (REPRISE)
50	55	2	**Trust Your Love** — KODA (SOUNDAY/ORPHEUS)
51	40	11	**Jump Up In The Air** — ORIGINAL P (WESTBOUND)
52	50	11	**Buster** — DENNIS DA MENACE (1ST AVENUE)
53	49	14	**Po' Punch** — PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY (POCKET CHANGE)
54	53	7	**We Thuggin'** — FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)
55	48	19	**Used To Love** — KEKE WYATT (MCA)
56	56	4	**Burn** — MOBB DEEP FEAT. NDYD & VITA (LOUD/COLUMBIA)
57	51	27	**Fill Me In** — CRAIG DAVID (WILDSTAR/ATLANTIC)
58	—	1	**Envious** — DAWN ROBINSON (Q)
59	—	6	**Think Big** — CRIMEWAVE (CRIMEWAVE)
60	39	5	**I'm Your Girl** — DENA CALI (ES3/TREYDAN)
61	72	5	**To The Music** — A*TEENS (STOCKHOLM/MCA)
62	68	11	**Don't Need You To (Tell Me I'm Pretty)** — SAMANTHA MUMBA (WILD CARD/A&M/INTERSCOPE)
63	—	1	**Genie In A Bottle/Come On Over Baby...** — CHRISTINA AGUILERA (RCA)
64	30	8	**Nothing's Wrong** — WON-G FEAT. DJ QUIK (TNO/DNA)
65	57	3	**Young'n (Holla Back)** — FABOLOUS (DESERT STORM/ELEKTRA/EEG)
66	67	5	**Fatty Girl** — LUDACRIS, LL COOL J & KEITH MURRAY (FB/UNIVERSAL)
67	43	8	**Break Ya Neck** — BUSTA RHYMES (J)
68	75	34	**Stranger In My House** — TAMIA (ELEKTRA/EEG)
69	—	1	**Lights, Camera, Action!** — MR. CHEEKS (UNIVERSAL)
70	59	21	**Take You Out** — LUTHER VANDROSS (J)
71	—	1	**I Won't Be Home For Christmas** — BLINK-182 (MCA)
72	52	4	**Gotta Have It** — CHOCOLATE BANDIT (COUNTRYBOY/WARLOCK)
73	—	30	**Never Had A Dream Come True** — S CLUB 7 (A&M/INTERSCOPE)
74	—	3	**Playa Playa (Playing The Game Right)** — MINOTT FEAT. KURUPTED SEED (WORLD BEAT)
75	—	11	**Ugly** — BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)

Records with the greatest sales gains. © 2001, Billboard/BPI Communications and SoundScan, Inc. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. This data is used to compile the Hot 100.

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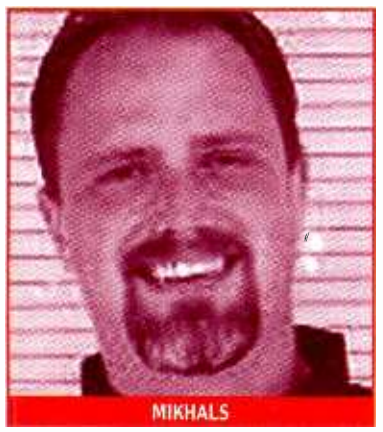
Radio Cutbacks

Continued from page 3

decisions. At least two executives say they have been asked to revise their budgets for further belt-tightening and were still in the process of finding out what level of cutbacks had to be made and then deciding who to cut.

Staff cuts—which one OM likens to "losing family"—have taken place at such other megagroups as Infinity—which recently put adult top 40 WBMX Boston PD Greg Strassell in



MIKHALS

charge of oldies WODS—and at such smaller operators as Fisher and Journal Broadcast Group. While many layoffs have been either on-air talent or behind-the-scenes positions, the cuts have also claimed programming honchos John Gehron and Dave Dillon at Infinity and Journal, respectively. And Emmis, which hasn't instituted layoffs, has instead cut employee salaries across the board by 10%, offset by a 10% Emmis stock award.

1991: A GOLDEN YEAR?

With comparisons between today's post-Sept. 11 advertising slowdown and radio's late-'80s/early-'90s fiscal crisis, broadcasters paint today's economic climate as the most dire they have ever experienced. Clear Channel/Denver director of FM programming Mike O'Connor says, "I programmed during the Gulf War in Norfolk, Va., when half the population cleared out, and I thought that was a tough time for radio. That feels like the golden era compared to what we're in now."

The recession of a decade ago forced cutbacks as well. But broadcasters say things are different this time, partially because of consolidation, which was already claiming radio jobs even in healthy financial times. Dillon says, "From 1988 to 1991, I don't remember there being massive cuts. It was not a consolidated business at that time. As a PD, those cuts were along the lines of, 'There is no TV [advertising] this [ratings] book, and you won't be doing that music test. Instead of three sales assistants, we're going to have one.' They were smaller cuts, because it was a much more competitive business.

"Now, people can offer diversity with huge economy of scale," Dillon continues. "Then, we were only in a recession. Now, we're headed for a recession, we have the events of Sept. 11 coupled with consolidation. On top of it all, radio is one of those 'me too' businesses. When consolidation first happened, there were no models to follow. Now that consolidation is ready for the next wave, there is a model."

HARD TO SAY

Gehron agrees. "You have consolidation going on and people trying to figure out what is the best way to manage their clusters, and you have a bad economy. It's hard to say what is restructuring for consolidation and what is the response to the economy."

Dillon says, "I was completely surprised by the elimination of my position. The cuts at Journal at the local-station level have been minuscule as opposed to other companies. When they looked for economies, it was cutting marketing budgets—not people. I was told it was a corporate expense reduction, certainly based on soft advertising revenue. A lot was precipitated by what happened Sept. 11."

MORE BANG, FEWER BUCKS

PDs are now wrestling with how to move forward without some of their players on board. At top 40 WKSC Chicago, PD Rod Phillips saw AC WLIT VP/GM Terry Hardin and PD Jeff Cochran exit, with those duties going to the staff of jazz sister WNUA. And Phillips thinks there will be further consolidation, as Clear Channel's five Chicago stations—now at separate sites—are combined at one property.

Clear Channel/Monterey, Calif., OM Cory Mikhals—who lost his morning host and his night jock on country KTOM and also had to cut that station's afternoon jock back to part-time duties—says, "It's a weird economic time. KTOM is fine, it has a lot of heritage, but it's going to change the way we do things. I'm back on mornings now, which I did for six years. As community-involved as we are, I have to look at how to be the community station with fewer players on the field. The eventual goal is still the same: Do good radio, do what's best for the community, and be profitable. I need to find out how to do those things in a new atmosphere."

DO WHAT NEEDS TO BE DONE

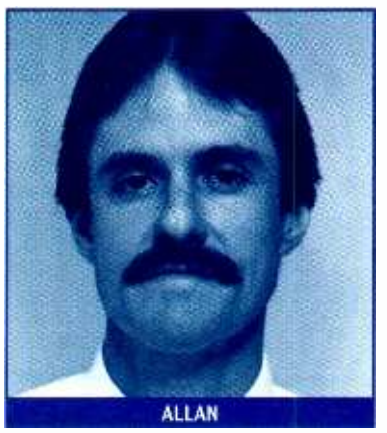
Mikhals says that there will be enough staffers to do what needs to be done. "We have a lot of commitments, and we're still going to do it. How we do it is going to change. We're still going to do the holiday food drive and the toy drive, but we just have to be more strategic in how we do them. All the stations work together so well now. The growing pains of consolidation for this cluster are over. When we have events, we'll share staffs and have sales people offering to come out and help."

Gehron, an outspoken advocate of consolidation in recent years, remains optimistic. "There are many people left in our business who can handle more than one radio station. We focus at times like this on the people who were let go, but there are a lot of people who are getting more responsibility and thriving on it." Dillon agrees: "People learn when you ask them to multi-task."

Phillips says that WKSC was unscathed because it's a new station that's still ramping up, but he admits that having staffers cut at sister stations in the market "certainly affects your morale."

RALLY THE TROOPS

Clear Channel/New York market manager Andrew Rosen says, "The most important thing is being honest with your employees."



ALLAN

To that end, he and his team have always done "state of the station" meetings every four to six months. This time, he says, will be no different. "I'm going to go with the management team to our stations and talk about what happened in the marketplace and how we were able to keep cuts to a minimum." And then he'll let staffers ask him the tough questions. Rosen says it's key that management be available and candid. "If you're honest with people, then people say, 'I get that.' "

Clear Channel/Philadelphia VP/GM Dave Allan says, "You have to make sure that the people who remain are as effective as those who were laid off. These staffers are usually expected to do more work for little or no more money. You can't say to them, 'You should be glad that you didn't get let go.' Instead, you have to rally the troops to have more confidence in themselves and the company and tell them that we have to move on."

In spite of the recent cuts, Mikhals says that "the staff morale is really high. It's important [that] whatever changes were going to happen happened at once, as tough as it was to do it in one day. It's an awful thing that had to happen, but it's over. If it was one person here, one person there, it would be easier from a business standpoint, but everyone would continue to have that feeling of, 'Oh my God, when is the axe coming down on me?' "

THIS IS THE NEW NORMAL

Many PDs doubt that shifts left empty in these cutbacks will be filled once the economic picture improves. Dillon says, "I don't think all these positions will be brought back. I can't say everybody has cut muscle and bone. But I certainly hope that these jobs will be brought back. It's difficult to run like this permanently."

Mikhals says, "I've got to look at the pieces I have now, who I have in place, and how to win with those people. If I say, 'Just get through this time' and then can't hire more people later, that's a letdown. We have some great people still in place for the future. If we're able to hire staff back down the line, that's a windfall."

Phillips says, "A lot of people have asked if this is a temporary thing. Six months to a year from now, this is the structure we will work with."

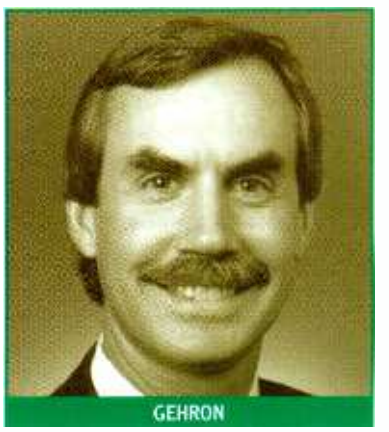
PDs also bemoan just how much talent is being cut loose in these layoffs. Phillips says, "They're making some gut-wrenching, tough decisions on people with phenomenal talent. Can you imagine Kid Kelly being let go? The good folks will find jobs, and hopefully they won't go across the street and kick our ass."

A CAUTIONARY WORD

Allan has a cautionary word for the future of radio. "We have to make sure we are not putting ourselves in a position where this can happen again," he says. "In moving on, I have to caution companies in how they do business in good times. Although I don't believe that our cluster was overstaffed, you do get into situations in great economies where along the way we may hire one or two extra people to do jobs that were previously done by one person.

"We have to prepare ourselves for bad years instead of good," Allan continues. "When you are prepared for bad years, then you can withstand them better. These are publicly traded companies. It's probably better to have only the number of people on staff that are going to be evaluated as necessary at all times."

Angela King is a reporter with Airplay Monitor, *Dana Hall is managing editor of* R&B Monitor, *Marc*



GEHRON

Schiffman is managing editor of Top 40 Monitor, *and Bram Teitelman is managing editor of* Rock Monitor.

NEWSLINE...

The Federal Trade Commission (FTC) expects to release before Christmas its updated report on the entertainment industry's marketing of violent product to children. Its deadline was initially set for mid-November, but its release has been hampered by other FTC projects. According to a source at the commission, the update "will not have the scope of the initial [September 2000] report but will be larger than the first follow-up report last April." The last report praised efforts by the video-game industry for updating warning labels but came down hard on the record industry's reluctance to follow an FTC suggestion to withdraw ads for stickered product from kids' magazines and broaden the scope of its voluntary parental advisory label program.

BILL HOLLAND

BMI has agreed to an interim license agreement for radio stations that simulcast on the Internet (*Billboard Bulletin*, Nov. 29). Under the deal, radio stations with a BMI blanket license will pay 1.605% of their Internet revenue (or a minimum annual fee of $259)—the same as the interim rate for terrestrial broadcasts. The interim fee, which is subject to annual increases based on the Consumer Price Index, is retroactive to 1997. BMI and the Radio Music License Committee (RMLC) are involved in proceedings in U.S. District Court for the Southern District of New York to determine final rates for broadcasts and simulcasts and whether there should be a separate license for streamed content. BMI seeks separate licenses, with fees of 1.8% of gross revenue for both media. According to BMI, the RMLC does not want a separate license or fee for simulcasts.

ERIK GRUENWEDEL

Blackground Records has joined the Universal Records family. Under the terms of the agreement, Universal Records will press and distribute Blackground's product and provide some marketing, promotion, and sales support, with Blackground retaining its own staff. No financial details were revealed. The move comes just weeks after Blackground ended its joint venture pact with Virgin Records (*Billboard Bulletin*, Nov. 16). That deal was estimated to be worth $15 million when it was announced in August 2000. "I am very happy to be working in the presence of Doug Morris and Universal," Blackground founder and CEO Barry Hankerson says. "This is a truly great transition for my label and artists." Besides the late Aaliyah, Blackground's R&B and hip-hop roster includes Tank and Timbaland & Magoo. Among the first releases expected under the Blackground/Universal banner are an Aaliyah project and a sophomore Tank album.

GAIL MITCHELL

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Latin Fusion

Continued from page 3

singing a techno/mariachi track that crossed over to all Latin radio formats; Celso Piña's *El Rebelde del Acordeón* (WEA Latina), an album for which Piña, Mexico's best-known *vallenato* artist, joins forces with a series of Latin rock stars; and Azul Azul's *El Sapo* (Sony Discos), an unabashed mix of facile populism with dance beats.

More recently, a host of Latin rockers recorded an homage on Fonovisa to *norteño* legends Los Tigres del Norte—a group whose greatest hits are based on the social reality that surrounds them, from the dangers of crossing the Mexican border to the uncertainty of life in "El Norte."

"We are definitely betting on these rhythms because we see the potential," EMI Latin USA president/CEO Jorge Pino says. "It's not something we're hoping for. We've already seen the results."

LONG-TERM POSSIBILITIES

Perhaps the best example of the long-term possibilities of radical fusion is EMI artist Carlos Vives, a TV soap star-turned-singer who took the vallenato—possibly the most popular music of his native Colombia—and made it a mix of pop and rock'n'roll. Ten years after his celebrated recording debut, Vives recently topped the *Billboard* Top Latin Albums chart with *Déjame Entrar*, his latest outing on EMI Latin.

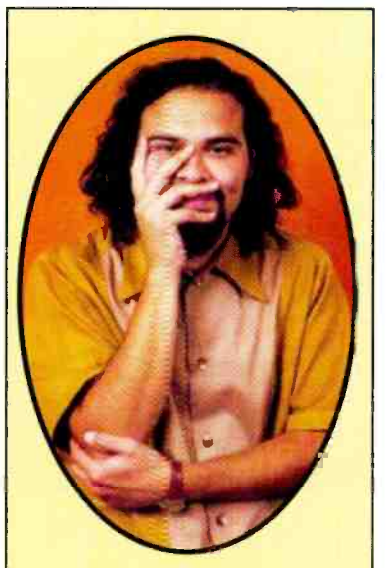
Mixing genres would seem only natural when people are exposed to a wide variety of music. This is the case in Latin America, where parties, dance clubs, and bars tend to play everything from rock and pop to mariachi, salsa, and *cumbia*.

EL GRAN SILENCIO

By the same token, within the more rigid social structures of the region, certain music is equated with certain social classes. And until recently, those willing to mix and match were mostly rockers—including Maná (with mariachi, among other things), Argentina's Bersuit (with its *murga* folk form), and Mexico's Café Tacuba (with virtually every sub-genre of regional Mexican music)—who would insert one strain or another into sporadic tracks.

Full plunges were rarer and, more often than not, only reached niche markets. "Because of the way local music is projected in our countries, niches are created," Vives says. "In my case, as a singer who was a TV actor, I was supposed to do other kinds of music. But we didn't break the molds. In the U.S., all music that's considered contemporary is born out of the local sub-culture."

EMI's Pino, who recently created the New Alternativa—an initiative designed to develop and market EMI's alternative acts—sees fusion taking off in part because the U.S. is a culture of fusion and because Spanish radio seems more willing to play different music. "We are Latinos, but we live in the States," Pino says. "And I think young people want more. They want more from different genres of music."



'When we first started to play together, we'd think we were doing something very hard rock and heavy. Then my mother would come in and say, "Oh, what a pretty little cumbia." '

—JOSELO RANGEL, CAFÉ TACUBA

MORE ACCIDENT THAN DESIGN

Ironically, many bands that pioneered aggressive fusion stumbled upon the concept more by accident than design. Café Tacuba's Joselo Rangel says, "When we first started to play together, we'd rehearse in my mother's house, and we'd think we were doing something very hard rock and very heavy. And then my mother would come in and say, 'Oh, what a pretty little cumbia,' or 'What a nice little bolero.' Even if you think you're the Rolling Stones, at heart you're Los Tigres del Norte or Vicente Fernández."

Café Tacuba, which won a Latin Grammy last year, is considered one of the premiere Latin rock bands and a pioneer in bringing together contrasting genres—from folk to techno—via such hits as "Chilanga Banda" and "La Muerte Chiquita."

Today, the mixes have all ranges of subtlety. Take Thalía, who recorded her biggest hits with the traditional banda of her native Mexico, a brass ensemble that does not have any electronic elements and is considered part of the essence of Mexican popular music.

Producer/arranger Adolfo Valenzuela, who worked with his brother Omar on Thalía's banda album, says, "In Mexico, there was a problem of social class. The upper class listens to pop, the middle and lower classes listen to regional Mexican.

"It's not that obvious in the U.S., because here, the social differences between Latinos are not that big," Valenzuela continues. "And now, some people are making an effort to join these social classes—musical elements shouldn't be separated—and that's why you see this music."

Thalía's album is viewed by many as an "easy" out; plunk pop hits with a banda accompaniment and you have sales assured—both in Mexico and the U.S., where regional Mexican music outsells every other Latin genre by far.

On the other hand, the disc works because Thalía is a major, established pop star. As such, she can extrapolate. "I spent my entire adolescence listening to banda with my friends," she says, explaining her decision to record with banda. "And on the other hand, my life has changed drastically since I've been living in the U.S., and everything holds a terrible nostalgia . . . Losing your customs, your friends."

In an effort to sound authentic, Thalía recruited the Valenzuelas—who have long worked with the respected Banda el Recodo—and made

(Continued on next page)

Latin Radio Gradually Grows Receptive to 'Alternative' Sounds

Puerto Rico's Cosmos 94, Miami's Salsa 98, Multi-Market Superestrella Network, and L.A.'s Viva 107 Among Adventurous Outlets For Music

BY LEILA COBO

MIAMI—Latin record labels have long lamented the rigidity of Spanish-language radio formats in the U.S. But in the past year, some stations have been gradually opening their airwaves to more alternative sounds, understanding that "alternative" is an ambiguous term that encompasses everything from dance to rock and more upbeat pop.

"Before, we encountered great resistance to getting this music played," says EMI Latin USA president/CEO Jorge Pino. "Now, some key stations have opened up."

These include WCOM (94.7 FM, Cosmos 94) in Puerto Rico, formerly a top 40 station that switched to 24-hour rock and pop last spring.

Cosmos' switch came after the station determined it wanted to reach listeners aged 18-34 and it conducted a study to determine what format was needed to win over that demographic.

"Puerto Rico is moving toward specialization," Torres told *Billboard* last summer. "We found an opportunity to move into pop and rock in Spanish."

In Miami, Hispanic Broadcasting Corp. (HBC) tropical station WRTO (98.3 FM, Salsa 98) now also programs remixes and dance tracks, a strategy which, in the past year, has essentially doubled its ratings, according to HBC programming director David Gleason. New York City's WCAA (105.9 FM, Latino Mix) does something similar.

The widest-reaching effort is the Entravision-owned Superestrella network, which programs rock and pop and originated at KSSE (95.7 FM) Los Angeles. It has affiliates in six more markets, including Chicago and Las Vegas.

"I think bands who are into fusion hit on radio," says Superestrella PD Nestor Rocha, noting the success of such acts as Shakira, Maná, and Jaguares, which frequently use mariachi in their music.

Superestrella's current playlist includes Paulina Rubio, La Oreja de Van Gogh, Joselito, Carlos Vives, and Jaguares in top rotation.

At Los Angeles' KLYY (107.1 FM, Viva)—which also plays pop and rock—top-rotation acts include Enrique Iglesias, Shakira, Paulina Rubio, and OV7, but further down, one can also find La Mosca Tse Tse and King Changó.

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Latin Fusion

Continued from preceding page

an album that has sold well and proved appealing both to regional Mexican and pop audiences who do not seem turned off by the singer's new look or sound.

"In all my soaps, my characters have always been very real, very *pueblo* [of the people], very *raza* [the common race]," she says. "They get the opportunity to expand, but they're Cinderella characters. And I've always had very direct contact with my audience. They don't see me as unattainable."

Making the transition from pop to populist—or vice versa—is a proposition audiences find easier to accept when the artists involved are viewed as authentic in whatever their original genre was. Marco Antonio Solís, for example, a romantic *grupero* and former leader of Los Bukis, is now one of Latin pop's biggest-sellers in the U.S.

"They have to be leaders in what they do," says Nestor Rocha, PD for Los Angeles radio station La Superestrella, which programs more adventuresome pop, including remixes of well-known banda tracks. "When they get so big, even the people who only like pop or salsa recognize the music. They've already crossed on their own. So they can record their own fusions to hit in other kinds of markets."

Take Los Tigres del Norte, a norteño group with audiences in every realm, who ended up being invited to jam with rockers Todos Tus Muertos during a promotional tour in Argentina. The experience spawned the idea of recording a rock homage to Los Tigres, which ultimately also involved Café Tacuba, Maldita Vecindad, and El Gran Silencio, another group that has long been playing eclectic fusion.

"We were all born with norteño music," Gran Silencio band member Ezequiel Peña says. "They allowed us to choose the track we wanted, and we settled for 'America,' because it talks about how we're all American. It's like a Tigres del Norte hymn made for us."

'I spent my entire adolescence listening to banda with my friends. And on the other hand, my life has changed drastically since I've been living in the U.S., and everything holds a terrible nostalgia.'

—THALÍA

THE LATIN DICHOTOMY

El Gran Silencio, which plays a mix of rock, cumbia, and grupero music, embodies the dichotomy felt by many Latin rock bands. "Sometimes we feel very popular, like gruperos," Peña says. "And sometimes we feel very rock. For us, being rockers is more attitude than a musical style. And when we play, we get both rockers and people with hats in the audience."

At the heart of El Gran Silencio is the notion that they are of the people, a concept that comes out in the lyrics of their songs and to which they play up, to the extent that their latest album is titled *Chúntaros Radio Poder*. Although the term "chúntaro" refers to someone uninhibited and real, it also alludes to the tackiness of country bumpkins in a big city. (Picture Kid Rock in Mexico.)

El Gran Silencio's rocking mix of vallenato and cumbia has largely been inspired by the music of Celso Piña, a Mexican who's dedicated his 20-year career to playing Colombian-style vallenato who is, perhaps, this year's most surprising fusion success story.

Piña, who is something of a legend in his native Monterrey in Northern Mexico, was not a big seller until his label came up with the idea of a duet with El Gran Silencio as a way of boosting sales.

'Music is music, and I think you can mix anything you want, as long as it comes from the heart and you keep it within certain parameters.'

—CELSO PIÑA

"I told him, 'We have to do something crazy,' " says Miguel Trujillo, now VP/GM of EMI Latin's regional Mexican and tejano division, but who was managing director of Warner's regional Mexican division in Monterrey at the time. "And as more [rock] bands found out about the project, they also wanted to participate."

The album, titled *Barrio Bravo*, also features Café Tacuba and Control Machete, whose guest rapping paved the way for Piña to finally get played on U.S. pop radio.

"I wanted my style, but they wanted their style," Piña says. "And they said, 'Can we add synthesizers and electric violins?' And I said, 'Put anything you want, just respect the accordion, *caja*, and *guacharaca* [the typical instruments of Colombian vallenato].'

"Music is music," Piña continues, "and I think you can mix anything you want, as long as it comes from the heart and you keep it within certain parameters."

And although Piña's success has further opened the door to other types of music and fusion, the essence of the mix remains basically unchanged.

"I've always said that the big cities feed off the provinces," Vives says. "We may concentrate more on working steel and concrete, but the country will always be a source to feed the soul."

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LeAnn Rimes

Continued from page 3

the age of 12, Rimes has made the surprising decision to re-sign with the label that launched her into stardom.

"I am looking forward to continuing to evolve creatively and professionally as an artist, but more important, I am really excited to be able to share my new music with the fans," Rimes tells *Billboard* exclusively.

Rimes has been working on a new project with songwriter/producer Desmond Child, which Curb hopes to release next year.

"We're thrilled that we've come to a new agreement with LeAnn and anxious to start a brand-new chapter in our relationship," Curb Records founder and chairman Mike Curb tells *Billboard*.

In November 2000, shortly after turning 18, Rimes filed a lawsuit seeking to terminate the recording contract that she and her parents signed with Curb in 1995 (*Billboard*, Dec. 2, 2000). In a statement posted on her Web site in February, Rimes said "the terms of the contract were never properly explained to me" when she signed it as a child and that she was seeking a new deal "that would be fair both to me and the record company."

Curb has released two Rimes albums since the suit was filed: *I Need You* and the recently issued patriotic compilation, *God Bless America*. Those albums have sold 653,000 and 33,000 copies to date, respectively, according to SoundScan, and are currently at Nos. 49 and 51, respectively, on the Top Country Albums chart.

On Nov. 26, Rimes withdrew the last of the litigation she had filed against Curb in the Tennessee courts, clearing the way for the

CURB

new deal, the terms of which were not disclosed. Rimes has not yet settled a lawsuit pending against her father, Wilbur Rimes, who is also her former producer and co-manager. Her father's countersuit against her company, LeAnn Rimes Entertainment, is also ongoing.

Earlier this year, Rimes settled a lawsuit against her former co-manager, Lyle Walker (*Billboard*, April 7).

Neither Rimes nor Curb will discuss how their rift was mended. Rimes began referring to Curb as her "former record label" during an appearance on *The Tonight Show With Jay Leno* in February. Then in May, while hosting the nationally televised Academy of Country Music Awards, she took numerous pot shots at the label during the show.

> *'I am looking forward to continuing to evolve creatively and professionally as an artist, but more important, I am really excited to be able to share my new music with the fans'*
>
> —LEANN RIMES

However, throughout Rimes' public outbursts about the label, Curb never countersued, nor did any member of the label's staff ever make a negative public comment about Rimes. That high-road approach likely eased the task of healing the rift.

"LeAnn's talent has no boundaries, and we're confident that her new music will exceed her tremendous accomplishments of the past," Mike Curb says.

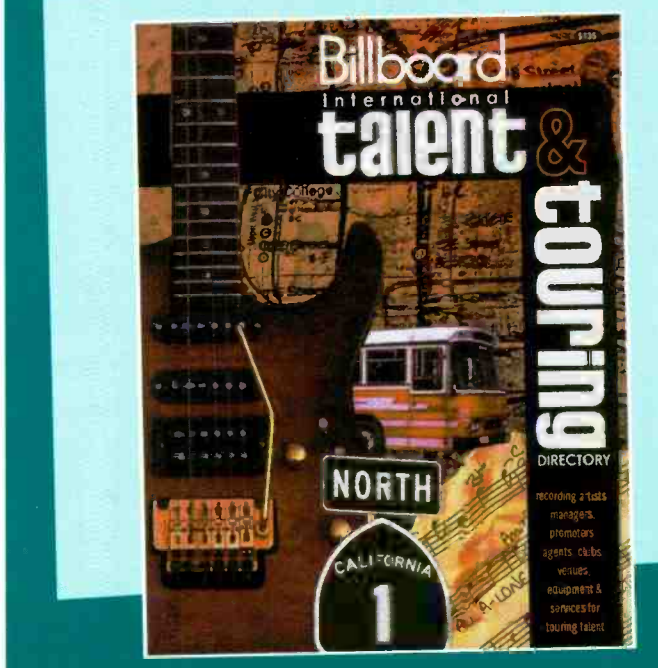
Those accomplishments are numerous. Rimes has sold a combined total of nearly 16 million copies of her seven Curb albums in the U.S., according to SoundScan, and millions more overseas. In addition, she contributed songs to Curb's *Coyote Ugly* soundtrack, (which sold 2.7 million pieces), as well as to the Sparrow/Capitol soundtrack to the TV movie *Jesus*, which sold 175,000 pieces.

Her song "How Do I Live" is the longest-running single in the history of The Billboard Hot 100 chart, at 69 weeks to date. That song also made Rimes the first country artist to earn triple-platinum certification for a single from the recording Industry Assn. of America.

Rimes has won three Academy of Country Music Awards, two Grammy Awards, an American Music Award, the Country Music Assn.'s Horizon Award, and The Billboard Hot 100 award. She is currently an American Music Award nominee in the favorite adult contemporary artist category.

A genre-bending artist, Rimes' songs have charted on the *Billboard* country, top 40, AC, and contemporary Christian charts.

Hats Off. Daniel Rodriguez—New York City's "singing cop"—has signed a record deal with Capitol-EMI's Manhattan Records. The label's first release is his recording of "God Bless America," which includes an introduction from New York City mayor Rudolph Giuliani. Daniel has appeared on a host of TV talk shows and has sung at Yankee Stadium. His full-length album, *The Spirit of America*, is due Jan. 9; all profits will be donated to the Twin Towers Fund. Pictured at his contract signing are, from left, Manhattan VP Ian Ralfini, Rodriguez's producer Tom Scott, Rodriguez, Manhattan VP Arif Mardin, and Bruce Lundvall, president of Capitol classics/jazz and Manhattan Records.



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(Continued from page 53)

COUNTRY

▶ CLINT BLACK
Greatest Hits II
PRODUCER: Clint Black
RCA 67005
Clint Black burst onto the country music scene more than a decade ago, riding a wave of hook-laden, accessible, pure country hits in the George Strait vein that made him a favorite both with fans and country radio. As his second hits package proves, Black has matured mightily as both a vocal stylist and—more important—as a songwriter, expanding his lyrical subject matter well beyond traditional country music themes while maintaining the licks that brought him to the party. Black proves a thoughtful lyricist on such cuts as the insightful "The Shoes You're Wearing" and steel-drenched honky-tonk lament "Nothing's News," but he still parties with gusto on "Nothin' but the Taillights" and the white-boy funk of "Been There." Less edgy but very well-written are ballads like the sweet "Something That We Do" and the sweeping "When I Said I Do." Black generously offers four new songs, including another duet with wife Lisa Hartman Black and a reworked "Put Yourself in My Shoes." An impressive collection from a still-evolving artist—and a no-brainer for big holiday sales.—***RW***

WORLD MUSIC

★ JUNE TABOR
Rosa Mundi
PRODUCER: John Ravenhall
Green Linnet 3139
Tabor keeps it simple and atmospheric with *Rosa Mundi*, a collection of songs that, in one way or another, allude to roses. Tabor is joined in this admirable effort by Huw Warren (piano), Mark Emerson (violin, viola), and Richard Bolton (cello). The instrumentation employed here is a good deal less involved than Tabor's outstanding *A Quiet Eye*, released last year, but the overall effect is every bit as moving. An exquisite singer with an uncanny feel for various modern folk and traditional styles, Tabor here brings her unique gift to bear on French, German, and American ballads, as well as "Roses of Picardy," a World War I-era tune. Tabor also collaborated with Emerson, Warren, and Bolton to arrange Robert Burns' "Oh My Love Is Like a Red Red Rose." A lovely, quiet album.—***PVV***

CLASSICAL

★ MISCHA MAISKY/MARTHA ARGERICH
Live in Japan
PRODUCER: Sid McLauchlan
Deutsche Grammophon 289-471-346
In these digital days, it's exceedingly rare to hear an actual unretouched "live" recording. Collaborators for some 25 years—and each of a decidedly romantic, venturesome temperment—cellist Mischa Maisky and pianist Martha Argerich are by all evidence documented here live and unedited from a November 2000 recital in Kyoto, Japan. Certainly, the duo's performances come across with a keen, knife-edge intensity and spontaneity in a substantive program of the cello sonatas by Chopin and Debussy, along with an effective arrangement of Franck's popular Violin Sonata and an encore of Chopin's *Polonaise Brillante*, Op. 3. Fans of both Maisky and Argerich will have to own this disc, and for neophytes, this is an ideal introduction to high romantic chamber music—and high romantic chamber music-making—par excellence.—***BB***

CHRISTIAN

▶ THIRD DAY
Come Together
PRODUCER: Monroe Jones
Essential 83061-0668
Not sure why this Georgia rock outfit was named artist of the year at this year's Gospel Music Assn. Dove Awards? Then give a listen to this enthrallingly well-crafted set, which showcases the band's many strengths (excellent musicianship and powerful songwriting, for instance). And lead vocalist Mac Powell is a magnetic presence that embodies Billy Graham's heart, Bruce Springsteen's passionate rock sensibilities, and Joe Cocker's vocal grit. His bandmates—bassist Tai Anderson, drummer David Carr, and guitarists Mark Lee and Brad Avery—are no less gifted. "When the Rain Comes" is a beautiful ballad; "Still Listening" pays musical homage to the Rolling Stones; "Show Me Your Glory" is a shimmering worship jewel; and "Come Together" is a potent anthem for these uncertain times.—***DEP***

GOSPEL

▶ JOE PACE & THE COLORADO MASS CHOIR
Glad About It
PRODUCER: Joseph Pace II
Integrity 20422
As one of Gospel Music's most dynamic talents—and the recipient of several Stellar Award nominations—Joe Pace has never shied away from melding vintage worship styles to contemporary gospel. On *Glad About It*, Pace and the Colorado Mass Choir don't disappoint. The uplifting set is embellished by touches of rock, smooth jazz, and acoustic pop. On "Worship Medley," Pace cleverly brings together many classics (don't be surprised if you find yourself digging for old recordings by Rev. James Moore). Throughout *Glad About It*, Pace cultivates a compelling landscape that isn't afraid of gospel's rich history. Nor is it afraid to touch your mind, body, and soul.—***TG***

NEW AGE

▶ GEORGE WINSTON
Remembrance
PRODUCERS: George Winston, Cathy Econom, and Howard Johnston
Windham Hill 01934-11624
George Winston is best-known for his thematic solo piano recordings on Windham Hill, but his talents also extend to the art of Hawaiian slack key guitar and harmonica playing. All three instruments are featured on *Remembrance*, a six-track mini-album whose proceeds will benefit families of the Sept. 11 terrorist attacks. The title track and "Lament" are Winston's first new piano compositions since 1999, and while they are not among his most technically dazzling or melodically superb, they offer the kind of bittersweet sentiments he conjures so well. "Where Are You Now" is a lovely solo guitar rendition of a tune from 1991's *Summer*, while the calming "Daughters and Sons" melds two pieces penned by Hawaiian guitarist L. Ke'ala Kwan Jr. More unusual is a nine-minute harmonica medley that surrounds Winston's own "Kindness Emerging" with the Scottish traditional "Farewell," the patriotic "America, My Country 'Tis of Thee," and the 140-year-old "Taps." Good music for a good cause.—***JC***

DVD-VIDEO

PACO DE LUCIA
Light and Shade: A Portrait
DIRECTOR: Michael Meert
PRODUCERS: Jose Montes-Baquer (WDR), Hans-Peter Birke-Malzer, and Bernd Hellthaler (EuroArts)
Arthaus 100 205
Filmed in 1994, the hourlong documentary *Light and Shade* paints a compelling portrait of modern flamenco icon Paco de Lucia. Born and bred to the tradition, the Spanish guitar virtuoso helped revolutionize the art by incorporating influences from jazz and Afro-Caribbean genres. The film covers the guitarist's Andalucian musical family and traces him from his earliest exploits to artistic maturity, including his collaborations with late flamenco singer El Camarón de la Isla and such international jazz stars as guitarist John McLaughlin. The dignified De Lucia comes across well in extended interview segments; it's unfortunate that other commentary is mostly limited to a flamenco expert and the guitarist's sister. (Input from one of his high-profile collaborators would have been interesting.) Much performance footage is here, showing De Lucia in rapt tandem with Camarón as well as playing Rodrigo's *Concierto de Aranjuez* in an inimitably rich manner. The DVD-Video's excellent sound provides a wonderful showcase for De Lucia, with his playing alternately percussive and poetic, florid and elemental. Unfortunately, there are next to no extras, with the lack of a discography betraying a lack of thought in the DVD production. Still, the film is an apt introduction not only to De Lucia but to the art of flamenco. Distributed in the U.S. by Naxos/HNH.—***BB***

HOLIDAY

NANCY WILSON
A Nancy Wilson Christmas
PRODUCER: Jay Ashby
MCG Jazz/Telarc 1008

LEON RUSSELL
Hymns of Christmas
PRODUCER: Leon Russell
Leon Russell Records/Navarre 30014

VARIOUS ARTISTS
Broadway Cares: Home for the Holidays
PRODUCERS: various
Centaur Entertainment 30047

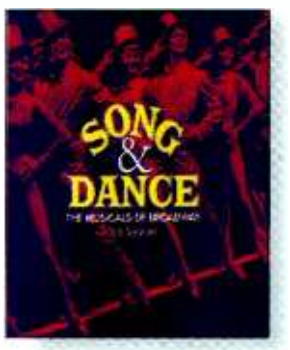
VARIOUS ARTISTS
Now That's What I Call Christmas!
PRODUCERS: various
UMG Recordings 314 585 620

IN PRINT

SONG AND DANCE: The Musicals of Broadway
By Ted Sennett and Andrew G. Hager
Metrobooks
176 pages; $59.98

As a historical survey of Broadway musicals, Ted Sennett's book *Song and Dance* doesn't aim to be comprehensive. Relying on landmark musicals to illustrate trends and turning points, Sennett selects a couple dozen shows that are "important"—because they were artistically innovative, thematically exceptional, or financially successful.

Rather than insisting that every show included must have won a Pulitzer Prize or played 1,000 performances, Sennett requires that his selected works achieve at least a moderate degree of *both* popular success and creative achievement. So, for example, the critically acclaimed and moderately successful *Sweeney Todd* is included while the contemporaneous *Best Little Whorehouse in Texas*—which ran longer but broke little new ground—is not.



The author of *Hollywood Musicals*, Sennett keeps his tone serious but accessible, filling his handsome volume with stunning photographs. He doesn't offer trenchant analysis or revelatory anecdotes in the way that, say, Ethan Mordden does in his books on musical theater. More a coffee-table book than a reference tome, *Song and Dance* provides a basic introduction to musical theater history. The fact that the author could have done more is less important than the fact that he has done his work well.

Song and Dance comes with three CDs containing 60 numbers from as many musicals, making for a sort of greatest-hits chronology. The first disc covers the '20s, '30s, and '40s, spanning the period from the milestone African-American show *Shuffle Along* ("I'm Just Wild About Harry") through the number from *Gentlemen Prefer Blondes* that made newcomer Carol Channing a star: "Diamonds Are a Girl's Best Friend." This era's gems have endured more than half a century, thanks to being wrought by such peerless composers as George Gershwin, Jerome Kern, Kurt Weill, Irving Berlin, and Cole Porter.

While the recordings are consistently delightful, a few seem out of place. For instance, Billie Holiday's rendition of "Summertime" from *Porgy and Bess* is a classic, but she never sang it on Broadway. Minor quibbles aside, there's no denying the staying power of tracks like "You're the Top" (*Anything Goes*), "Mack the Knife" (*Threepenny Opera*), and "New York, New York" (*On the Town*).

The second CD covers the period from 1950 (*Guys and Dolls*) to 1963 (*Hello, Dolly!*). The songs are again well-known, from "I Could Have Danced All Night" and "Maria" to "Put on a Happy Face" and "Comedy Tonight." The performers, too, are bona fide Broadway stars, including Ethel Merman, Richard Burton, Mary Martin, Julie Andrews, and Robert Goulet.

Disc three includes selections from more recent shows, from *Fiddler on the Roof* in 1964 to *Cats* in 1982. The music here belies the misguided notion that show tunes could no longer be considered "popular music" by this point. What was "Aquarius" from *Hair* or "Send in the Clowns" from *A Little Night Music*, if not pop music? Or even "Hard Knock Life" from *Annie*, which was sampled on a hit single by hip-hop artist Jay-Z in 1998?

As with any compilation, there are sins of omission: Where are such standards as "My Funny Valentine" from *Babes in Arms* or "I'm Still Here" from *Follies*? Why choose "One" from *A Chorus Line* instead of "What I Did For Love," or "It's a Perfect Relationship" from *Bells Are Ringing* rather than "The Party's Over"? Stopping at 1982 on disc also raises questions since Sennett's text continues to the present; a few less legendary shows—*House of Flowers*, *Raisin*, *Barnum*—might have been sacrificed to make room for more recent selections from *Les Miserables*, *Rent*, or *Ragtime*.

Nonetheless, the songs that are included are memorable and expertly performed. Together, they create a rich, condensed musical history of the Great White Way. The accompanying *Session Notes* booklet by Andrew G. Hager provides brief insights into the specific works on the CDs—nothing revolutionary here, but well-done.

Fanatics will find this so-called "boxed set" too elementary, but casual fans will be surprised to find how much theater music they already know and how easy it is to assemble these familiar tunes into a coherent foundation for learning more. With the gift-giving season around the corner, *Song and Dance* should end up on plenty of coffee tables come January.

WAYNE HOFFMAN

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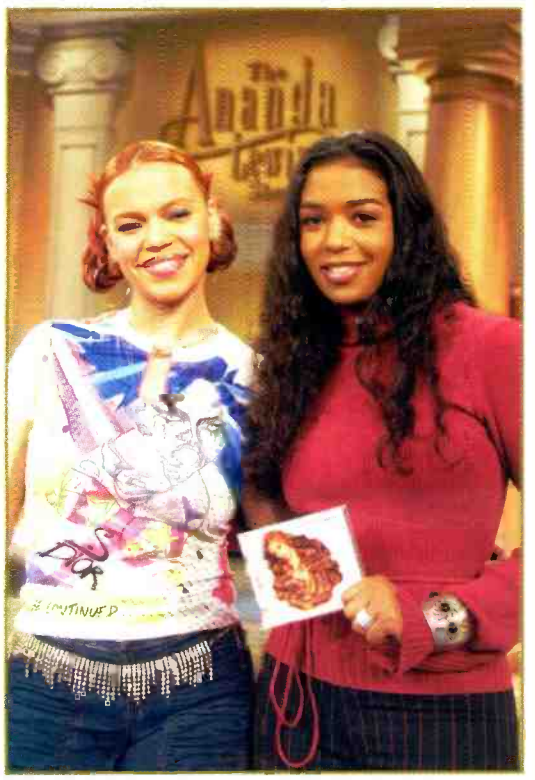
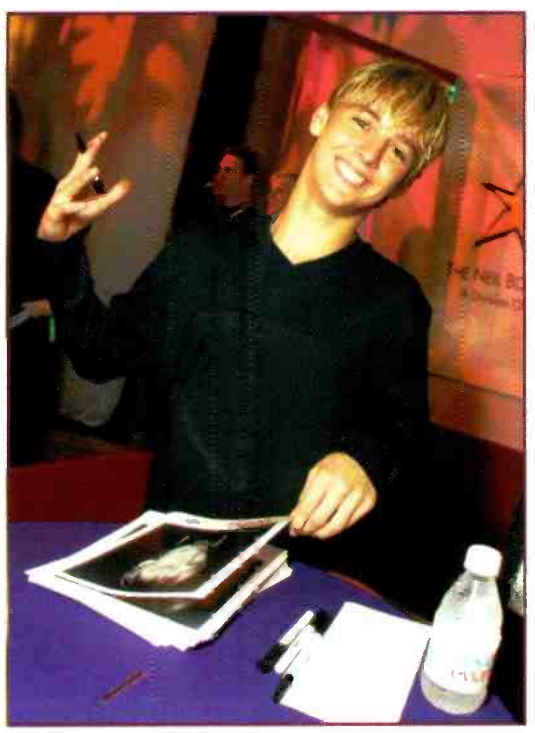
EDITED BY CHUCK TAYLOR



Faith & Hope

Bad Boy recording artist Faith Evans recently appeared on *The Ananda Lewis Show* to discuss the talk show host's topic of the day: women who compromise themselves to keep men around, and the resulting lessons in love. Evans, whose new album, *Faithfully*, hit No. 2 on Top R&B/Hip-Hop Albums, performed the single "You Gets No Love"—about a man playing with her emotions—and reflected on her own life and recent second marriage. Pictured, from left, are Evans and Lewis.



Carter For A Cure

A host of teenage celebrities gathered at Santa Monica, Calif.'s Barker Hanger for the Bogart Backstage on Tour for a Cure fund-raiser to benefit the Neil Bogart Memorial Fund, which funds pediatric cancer, AIDS, and leukemia research at the Los Angeles Children's Hospital. Among those signing autographs and performing were Aaron Carter (pictured), *Malcolm in the Middle's* Frankie Muniz and Justin Berfield, *Dawson's Creek's* Meredith Monroe, and Mary-Kate and Ashley Olsen. In all, the fund has raised $1.5 million in 2001, along with a total of more than $150 million over the past 25 years.

Toy Story: Martin Bandier

Amid the graciously appointed midtown offices of Martin Bandier, chief executive and chairman of EMI Music Publishing in New York City, are an impressive array of mementos from some 30 years in the music business. There's a framed, handwritten note on Las Vegas Hilton stationery from Elvis Presley. A personally signed copy of Carole King's quintessential *Tapestry*. And then there is the 6-inch rubber hamster holding a plastic rose, whose neck and arms bob back and forth as he sings the Partridge Family's "I Think I Love You."

The latter is just one in a collection of more than 100 toys of all dimensions, materials, and intentions that play music—a true reflection of mixing business with pleasure, since each of them features a song in the EMI publishing catalog.

"We're in the business of music publishing, which doesn't rely on a single source of business," Bandier explains. "The recorded music side accounts for only about 55% of our business. So there's also a whole bunch of miscellaneous things—like these."

Bandier's collection was founded as a way to illustrate what his business is about: "Analysts, shareholders, and journalists were always confused about what we do. They figured it was about sheet music. That's about 1% of our business. So I started to collect these things that play our music."

Bandier thinks the first item in his collection was a freaky-looking mask that plays the Troggs' "Wild Thing." It's joined in his office by other such novelties as a skeleton dancing to Rick James' "Super Freak," a rocking Tweety Bird that sings the Supremes' "Baby Love," and—one of his favorites—a foot-high plastic golf bag with clubs that dance up and down to the Fine Young Cannibals' "She Drives Me Crazy."

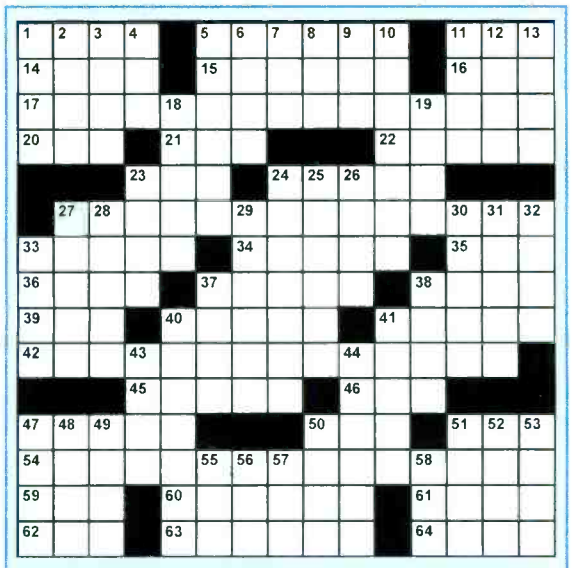
"Some of these are real cute, but others, I just wonder who in the world is going to buy them," Bandier says. Case in point: a cardinal in a plastic birdhouse whose beak mouths the Carpenters' "Sing."

The most popular among the genre is an Ernie doll from *Sesame Street* that sings Bobby Darin's "Splish Splash," which Bandier says has sold worldwide into the millions. And EMI's most-licensed song of all time: "Over the Rainbow," which flows from almost a dozen *Wizard of Oz*-related items in his collection.

"We're a penny business," Bandier says. "We don't make $3 and $4 on every record we sell. We make minuscule amounts on a huge volume—that's how it works."

As to how his fellow high-ranking colleagues react to Bandier's eyebrow-raising collection, he says with confidence, "There isn't a person I know who doesn't love it. Honestly, I think most of them are jealous." To which he raises a ceramic beer stein that happily chimes "We Are the Champions."

CHUCK TAYLOR



'YOU LEARN'

by Matt Gaffney

Across

1 Jazz bassist Hinton
5 Word on many drum sets
11 Close kin, for short
14 Texas bluesmen ___ & the Howlers
15 Classical guitar master Segovia
16 Gold in Guatemala
17 Delta bluesman "discovered" in the early 1990s, when he was in his 60s
20 Suffix for carbohydrates
21 Middle name in jazz
22 Wrong note
23 Plastic ___ Band
24 "En ___!"
27 Country legend who died at age 29
33 Overflows with
34 Big name in banking
35 Tend to the garden
36 "...and suddenly nobody ___ will do" ("A Chorus Line" line)
37 Numbskulls
38 Color Me ___
39 ___-mo
40 Corporal punisher
41 Island where 28-down lived and Pythagoras was born
42 Tracy Chapman's "Crossroads," for instance
45 Prayer finales
46 Have some regrets
47 Billy Joel's "That's Not Her ___"
50 Cold weather utterance
51 "It must be him, ___ shall die..." (Vikki Carr lyric)
54 1950s vocal group that heavily influenced the Beach Boys
59 Vote in the house
60 "___ a Bird" (1990s Beatles hit)
61 Cat that can't chase its own tail
62 Gen ___
63 R.E.M.'s "___ Worksong"
64 British new wave band The Only ___

Down

1 "Mr. ___ Risin'" ("Jim Morrison" anagram)
2 Stern rival
3 Second word of a Beatles #1 hit
4 More than bi-
5 Peter of Peter, Paul & Mary
6 He wrote "Puppy Love" for Annette Funicello
7 500 years ago
8 Bagpipes cradler
9 Language of Isr.
10 ___ a beet
11 Blues Traveler album that featured "Hook"
12 1960s jazz label
13 Former "SNL" star Jay
18 "Piggies" sounds
19 Utah city
23 A-ha's "Take ___"
24 Some aircraft
25 He used Fatboy Slim's "Praise You" while campaigning
26 Fixes the outcome
27 First word of a Beatles #1 hit
28 Fabled storyteller
29 Kind of patch
30 Sea World name
31 Destroyed city of the Bible
32 1981 Best Picture nominee
33 Actress Harper
37 She's nobility
38 #1 tune for 47-down
40 Give an impression
41 Can't talk straight
43 Prefix with "note"
44 Halt, as development
47 See 38-down
48 Gershwin's "Of ___ I Sing"
49 "It Was A Very Good ___" (Sinatra line)
50 "Oh we've burned our ___..." (K.T. Oslin line)
51 Arabian peninsula country
52 Celine Dion's hubby ___ Angelil
53 "Kick" band
55 Spoon-bending Geller
56 Stimpy's costar
57 Attorney's charge
58 Grp. for an M.D.

The solution to this week's puzzle can be found on page 82.

RIM SHOTS

by Mark Parisi

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VSOP

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JENNIFER LOPEZ

PEARL JAM

GINUWINE

JILL SCOTT

MULTIPLE
PERSONALITIES.
ONE IDENTITY.

EPIC

THANK YOU ALL FOR AN AMAZING YEAR.

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MICHAEL JACKSON

INCUBUS

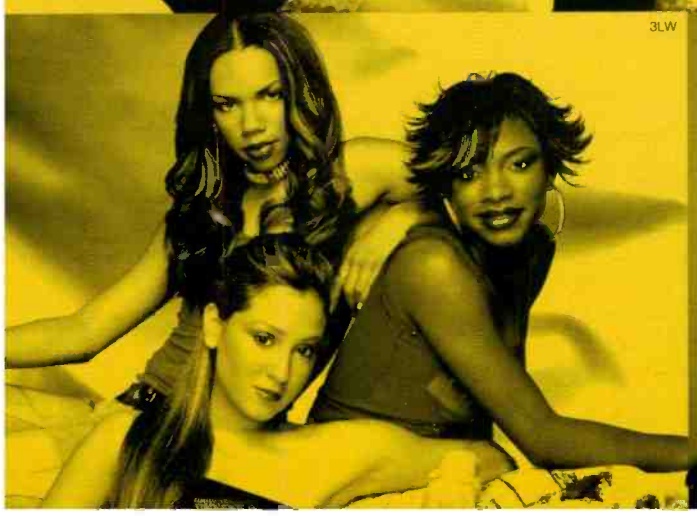
MACY GRAY

SHAKIRA

ANASTACIA

FUEL

SADE


3LW

OZZY OSBOURNE

MUDVAYNE

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