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#90807GEE374EM002# BLBD 815 A06 B0118  
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

DECEMBER 22, 2001

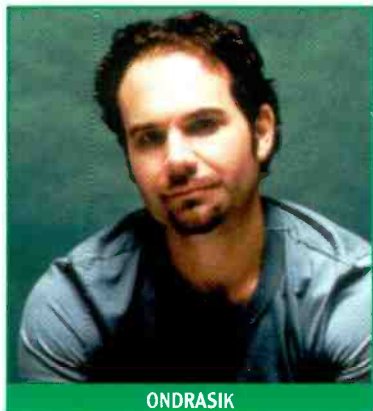
## Industry Rediscovered Its Troubadour Traditions

BY WES ORSHOSKI

NEW YORK—Five for Fighting's Jon Ondrasik is living proof that, during the past decade, it hasn't been particularly easy to be a developing male singer/songwriter.

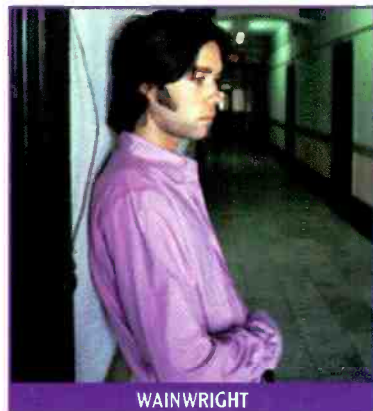
Launching his career in a decade that was first ruled by grunge, then by alt-rock, hip-hop, and teen pop, Ondrasik found himself coping with many frustrations in the '90s, including the closure of his first label, EMI, and industry execs bluntly telling him that, although he wrote good songs, he wouldn't sell many albums.

He was probably one of dozens who heard the same thing during this period, when female singer/



ONDRAKIK

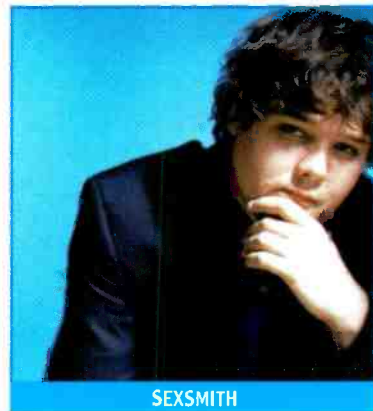
songwriters were faring much better than men—the mass popularity of Jewel, Sheryl Crow, Alanis Morissette, Sarah McLachlan, and the like



WAINWRIGHT

exemplified by the three Lilith Fairs helmed by McLachlan.

So, when Five for Fighting (essentially Ondrasik's one-man show)



SEXSMITH

toured the U.S. late last year in support of former EMI labelmate David Gray—who had been dealt his own set of frustrations from the label, both

before and after it closed—Ondrasik found himself filled with pride and hope for his own career as he saw firsthand how, after years of being ignored by U.S. record buyers, Gray was enjoying stardom in the States.

"I remember us laughing, because we both had suffered through [the U.S.] EMI [Records label] closing and every other record company passing on us and our records," Ondrasik says of a shared moment on that tour, which ended roughly a year before Ondrasik himself would begin tasting mainstream success with his "Superman (It's Not Easy)" single.

"It was so neat for me to see [Gray] having success," Ondrasik says.

(Continued on page 74)

## Latin Piracy Feels The Heat

BY LEILA COBO

MIAMI—In the past 12 months, labels have been struggling to figure out what releases to slate for the lucrative end-of-the-year season, distributors have been leveraging for the best possible prices, retailers have been playing musical chairs with store placement and exhibits, and acts have been promoting hard in an effort to offset a depressed market.

But for a small-time Mexican pirate who goes by the name of Chon, it's just another day at the office.



VAZQUEZ

At 10 a.m. he goes off to work at a rented house in Puebla, Mexico, where he burns CDs. His equipment is relatively old; it takes him 12 minutes to record each disc. But it's enough for him and his partner to produce and sell 2,000 illegitimate discs per week. Back in the day when pirated CDs were a novelty and CD burners actually cost something, the price of Chon's labor was higher. But business is still good. The only thing stopping him from selling more albums is the lack of better equipment. (Continued on page 73)

## Reversal Of Fortune: U.K. Artists See U.S. Sales Rise

BY GORDON MASSON and MELINDA NEWMAN

LONDON—After sliding to a historic low in 1999, the fortunes of U.K. artists in the United States have been steadily improving. Much of the upturn is due to the success of albums by Dido, Sade, David Gray, Radiohead, Gorillaz, Coldplay, Sting, Craig David, and—of course—the Beatles.

More unexpected, perhaps, is the clear impact of four British classical crossover performers—



Charlotte Church, Sarah Brightman, Russell Watson, and Bond—who have collectively sold more than 4 million albums in the U.S. during the past two years. Brightman is one of the most popular U.K. acts on the American touring circuit. (Continued on page 76)

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At MTV2, a rigorous emphasis on airplay with an eye towards artist development is at the core of our curriculum. But it's the added extracurricular activities like Handpicked and the Sisters for Hip Hop & Soul Tours that teach our students how to shine. Armed with our top notch education, many young men and women have gone on to make their mark. Like our Homecoming Queen, Alicia Keys, who's gone 4 times platinum and still counting. And Mudvayne who went gold after an intensive 13 week MTV2 summer school cram session. Even Jurassic 5, who after 1000 appearances on MTV2 sold 400,000 albums. It's these successes and more that embody the heart and soul of MTV2's school spirit! Look out for the Class of 2002 to follow in the footsteps of our notable alumni.



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Billboard Music Group

# Bronfman, Vivendi Look Forward

BY MATTHEW BENZ

NEW YORK—Though some see storm clouds on the horizon for the media and communications giant he helped create one year ago this month, departing Vivendi Universal executive vice chairman Edgar Bronfman Jr. tells *Billboard* that the goals of the Universal Music Group (UMG) are as clear as ever.

"I think the music group's priorities are—at a difficult time in the industry—to try and strike an even and more disciplined balance between investing in artist development and reining in costs, because it is just a difficult economic environment for the moment," says Bronfman, who made it public Dec. 6 that he will step down but remain vice chairman of the Vivendi board and a "close advisor" to chairman/CEO Jean-Marie Messier. "So UMG in 2002 is going to be very focused on costs as well as artist development—and, of course, the beginning of a legitimate digital offering for consumers.

"We've actually got an even stronger release schedule in '02 than we had in '01," Bronfman adds. "So we think we can probably grow our revenue, even though the industry is looking at modest negative growth."

But when asked what that growth rate will be, Bronfman stops short and replies: "I think we should leave those forward-looking comments to Jean-Marie."

When Bronfman cedes executive responsibilities at the end of the first quarter, Messier will take control of the world's largest record company in size and market share, with 28% of total current U.S. albums through the first nine months of 2001, according to SoundScan. During that same period, UMG generated earnings before interest, taxes, depreciation, and amortization of 702 million euros (\$628 million) on a revenue of 4.45 billion euros (\$3.98 billion). Those figures represent 18.3% and 21.6% of the respective totals of all of Vivendi Universal's media and communication businesses.

Industry attorney and deal-maker Allen Grubman, who has had extensive dealings with Bronfman; UMG; and its chairman/CEO, Doug Morris, is one of many who believe the UMG management team that



Bronfman has assembled will also be his lasting legacy.

Grubman says, "The advice I'd give to Messier, if I was to give him advice, is that he's got the most brilliant executive team in the record business. He should obviously work with them, but this isn't a situation where they need an enormous amount of guidance, because they know what they're doing."

Morris says of Bronfman, "I'm going to miss him enormously from the day-to-day operation, but Edgar facilitated my establishing a very, very good relationship with Jean-Marie." Repeating a favorite phrase, he adds, "I've just got to keep my guys getting hits."

Bronfman's contract allowed him to leave after the first anniversary of the December 2000 merger, and most company observers did not expect him to stay on long as a lieutenant to Messier. He is not sure when he will initiate his next project or whether it will involve music in any way, saying, "I'm not necessarily looking to scale the same but a smaller mountain."

Beginning with his family's Seagram Co., Bronfman, 46, built UMG through acquisitions, beginning with MCA in 1995. The 1998 purchase of PolyGram cement-

ed UMG's market leadership and effectively created the competitive landscape of today, in which five major labels dominate.

Sensing that consolidation meant only the largest media companies would thrive, one year ago Bronfman joined Seagram with Paris-based Vivendi in a deal valued at \$100 billion. Vivendi Universal was thus born, boasting UMG and Universal Studios, one of the top film studios.

"He needed to find a way to get larger," says Sanford C. Bernstein analyst Michael Nathanson, who recently initiated coverage of Vivendi. "He did right by Seagram shareholders."

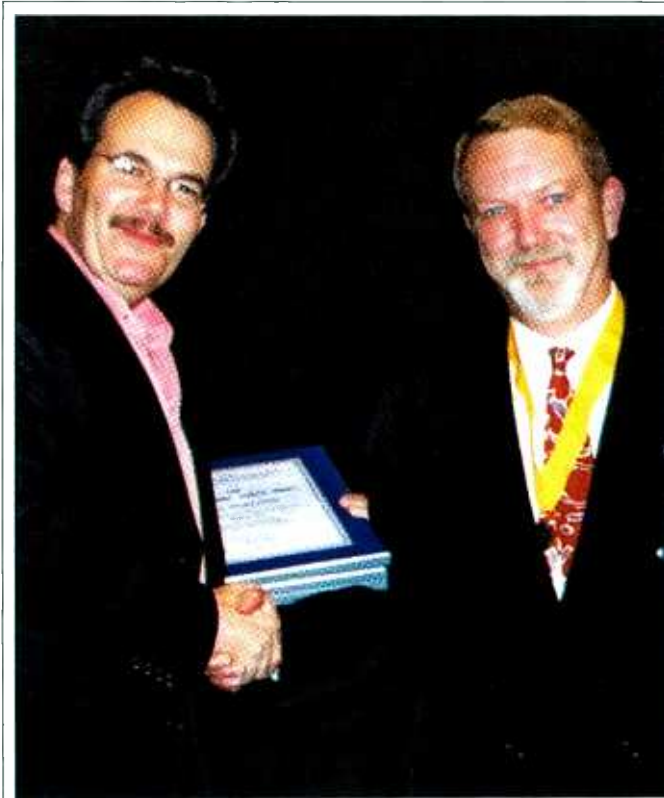
Bronfman is satisfied that the integration has gone smoothly. "It's time to turn our attention toward building this company," he says, "and I've got to make a decision that, emotionally, intellectually, I'm going to invest in helping Jean-Marie to do that, or go do something on my own."

While not surprising, news of Bronfman's resignation was notable in that it came one day after AOL Time Warner announced that Time Warner co-CEO Richard Parsons will succeed CEO Gerald Levin when he steps down in May 2002 (*Billboard*, Dec. 15). That is increasingly being seen as a sign of the ascendancy of that company's music, film, and other entertainment businesses over its once highly valued Internet properties.

For some, it also calls into question the idea on which AOL Time Warner, like Vivendi Universal, was founded: that joining entertainment and Internet distribution under the same roof creates value for the company and its shareholders.

"The jury's still out on that," Nathanson says. "One of the hypes of the Vivendi-Universal merger was the ability to leverage mobile phones and music. That's still kind of pie-in-the-sky."

But as Bronfman sees it, collaboration between the two sides is essential. "Whether UMG is taking the lead or Vivendi Universal Net USA [the new business unit that consolidates Vivendi's Internet properties] is taking the lead, unless there is a strong collaborative relationship, neither will be able to meet its goals or achieve its potential."



**Holland Honored.** When the 34th annual ASCAP Deems Taylor Awards were presented Dec. 5 at New York City's Lincoln Center, *Billboard* Washington, D.C., bureau chief Bill Holland took home a Deems Taylor Special Recognition Award for his *Billboard* series on work-for-hire issues. Also at the ceremony, documentary filmmaker Ken Burns won the ASCAP President's Award for his 12-part PBS series, *Ken Burns Jazz*, and singer/songwriter Livingston Taylor was presented with a Special Recognition Award for his book, *Stage Performance*. Pictured, at left, songwriter/ASCAP Deems Taylor panelist Phil Galdston, left, presents the prize to Holland. Above, Taylor performs a new version of his 1972 Hot 100 single, "Get Out of Bed," at the ceremony.



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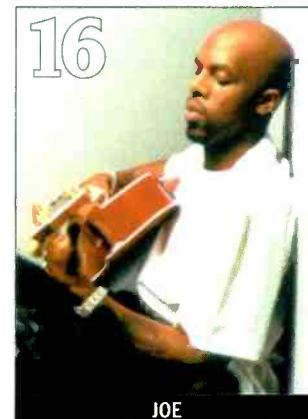
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**Chart Beat**™ by Fred Bronson

**'HOW' WOW BOW:** The commercial release of Nickelback's "How You Remind Me" (Roadrunner) sends the rock song to No. 1 on The Billboard Hot 100, ending Usher's reign with "U Got It Bad" (Arista) after just one week.

It's the first No. 1 for Nickelback, as well as its imprint, and the 14th song to advance to pole position in 2001. That keeps the turnover rate fairly constant during the past four years. In 1998 there were 15 No. 1 hits, in 1999 there were 14, and last year there were 17.

"How You Remind Me," which slips from its perch atop Modern Rock Tracks as it takes over the lead on the Hot 100, is the first No. 1 hit on the latter chart not to also appear on Hot R&B/Hip-Hop Singles & Tracks since Crazy Town's "Butterfly" was on top in April. "How You Remind Me" is also the first rock track to reach the summit since "Butterfly."

Nickelback is the third act to have a No. 1 hit with its debut single this year. The other two are Crazy Town and Alicia Keys, who had a six-week reign with "Fallin' " (J).

With Usher's fall, there have been three No. 1 hits that ruled for only one week in 2001. "Ms. Jackson" by OutKast and "Angel" by Shaggy Featuring Rayvon also had one-week runs. That's less than the five songs that were No. 1 for a week apiece in 2000. Three of those were also rock songs: "Everything You Want" by Vertical Horizon, "Bent" by Matchbox Twenty, and "With Arms Wide Open" by Creed.

While Nickelback is the second successive male act to hold down the top spot, female artists are way ahead in terms of weeks at No. 1 in 2001. Counting songs that moved to No. 1 this year, women have led the list for 31 weeks and men for 21.

**ON THE 'RADIO':** Barry Manilow has his first Adult Contemporary chart entry of the 21st century, as "Turn the Radio Up" (Concord) garners enough radio airplay to debut at No. 30. It's Manilow's first AC appearance since "I Go Crazy" peaked at No. 30 in October 1997.

"Radio" is the first hit from Manilow's *Here on the Mayflower*. It's his label debut for Concord, which is the fourth label to have Manilow on its roster, following Bell, Arista, and RCA.

Manilow's AC chart span is now 27 years, one month, and two weeks, dating back to the debut of "Mandy" the week of Nov. 9, 1974. Manilow has had 13 No. 1 hits on the AC tally—10 of them in the '70s and three in the '80s. His longest-running chart-topper was his final No. 1 to date, "Read 'Em and Weep," which held sway for five weeks.

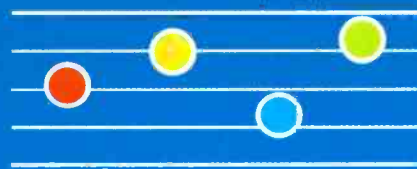
**U3:** Usher debuts at No. 79 on Hot R&B/Hip-Hop Singles & Tracks with "U Don't Have to Call" (Arista). It would be his third consecutive chart entry to begin with "U," were it not for the brief appearance of "I Don't Know," a track from his 8701.

More Fred Bronson each week at [www.billboard.com](http://www.billboard.com).



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# Creed Tour Succeeds By Using Old-Fashioned Booking

BY RAY WADDELL

NASHVILLE—Creed's 2002 world tour, destined to be one of the year's most successful, was booked and routed the old-fashioned way: date by date, deal by deal, promoter by promoter.

This traditional agent/venue/promoter triangle has often been eschewed of late—particularly among more successful touring artists—in favor of such national tour promoters as Clear Channel Entertainment.

"We're using the promoters we've used all along the way, whenever possible," says Ken Fermaglich, Creed's agent with New York City-based the Agency Group. "If it's a Clear Channel promoter we've used since [Creed's] club days, then that's who we'll go with this time. Every deal was cut locally, with each building and promoter."

One of those local promoters is Seth Hurwitz, president of Washington, D.C.-based I.M.P., with a Feb. 8, 2002, date at D.C.'s MCI Center. He is not surprised that the tour

was booked this way: "Am I surprised Ken Fermaglich had balls? Hell, no. I'm more surprised by agents who capitulate where they don't really need to and pave the way for their own obsolescence."

In addition to promoters, buildings are also involved, promoting Creed shows at other events and contributing to ads in local publications. Fermaglich says, "We went to each building and said, 'We want to see what you can contribute to the marketing efforts to enhance what the promoter is doing.'"

Trey Feazell, director of bookings for Philips Arena in Atlanta, says the arena will help promote Creed's Jan. 16, 2002, date: "We'll use our internal marketing assets that come from being part of the AOL Time Warner family, run notices on our video boards at other events, [and offer] access to our outdoor marquees. As part of our Philips [naming rights] deal, we have 1,000 TVs at the arena and



FERMAGLICH

[adjacent] CNN Center, and we'll be running video loops on those, along with PA announcements at hockey and basketball games."

Three Mountain Design has put together an innovative, interactive "viral" marketing campaign to build awareness and fan participation.

Creed's tour in support of new

Wind-up release *Weathered* looks to be among the early frontrunners for '02. The release notched first-week sales of 887,000, the second-largest sales week of any 2001 release (*Billboard*, Dec. 8).

Creed begins its tour mid-January 2002 at the Lakeland Civic Center in Florida, playing 19 U.S. dates by Feb. 17. The tour then proceeds to Australia in March, West Coast U.S. dates in April, Europe in May-June, and U.S. sheds and arenas through November. Fermaglich says Creed might play a few stadiums this summer if demand warrants.

Tickets will be in the \$36.50-\$45 range, plus service charges. "To a certain extent, this is a blue-collar band, and people are watching their expenses and curtailing what they spend on luxury items," Fer-

maglich says. "We want to be one of their luxury items."

All arenas, with the exception of Gund Arena in Cleveland and Fleet-Center in Boston, will feature general-admission floors and reserved seating elsewhere.

Initially, Puddle of Mudd had been confirmed as a supporting act, with another act to be confirmed. But the band backed out inexplicably Dec. 4, leaving both support slots yet to be filled. At this point, though, the opening act appears to be irrelevant in terms of ticket sales. Initial on-sales Dec. 8 went through the roof, with lightning-quick sellouts for shows in Birmingham, Ala. (Jan. 18); Houston (21); Dallas (25); Cleveland (27); Philadelphia (28); Grand Rapids, Mich. (Feb. 5); Boston (7); and Auburn Hills, Mich. (11).

## In The News

- *Billboard* 1992 Century Award honoree George Harrison's 1971 hit, "My Sweet Lord," will be released Jan. 14, 2002, in the U.S. by Capitol Records and in the U.K. by Parlophone. The single, whose profits will go to an as-yet-undetermined charity, will include the 1971 version of the song; its B-side, "Let It Down"; and the 2000 version of "My Sweet Lord" that appeared on the 30th anniversary reissue of *All Things Must Pass*. The retail price of the single is still to be set, and there is no word as to whether the song will be worked to radio. Harrison died of cancer Nov. 29.

- Bill Gaither's Spring House Music Group has extended its long-term distribution deal with EMI Christian Music Group's Chordant Distribution, continuing a decade-long relationship that has resulted in the certification by the Recording Industry Assn. of America of more than 50 gold, platinum, and multi-platinum videos and records. Spring House has been successful with its "Homecoming" video series, which features Gaither performing with numerous Southern gospel artists in different settings; the latest, *A Billy Graham Music Homecoming Vols. 1 & 2*, was certified gold in six weeks. In 2002, Gaither and crew are slated to tape new "Homecoming" projects in New York City and Sydney.

## S-Curve Distribution Deal Reunites Executives

BY MELINDA NEWMAN

LOS ANGELES—EMI Recorded Music has signed its first label deal under the new regime of chairman/CEO Alain Levy and vice-chairman David Munns—with S-Curve Records, home of the Baha Men.

The multi-year pact calls for EMI to distribute S-Curve in the U.S. and license its repertoire in the rest of the world. S-Curve had previously operated as a joint venture with Edel Records.

The move reunites Levy and Munns with S-Curve president/CEO Steve Greenberg, who worked with the pair while he served as senior VP/head of A&R at Mercury Records. While Greenberg was at Mercury, Levy was president/CEO of Mercury parent PolyGram, and Munns was PolyGram's senior VP of pop marketing worldwide.

"They showed really strong leadership at [PolyGram] and were crucial to the worldwide success of Hanson," says Greenberg, who signed the trio to Mercury. "So I knew reuniting with them would give my label the optimal chance to succeed."

The first release from the label under EMI is *Move It Like This* (due March 26, 2002), the first album from the Baha Men since 2000's *Who Let the Dogs Out*, which has sold more than 5 million units worldwide, according to the label. Other artists signed to S-Curve include four siblings from Florida,

tentatively named Gabrielle's Sisters; Jessica Sheeley; dancehall artist Goofy; and Nicole Saletta, who has had a recurring role on the TV series *7th Heaven*.

Greenberg, who bought back the 50% of S-Curve owned by Edel for an undisclosed price, was in negotiations with MCA when Levy and Munns surprised the industry by

taking their spots at EMI (*Billboard*, Oct. 27). "[MCA Records president] Jay Boberg really showed a lot of interest in S-Curve, which was very

meaningful to me," Greenberg says, "but no one ever imagined in their wildest dreams that Levy would be named chairman of EMI, and when he asked me to bring the label there, I realized it would be like going back to family."

In a statement, Munns said, "Steve is a record man through and through with a very broad-based A&R background. We are delighted that he is bringing his talents and his team to EMI."

EMI-owned Capitol Records will help S-Curve's six-person, New York City-based staff to market, promote, and sell its releases. "[Capitol CEO/president] Andy Slater is one of my favorite producers of the last few years. So I deeply respect his musical taste and artistic vision," Greenberg says. "Therefore, I'm excited about the kind of input he can have in our projects and marketing campaigns."



## Market Watch

A Weekly National Music Sales Report

### YEAR-TO-DATE OVERALL UNIT SALES

	2000	2001	
Total	738,241,000	699,474,000	(↘5.3%)
Albums	688,052,000	669,650,000	(↘2.7%)
Singles	50,189,000	29,824,000	(↘40.6%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	2000	2001	
CD	615,631,000	623,032,000	(↗1.2%)
Cassette	70,888,000	45,360,000	(↘36.0%)
Other	1,533,000	1,258,000	(↘17.9%)

### OVERALL UNIT SALE

This Week	23,184,000	This Week 2000	24,801,000
Last Week	19,004,000	Change 2000	↘6.5%
Change	↗22.0%		

### ALBUM SALES

This Week	22,779,000	This Week 2000	24,074,000
Last Week	18,676,000	Change 2000	↘5.4%
Change	↗22.0%		

### SINGLE SALES

This Week	405,000	This Week 2000	727,000
Last Week	328,000	Change 2000	↘44.3%
Change	↗23.5%		

### YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2000	2001	
Chain	373,498,000	355,453,000	(↘4.8%)
Independent	104,906,000	93,331,000	(↘11.0%)
Mass Merchant	194,470,000	200,191,000	(↘2.9%)
Nontraditional	15,178,000	20,675,000	(↘36.2%)

### YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2000	2001	
Current	452,326,000	425,958,000	(↘5.8%)
Catalog	235,726,000	243,751,000	(↘3.4%)
Deep Catalog	163,258,000	167,211,000	(↘2.4%)

Footnote: In calculating current market share, SoundScan counts only album sales that have occurred within the first 18 months of a title's release (12 months for classical and jazz albums), except for titles that stay in the top half of the *Billboard* 200, in which case sales continue to count as current until a title falls below No. 100. Catalog market share counts sales generated by titles out for more than 18 months, excluding the exceptions noted above. Deep catalog is a subset of catalog, which reflects titles that have been out for more than 36 months.

ROUNDED FIGURES

FOR WEEK ENDING 12/09/01

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



# In Hearings, Cannon Urges Labels To 'Serve' Internet Consumers

BY BILL HOLLAND

WASHINGTON, D.C.—There were flinty moments in the closing days of the initial session of the 107th Congress, as lawmakers wondered aloud if the Digital Millennium Copyright Act (DMCA) is to blame for unhappy online music consumers or if the fault lies with an excessively control-minded major-label mentality.

With few workdays left in the first session of the Congress, House lawmakers heard testimony Dec. 12-13 from music and Internet industry executives on whether Congress should change sections of the DMCA that deal with the legality of temporary copies of digital performance of a musical work.

In the Congressionally mandated report released last summer, the U.S. Copyright Office found that most sections of the DMCA do not need changes at this time, but recom-

mended that infringement sections dealing with the legality of so-called incidental copies of a digital performance of a musical work—temporary “buffer” copies, multiple server copies, and archival copies—should be rewritten to make them legal. The Digital Media Assn., representing Webcasters, supports the changes.

The Oct. 5 marketplace agreement between the Recording Industry Assn. of America (RIAA), the National Music Publishers Assn., and its licensing affiliate, the Harry Fox Agency, may mean that some lawmakers next session will be more reluctant to change the DMCA or support larger regulatory legislation dealing with first sale and fair use. The groups, supported by ASCAP and BMI, reached agreement for streamlined licensing online music subscription services, long called for by Congress.

Some intense moments occurred in

the Dec. 13 hearing before the House Subcommittee on Courts, the Internet, and Intellectual Property. Rep. Chris Cannon, D-Utah—co-sponsor of the pro-Internet Music Online Competition Act—grilled Cary Sherman, the RIAA's senior executive VP and general counsel, on poor press reaction to the long-planned MusicNet service.

Quoting from a recent article in *The Washington Post*, Cannon said, “The article also notes: ‘Each download expires in 30 days. You cannot make a backup copy of a song, write it to a recordable CD, or transfer it to a portable player. The record labels made this choice, electing to sacrifice convenience and choice to copy protection. Those behind PressPlay, a competing subscription system, seem on their way to making the same mistake.’”



Cannon added, “This article and others suggest that the major labels do not intend to fully embrace the Internet, preferring instead to continue to derive their revenues through the more lucrative—and costly to consumers—CD marketplace.”

Cannon noted: “Of the top 20 *Billboard* CDs for this week, only two have tracks available for download on the MusicNet service. And both of those two CDs [Britney Spears and Backstreet Boys] are distributed by Zomba Records—the largest independent label. In short, the major labels have not made a single track available from [their] top-selling CDs even as a rental download on the MusicNet service.”

“We’re having these hearings to decide whether changes to the present copyright system are necessary to serve consumers better,” Cannon said. “Mr. Sherman, is the present copyright system under the DMCA in part to blame for your member companies’ inability to offer what consumers want—or is it solely a function of your industry’s desire to maximize control over content and profit margins?”

Sherman replied that the industry wants to embrace the Internet in a legitimate marketplace. He said that he was not sure why no top 20 tracks were available for download, but suggested that “maybe the tracks are on labels not on MusicNet, maybe the mechanical licenses are not in place, or maybe the artists hold those rights and don’t want their music on the Internet.”

Several artists and managers, upset that labels have not contacted them about online subscription services, have recently demanded that their

labels withhold their tracks if their contracts give them control over Internet usage. Other artists groups, such as the Recording Artists Coalition (RAC), have not made this an issue, although RAC counsel Jay Rosenthal says RAC “supports artists’ right to determine how and when their music is used on the Internet, if contracts allow it.”

Register of copyrights Marybeth Peters said the October agreement was “a good first step—but it does not influence our decision for the changes.”

The recommendations would remove copyright infringement penalties for Webcasters and others arising from the triggering of a copyright owner’s reproduction right—not just of an otherwise licensed digital transmission of a public performance, but the backup computer copies the services employ to facilitate their systems. Changes would eliminate copyright royalty obligations that arise even though the copies have no independent commercial value. Music industry executives oppose any changes.

Several of the recommendations are in the Music Online Competition Act (MOCA), but other more regulatory sections of MOCA may lose steam next session in light of the industrywide October agreement.

Rep. Howard Coble, R-N.C., the panel chairman, agreed with music industry witnesses that a marketplace solution to the licensing problems of online music was “obviously preferable to government regulation.” But in his opening remarks, MOCA co-sponsor Rep. Rick Boucher, D-Va., cautioned that he wanted to make sure that “this agreement removes for all parties the need to resolve through legislation the cumbersome [licensing] process.”

## Industry Welcomes Copyright Treaty

**International Agreement Provides Guidelines For Media Transmitted Via Internet**

BY JULIANA KORANTENG

LONDON—Music industry organizations are happy to hear that the first of the World Intellectual Property Organization’s (WIPO) two international copyright-protection treaties for the digital age comes into force next March.

The WIPO Copyright Treaty (WCT) provides guidelines on protecting the works of composers, lyricists, authors, and publishers when legitimately distributed via the Internet or other interactively transmitted media. The second WIPO treaty is the WIPO Performances and Phonograms Treaty (WPPT).

When the WCT and WPPT were adopted in 1996, they were open to all 177 WIPO member countries. But a minimum of 30 members had to ratify each treaty before it could come into effect.

The African state of Gabon acceded to the WCT Dec. 6, making it the 30th country to ratify that treaty. In effect, these 30 countries, from Argentina to the U.S.—but so far not including the EU—are pledging to incorporate the WCT’s spirit and essence into their respective national copyright laws. Moreover, they’re formally declaring to protect within their borders the works of authors from the other signatory states. Equally, signatories are promising to prohibit hackers from manipulating the technology tools that can identify rights-owners’ works and the conditions of usage on the Net.

“It’s enormously significant, because the provisions on technology measures are expressed internationally for the first time,” says Richard Owens, international intellectual property rights advisor at British Music Rights, the lobbying arm for U.K. authors copyright organization MCPS-



OWENS

PRS. “We now have a legally binding instrument that should give teeth to international enforcement efforts.”

Jorgen Blomqvist, director of WIPO’s copyright law division, notes that the WCT effectively updates for the digital age the 1971 Berne Convention for the Protection of Literary and Artistic Works. The framework for the Berne Convention, signed by 148 countries, was designed to protect works recorded or reproduced on such physical carriers as CDs and vinyl, but not for digital delivery.

“Some of the [Berne Convention] provisions have been included in the WCT, which addresses digital media, specifically all types of ‘interactive transmission,’” Blomqvist says. “After March 2002, there’ll be a greater momentum for other countries to join, and there’s a clear indication that a growing number recognize their legal obligation to offer protection for works on the Internet.”

The U.S. 1998 Digital Millennium Copyright Act (DMCA) contains the WCT provisions, as does the European Union’s Copyright Directive, which was published in June.

By the time the EU’s 15 member

states incorporate the directive into local law—before the end of 2002—WCT will automatically have another 16 signatories: for the 15 member states, plus the EU as a single federation. That number is certain to increase, as countries with EU trade pacts and markets seeking to join the EU are expected to adopt the treaty.

“The WCT is definitely good news for our members. It updates copyright to deal with the Internet, which was very important and necessary,” declares Allen Dixon, general counsel and executive director at the International Federation of the Phonographic Industry. “It means publishers’ works are protected, and any recorded versions of their songs are subject to that protection.”

Meanwhile, Dixon is confident that the WPPT, the second treaty, will also enter into force in 2002. Within the digital environment, the WPPT updates the related rights protecting performers and record producers in the 1961 Rome Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations.

Currently, 28 countries are party to the WPPT, leaving only two more required signatories for that to kick in. Dixon notes, “There are four more countries that are poised to join in the next couple of months. And Japan also plans to ratify the WPPT in the first half of 2002.”

Although the U.S. never ratified the Rome Convention, the DMCA features the WPPT provisions. But Dixon warns the industry not to be complacent. “There’s no resting on our laurels, but these treaties are going in the right direction. So far, they only affect the circle of countries that have ratified them, but we want that circle to be as wide as possible.”

## Executive Turntable



SELLERS



KIM



COATES

**RECORD COMPANIES.** Nicole Sellers is promoted to national director of field promotions for J Records in New York City. She was Southeast regional director, urban promotions.

Susan Kim is named marketing manager, international for Hollywood Records in Burbank, Calif. She was an associate director at Sony Music International.

Verity Records names Monica

Coates associate director of A&R and Damon Williams manager of marketing in New York City. They were, respectively, an employee for EMI Gospel and marketing manager for the ND Co. and Church Howse Music.

Angela Johnson is promoted to Southeast/Southwest marketing manager for Arista Records in Atlanta. She was national urban sales manager.



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# ARTISTS & MUSIC

## 'Great' Journey Of Lost Highway's Nelson

BY DEBORAH EVANS PRICE

NASHVILLE—Upon a casual listen, Willie Nelson's forthcoming *Lost Highway* album, *The Great Divide*, sounds like it could be pages ripped from the Red-Headed Stranger's road-worn journal. Themes of passionate rebellion, relationship discord, and the consequences of time are as comfortable to Nelson as a weathered bandanna.

The songs feel intensely personal. On *The Great Divide*, Nelson once again does what he's always done best: sing songs that strike a universal chord. He remains the quintessential Everyman, serving up tunes in a way that lets the audience know that he has been there, and he knows they have too.

A prime example on *The Great Divide*, due Jan. 15, 2002, is the poignant ballad "This Face." It opens with the lines: "This face is all I have worn and lived in/Lines beneath my eyes, they're like old friends/And this old heart's been beaten up/My ragged soul, it's had things rough."

Nelson admits his first instinct was to shy away from recording a song that drew attention to his 68-year-old visage, because it was "calling a lot of attention to something I'd rather not call attention to."

He changed his mind "after other people heard it, and they convinced me it was a really great idea because they were all relating to it in their own individual ways," he says of the song penned by Bernie Taupin, Matt Serletic, Jim Cregan, and Robin Le Mesurier. "In the beginning, I thought it was me talking too much about myself, and then as I got into it and listened to it more, I realized it was everyone's situation. That's a pretty universal type of idea. Everybody has a face, so everybody can relate to that one."

Known as one of America's most accomplished songwriters, Nelson also has a book due in January through Random House titled *The*

*Facts of Life and Other Dirty Jokes*, a collection of songs, jokes, and anecdotes he penned on his tour bus.

On *The Great Divide*, Nelson only contributes the title cut as a writer. Far from being just an assemblage of great tunes, the songs he chose fit him like a well-tailored suit, and he gives producer Serletic a lion's share of the credit. "I turned it over to Matt and let him run the whole show," Nelson says. "When you take on a producer, you have to let him drive the bus. That's what I did with him. You have to have confidence that he knows what he's doing, and I had that confidence."

For Serletic, it was a golden opportunity to work with a legend. "Willie brings a magical sense of rugged American character to every phrase he sings, note he plays, and song he writes," he says. "*The Great Divide* is honest, passionate music, as told by the world's most unforgettable storyteller."

The stories Nelson relays were crafted by a stellar cast of writers that includes Taupin, Leslie Satcher, Mickey Newbury, Cyndi Lauper (he covers "Time After Time"), and Matchbox Twenty lead vocalist Rob Thomas, who contributed three cuts ("Maria," "Won't Catch Me Cryin'," and "Recollection Phoenix").

"I really like his writing," Nelson says of Thomas, adding that if Thomas had submitted more songs, he would have cut them, too. "He's got a way of saying things that takes [his compositions] out of categories. You could listen to them on any station."

Thomas, a longtime fan whose first music purchase was one of Nelson's albums, lends vocals to "Maria." In typi-

cal Nelson fashion, *The Great Divide* contains multiple duet partners, including Brian McKnight on "Don't Fade Away," Kid Rock on "Last Stand in Open Country," Lee Ann Womack on "Mendocino County Line," Bonnie Raitt on "You Remain," and Sheryl Crow on "Be There for You," which the duo performed Nov. 7 on the Country Music Assn. Awards show.

"Someone told me the other day that I was in the *Guinness Book of World Records* for doing more duets

than anybody else in history. I don't doubt it," Nelson says with a laugh. "I like to sing with other singers. There's a time when it was real difficult to [do] because of label restrictions. When Waylon [Jennings] and I got together and did our stuff, he was on RCA, and I was on another label. It was really the first sort of out-law movement. It's nice to know we can do it openly now with blessings of most of the record companies."

During the last week of December, Nelson will shoot a video with Wo-

mack for "Mendocino County Line," the album's first single. "She's great," Nelson says of Womack. "She's a Texas gal. She sings good and comes from a good place. She really has her head on straight."

*The Great Divide* is Nelson's fifth album with the Island Def Jam Music Group (following *Spirit*, *Teatro*, *Milk Cow Blues*, and *Rainbow Connection*). The previous four were on Island Records, and *Divide* marks his first release on Universal's Lost Highway label. As for how Nelson moved within the Universal system from Island to Lost Highway, Luke Lewis, chairman of Mercury and Lost Highway, says, "I begged for it. That's pretty much how it happened. It made my year just knowing he's here."

Though unsure at first about the change, Nelson says he's impressed with Lost Highway. "Lost Highway has a great staff working for them," he says. "They are coming off a huge hit with *O Brother, Where Art Thou?*, and they've done a great job with that."

Lewis says, "The Leslie Satcher song, 'You Remain,' just slays me. The fun of it for me is the pure pleasure of having him on Lost Highway, because it speaks to what we're all about, and the Island Def Jam people are being really supportive. We have all our muscles working on this one. He's made a bunch of brilliant records the last few years, but I've got a feeling this one's money."

Lewis is not alone in that prediction. "It's pretty damn cool," says Jeff Stoltz, senior music buyer for the Torrance, Calif.-based Wherehouse chain. "A lot of people are saying it's like [Santana's

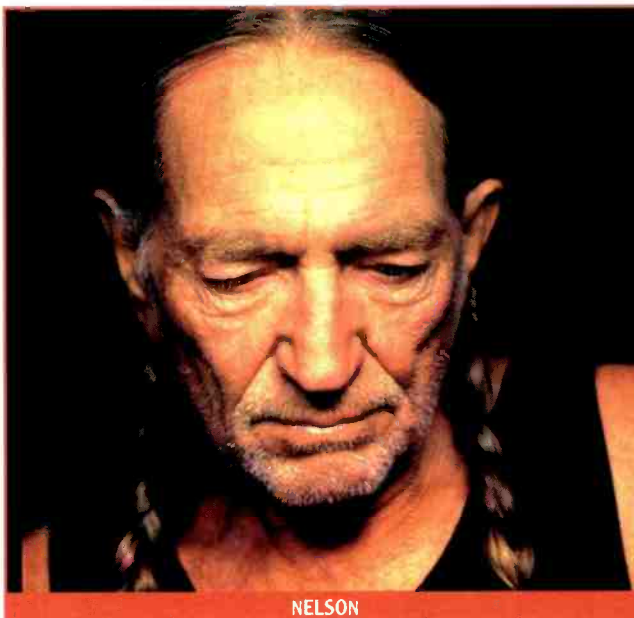
*Supernatural*], but Willie is the king of duets. He's been doing them his whole career. 'Maria' with Rob Thomas is a strong pop song. The Lee Ann Womack song is beautiful. Then he's got some neat old stuff, like 'I Just Dropped In (To See What Condition My Condition Was In)' and the Cyndi Lauper song. Willie is the man. He's the original American outlaw."

Annie Balliro, director of marketing for the Island Def Jam Music Group, says the label will cross-market *The Great Divide*, Nelson's book, and Old Whiskey River bourbon, which is named after the Nelson hit "Whiskey River." "The back flap of the book has an album mini," Balliro says. "In the album, I have a tag for the bourbon and the book and links to the enhanced portion of the CD. The bourbon tags the record. Never before has there ever been such an effort to do such cross-marketing for one person."

*The Great Divide* will also benefit from a new piece of technology called the CD Key. "You put it in your computer's CD-ROM player and go to a special Web site listed inside the album," Balliro explains. "You'll get all kinds of cool extra stuff—behind-the-scenes footage of the making of the record, excerpts from the book, and special photos no one has ever seen before."

Nelson is booked by Los Angeles-based David Snyder with the William Morris Agency. He's managed by Mark Rothbaum of Danbury, Conn.-based Mark Rothbaum Associates. A BMI-affiliated writer, Nelson is signed to Warner-Tamerlane Publishing.

Retirement is not in the Abbott, Texas, native's vocabulary. Nelson just got his black belt in Tae Kwon Do and already has three additional albums in the can: a reggae album produced by Don Was; a jazz album recorded with friend Paul Buskirk; and a duet album with his old boss, Ray Price, who counted Nelson as a member of his famed Cherokee Cowboy Band in 1961.



NELSON

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## THE 2002 RADIO POWER BOOK



# Haskell Set To Surprise In U.K.

'How Wonderful You Are' Could Win Title As No. 1 Christmas Single

BY PAUL SEXTON

LONDON—The race for the U.K.'s Christmas No.1 single can be as calculated as the pop industry itself. But it can always redeem itself with a left-field surprise. This year, that surprise arrives in the form of an obscure, middle-aged veteran whose résumé includes stints in King Crimson and the Flowerpot Men.

Fifty-five-year-old Gordon Haskell—who even two months ago was playing to only as many people as would turn up to see him in pubs and clubs—has emerged as an unlikely but convincing contender for the festive best seller with the romantic, jazzy ballad "How Wonderful You Are" (out

also issued Dec. 10, as were releases from Emma "Baby Spice" Bunton, Finnish hip-hop hitmakers Bomfunk MC's, and melodic modern-rock flag-bearer Starsailor.

On Monday (17), Mariah Carey, Faithless, and others join the parade. EMI has confirmed a tribute reissue of George Harrison's 1971 signature hit "My Sweet Lord," but at press time that single looked unlikely to be available in time to make the Christmas chart.

A yuletide regular—indeed the most successful domestic artist in British singles chart history—is already back among the singles action.

Cliff Richard's medley of "Over the Rainbow" and "What a Wonderful World" (Papillon) charted Dec. 9 at No. 11. While it's unlikely to give Richard another chart-topper in the vein of 1988's "Mistletoe & Wine" or 1990's "Saviour's Day," it may yet become an extraordinary 65th top 10 hit for an artist whose first hit was in 1958, having already extended his chart history into a sixth decade.

"Christmas songs don't come around that often. It's so hard to get a strong one that isn't 'Jingle Bells,'" Richard says. "I've managed to do it a couple of times, but my other Christmas No. 1s were 'The Next Time'/'Bachelor Boy' in 1962 and a pop song called 'I Love You' in 1960. So, sometimes they're only Christmas hits because it happens to be a Christmas period."

"Everybody and their mother releases a record at Christmas, so you have to battle your way through some great artists," he continues. "That's why I'm always amazed that people assume I'm the only one that ever releases a record at this time of year."

The Williams/Kidman release is a hot favorite for this Sunday's (16) chart, but it's the Dec. 23 survey, summarizing the Dec. 16-22 sales period, that is the official Christmas chart. Haskell's single is being released Dec. 17 on indie label Flying Sparks, normally distributed by Vital. But to cope with the immense public demand, Haskell and Flying Sparks signed a deal Dec. 10 with EastWest for the single and an album due in January 2002.

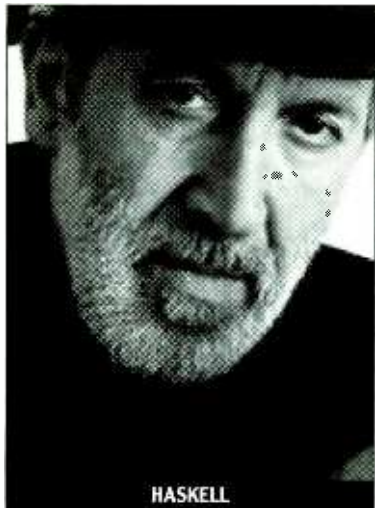
"They can press buttons for the world," Haskell told *Billboard* moments before signing the deal, which affords access to EastWest's major-label machinery but keeps all of the 16-strong Flying Sparks team on board. "They're such good guys, I didn't want to lose them, and this is like having a double-barrelled shotgun."

The deal also brings Haskell back to the Warner Music Group after a brief spell in 1970 as a member of King Crimson, signed in the U.S. to Atlantic, for whom he then recorded as a solo artist with production giant

Arif Mardin. Haskell had previously worked with band leader Robert Fripp in 1960s groups the Ravens and the League of Gentlemen, then in the U.K. chart bands Cupid's Inspiration and the Flowerpot Men.

After "15 years in the wilderness," as he describes it, in which he nevertheless honed his gigging skills, Haskell has latterly "got into a state of contentment, because I'd seen how James Taylor's career had progressed, without hit singles. You just do what you can do, and the rest is baloney."

Haskell gives "total" credit for the emergence of "How Wonderful You Are" to national adult contemporary broadcaster BBC Radio 2, notably



HASKELL

Dec. 17 on the independent Flying Sparks, licensed to EastWest).

Haskell's story is remarkable, both for the re-emergence of an artist who was last close to the mainstream 30 years ago, and because his record has the audacity to compete against the pop might of a much-publicized duet by Robbie Williams and Nicole Kidman—not to mention the toddler power that provides the retail impetus for the latest children's TV spin-off, the Lampies.

## STIFF COMPETITION

If the key to Christmas honors in Britain lies in a combination of timing and publicity, then with the media suddenly lining up to cover him and his single, Haskell may have judged his run to perfection.

Williams and Kidman's cover of Frank and Nancy Sinatra's 1967 No. 1 "Somethin' Stupid" (Chrysalis), from Williams' current smash album *Swing When You're Winning*, is likely to swing to No. 1 this week, ahead of the official seasonal chart, following its Dec. 10 release. Pre-school favorites the Lampies' "Light Up the World for Christmas," is also released that day on the Bluecrest label, with independent distribution by Pinnacle.

New releases from both Michael Jackson ("Cry," Epic) and sister Janet ("Son of a Gun," Virgin) were



RICHARD

drive-time presenter Johnnie Walker, the first to play the song on the network, and executive producer (music) Colin Martin.

"When Johnnie played it, I happened to hear it in the car going home," Martin says. "I put it on the A-list straight away, and I can't tell you the response. The PAs [secretaries] here immediately said they hated it—because it created so much paperwork from listeners calling in."

Following Radio 2's key role in breaking the late Eva Cassidy to a wider audience, the interest surrounding "How Wonderful You Are" also demonstrates the station's ever-increasing influence at retail.

"It's the old-fashioned way—just a good record," Martin says. "I don't think there's any doubt now that Radio 2 has a big influence on what people will buy. Hopefully, that will help to slow the chart down."

Haskell says he is "bemused" by the sudden frenzy of U.K. media attention, "and it's amusing to play some kind of circus game. But I love this, because it was a theory of mine. I wasn't interested in making a pop record. I was interested in reliving my childhood, when you heard Jerry Lee Lewis. I always said, 'If I wrote "Great Balls of Fire," kids would go out and buy it today.' Fashion doesn't dictate it—great music does."



by Melinda Newman

## The Beat

**NO RESPECT?** Even though his album *Hotshot* spent six weeks at No. 1 on The Billboard 200—more than any other album during the calendar year—and



SHAGGY

he received seven nominations at the Dec. 4 Billboard Music Awards (winning in two of categories), **Shaggy** says he still can't get any respect.

"I'm still waiting to get my *Rolling Stone* cover. At the MTV awards, we weren't even nominated or invited—or mentioned," he says. "I think it boils down to people still looking at Shaggy as a novelty act, because there is no track record of reggae being successful consistently. But Lord, man, I'm the only artist who [sold] over 10 million records worldwide, we'll probably go to 12 million [on *Hotshot*], and I still can't get a sponsor for my tour."

He adds that he received tremendous satisfaction when *Hotshot*, his first album for MCA, went to No. 1 after Virgin dropped him. "I thought, 'Look at what Virgin threw out,'" he says with a laugh. "When you get dropped from a company, you feel like it's a message to the industry that you're over, and I have a lot of people who are not as strong-minded as myself, even in my own organization, who were saying we were over. It takes a certain amount of strength, vision, and trusting."

## THE BIG SCREEN: Sean "P. Diddy"

**Combs** says playing a man condemned to die in the upcoming *Monster's Ball* was emotionally draining. "It was extremely rough," he says. "There were so many emotions that I had to go through, but it was a great learning experience."

The critically acclaimed movie, which is already generating Oscar talk for its stars—**Billy Bob Thornton** and **Halle Berry**—opens at the end of the year. Combs took the part for a number of reasons. "First of all, the script was incredible. The key players who I knew were already involved were incredible. It was a script I knew about for a long time and everybody was pursuing. I've been turning down all types of regular, commercial roles that didn't have any depth. This role had so

many layers. I've been pursuing acting for six years, turning down the regular stuff that doesn't require you to be an actor. This is a quality project that also has a message with it."

Combs says he appeared in *Made* earlier this year with **Vince Vaughn** and **Jon Favreau** for the same reason. "I wanted to be surrounded by quality actors and directors."

**ANOTHER STAR TURN:** **Godsmack's Sully Erna** is hard at work on the soundtrack to *The Scorpion King*, a spin-off from *The Mummy* franchise starring pro wrestler **the Rock**. "I'm doing as much music for the soundtrack as I can, and I'm also helping the director recruit some rock acts he's interested in," Erna says.

He adds that writing for the movie is serving as good prep work for Godsmack's third Republic/Universal album. "It's pretty much testing the waters for the new Godsmack record. As I start to write, I'll find what I think is best for the movie, and the others I'll kick to the side and keep working on them later for our album." He expects to go back in the studio for that project in the spring.

**JUST SAY YES:** **Pink**, whose new album, *Missundaztood*, debuted at No. 8 on The Billboard 200 in the Dec. 8 issue, admits she had to twist a few arms at Arista to allow **Linda Perry**, formerly of **4 Non Blondes**, to produce the project. "They didn't say 'OK' at first, but I'm a fighter, so it always works out," she says with a laugh. "The industry is so producer-driven right now, and I wanted an artist-driven record. I wanted to go after people who inspired me instead of people who were waiting for paychecks. Linda Perry rocks. If **Janis [Joplin]** was around, I would have gone for her."

**OUR MAN BILLY:** **Billy Joel** has been named the 2002 MusiCares Person of the Year by the National Academy of Recording Arts & Sciences (NARAS). Joel, the 1994 recipient of the Billboard Century Award, will be honored in Los Angeles Feb. 25, 2002, two nights before the Feb. 27 Grammy telecast.

NARAS has also named **Count Basie**, **Perry Como**, **Rosemary Clooney**, **Al Green** and 1995 Billboard Century Award winner **Joni Mitchell** as Lifetime Achievement Award honorees, while producer **Tom Dowd** and DJ **Alan Freed** will be bestowed Trustees Awards.

The Lifetime Achievement Award honors artistic contributions, while the Trustees Awards recognize non-performers for their contributions. The winners will be acknowledged during the Grammy telecast.



## In The Works

• Alanis Morissette's long-anticipated third album, *Under Rug Swept*, has been set for Feb. 26, 2002, release. The Maverick collection is the first that has been written and produced solely by the artist. Look for the single "Hands Clean" to ship to radio in early January.

• Feb. 26 will also see the release of Neil Finn's *7 Worlds Collide* on Nettwerk. The live project chronicles the artist's five-day residency at the St. James Theatre in Auckland, New Zealand, in April. *7 Worlds Collide* offers guest appearances by Eddie Vedder, Johnny Marr, Radiohead's Phil Selway, and Neil's brother, Tim Finn. The set is a precursor to *One Nil*, the artist's first solo studio effort in four years. That recording is due in April 2002.

• Another Feb. 26 debut is Amanda Marshall's *Everybody's Got a Story* (Columbia), a set that sees her tempering the acoustic-rock of her past efforts with raw R&B and funk flavors. The songs were produced by Peter Asher and Billy Mann and mixed by George Massenburg. The Toronto native will follow the album's release with a tour of Canada and the U.S.

• Former Guns N' Roses guitarist Gilby Clarke issues *Swag* Jan. 22, 2002, on Spitfire Records. Guesting on the album are Blondie's Clem Burke, on-and-off-again Kiss drummer Eric Singer, and singer Kyle Vincent. Clarke is planning a tour that will begin shortly after *Swag* hits retail.



**Baby Talk.** Blast/Ruthless artist Baby S is currently touring the U.S. in promotion of his first solo album, *Street Infractions*. The set is bolstered by the single "I'm Ghetto," which is getting rap specialty and R&B radio airplay. "The concept of 'being ghetto' is perfect for the first single," he says. "It's something that people can relate to wherever they're from. My music brings a whole new perspective, appealing to all regions of the U.S."



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# After Wailers Stint, Elan Eyes Solo Set

BY ERIC AIESE

BOSTON—Without a sound check, rehearsal, or even having set foot on stage, Elan was tapped in 1996 to become the lead singer for legendary reggae act the Wailers.

Elan had first impressed the group's guitarist, Al Anderson, after recruiting the guitarist to play on his demo. Elan was consequently invited to tour with the band.

Putting his fledgling solo career on hold, Elan packed his bags for what would become more than three years on the road.

"It was like the movie *Rock Star*," says Elan, who was only 20 at the time. "I grew up idolizing Bob Marley and the Wailers."

Now, more than five years after recording that demo, Elan is realizing his solo career with his debut, *All Roads*, due Feb. 12 on London/Sire.

The artist, who recently inked a publishing deal with Warner/Chappell (ASCAP), composed more than 40 songs for the album, all of them with uplifting spiritual messages à la Marley. "I can't write about anything else," he says.

Still, some of his lyrics are somewhat misleading, he says. "[Many] sound like they're about a girl, but they are really about God."

*All Roads* blends a variety of influences spanning a wide range of genres—from classic reggae, '60s-styled R&B, and new wave to Arabic



ELAN

and Sephardic Jewish sounds. Among the set's producers are reggae legends Sly and Robbie and hip-hop stars the Neptunes.

The project's strength is in its diversity, says Scot McCracken, senior VP of marketing for London/Sire. "Elan could be ubiquitous. We see him appealing to a college audience, as well as to older adults who like reggae and good songwriting. We have an artist who attaches himself to several types of audiences."

Reaching this mixed demographic requires a change from formulaic marketing, McCracken adds, not-

ing the label's plans to use street teams to build awareness. "If Elan is played in coffee shops and salons, that—coupled with touring—will help to define the artist." An early 2002 tour booked by Mario Tirado at Monterey Peninsula in New York City is in the works.

Elan found an early round of success in Hawaii with "Dreams Come True," a cut featured on 2000's *Sex & the City* soundtrack. KXME Honolulu had "tremendous response" spinning the track in spring 2001, says PD K.C. Bejerana, who had "Dreams" in heavy rotation. "It's one of those records that crosses over the genres."

First single "I'm In Love With You, Girl," was serviced in August to top 40, with a reggae mix sent to specialty shows. A retail single followed in September.

McCracken says that Elan's sound may be a next stop for top 40. "Pop radio is looking for something refreshing, but they don't know what it is yet. Elan could fit that missing gap."

Elan, who is managed by Jersey City, N.J.-based Suzanne Hilleray Management, remains impressively humble: "I give thanks every morning when I wake up, because I get to do something I love. It's the best feeling. It's beautiful."

## Sound Tracks



by Larry Flick

**ALL I WANT FOR CHRISTMAS:** 'Tis the season for big box-office features—and the soundtracks that accompany them. Although 2001 has been a fairly good year for movie music, retail racks are seriously heating up with film-related releases that are not only a cut above the competition, they're also in league with some of the fourth quarter's top superstar releases.



CROWE

Among the best is the album accompanying the new **Tom Cruise** feature, *Vanilla Sky*.

The Reprise set perfectly illuminates the tone of the **Cameron Crowe** production, as it glides from introspective, acoustic-leaning fare like "Have You Forgotten" by **Red House Painters** to more trippy, electronic fodder like **Leftfield's** "Afrika Shox," featuring **Afrika Bambaataa**. Along the way, we're also treated to pensive gems by **Radiohead** ("Everything in Its Right Place"), **Sigur Rós** ("Svefn-G-Englar"), and the **Chemical Brothers** ("Where Do I Begin"). One of the set's fun surprises is "I Fall Apart," a Crowe/**Nancy Wilson** composition performed by **Juliana Gianni**—aka *Vanilla Sky* co-star **Cameron Diaz**, who proves to be an effective rock pixie in her singing debut.

Ultimately, the real draws to the soundtrack are new cuts by **R.E.M.** ("All the Right Friends") and **Paul McCartney** ("Vanilla Sky")—both of which are arguably stronger than some of the material on their own most recent studio offerings.

In addition to writing, directing, and producing *Vanilla Sky*, Crowe masterminded the soundtrack, along with Warner Bros. exec **Danny Bramson**.

"I think everything I've ever written or directed began with a song or an album," Crowe says. "Vanilla Sky always felt like New York City, the passionate, eclectic mix of a great radio station you might hear after-hours in one of the greatest cities in the world. When we were filming, music was always playing, in between and during takes."

With the aid of Bramson, Crowe

set out to make a composite playlist of that imaginary station.

"A soundtrack should always be a souvenir of the experience you had in the dark with the movie. This is our experience in the dark with *Vanilla Sky*."

The Interscope album accompanying **Will Smith's** *Ali* does an equally impressive job of complementing the tone of the autobiography of boxing great **Muhammad Ali**.

First single "The World's Greatest" is by R&B star **R. Kelly**, who flexes his talent for crafting anthemic, deliciously over-the-top choruses to the max. Rarely have we seen such a perfect marriage of film with composer. Kelly's trademark optimistic prose beautifully interweaves with the film's victory-against-all-odds context.

Beyond Kelly—who is also represented here via the gospel-laced ballad "Hold On"—the soundtrack strives to match the electricity of *Ali* himself by offering forceful soul tracks like "Fight," an original tune by **Alicia Keys** that is rife with quietly rumbling funk tension.

Other highlights include cuts by **Al Green** ("A Change Is Gonna Come"), **Everlast** ("The Greatest"), **Angie Stone** ("20 Dollars"), **Bilal** ("Sometimes"), **Salif Keita** ("Tomorrow"), and newcomer singer/songwriter **Truth Hurts** ("For Your Precious Love"), who also has a cameo in the film.

Finally, we want to point out two projects sparked by the red-hot *Ocean's Eleven*.

First, there's the stellar Warner Bros. soundtrack to the movie, which has a handful of wonderfully atmospheric instrumentals by electronica maestro **David Holmes**. As a longtime fan of Holmes' club-gear output, we're delighted to see him make the transition into filmland with such a splash.

If the modern-day version of *Ocean's Eleven* has you hankering for the original flick starring **Frank Sinatra**, **Dean Martin**, and **Sammy Davis Jr.**, among others, then Capitol's Rat Pack CD reissue series is essential (actually, it's essential to your collection, regardless).

*The Rat Pack Live at the Sands* is a previously unreleased recording of the clique's performance at the famed Las Vegas hotel's Copa Room on Sept. 7, 1963, while *Eee-O-11*, offers—for the first time—18 of their signature tunes (recorded from 1952 to 1964). Both sets include liner notes by famed Hollywood biographer **Bill Zehme**, who captured Sinatra in *The Way You Wear Your Hat: Frank Sinatra & the Lost Art of Livin'*.

DECEMBER 22, 2001 amusement business BOXSCORE TOP 10 CONCERT GROSSES				
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
NEIL DIAMOND	Rose Garden, Portland, Ore. Dec. 2-3	\$1,358,200 \$57.50/\$37.50	25,660 two sellouts	Sal Bonafede, Apregan Entertainment Group
NEIL DIAMOND	KeyArena, Seattle, Wash. Dec. 5-6	\$1,252,258 \$57.50/\$37.50	22,738 two sellouts	Sal Bonafede, Apregan Entertainment Group
NEIL DIAMOND	America West Arena, Phoenix, Ariz. Nov. 27	\$948,000 \$67.50/\$37.50	15,021 sellout	Sal Bonafede, Apregan Entertainment Group
BRITNEY SPEARS, O-TOWN	FleetCenter, Boston, Mass. Dec. 9	\$947,959 \$75/\$49.50/\$39.50	16,421 sellout	Concerts West
BRITNEY SPEARS, O-TOWN	Madison Square Garden, New York, N.Y. Dec. 5	\$933,210 \$78.50/\$53.50/\$43.50	16,674 sellout	Concerts West
BRITNEY SPEARS, O-TOWN	Allstate Arena, Rosemont, Ill. Nov. 28	\$922,038 \$75/\$49.50/\$39.50	16,538 sellout	Concerts West, Jam Prods.
BRITNEY SPEARS, O-TOWN	Continental Airlines Arena, East Rutherford, N.J. Dec. 2	\$919,880 \$67/\$51.50/\$39.50	17,975 sellout	Concerts West
NEIL DIAMOND	Compaq Center at San Jose, San Jose, Calif. Dec. 9	\$905,085 \$67.50/\$37.50	15,020 sellout	Sal Bonafede, Apregan Entertainment Group
AEROSMITH, THE CULT	Ice Palace, Tampa, Fla. Nov. 27	\$855,577 \$74.25/\$44.25	15,086 16,299	Clear Channel Entertainment
BRITNEY SPEARS, O-TOWN	Atlantic City Boardwalk Hall, Atlantic City, N.J. Dec. 1	\$839,588 \$100/\$75/\$55/\$39.50	11,653 sellout	Concerts West, Park Place Entertainment

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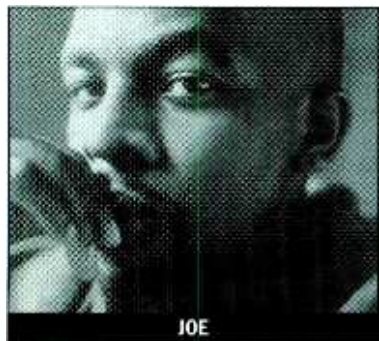


# Joe Aims For Positivity On 'Better Days'

In Search For Substance, Singer Puts Sultry R&B To The Side On Fourth Jive Set

BY RASHAUN HALL

NEW YORK—With the U.S. striving to take on a more positive national tone, it's fitting that music follows suit. That seems to be the case with *Better Days*, the latest from Jive artist Joe, due Dec. 11.



JOE

"I want to poison minds with positivity," Joe says. "To give people an insight to what's going on, like with [the song] 'Ghetto Child,' saying that even though a child could be from the streets they can meet their highest expectations. That's the way I see *Better Days*. I'm speaking for both youth, as well as people who are trying to set better examples for the youth."

He adds, "I got the idea for this album from a journalist overseas. We were talking about the state of R&B music. He thought it was too risqué and that it didn't have much substance. R&B music needs to have a growth process."

It's not as if Joe has not benefited from the current state of R&B. Best known for his sultry ballads, the artist scored his biggest hit ear-

lier this year with a remix of the single "Stutter," featuring labelmate Mystikal. The track topped The Billboard Hot 100 for four weeks. His last full-length effort, 2000's *My Name Is Joe*, came onto The Billboard 200 at No. 2. It was surpassed only by labelmates 'N Sync's *No Strings Attached*.

Joe (whose songs are published by 563 Music, ASCAP) admits that this material was, in fact, in line with pervading R&B trends. However, he notes, this time he wanted to raise listeners' awareness of various issues with each song.

"There were a lot of positive things that I wanted to say that not a lot of people are touching on right now. I wanted songs with substance, songs that would carry throughout time—not just this generation but through to the next."

One of those songs is "Isn't This the World." Written and produced by the Neptunes, the moving track takes a stark look at society.

"I originally recorded it six or seven years ago—before the Neptunes were *the Neptunes*," Joe says. "I always remembered the song; it sounds exactly the same now as it did then. I also wanted a song from the Neptunes, but I didn't want it to sound like a [typical] Neptunes track. I wanted it to feel totally different but still have the chord genius that they're really capable of doing."

*Better Days* isn't all about being uplifting and motivational. The 14-track collection offers its share of romantic ballads, like lead single

"Let's Stay Home Tonight," a musical departure for Joe.

"It's a different sound vocally and musically," the singer says of the song that currently rests at No. 19 on the Hot R&B/Hip-Hop Singles & Tracks chart. "I challenged myself to go into that falsetto style."

*'I wanted songs that would carry throughout time, not just this generation.'*

—JOE

I've sung falsetto off-record, but I've never recorded like that. [The song] still has this 'Joe' quality about it—my voice and the way the track feels are both very romantic and sexy. It's a great song to have out right now because everyone wants to stay at home right now—I know I do."

Although Joe is proud of the single, he hopes listeners will enjoy the entire album for its deeper meaning.

"This album is much stronger, and it has more depth than the first single," says Joe, who is managed by Kedar Massenburg for the New York City-based Kedar Entertainment. "It's a good first single, but people will have to really listen to the album to fully understand where I'm coming from."

Jive helped Joe spread his message recently via a series of showcases in Los Angeles, Chicago, Atlanta, and Washington, D.C.

"You can just hear the natural evolution of this man becoming one of the premier artists of our time," says Larry Kahn, Jive's VP of R&B promotion. "The lyrics on this album are just one kind of ingredient in that evolution. There is a lot more to this album than the smooth pillow talk that he has been known for in the past. This album has really taken him to a new level both musically and lyrically."

Retailers are looking to Joe's previous successes to fuel first-week sales of *Better Days*. "His last two singles definitely exposed him to a larger audience than his R&B core," says Trans World urban music buyer Jim Stella. "I'm looking for it to be our biggest new release that week."

Over his eight-year career, Joe has slowly crafted quite a résumé that has prepared him for *Better Days*. "That's been my plan since day-one," Joe says. "I've watched a lot of artists have great success, and then you don't hear from them for years. I wanted to get into this slowly in order to show my growth."



**CHANGES AT YEAR'S END:** As the recording industry heads toward the traditional lull of year's end, one might expect the seismic volatility to abate. Instead, some of the most potentially far-reaching changes of the year have occurred in the past few weeks. The only thing certain is that when the major labels resume their activities in 2002, the playing field will have changed in ways that may go unnoticed by consumers—at least at first—while having a dramatic effect on day-to-day business within several key corporations.



At the top of the list, Warner Classics International underwent a significant downsizing and reshaping two weeks ago. **Marco Bignotti**, president of the London-based division, announced that he will leave his post Dec. 31 (*Billboard Bulletin*, Dec. 5). His departure marks further consolidation in a company already shaken by a revamp earlier in the year that saw the closing of the home offices of Warner-owned labels Teldec and Erato in Hamburg and Paris, respectively, resulting in the termination of about 60 jobs. Such marquee artists as **Daniel Barenboim** and the **Chicago Symphony Orchestra**, soprano **Barbara Fritoli**, and mezzo-soprano **Susan Graham** found themselves without recording contracts shortly thereafter.

The remaining classical music roster and holdings will ultimately be folded into a new division of Warner Music U.K., details of which are said to be forthcoming. According to a statement issued by Warner Music International chairman/CEO **Stephen Shrimpton**, "The major restructure of Warner Classics will allow us the opportunity to reassess our classical business and further strengthen its position in London by boosting the profile of our existing U.K.-based classical division." Bignotti, who has worked for WMI for more than 15 years, has been contracted to consult for the company for three months. A number of other senior employees of Warner Classics, including **Niall O'Rourke** and **Michael Letchford**, will also be exiting.

Here in the U.S., distribution, marketing, and promotion for the Warner Classics stable is handled by Atlantic Records, under the stewardship of **Arthur Moorhead**, VP of associated labels. While Atlantic has undergone extensive restructuring of its own in recent days, Moorhead, his assistant, and the division publicist for classical music remain so far unaffected by the latest changes. A spokesperson says that further details will be available early next year.

Elsewhere, in response to a tremendous sales shortfall throughout the entire company during 2001, EMI recently laid off nearly 60 employees in the U.S. The classical division was among the hardest hit, as VP/GM of Angel Records **Gilbert Hetherwick** and product manager **Robert LaPorta** were laid off in late November. Angel has acted both as a label imprint with its own roster (including the **Eroica Trio**, sitarists **Ravi** and **Anoushka Shankar**, and pop vocalists **Sarah Brightman** and **Bernadette Peters**) and as the stateside marketing and distribution arm of EMI Classics and Virgin Classics, handling such key artists as **Simon Rattle**, **Roberto Alagna**, and **Angela Gheorghiu**.

Longtime Blue Note GM **Thomas Evered** has been tapped to oversee the newly consolidated division, rechristened Jazz and Classics, Capitol Records. In his new role, Evered will direct activities for Angel, Blue Note, and the newly reactivated Manhattan imprint, in addition to handling U.S. activities for EMI Classics and Virgin Classics. Blue Note's **Saul Shapiro** has been promoted to VP of sales, while **Mark Forlow** has been named VP of classics, overseeing both core classical projects and catalog activities. **Andrea Tay** has been named senior director of marketing, while **Doreen D'Agostino** remains senior director of publicity.

Finally, Universal Classics and Jazz International has announced the promotion of **Liam Toner**, former VP of international marketing for Decca Records (a Universal imprint), to VP of strategic catalog marketing (*Billboard Bulletin*, Dec. 4). The London-based Toner assumes the duties of recently retired director of catalog **Tom Deacon**, a company veteran who was responsible for some of the most far-reaching and acclaimed reissue series in recent memory, including *Great Pianists of the 20th Century* and *The Singers* (Classical Score, Sept. 22). According to a company statement, Toner will be responsible for creating "TV-marketed classical and concept albums, lifestyle compilations, and catalog series."

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— England's New Musical Express



## ALBUMS

Edited by Michael Paoletta

### POP

#### ► SOUNDTRACK

##### Not Another Teen Movie

PRODUCERS: various

Maverick/Warner Bros. 48250

Having a spate of modern rockers reinterpret some of the most beloved new-wave tunes from the '80s isn't as absurd as it sounds. Not sure? Well, give a listen to *Not Another Teen Movie*, which is more punchy than kitschy. In addition to Marilyn Manson's cover of Soft Cell's "Tainted Love," the set features System of a Down conducting an audacious experiment by melding multiple genres together for its take on Berlin's "Metro." Kudos to Stabbing Westward's triumphant take on New Order's "Bizarre Love Triangle" and to Goldfinger for making "99 Luft Balloons" even more enjoyable than the original. Of course, why Jackson Browne's "Somebody's Baby" and the Pretenders' "Message of Love"—tackled, respectively, by Phantom Planet and Saliva—are included in this synth-pop-heavy landscape remains a mystery. And it's too bad Smashing Pumpkins didn't leave Depeche Mode's "Never Let Me Down Again" alone, but fortunately, Scott Weiland properly sends up the latter band with his buoyant "But Not Tonight."—**CLT**

#### ★ MAURA O'CONNELL

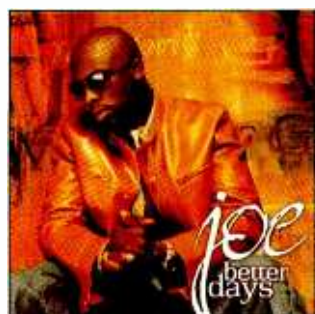
##### Walls & Windows

PRODUCER: Ray Kennedy

Sugar Hill 3937

Grammy-nominated Maura O'Connell and producer Ray Kennedy (Lucinda Williams, Steve Earle) have focused their considerable artistry on a dozen songs, creating one of the best vocal albums of 2001. The common thread here is the superior quality of the tunes, which are by no means thematically linked, but, rather, are choice tracks authored by such writers as John Prine, Malcolm Holcombe, Ron Sexsmith, Eric Clapton, Patty Griffin, and Van Morrison. O'Connell's performance is galvanizing. She's at the

## S P O T L I G H T S



#### JOE

##### Better Days

PRODUCERS: Allen "Allstar" Gordon, the Neptunes, and Joe

Jive 1786

Following the success of his multi-platinum *My Name Is Joe*, the singer/songwriter takes a new turn on his fourth set. Known for his R&B everyman ballads, Joe takes a message-oriented stance on *Better Days*. Sprinkled with such inspirational tunes as "Ghetto Child" (featuring Shaggy), and the title track, the collection showcases the singer's sociopolitical side. The Neptunes-produced "Isn't This the World" is a moving track that will surely have listeners looking at society and that man in the mirror. But Joe also (effortlessly) delivers the romance on *Better Days*. Lead single "Let's Stay Home Tonight" has a funky, midtempo vibe perfect for a late-night rendezvous. Similarly, "What if a Woman" and "Lover's Prayer" are equally strong, sensual ballads. A balance of positivity and soul, *Better Days* is the deft work of a true career artist—one who knows what it means to grow and evolve.—**RH**

point in her career where the emotional power of her voice and her ability to command that power are running in tandem. O'Connell can take a song, empty herself into it, and end up owning it. Her cover of the Rose-Kennedy-Sharp tune "Walls" is such a moment, as is her stirring version of Clapton's "I Get Lost" and her desolate take on Prine's "Sleepy Eyed Boy."—**PVV**

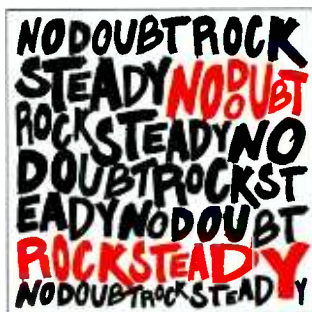
#### NO DOUBT

##### Rock Steady

PRODUCERS: various

Interscope 069493158

After spending two years laboring over the introspective, Glen Ballard-produced *Return of Saturn*, the members of No Doubt decided it was time to party, creating the dancehall and new-wave-influenced *Rock Steady* with an emphasis on spontaneity, freedom, and fun. Judging from such spirited tracks as the funky "Start the Fire" and the rousing "Don't Let Me Down," the band made the right decision. Sporting production work by William Orbit, Sly &



Robbie, and Ric Ocasek—and appearances by Bounty Killer, Prince, and others—*Rock Steady* retains the act's energy throughout and boasts such should-be hits as "Detective," a sweet pop thrill; the horn-spiced "Underneath It All" (featuring the electrifying Lady Saw); and the hook-packed "Hella Good," a co-write with the Neptunes. Sure to convince doubters and win new fans, the set roars with the sort of fire rarely seen from a group with four albums under its belt.—**WO**



#### FAD GADGET

##### The Best of Fad Gadget

PRODUCERS: various

Mute 9171

Pioneering groups like Kraftwerk and Cabaret Voltaire have long been recognized as trailblazers in electronic music. Add the often overlooked Fad Gadget to this list of influential acts. As evidenced by this mesmerizing, quintessentially early-'80s two-disc collection of singles, B-sides, and remixes, Fad Gadget—aka Frank Tovey—laid the groundwork for a generation of synth bands, starting in 1979 as Mute's first signing. From such early tracks as the bubbly "Fireside Favourite" to later singles like 1983's brassy "I Discover Love" and melodic "Collapsing New People," this British outfit helped forge a spare, beat-driven sound that blended the best of pop, industrial, and punk. More emotive than Gary Numan, rougher around the edges than The The, Fad Gadget helped pave the way for Human League, Soft Cell, and Depeche Mode—whose 2001 European Exciter tour featured Fad Gadget as an opener—as well as later synth-heavy bands. Perhaps overdue recognition will finally be forthcoming.—**WH**

proved himself able to effortlessly switch from hip-hop storyteller ("Once Upon a Time in the Projects," "It Was a Good Day") to party host ("Bop Gun"). But that's also what makes *Hits* a bit of an uneven listen—super-funky, ultra-hooky tracks appear back-to-back with hard, heavy cuts that aren't terribly melodic. But even if *Hits* has you skipping around a lot, it's unquestionably a must-have document of one of rap's most iconic figure's growth. Still irresistible is the "Check Yo Self" remix, the squealing, West Coast pimp synth-laden "You Know How We Do It," and the wonderfully lusty "You Can Do It," featuring the super-freaky Ms. Toi. Surprisingly welcome is the bumpin' new jam, "\$100 Dollar Bill Ya'll," a collaboration with producer Rockwilder.—**WO**

#### ► LIL' BOW WOW

##### Doggy Bag

PRODUCERS: Jermaine Dupri, Bryan-

Michael Cox, and the Neptunes

So So Def/Columbia CK 086130

"Can't drive but I keep the party live." That line, from "The Wickedest"—one of 13 tracks on this playful effort—is an apt description of the teen rap phenomenon known as Lil' Bow Wow. Picking up where his multi-platinum debut, *Beware of Dog*, left off, the 14-year-old begins by giving props to fans and DJs for their support on "Thank You." Then he rhapsodizes about everything from the perfect girl (the bouncy "All I Know") to the afterglow of success ("Take Ya Home," "Crazy," featuring Da Brat)—sprinkling in references to Madonna and football great Walter Payton. Throughout this fun, fast-paced set one thing remains certain: Lil' Bow Wow's serious ability to reel off raps on par with his older counterparts. As he notes on "Off the Glass," "I've been in this game since the age of six. So by the time I'm 20, I'm a be ridiculous." A ballsy statement, indeed. But one that will be easily confirmed—or not—in six years time.—**GM**

#### ► SOUNDTRACK

##### How High

PRODUCERS: various

Def Jam 6628

Leave it to Redman and Method Man to bring their love of marijuana to the big screen. Starring as two stoners whose "magical herbs" get them into Harvard, the two MCs bring the smoke-induced humor to the masses via *How High*. Musically, Def Jam's dynamic duo lead off the film's soundtrack with "Part II." The sequel to "How High" (Red and Meth's first collaboration, for which the film is named), the Erick Sermon-produced single was the perfect set-up for the film and the soundtrack. The 20-track set also serves as a greatest hits of sorts for the duo, with the inclusion of tracks like "Da Rockwilder," "How to Roll a Blunt," and "Bring Da Pain." But there's more to the soundtrack than Redman and Method Man. Newcomer Jonell steals some of the spotlight with the remix of "Round and Round." Teaming with Meth, the songstress reworks the Hi-Tek-produced track with more sass than its original. Appropriately, the soundtrack ends where it all began, with a remix of "How High."—**RH**

(Continued on next page)

## R&B/HIP-HOP

#### ► ICE CUBE

##### Greatest Hits

PRODUCERS: various

Priority 29091

You can almost hear Ice Cube's demeanor mellowing and the MC-turned-actor/filmmaker's wallet gettin' fatter

on this seemingly overdue retrospective. But plowing through the anger of his early material and into the top-down, gangsta funk of his latter-day jams, Cube's versatility is heard just as loudly. Though the record's nonchronological track listing causes its momentum to spit and sputter a bit, *Greatest Hits* reminds that, since leaving N.W.A., the gangsta-rap pioneer has

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

#### BOSTON SYMPHONY ORCHESTRA

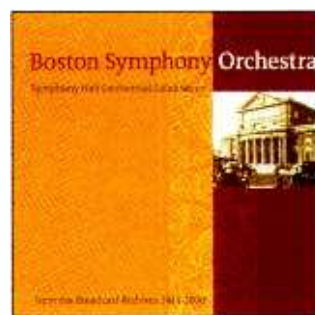
##### Symphony Hall Centennial Celebration:

From the Broadcast Archives, 1943-2000

PRODUCERS: various

BSO CBS 100

Technically, this isn't a reissue; it's rather a super-deluxe, 12-CD collection of previously unreleased archival recordings issued to mark the centennial of the Boston Symphony Orchestra's acoustically revered Symphony Hall. Taking a cue from the New York Philharmonic's ground-breaking, best-selling series of archival boxed sets, the BSO—in league with IMG Artists, the London-based firm that consults the BBC for its wonderful "Legends" series—has taken the first-class route in every way with its initial such box. Unlike with the



Philadelphia Orchestra's otherwise fine anniversary set, the BSO has spared no expense in the packaging, illustration, and

annotation. The sound quality is often remarkably good, as it was painstakingly restored and mastered in 24-bit at Abbey Road, with the sources ranging from extremely rare off-air tapes to recent digital recordings. More than 40 works captured across 60 years are here, from Serge Koussevitzky conducting Anton Liadov's rarely heard *From the Apocalypse* in 1943 to Seiji Ozawa leading Berlioz's *Roman Carnival Overture* in 2000. Ozawa's nearly 30-year tenure as music director is documented on two full discs, including a complete recording of Bartók's opera *Bluebeard's Castle*. Other highlights in this richly fascinating anthology include a disc of great French music under Charles Munch, as well as William Steinberg leading a Bruck-

ner Eighth Symphony in "quadrophonic" sound and Leonard Bernstein performing the solo piano part in the 1949 premiere of his *Age of Anxiety* symphony. The who's who of maestri also includes Aaron Copland, Leopold Stokowski, Bruno Walter, Erich Leinsdorf, Pierre Monteux, Igor Markevitch, Rafael Kubelik, Michael Tilson Thomas, Bernard Haitink, Colin Davis, and Carlo Maria Giulini. Each of the set's six two-disc volumes feature individual program notes, while there is also a 140-page hardback overall booklet that features essays by Michael Steinberg and others, as well as reminiscences from veteran BSO players. Selling for \$225, the boxed set is available via bso.org, as well as at select Virgin Megastores.—**BB**

**CONTRIBUTORS:** Bradley Bamberger, Leila Cobo, Jonathan Cohen, Steve Graybow, Rashaun Hall, Wayne Hoffman, Hunter Kelly, Gail Mitchell, Wes Orshoski, Deborah Evans Price, Christa L. Titus, 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. **MUSIC TO MY EARS (♪):** New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.



(Continued from preceding page)

## COUNTRY

★ **MERLE HAGGARD**  
**Roots Volume 1**  
**PRODUCER: Merle Haggard**  
**Anti- 86634**

Merle Haggard and some of his contemporaries have been the cream of the country music crop for so long it seems they could have invented the genre, or at the least defined it. But they, too, have their influences, and Hag pays glowing, heartfelt homage to his on this, his second release for Anti-. First and foremost among the heroes is Lefty Frizzell, whom Haggard covers on about half of these songs, proudly offering up in the process Frizzell's former guitarist, Norm Stephens, who shines throughout. Recorded in Haggard's living room, *Roots* is both relaxed and reverent, with the softly swaying "Always Late (With Your Kisses)," a spritely "If You've Got the Money (I've Got the Time)," and a sardonic, note-perfect "My Baby's Just Like Money." Elsewhere, nods to two Hanks—Williams ("Honky Tonkin"), "Take These Chains From My Heart") and Thompson ("I'll Sign My Heart Away")—are sometimes ragged but always right. As a songwriter, Haggard is still 100 proof, and three new originals here alternate between vulnerability and rugged cool, always staying within the Frizzell groove. While paying tribute to his roots, Haggard further cements his own stature as one of country music's greatest treasures, even if it takes a punk label to show us.—**RW**

## LATIN

► **ALESSANDRO SAFINA**  
**Junto a Ti**  
**PRODUCER: Romano Musumarra**  
**Universal Music Latino 440 014 631**

The opportunities for classically trained Italian tenors in the Latin pop arena have been more than fully exploited by one Andrea Bocelli. But "Luna," the opening track to Alessandro Safina's new disc, opens up a whole new realm of possibilities. Backed by an operatic chorus (reminiscent of a Verdi requiem) and sweeping symphony orchestra, Safina also gathers an extra edge with an underlying dance groove and an English-language sample that plays throughout the track. It's an intoxicating mix and one that's done with unflinching good taste. Unfortunately, the remainder of the album isn't nearly as adventurous. Rather, it falls into the pop/opera pattern already weaved by Bocelli and others. Still, *Junto a Ti* remains a compelling listen, as much for Safina's voice as for producer Romano Musumarra's exquisite orchestral arrangements, which tweak both pop and classical ears. An eponymous version of this set aimed at the English-language market is available from Interscope.—**LC**

## WORLD MUSIC

**KAPA DECH**  
**Tsuketani**  
**PRODUCER: Kapa Dech**  
**Lusafrica 362382**

This eight-man ensemble from Mozambique has been working since 1996, methodically building its follow-

ing in southern Africa and Europe. Several band members write tunes, though Roberto Isaias seems to be the principal lyricist. Sound-wise, Kapa Dech creates polished Afropop grooves that are enhanced by elements of reggae, township jazz, *mbaqanga*, and R&B. Throughout, fortunately, the group has not lost touch with traditional forms. In synthesizing its influences, Kapa Dech has emerged with a style of music that is more measured than frantic. Its tunes are groove-oriented, and mid-tempo is a favorite slot. As is often the case with African songwriters, social, political, and cultural concerns are predominant in the song lyrics. Special tracks include "Timale," "Kudzi Malaisane," and "I Came to Be Yours." Distributed by Harmonia Mundi.—**PVV**

## JAZZ

★ **JOYCE COOLING**  
**Third Wish**  
**PRODUCER: Jay Wagner**  
**GRP 549850**

Although the melodies on Cooling's label debut for GRP are so smooth and radio-friendly that you could swear you've heard them before, it is the nuance and personality that informs her music that make this project so pleasing. First and foremost is that Cooling is a female jazz guitarist, and an accomplished one at that, making her an anomaly in what has traditionally been an almost exclusively male club. Second are the textures Cooling uses to decorate her pop/jazz compositions, from her own R&B-influenced vocals on "Mm-Mm Good" (which itself features a joyful scat from Al Jarreau) to the Brazilian rhythms underlying many of the tracks. In fact, as pleasantly uplifting as this project is, there is a sense that Cooling is walking the line between accessibility and artistry perhaps a bit too closely, and that she has an even deeper well of creativity to draw from.—**SG**

## CLASSICAL

**BERNARD HERRMANN: The Snows of Kilimanjaro, Five Fingers**  
**Moscow Symphony Orchestra/William Stromberg**

**PRODUCER: Betta International**  
**Marco Polo 8.225168**  
Marco Polo's series dedicated to rejuvenating long-neglected film scores continues with another fine disc devoted to the work of one of the greatest film composers, Bernard Herrmann. His evocatively pungent, then poetic score for *The Snows of Kilimanjaro* (starring Gregory Peck) and the spine-tingling music for *Five Fingers* (with James Mason) are two of his better non-Hitchcock works, both from 1952. The scores have been meticulously restored by John Morgan and conducted with verve by William Stromberg; the cinematic images are hardly necessary for high-grade entertainment. The booklet includes photos from the films and recording sessions, as well as reproductions of vintage posters and sheet music; there are copious notes not only on the music and films but also on the 2000 sessions at Mosfilm Studios in Moscow. Also available: a disc of Herrmann's scores to *Garden of Evil* and *Prince of Players*. Distributed by Naxos/HNH International.—**BB**

## CHRISTIAN

► **AUDIO ADRENALINE**  
**Lift**  
**PRODUCER: Audio Adrenaline**  
**ForeFront FFD 5299**

Yet again Audio Adrenaline delivers an album that will further ensure its status as a church youth group favorite. Though not touted as a praise-and-worship album, *Lift* is the most vertical collection the group has ever recorded. Many of the album's 13 tracks are characteristically uptempo, such as lead single "Beautiful" and the incredibly carefree "Summertime." Slower songs like "Speak to Me" and "Tremble" provide unexpectedly poignant moments, while the well-crafted "Ocean Floor" finds Audio Adrenaline paying musical homage to its British influences. Though spotty at times, *Lift* will assuredly find a receptive home at Christian retail this holiday season and well into the new year.—**HK**

★ **PETRA**  
**Petra Revival**  
**PRODUCERS: Jason Halbert and Dwayne Larring**  
**Inpop Records POD 1245**

*Petra Revival* serves as a reminder of why the Grammy-winning Petra will celebrate its 30th anniversary next year—the group records songs brilliantly. As the title suggests, *Petra Revival*—the group's first set for Inpop—is a return to the core for an act that has seen numerous personnel changes over the years. Drummer Louis Weaver, lead vocalist John Schlitt, and founder/guitarist Bob Hartman pour their hearts into these modern worship anthems. Rick Cua, who enjoyed a successful career as an artist before becoming an executive at EMI Christian Publishing, lends his considerable talents on bass. Though Hartman generally writes a great deal of Petra's material, this time the group sought modern worship songs from the international community and hit pay dirt with great material by Matt Redman and Stuart Townend, among others. Key cuts include the anthemic "How Long" and the poignant "Send Revival, Start With Me."—**DEP**

## NEW AGE

**WILL ACKERMAN**  
**Hearing Voices**  
**PRODUCER: Will Ackerman**  
**Windham Hill 01934-11608**

Ackerman founded Windham Hill in 1976 to release an album of his solo guitar music, *In Search of the Turtle's Navel*. He has continued to record in this style for the label ever since, even after selling his stake in Windham Hill in 1992. But on *Hearing Voices*, the artist's signature fretwork plays more of a secondary role to a host of guest vocalists, among them is Curtis King, Happy Rhodes, and Ugandan native Samite, who first appeared on Ackerman's 1998 set *Sound of Wind Driven Rain*. The resulting collaborations are ideal for introspection, particularly "Before We Left This All Behind" and "Somewhere in All This Green," the latter featuring Windham Hill vet Philip Aaberg on piano. Although some tracks are a bit too sleepy, overall, *Hearing Voices* is a satisfying venture into new territory for a solo guitar legend.—**JC**

## I N P R I N T

**Q: The Autobiography of Quincy Jones**  
**By Quincy Jones**  
**Doubleday**  
**412 pages; \$26**

Armed with a joyous smile and a stroke of musical genius, Quincy Jones has led an uncommon life as a jazz musician, bandleader, arranger, composer, film scorer, producer, publisher, and entertainer. He seems to have done it all—and all exceedingly well.

But Jones' story doesn't begin so happily. In *Q*, he shows us how he overcame considerable obstacles to become the inspiration he is today.

Jones begins by introducing his family—his father, Quincy Sr., mother Sarah, and little brother Lloyd. He paints a painful picture of his schizophrenic mother, who was taken away to a mental hospital while his father raised both him and his brother—in Chicago and later on in Seattle—trying to make ends meet.

Although Jones would always long for the love and touch of a mother, he later found a new vibrant love while playing the piano at a local recreational center. Of his initial musical experiences, Jones says, "Each note seemed to fill up another empty space I felt inside. Each tone touched a part of me that nothing could touch."

He recalls peering inside the windows of the juke joints his father had forbidden him to enter, while most of his teen peers were just hanging out and having aimless fun. He says he was attracted to the wine, women, and song—but mostly the song.

Eventually, Jones connected with music through the trumpet, playing in his school band and falling in love with jazz. Jones' unconditional love for jazz became a way of living. He would stick close to the juke joints, patiently waiting for band arrangers or conductors to pass so that he could show them his music.

During this time, Jones began working with a variety of groups, including Lionel Hampton, who, he says, was "like a God in those days." Jones tells us how Hampton's band would blow any crowd away with what would later be

deemed "rock'n'roll." "He'd criss-cross America playing barns with sawdust on the floor, concert halls, clubs, juke joints—whatever it was—and he'd kill 'em."

After sharpening his skills by writing arrangements for Hampton's band, Jones cut his first recording, "Kingfish," and began to work with jazz musicians and band composers, which led to conducting jobs with Peggy Lee and Count Basie. As Jones worked with some of jazz music's finest, his work became increasingly perfected, and he later shifted gears from pop and jazz into bebop. Along from bebop, Jones began working with Frank Sinatra.

In *Q*, Jones says that keeping his personal relationships alive was a job that even he—the overachiever—couldn't perfect. While touring the country and around the world, his love life and family time were pushed to the back seat, as they were from late-night rehearsals even when he was in town.

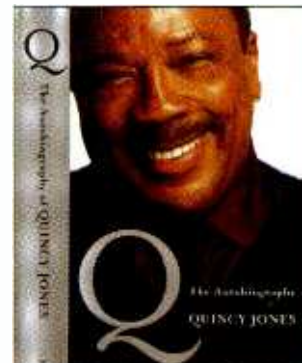
While his personal life suffered, Jones' musical mastery continued, as he teamed with Michael Jackson on *The Wiz* and *Off the Wall*, which, he notes, became "the biggest-selling black record in history at that time," and led to work with filmmaker Steve Spielberg—on *E.T.* and *The Color Purple*—as well as Jackson's enormous *Thriller* album.

Later, he speaks about the importance of being in control of your "musical destiny" to such young musicians as Dr. Dre, Sean "P. Diddy" Combs, Russell Simmons, Babyface, and Queen Latifah.

"Music," Jones says in the book, "was the touchstone of gifts because it instilled in me a belief in myself, which is the rarest of gifts."

Through collaborations with Basie, Jackson, Sinatra, Ray Charles, Dizzy Gillespie, Aretha Franklin, Miles Davis, and many others, Jones has left his mark on countless hearts and souls with a magical and unforgettable musical touch. But in *Q*, we begin to think of him not only as a musical giant but also as a brother, friend, instructor, and lover.

TANEESHA GEE





## SINGLES

Edited by Chuck Taylor

### POP

**JOHN WILLIAMS** Hedwig's Theme  
From *Harry Potter and the Sorcerer's Stone* (2:42)

PRODUCER: John Williams

WRITER: J. Williams

PUBLISHER: not listed

Atlantic 300742 (CD promo)

It's happened before. John Williams is no stranger to the *Billboard* top 40. He hit in 1975 with music from *Jaws* and in '78 with the theme from *Close Encounters of the Third Kind*, and—perhaps most memorably—he scored a top 10 pop hit with “Star Wars (Main Title)” in '77. If it takes a pop culture phenomenon to get a symphonic score on mainstream radio, you can't get any closer to the A-list than *Harry Potter and the Sorcerer's Stone*, which is showing signs of becoming one of the most popular movies of all time. But unlike those previous markers—which possessed hooks you could actually hum—this hasty track, which clocks in at only 2:42, spends half of its visit building before it reaches a point of any real melodic action. After that, it's strident but still lacking a true “chorus” per se. No doubt some clever programmer will blend memorable lines from the movie with the music here, and, poof!—there's your pop-culture connection. Lovely music it is, but on its own, it doesn't seem likely to score at pop... if that even matters.—**CT**

### AC

**LIONEL RICHIE** How Long (3:55)

PRODUCERS: Lionel Richie and Joe Wolfe

WRITER: L. Richie

PUBLISHER: LBR Music, ASCAP

Island 314 548 085 (CD track)

There's a velvety simplicity about Lionel Richie's new “How Long” that conjures the best moments of his heyday—like “Truly” and “Hello.” Perhaps it's because he penned this one himself, unlike the previous uptempo Cher-mimic “Angel,” which sounded a bit self-conscious. Here, he sings of a man who's trying to convince a reluctant lover that the bad times are behind them. Fluid layers of harmony help build the song to a satisfying but dignified peak, as acoustic guitars set the mood throughout. AC stations have a nice moment at hand here, and a fine track from Richie's largely overlooked *Renaissance*.—**CT**

### COUNTRY

**TY HERNDON** Heather's Wall (3:23)

PRODUCERS: Biff Watson and Paul Worley

WRITERS: R. Giles, T. Nichols, and G. Godard

PUBLISHERS: EMI Blackwood Music/Buzz

Cut Music/Ty Land Music/Mike Curb

Music/Diamond Storm Music, BMI

Epic 54846 (CD promo)

It's been a while since country radio has heard from Ty Herndon, but he returns to active status with a disarming new single. It opens: “Well it feels like slow motion/I hear the gun exploding/I see the flash that brings me to my knees/And I feel the warmth flowing out of me.” In the second verse, we find out he's walked

## SPOTLIGHTS



**JENNIFER LOPEZ** Ain't It Funny

(4:07)

PRODUCER: Cory Rooney

WRITERS: J. Lopez and C. Rooney

PUBLISHERS: Nuyorican Publishing/

Sony/ATV Songs/Cori Toffani Publish-

ing, BMI

Epic 63786 (CD promo)

Jennifer Lopez follows “I'm Real,” the biggest hit of her career, with a fourth cut from the triple-platinum *J.Lo.* While that previous No. 1 took Ja Rule's tough-guy rap remix to make it catch fire at radio, “Ain't It Funny” does a 180 and returns Lopez to her Latin pop roots. Written by Lopez with producer Cory Rooney, the track features a solid dancefloor thump, a maddeningly catchy chorus—truly grade-A—and a smart lyric about creating the perfect romance in your mind, then facing reality when Mr. Right is less than ideal. As always, background vocals are often louder than Lopez's own, which are layered to within an inch of her life. But radio has made the actress a staple singer, with or without chops to call her own. Meanwhile, a *completely different* song with the same title is being simultaneously released to radio, again with a Ja Rule rap, in hopes of spreading airplay to both pop and more street-leaning outlets. But Sony has got to be kidding, calling it “Ain't It Funny” when not one note is held in common with the original. It's a disturbing trend, but one that will surely push J.Lo to a new high.—**CT**

in on a bank robbery, and in the third verse he hears a voice saying, “We've lost him.” All the while as the poor soul is dying, he's thinking of Heather and how their love will last forever like the 8x10 on “Heather's Wall.” Written by Rick Giles, Tim Nichols, and Gilles Godard, it's

**METHOD MAN AND REDMAN** Part II

(4:03)

PRODUCER: Erick Sermon

WRITERS: R. Noble, E. Sermon, C. Smith,

T. Braxton, K. Edmonds, and B. Wilson

PUBLISHERS: Funky Noble Productions/

Erick Sermon Enterprises/ECAF

Music/Jay Bird Alley/Sony/ATV

Songs/Almo Music, ASCAP; Wu

Tang/Careers BMG, BMI

Def Jam 15475 (CD promo)

With Method Man and Redman joining forces for their first movie, *How High*, it's logical enough that the duo would reteam in the studio for one of the soundtrack's lead singles. The rap-



pers craft a sequel to their first collaboration, “How High” (which was a single from *The Show*, another Def Jam soundtrack). Like its predecessor—and the film—“Part II” takes a bemused look at the duo's love for cannabis—and so much more. Producer Erick Sermon crafts a bare, bass-heavy track that features a sample from Toni Braxton's “You're Making Me High.” The result is a fun, catchy party joint that excels because of the duo's chemistry and witty lyric. “Part II” should swipe past the chart success of “How High,” which peaked at No. 14 on the Hot R&B/Hip-Hop Singles & Tracks chart. Meanwhile, the *How High* soundtrack also serves as a Method Man and Redman greatest-hits set, featuring past collaborations and solo successes from both.—**RH**

an unnerving account of the love that keeps a man clinging to his last few moments of life. It's well-written, to be sure, but it's just so sad—and as a result, it is likely to be one of those “love it or hate it” singles. Herndon delivers a powerful performance, and it's good to once



**KYLIE MINOGUE** Can't Get You Out of My Head (3:50)

PRODUCERS: Cathy Dennis and Rob Davis

WRITERS: Cathy Dennis and Rob Davis

PUBLISHERS: EMI Music Publishing/

Universal Music

Parlophone Records/Capitol (CD promo)

It almost seems too good to be true. After countless international hits, Euro-pop goddess Kylie Minogue is getting another long-deserved crack at the stateside market. Some may recall the Aussie native's '80s-era U.S. chart entries, “Loco-Motion” and “I Should Be So Lucky.” But don't pre-judge this new gem of a single on the basis of those cheesy oldies. “Can't Get You Out of My Head” is state-of-the-art pop, and Minogue proves herself a sex-kitten capable of making Madonna nervously bite her nails and Britney run for cover. She has a field-day with this icy-cool slice of electro-pop (copenned and produced by another '80s stalwart, Cathy Dennis), deftly darting between breathy sensuality and swaggering, diva-like aggression. The song is undeniably memorable, as it sports a playful “la-la-la” hook. But it's also fresh enough to feel like a fitting way to glide from the familiarity of 2001 into the intriguing unknown of 2002. Smart programmers would be wise to start the year off right by heralding this fine preview of Minogue's sterling *Fever* album as the first big hit of the new year.—**LF**

again hear the rich, resonant voice that broke through with the memorable “What Mattered Most.” But in a national climate where people are yearning for comfort and peace, this may have a challenge at the starting gate. At the least, it's a gutsy move.—**DEP**

## NEW & NOTEWORTHY

**LOVE SEED MAMA JUMP** Bored

(2:47)

PRODUCER: Love Seed Mama Jump

WRITERS: Stack and Wiedmann

PUBLISHER: not listed

Artemis Records 97 (CD promo)

Any band that can turn John Denver's “Country Roads” into a cow-punk anthem respectful of the original deserves a closer look. But it's not their cover of the country classic that Artemis Records aims to use to break this six-member band from Dewey Beach, Del. “Bored” possesses the vim and beer-induced vigor of a roadhouse regular



that takes itself seriously enough to polish up its sound nice and clean, but still maintain the kind of humor that keeps the frat house crowd pumped. Frontman Rick Arzt sings in simple fashion as hooky guitars flash in the background, keeping a party-hound beat fired up. These guys have become an authorized highlight at Washington Redskins home games, and have sold 80,000 copies of their two indie albums, so the East Coast already is getting to know these guys. Now let's go west, young men. Find out for yourself: loveseed.com.—**CT**

## ROCK

**FUEL** Last Time (3:42)

PRODUCER: Ben Grosse

WRITER: C. Bell

PUBLISHERS: Universal-Songs of Poly-

Gram International/Pener Pig, BMI

Epic 24007 (CD promo)

This fourth single from 2000's *Something Like Human* looks to stretch the album's impact into a third calendar year. The band found crossover success—even into the Hot AC world—with the widespread appeal of hits “Hemorrhage (In My Hands)” and “Bad Day,” racking up a dozen weeks atop the Modern Rock chart with the former. For those only casually familiar with the Pennsylvania quartet, “Last Time” may prompt a jolt; after the group's past three singles wove melodies into midtempo grooves, this driving rocker showcases the other side of Fuel: louder guitars, fewer chords, and a departure from ballad territory, as well. The heavier climate at radio and MTV these days should be sufficiently amenable for the sounds of this single—acts like Nickelback, Puddle of Mudd, and Staind have recently brought the new, rap-free metal to the forefront of modern rock and even into mainstream territory. While mothers won't be humming this one at the soccer field, it should have a good showing at rock radio.—**EA**

## CHRISTMAS

**KELLY PRICE FEATURING MARY MARY**

*In Love at Christmas* (3:22)

Def Soul 15472 (CD promo)

**BARBRA STREISAND** Christmas

*Memories* (3:25)

Columbia 65619 (CD promo)

**PATSY “Kid” Santa Claus/Happy Holly-**

*Day* (3:21)

Roperry 2255 (cassette single)

Contact: 212-371-4142.

**VENUS DeMILO** Sex Toys for Christmas

(2:36)

Pinch Hit Records 077 (CD promo)

**'N SYNC** Merry Christmas, Grown-Up

*Christmas List* (3:30)

Jive Records 54903 (CD promo)

**CHRISTINA AGUILERA** The Christmas

*Song (Chestnuts Roasting on an Open*

*Fire) (Thunderpuss Remix)* (3:59)

RCA 65900 (CD promo)

**TRANS-SIBERIAN ORCHESTRA** Christ-

*mas Eve Sarajevo* (3:24)

Lava/Atlantic 6928 (CD promo)

**PERRY PAYNE** Santa Claus Won't Get

*Lit Up (At the Trailer Park This Year)* (no

timing listed)

Hometown Productions 214 (CD single)

Contact: 212-795-7278.

**CELINE DION** Don't Save It All for

*Christmas Day* (no timing listed)

550 Music/Epic 69523 (album track)

**LEA DeLARIA** The Truth About Christ-

*mas* (3:21)

Streeter 1003 (album track)

**LONESTAR** I'll Be Home for Christmas

(3:30)

BNA 64688 (CD cut)

**CONTRIBUTORS:** Eric Aiese, Larry Flick, 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.



# R&B/HIP-HOP

## Words & Deeds™



by Kwaku

**IN THE U.K.:** Gospel rapper **Blessed Man** is building a reputation outside of the church, following the Sept. 17 release of his debut, *Bless the Nation 21st Century*, on Blessed Records. Outside of the Christian market, such secular retailers as CD Bar and Red Records and such broadcast entities as Choice FM, Galaxy, and BBC London Live have shown their support.

The album is meant to show that "rap can be positive," according to Blessed Man. For example, the rapper points out that "[the track] 'Evangelism' is for the church, whereas 'Evil World' and 'Devil's Goin' Down' are for the secular market."

Throughout the disc, the rapper's rough and impassioned delivery is supported by street-friendly hip-hop beats and sweet, R&B-laced backing

*calibar*, as well as several 12-inch singles, including Square One's lyrical hip-hop jam "Countdown" and Rockee's R&B-laced, head-nodding "Bless."

Despite these releases, it's nevertheless been a difficult year. "Hip-hop sales in Germany are going down drastically," observes Showdown manager **Rene Goldenheld**, who blames CD burning and a proliferation of "mediocre releases." However, he's optimistic about his label's recent switch to WEA Germany's EastWest division. "It looks like they have a young and enthusiastic team," Goldenheld says. "We're looking forward to the next year with the new **Deichkind** album."

**IN FRANCE:** Sony France's recent releases include French/Algerian hip-hop/reggae act **Intik's** sophomore set, *La Victoire* (The Victory), on the St. George label. Its strings-backed track "Planet B" includes an English-sung chorus.

Upcoming Sony France releases include **In Vivo's** eponymous album, due next month; **3ème Oeil's** follow-up to its gold-selling (100,000 units) 1999 debut (*Hier, Aujourd'hui, Demain*—Yesterday, Today, Tomorrow), arriving between January and February 2002; and a new album by award-winning trio **113**, also coming in February.

Source/Virgin France-signed Parisian group **Saïan Supa Crew** returned in late October with its sophomore set, *X Raisons*. The cut "Ils Etaient Une Fois" ("They Once Were") demonstrates the group's very tight rap/hip-hop credentials. Another track, "Frottez Les, Sortez Les" ("Use Them, Get Them Out"), illustrates the act's fun, reggae dancehall side. Wordplay/Source U.K. will release an international version of the album in mid-2002, featuring U.S. and U.K. collaborators.

Drawing upon his Egyptian and Lebanese roots, rapper **Clotaire** naturally mixes hip-hop with a heavy dose of Middle Eastern influences. "It's only the expression of my double culture, having grown up in Eastern urban areas," says the rapper. He utilizes French-, Arabic-, and English-language lyrics and has supported the likes of **Cypress Hill** and **Asian Dub Foundation**.

A French label deal is nearly complete for Clotaire's self-produced and still-untitled album, with the artist eyeing such territories as the U.K., where he has recently performed. In the meantime, an EP is slated for issue in February 2002.

*Kwaku may be reached at kwaku@musiclinks.com.*



BLESSED MAN

vocals. One of the set's banging tracks is the posse cut "Holy Hip-Hop," featuring **S.O.E.** and **WariYah**. In response to the Sept. 11 attacks, Blessed Man has also written "Prayer for America." The rapper plans to release the song as a fund-raiser.

**IN GERMANY:** Afro-German rap, R&B, and reggae artists have formed **the Brothers Keepers** musical collective. Also a registered charity, the outfit plans to target racial violence and combat its effects. It includes **Bantu, Sekou, D-Flame, Torch,** and **DJ Descue**.

After the summer release of its single "Adriano (Letze Warnung)"—in memory of **Alberto Adriano**, the victim of a racially motivated murder—the collective has also contributed two other tracks to the cause on its Downbeat/EastWest compilation *Lightkultur* (Light Culture), released Dec. 3. *Lightkultur* also features "Liebe & Verstand" (Love & Consciousness) by the Brothers Keepers' female counterpart, **Sisters Keepers**. The tune was released as a single Dec. 10.

Rap specialist label Showdown has recently released three albums, including English-rapping **Square One's** *Walk of Life* and **KC Da Rockee's** *Nex-*

DECEMBER 22 2001				Billboard®				HOT R&B/HIP-HOP AIRPLAY™			
THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	<b>U Got It Bad</b> USHER (ARISTA)	26	32	11	<b>Nothing In This World</b> KEKE WYATT FEAT. AVANT (MCA)	51	26	15	<b>Who We Be</b> DMX (RUFF RYDERS/DEF JAM/DJMG)
2	2	8	<b>Always On Time</b> JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/DJMG)	27	29	9	<b>From Her Mama (Mama Got A**)</b> JUVENILE (CASH MONEY/UNIVERSAL)	52	45	18	<b>What If</b> BABYFACE (ARISTA)
3	3	20	<b>Rock The Boat</b> AALIYAH (BLACKGROUND)	28	28	8	<b>Son Of A Gun</b> JANET (VIRGIN)	53	53	8	<b>The Wash</b> DR. DRE & SNOOP DOGG (AFTERMATH/DOGGYSTYLE/INTERSCOPE)
4	4	11	<b>A Woman's Worth</b> ALICIA KEYS (J)	29	24	15	<b>#1</b> NELLY (PRIORITY/CAPITOL)	54	59	4	<b>You Must Have Been</b> MONTELL JORDAN (DEF SOUL/DJMG)
5	6	14	<b>We Thuggin'</b> FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)	30	30	7	<b>No More Drama</b> MARY J. BLIGE (MCA)	55	62	3	<b>Got Ur Self A...</b> NAS (ILL WILL/COLUMBIA)
6	7	8	<b>Butterflies</b> MICHAEL JACKSON (EPIC)	31	42	3	<b>The Whole World</b> OUTKAST FEAT. KILLER MIKE (ARISTA)	56	50	13	<b>Emotion</b> DESTINY'S CHILD (COLUMBIA)
7	5	24	<b>Differences</b> GINUWINE (EPIC)	32	40	8	<b>Young'n (Holla Back)</b> FABOLOUS (DESERT STORM/ELEKTRA/EEG)	57	48	2	<b>Ooohhhwee</b> MASTER P FEAT. WEETIE (NEW NO LIMIT/UNIVERSAL)
8	9	17	<b>Lights, Camera, Action!</b> MR. CHEEKS (UNIVERSAL)	33	34	10	<b>Bad Intentions</b> DR. DRE (AFTERMATH/DOGGYSTYLE/INTERSCOPE)	58	64	4	<b>Round &amp; Round</b> JONELL & METHOD MAN (DEF JAM/DJMG)
9	10	16	<b>You Gets No Love</b> FAITH EVANS (BAD BOY/ARISTA)	34	39	6	<b>Welcome To Atlanta</b> JONAS MELODY FEAT. JAY-Z (JAY-Z/ROYALTY/DEF JAM SOUTH/DJMG)	59	63	2	<b>They Ain't Ready</b> JADAKISS & BUBBA SPARXXX (RUFF RYDERS/INTERSCOPE)
10	15	9	<b>Roll Out (My Business)</b> LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)	35	49	10	<b>More Than A Woman</b> AALIYAH (BLACKGROUND)	60	69	6	<b>Can Heaven Wait</b> LUTHER VANDROSS (J)
11	11	23	<b>Lifetime</b> MAXWELL (COLUMBIA)	36	46	4	<b>Part II</b> METHOD MAN & REDMAN (DEF JAM/DJMG)	61	47	13	<b>Diddy</b> P. DIDDY FEAT. THE NEPTUNES (BAD BOY/ARISTA)
12	12	14	<b>Caramel</b> CITY HIGH FEAT. EVE (BOOGA BASEMENT/INTERSCOPE)	37	33	16	<b>You Rock My World</b> MICHAEL JACKSON (EPIC)	62	65	6	<b>Secret Lover</b> THE ISLEY BROTHERS (DREAMWORKS/INTERSCOPE)
13	20	4	<b>Bouncin' Back (Bumpin' Me Against The Wall)</b> MYSTIKAL (JIVE)	38	31	18	<b>Ugly</b> BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)	63	66	10	<b>I Got Love</b> NATE DOGG (ELEKTRA/EEG)
14	19	11	<b>Break Ya Neck</b> BUSTA RHYMES (J)	39	58	3	<b>Hey Luv (Anything)</b> MOBB DEEP FEAT. 112 (LOUD/COLUMBIA)	64	72	17	<b>Ballin' Out Of Control</b> JERMAINE DUPRI FEAT. NATE DOGG (SO SO DEF/COLUMBIA)
15	8	13	<b>Girls, Girls, Girls</b> JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)	40	35	11	<b>Fatty Girl</b> LUDACRIS, LL COOL J & KEITH MURRAY (FB/UNIVERSAL)	65	67	8	<b>Put It On Me</b> DR. DRE & DJ QUICK FEAT. MIMI (PRIORITY/CAPITOL)
16	14	23	<b>Family Affair</b> MARY J. BLIGE (MCA)	41	41	32	<b>Where The Party At</b> JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)	66	—	1	<b>Ether</b> NAS (ILL WILL/COLUMBIA)
17	13	20	<b>Livin' It Up</b> JA RULE FEAT. CASE (MURDER INC./DEF JAM/DJMG)	42	57	4	<b>The World's Greatest</b> R. KELLY (INTERSCOPE/JIVE)	67	68	6	<b>Stop Playin' Games</b> 8BALL FEAT. P. DIDDY (JCOR/INTERSCOPE)
18	17	12	<b>Brotha</b> ANGIE STONE (J)	43	38	19	<b>What Am I Gonna Do</b> TYRESE (RCA)	68	60	5	<b>Turn Off The Light</b> NELLY FURTADO (DREAMWORKS/INTERSCOPE)
19	21	7	<b>Gone</b> N SYNC (JIVE)	44	37	27	<b>I'm Real</b> JENNIFER LOPEZ FEAT. JA RULE (EPIC)	69	—	1	<b>7 Days</b> CRAIG DAVID (WILSTAR/ATLANTIC)
20	22	13	<b>Goodbye</b> JAGGED EDGE (SO SO DEF/COLUMBIA)	45	36	27	<b>Can't Deny It</b> FABOLOUS FEAT. NATE DOGG (DESERT STORM/ELEKTRA/EEG)	70	70	4	<b>\$100 Bill Y'all</b> ICE CUBE (PRIORITY/CAPITOL)
21	25	7	<b>Let's Stay Home Tonight</b> JOE (JIVE)	46	43	20	<b>Made To Love Ya</b> GERALD LEVERT (ELEKTRA/EEG)	71	73	2	<b>Ain't It Funny</b> JENNIFER LOPEZ FEAT. JA RULE (EPIC)
22	16	22	<b>Love Of My Life</b> BRIAN MCKNIGHT (MOTOWN)	47	55	4	<b>Thank You</b> LIL BOW WOW (SO SO DEF/COLUMBIA)	72	71	14	<b>Grimey</b> VIOLATOR FEAT. NOREAGA (DEF JAM/DJMG)
23	23	8	<b>Take Away</b> MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	48	52	7	<b>Jigga That N***a</b> JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)	73	—	1	<b>Ghost Showers</b> GHOSTFACE KILLAH (EPIC)
24	27	8	<b>Don't You Forget It</b> GLENN LEWIS (RED STAR/EPIC)	49	56	4	<b>Anything</b> JAHNEA FEAT. NEXT (OWINE MILL/WARNER BROS.)	74	—	1	<b>U Don't Have To Call</b> USHER (ARISTA)
25	18	23	<b>Raise Up</b> PETEY PABLO (JIVE)	50	54	4	<b>He Loves Me</b> LIL SCOTT (HIDDEN BEACH/EPIC)	75	—	1	<b>Lovely</b> BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)

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1	1	7	<b>Dansin Wit Wolvez</b> STRIK SHINE (FADE/ECMD)	26	10	13	<b>Buster</b> DENNIS DA MENACE (1ST AVENUE)	51	45	11	<b>Gotta Have It</b> CHOCOLATE BANOFF (COUNTRYBOY/WARLOCK)
2	3	3	<b>It's The Weekend</b> LIL J (HOLLYWOOD)	27	27	16	<b>Lights, Camera, Action!</b> MR. CHEEKS (UNIVERSAL)	52	62	22	<b>Loverboy</b> MARIAH CAREY FEAT. DA BRAT & LUDACRIS (VIRGIN)
3	2	20	<b>Family Affair</b> MARY J. BLIGE (MCA)	28	24	30	<b>I Do!</b> TOYA (ARISTA)	53	44	16	<b>Ugly</b> BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)
4	16	2	<b>Got Ur Self A...</b> NAS (ILL WILL/COLUMBIA)	29	42	2	<b>Brotha</b> ANGIE STONE (J)	54	55	3	<b>Roll Wit Me</b> PRETTY WILLIE SUELLA (ID2/REPUBLIC/UNIVERSAL)
5	4	7	<b>Get Mo</b> SHERM FEAT. BIGGA FIGGAS (DEAN'S LIST)	30	13	8	<b>Rock Em</b> BOOBKAW & THA WILD YOUNG'Z FEAT. VITA (WHITESTONE)	55	71	2	<b>I'm A Slave 4 U</b> BRITNEY SPEARS (JIVE)
6	5	6	<b>Ground Zero (In Our Hearts You Will Remain)</b> CASH & COMPUTA (SELECT)	31	29	28	<b>Hit 'Em Up Style (Oops!)</b> BLU CANTRELL (REDZONE/ARISTA)	56	56	23	<b>This Is Me</b> DREAM (BAD BOY/ARISTA)
7	7	15	<b>Bye-Bye Baby</b> BRANDY MOSS-SCOTT (HEAVENLY TUNES/ONAI)	32	28	18	<b>Someone To Call My Lover</b> JANET (VIRGIN)	57	33	18	<b>Enjoy Yourself</b> ALLURE (MCA)
8	—	1	<b>Part II</b> METHOD MAN & REDMAN (DEF JAM/DJMG)	33	20	15	<b>Cut Throat</b> JOHN GOTTI (BIG POCKET/ORPHEUS)	58	59	4	<b>I Got Love</b> NATE DOGG (ELEKTRA/EEG)
9	8	12	<b>AM To PM</b> CHRISTINA MILIAN (DEF SOUL/DJMG)	34	21	8	<b>Lifetime</b> MAXWELL (COLUMBIA)	59	—	1	<b>Don't You Forget It</b> GLENN LEWIS (RED STAR/EPIC)
10	9	11	<b>The Star Spangled Banner</b> WHITNEY HOUSTON (ARISTA)	35	41	7	<b>Burn</b> MOBB DEEP FEAT. NOYD & VITA (LOUD/COLUMBIA)	60	64	12	<b>Who We Be</b> DMX (RUFF RYDERS/DEF JAM/DJMG)
11	6	4	<b>Ain't Nobody (We Got It Locked!)</b> THE RAWLDS BOYS (HOUSE OF FIRE)	36	51	8	<b>2-Way</b> RAY/JON (BIG YARD/MCA)	61	52	3	<b>Baby Phat</b> DE LA SOUL (TOMMY BOY)
12	12	11	<b>Think Big</b> CRIMEWAVE (CRIMEWAVE)	37	22	4	<b>As I Come Back</b> BUSTA RHYMES (J)	62	—	41	<b>Separated</b> AVANT (MAGIC JOHNSON/MCA)
13	25	2	<b>Can I Get That</b> BEAR WITNEZI (EARGASM)	38	—	1	<b>Let's Stay Home Tonight</b> JOE (JIVE)	63	67	23	<b>Take You Out</b> LUTHER VANDROSS (J)
14	35	10	<b>Break Ya Neck</b> BUSTA RHYMES (J)	39	34	3	<b>Envious</b> DAWN ROBINSON (Q)	64	40	15	<b>Chillin' In Your Benz</b> EXHALE (REAL DEAL/ORPHEUS)
15	39	2	<b>Bouncin' Back (Bumpin' Me Against The Wall)</b> MYSTIKAL (JIVE)	40	37	20	<b>Raise Up</b> PETEY PABLO (JIVE)	65	61	27	<b>My Projects</b> COO COO CAL (INFINITE/TOMMY BOY)
16	23	9	<b>Playa Playa (Playing The Game Right)</b> MINOTTI FEAT. KURPUET SEED (WORLD BEAT)	41	43	8	<b>Roll Out (My Business)</b> LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)	66	73	2	<b>Uh Huh</b> B2K (EPIC)
17	19	17	<b>Po' Punch</b> PO WHITE TRASH (POCKET CHANGE)	42	36	7	<b>Do U Wanna Roll (Dolittle Theme)</b> R.L. SNOOP DOGG & LIL KIM (J)	67	70	25	<b>Purple Hills</b> D12 (SHADY/INTERSCOPE)
18	11	24	<b>Where The Party At</b> JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)	43	46	23	<b>Bootylicious</b> DESTINY'S CHILD (COLUMBIA)	68	66	2	<b>A Woman's Worth</b> ALICIA KEYS (J)
19	17	13	<b>Jump Up In The Air</b> ORIGINAL P (WESTBOUND)	44	47	11	<b>Girls, Girls, Girls</b> JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)	69	—	37	<b>One More Chance/Stay With Me</b> THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
20	32	18	<b>Fatty Girl</b> LUDACRIS, LL COOL J & KEITH MURRAY (FB/UNIVERSAL)	45	53	5	<b>Round &amp; Round</b> JONELL & METHOD MAN (DEF JAM/DJMG)	70	—	6	<b>Because I Got High</b> COVERVERSIONS.COM (COVERVERSIONS.COM)
21	30	10	<b>We Thuggin'</b> FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)	46	38	21	<b>Used To Love</b> KEKE WYATT (MCA)	71	48	29	<b>Fill Me In</b> CRAIG DAVID (WILSTAR/ATLANTIC)
22	14	11	<b>I'm Your Girl</b> DENA CALI (ES3/TREYDANI)	47	—	1	<b>Can't Get It Back</b> BLAQUE (TRACK MASTERS/COLUMBIA)	72	—	53	<b>Big Poppa/Warning</b> THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
23	26	5	<b>Always On Time</b> JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/DJMG)	48	50	9	<b>You Gets No Love</b> FAITH EVANS (BAD BOY/ARISTA)	73	—	36	<b>Stranger In My House</b> TAMIA (ELEKTRA/EEG)
24	15	15	<b>Special Delivery</b> G DEEP (BAD BOY/ARISTA)	49	49	40	<b>Fiesta</b> R. KELLY FEAT. JAY-Z (JIVE)	74	—	4	<b>Knock Yourself Out</b> JADAKISS (RUFF RYDERS/INTERSCOPE)
25	31	2	<b>Young'n (Holla Back)</b> FABOLOUS (DESERT STORM/ELEKTRA/EEG)	50	57	10	<b>Nothing's Wrong</b> WON-G FEAT. DJ QUICK (TNO/ONAI)	75	—	8	<b>Ghetto Girls</b> LIL BOW WOW (SO SO DEF/COLUMBIA)

Records with the greatest sales gains. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.



DECEMBER 22 2001				Billboard®				TOP R&B/HIP-HOP ALBUMS				Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION		
1	1	—	2	LUDACRIS DISTURBING THE PEACE/DEF JAM SOUTH 586445*/DJMG (12.98/18.98)	Word Of Mouf	1	49	37	35	5	OUTLAWZ OUTLAW/IN THE PAINT 8324/KOCH (12.98/18.98)	Novakane	24		
2	2	—	2	BUSTA RHYMES FLIPMODE 20009*/J (12.98/18.98)	Genesis	2	50	32	32	11	VARIOUS ARTISTS FB 014859/UNIVERSAL (12.98/18.98)	FB Entertainment Presents: The Goodlife Album	9		
3	NEW	1	1	NATE DOGG DESERT STORM/ELEKTRA 62688*/EEG (12.98/18.98)	Music & Me	3	51	43	69	3	KELLY PRICE DEF SOUL 586222/DJMG (18.98 CD)	One Family — A Christmas Album	43		
4	NEW	1	1	MACK 10 CASH MONEY 860968*/UNIVERSAL (12.98/18.98)	Bang Or Ball	4	52	50	40	24	JANET ▲ <sup>2</sup> VIRGIN 10144* (12.98/18.98)	All For You	1		
5	3	1	7	MICHAEL JACKSON ▲ EPIC 69400* (12.98 EQ/18.98)	Invincible	1	53	38	38	12	PROPHET JONES UNIVERSITY/MOTOWN 014551/UNIVERSAL (12.98/18.98) ▲	Prophet Jones	16		
6	NEW	1	1	FAT JOE TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.O.S.E.: Jealous Ones Still Envy	6	54	52	53	21	CRAIG DAVID ● WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	12		
7	NEW	1	1	YOLANDA ADAMS ELEKTRA 62690*/EEG (12.98/18.98)	Believe	7	55	47	36	13	BAByFACE ARISTA 14667* (12.98/16.98)	Face2Face	8		
8	NEW	1	1	OUTKAST ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	8	56	46	31	12	GERALD LEVERT ELEKTRA 62655*/EEG (12.98/18.98)	Gerald's World	2		
9	4	5	10	JA RULE ▲ MURDER INC./DEF JAM 586437*/DJMG (12.98/19.98)	Pain Is Love	1	57	54	57	31	MISSY "MISDEMEANOR" ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62639*/EEG (12.98/18.98)	Miss E...So Addictive	1		
10	6	8	18	USHER ▲ <sup>2</sup> ARISTA 14715* (12.98/18.98)	8701	3	58	48	52	7	LA' CHAT IN THE PAINT 8239/KOCH (12.98/18.98)	Murder She Spoke	16		
11	NEW	1	1	ICE CUBE PRIORITY 29091*/CAPITOL (12.98/18.98)	Greatest Hits	11	59	45	37	15	BRIAN MCKNIGHT ● MOTOWN 014743/UNIVERSAL (12.98/18.98)	Superhero	4		
12	5	3	3	TIMBALAND & MAGOO BLACKGROUND 10946* (12.98/18.98)	Indecent Proposal	3	60	42	43	5	GRAND PUBA RISING SON/IN THE PAINT 8248/KOCH (12.98/18.98)	Understand This	32		
13	17	15	24	ALICIA KEYS ▲ <sup>4</sup> J 20002 (12.98/18.98)	Songs In A Minor	1	61	39	33	3	PRINCE NPG 70004*/REDLINE (18.98 CD)	The Rainbow Children	33		
14	8	10	5	FAITH EVANS BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	2	62	64	70	4	TONI BRAXTON ● ARISTA 14723 (12.98/18.98)	Snowflakes	62		
15	10	11	5	ANGIE STONE J 20013* (12.98/18.98)	Mahogany Soul	4	63	44	42	9	BUBBA SPARXXX ● BEAT CLUB 493127*/INTERSCOPE (12.98/18.98)	Dark Days, Bright Nights	3		
16	15	13	15	MARY J. BLIGE ▲ MCA 112616* (12.98/18.98)	No More Drama	1	64	62	50	46	JENNIFER LOPEZ ▲ <sup>3</sup> EPIC 85965 (12.98 EQ/18.98)	J.Lo	1		
17	13	12	8	DMX RUFF RYDERS/DEF JAM 586450*/DJMG (12.98/19.98)	The Great Depression	1	65	56	54	16	JUVENILE ● CASH MONEY 860913/UNIVERSAL (12.98/18.98)	Project English	2		
18	7	4	3	DUNGEON FAMILY ARISTA 14693* (12.98/18.98)	Even In Darkness	4	66	55	49	9	THE O'JAYS MCA 112715 (12.98/18.98)	For The Love...	11		
19	11	9	4	UGK JIVE 41673/ZOMBA (11.98/17.98)	Dirty Money	2	67	57	41	25	LUTHER VANDROSS ▲ J 20007 (12.98/18.98)	Luther Vandross	2		
20	12	7	3	JILL SCOTT HIDDEN BEACH 86150/EPIC (14.98/19.98)	Experience: Jill Scott 826+	7	68	69	—	2	THE TEMPTATIONS MOTOWN 014594/UNIVERSAL (11.98 CD)	The Best Of The Temptations Christmas	68		
21	9	6	3	8BALL JCOR 860964/INTERSCOPE (12.98/18.98)	Almost Famous	6	69	51	61	7	SKIP UTP 90100/ORPHEUS (17.98 CD) ▲	Live From Hollygrove	38		
22	18	16	4	KEKE WYATT MCA 112609 (12.98/14.98)	Soul Sista	9	70	58	51	7	BONEY JAMES WARNER BROS. 48094 (17.98 CD)	Ride	27		
23	16	17	14	JAY-Z ▲ ROC-A-FELLA/DEF JAM 586396*/DJMG (12.98/19.98)	The Blueprint	1	71	59	55	34	DONNIE MCCLURKIN ▲ VERITY 43150/ZOMBA (11.98/17.98) ▲	Live In London And More...	22		
24	22	21	21	AALIYAH ▲ BLACKGROUND 10082* (12.98/18.98)	Aaliyah	2	72	75	77	9	VARIOUS ARTISTS RED STAR 85857*/EPIC (18.98 EQ CD)	Red Star Sounds — Volume One: Soul Searching	29		
25	20	18	6	JERMAINE DUPRI SO SO DEF/COLUMBIA 85830*/CRG (12.98 EQ/18.98)	Instructions	3	73	60	56	13	SOUNDTRACK PRIORITY 502137*/CAPITOL (12.98/18.98)	Training Day	19		
26	NEW	1	1	CYPRESS HILL COLUMBIA 85740*/CRG (12.98 EQ/18.98)	Stoned Raiders	26	74	65	48	11	VARIOUS ARTISTS ▲ WARNER BROS./ELEKTRA/ATLANTIC 14684/ARISTA (12.98/18.98)	Totally Hits 2001	19		
27	28	23	3	G.DEP BAD BOY 73042*/ARISTA (11.98/17.98) ▲	Child Of The Ghetto	23	75	63	47	4	BOYZ II MEN UNIVERSAL 016083 (12.98/18.98)	Legacy: The Greatest Hits Collection	37		
28	14	2	4	GHOSTFACE KILLAH EPIC 61589* (12.98 EQ/18.98)	Bulletproof Wallets	2	76	53	60	7	LIL TROY SHORT STOP/IN THE PAINT 8231/KOCH (12.98/18.98)	Back To Ballin	24		
29	19	14	3	TOO SHORT SHORT/JIVE 41761/ZOMBA (11.98/17.98)	Chase The Cat	14	77	67	58	57	R. KELLY ▲ <sup>3</sup> JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	1		
30	33	45	6	DESTINY'S CHILD ● MUSIC WORLD/COLUMBIA 86098/CRG (12.98 EQ/18.98)	8 Days Of Christmas	30	78	84	71	76	NELLY ▲ <sup>8</sup> FD REEL 157743*/UNIVERSAL (12.98/18.98)	Country Grammar	1		
31	NEW	1	1	DE LA SOUL TOMMY BOY 1443* (12.98/18.98)	AOI: Bionix	31	79	86	72	6	ALL STAR TRIBUTE PLAY-TONE/COLUMBIA 86199/CRG (11.98 EQ CD)	What's Going On (EP)	18		
32	24	20	5	PETEY PABLO ● JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	7	80	NEW	—	—	MOBB DEEP LOUD/COLUMBIA 85889*/CRG (12.98 EQ/18.98)	Infamy	80		
33	23	22	17	MAXWELL ▲ COLUMBIA 67136*/CRG (12.98 EQ/18.98)	Now	1	81	66	59	7	SNOOP DOGGY DOGG DEATH ROW DOGGYSTYLE/PRIORITY 50030*/CAPITOL (12.98/18.98)	Death Row's Snoop Doggy Dogg Greatest Hits	18		
34	21	19	8	SOUNDTRACK AFTERMATH/DOGGYSTYLE 493128*/INTERSCOPE (12.98/18.98)	The Wash	5	82	74	75	15	AFROMAN ● UNIVERSAL 014579 (12.98/18.98)	The Good Times	9		
35	29	24	36	GINUWINE ▲ EPIC 69622* (12.98 EQ/18.98)	The Life	2	83	76	64	10	VARIOUS ARTISTS HIDDEN BEACH 85653*/EPIC (17.98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 1	33		
36	NEW	1	1	MARIAH CAREY COLUMBIA 85960/CRG (17.98 EQ/22.98)	Greatest Hits	36	84	82	63	73	JILL SCOTT ▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) ▲	Who Is Jill Scott? Words And Sounds Vol. 1	2		
37	26	25	6	ERICK SERMON J 20023* (12.98/18.98)	[Music]	8	85	78	62	4	MICHAEL JACKSON EPIC 85250 (18.98 EQ CD)	Greatest Hits: HIStory — Volume 1	45		
38	27	29	7	DILATED PEOPLES ABB/PRIORITY 31477*/CAPITOL (6.98/10.98)	Expansion Team	8	86	89	84	1	VARIOUS ARTISTS ▲ <sup>3</sup> EMI/UNIVERSAL/SONY/ZOMBA 10749/VIRGIN (12.98/18.98)	Now 7	3		
39	25	26	8	MR. CHEEKS UNIVERSAL 014928 (12.98/18.98)	John P. Kelly	5	87	73	66	12	MACY GRAY ● EPIC 85200* (12.98 EQ/18.98)	The Id	9		
40	NEW	1	1	SPM DOPE HOUSE 016017/UNIVERSAL (12.98/18.98)	Never Change	40	88	81	67	37	INDIA.ARIE ▲ MOTOWN 013770/UNIVERSAL (12.98/18.98)	Acoustic Soul	3		
41	30	27	3	THE TEMPTATIONS MOTOWN 016330/UNIVERSAL (12.98/18.98)	Awesome	27	89	88	83	29	CITY HIGH ● BOOGA BASEMENT 490890/INTERSCOPE (12.98/18.98)	City High	23		
42	34	—	2	SOUNDTRACK INTERSCOPE 493172 (12.98/18.98)	Ali	34	90	68	80	4	ALLURE MCA 112626 (12.98/18.98)	Sunny Days	68		
43	31	28	6	SOUNDTRACK HYPNOTIZE MINDS/LOUD/COLUMBIA 1972/CRG (12.98 EQ/18.98)	Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album	4	91	72	65	19	JADAKISS ● RUFF RYDERS 493011*/INTERSCOPE (12.98/18.98)	Kiss Tha Game Goodbye	2		
44	49	44	32	DESTINY'S CHILD ▲ <sup>3</sup> COLUMBIA 61063*/CRG (12.98 EQ/18.98)	Survivor	1	92	71	—	2	BROTHA LYNCH HUNG BLACK MARKET 8676 (11.98/16.98)	Virus	71		
45	40	46	37	JAHEIM ● DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	2	93	61	—	3	PAYCHECK CHECKMATE/MUGSHOT 0801/STONEY BURKE (11.98/17.98) ▲	Check Yo'Self	61		
46	35	30	18	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲ DREAMWORKS 450291/INTERSCOPE (12.98/18.98)	Eternal	1	94	80	86	23	LIL' ROMEO SOULJA/PRIORITY 50198*/CAPITOL (11.98/17.98)	Lil' Romeo	5		
47	36	34	13	FABOLOUS ● DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98)	Ghetto Fabulous	2	95	80	86	23	P. DIDDY & THE BAD BOY FAMILY BAD BOY 73045*/ARISTA (12.98/18.98)	The Saga Continues...	2		
48	41	39	24	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 85646*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	2	96	95	85	29	LIL BOW WOW ▲ <sup>2</sup> SO SO DEF/COLUMBIA 69961*/CRG (12.98 EQ/18.98)	Beware Of Dog	3		
							97	98	95	19	TYRESE ● RCA 67964* (11.98/17.98)	2000 Watts	4		
							98	98	95	19	BLU CANTRELL ● REDZONE 14703*/ARISTA (11.98/17.98)	So Blu	5		
							99	87	79	8	GREG STREET SLIP-N-SLIDE/ATLANTIC 83348/AG (11.98/17.98)	Six O'Clock, Vol 001	14		
							100				SHAGGY ▲ <sup>6</sup> MCA 112096* (12.98/18.98)	Hotshot	1		

DECEMBER 22 2001		Billboard®	TOP R&B/HIP-HOP CATALOG ALBUMS™		
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
				17 Weeks At Number 1	
1	1	THE TEMPTATIONS ▲	GORDY/MOTOWN 635279/UNIVERSAL (3.98/6.98)	Give Love At Christmas	31
2	2	VARIOUS ARTISTS	THE RIGHT STUFF 53041 (7.98/11.98)	Slow Jams Christmas Volume 1	32
3	4	KENNY G ▲ <sup>2</sup>	ARISTA 19090 (12.98/18.98)	Faith: A Holiday Album	20
4	3	LUTHER VANDROSS ●	LV 57795*/EPIC (5.98 EQ/9.98)	This Is Christmas	30
5	6	MARIAH CAREY ▲ <sup>4</sup>	COLUMBIA 64222/CRG (11.98 EQ/17.98)	Merry Christmas	33
6	5	THE TEMPTATIONS ●	MOTOWN 638117/UNIVERSAL (3.98/6.98)	Christmas Card	24
7	7	KENNY G ▲ <sup>8</sup>	ARISTA 18767 (12.98/18.98)	Miracles — The Holiday Album	37
8	13	YOLANDA ADAMS	ELEKTRA 62567/EEG (11.98/17.98)	Christmas With Yolanda Adams	10
9	12	NAT KING COLE ●	EMI-CAPITOL SPECIAL MARKETS 57729 (2.98/5.98)	Christmas Favorites	11
10	10	THE JACKSON 5	MOTOWN 635250/UNIVERSAL (3.98/6.98)	The Jackson 5 Christmas Album	21
11	17	AALIYAH ▲ <sup>2</sup>	BLACKGROUND 10753 (12.98/17.98)	One In A Million	86
12	9	MICHAEL JACKSON ◆ <sup>25</sup>	EPIC 66073 (12.98 EQ/18.98)	Thriller	232
THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
18	—	BOYZ II MEN ▲ <sup>2</sup>	MOTOWN 635365/UNIVERSAL (11.98/17.98)	Christmas Interpretations	21
19	19	VARIOUS ARTISTS	MOTOWN 153354/UNIVERSAL (10.98 CD)	A Motown Christmas	6
15	11	KIRK FRANKLIN AND THE FAMILY ●	GOSPO CENTRIC 72130 (10.98/15.98)	Krik Franklin And The Family Christmas	17
16	8	JAY-Z ●	FREEZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/16.98)	Reasonable Doubt	209
17	15	AL GREEN ▲	H/THE RIGHT STUFF 30900/CAPITOL (10.98/12.98)	Greatest Hits	354
18	14	2PAC ▲ <sup>9</sup>	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	155
19	—	VARIOUS ARTISTS ▲	ARISTA/RCA/JIVE 41741/ZOMBA (12.98/18.98)	Platinum Christmas	8
20	22	MILES DAVIS ▲ <sup>2</sup>	LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	Kind Of Blue	195
21	21	MARY J. BLIGE ▲ <sup>3</sup>	UPTOWN 110681/MCA (6.98/11.98)	What's The 411	98
22	18	2PAC ▲ <sup>9</sup>	DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyes On Me	297
23	20	BARRY WHITE ▲	CASABLANCA/MERCURY 827282/DJMG (6.98/11.98)	Barry White's Greatest Hits Volume 1	97
24	25	BOB MARLEY AND THE WAILERS ◆ <sup>10</sup>	TUFF GONG/ISLAND 846210*/DJMG (12.98/18.98)	Legend	272
25	23	DR. DRE ▲ <sup>6</sup>	AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	97

● 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). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platinol). \* Certification of 400,000 units (Multi-Platinol). \* 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.



## 'Waltz For Koop' On JCR May Sweep Clubland Off Its Feet

BY CRAIG ROSEBERRY

NEW YORK—With the seductively sophisticated and sweeping *Waltz for Koop*, Swedish duo Koop—comprising composer/producer/remixers Oscar Simonsson and Magnus Zingmark—has crafted the first great late-night soundtrack of 2002.

Scheduled to street worldwide Jan. 29 via Berlin-based JCR/Compost Records (distributed in North America by New York City's Studio Distribution and in Europe by Hamburg-based PP Sales Force), *Waltz for Koop* finds the duo collaborating with an impressive cast of vocalists, including Terry Callier, Cecilia Stalin, and Mikael Sundin.

The collection is highlighted by the euphoric title track, the summery "Baby," the reflective soul of "Tonight," the sparse and moody "In a Heartbeat," and the jazzy house jam "Relaxin' at Club F\*\*\*\*n," a tribute to one of the act's favorite—albeit defunct—clubs in Stockholm.

Often compared to such pioneering acts as Zero 7 and Kruder & Dorfmeister, Koop's musical motifs are decidedly more American: Majestic orchestration and jazzy memories of Donald Byrd, Miles Davis, and John Coltrane—as well as big-band and bossa nova flourishes—cavort with elements of house, nu-soul, and left-field.

"We both have similar musical tastes, especially when it comes to jazz music," Zingmark explains. "We wanted to make a classic jazz album with a modern twist. Although this was quite an ambitious goal, we wanted to make good music from the heart that was warm and organic, unlike our first album [1997's *Sons of Koop*]."

"That's right," Simonsson chimes in. "Our first album was much too



KOOP

intellectual. It was based on the idea of making music as a sonic exercise or purely from the brain, while the core of *Waltz* is drenched in feelings, emotions, and depth. It is much more natural and honest."

Zingmark adds, "We're most excited about having this album properly released in the U.S., because it's the home of jazz music. This is very important to us."

The album was preceded by last month's release of the single "Summer Sun," featuring the impressive vocals of Yukimi Nagano and including remixes by Markus Enochson, who's previously worked with Masters at Work and Kenny Bobien. Also included on the single is a Richard Dorfmeister vs. Madrid de los Austrias (aka Heinz Tronigger and Michael Kreiner) remix of "Relaxin' At Club F\*\*\*\*n."

According to JCR/Compost U.S. label manager Michael Prommer, a wide range of activities are being implemented to promote the disc in the States. "Our pillars will be press and radio, particularly at the initial stage," he says. "We're also concentrating our efforts on U.S. tastemakers, servicing them with the full-length and single. And the Richard Dorfmeister

mix on the 12-inch is an additional tool to raise awareness of Koop."

With Studio Distribution, Prommer says the label has developed a retail and consumer awareness plan that focuses on getting people to hear Koop. "You can expect to find Koop on a lot of samplers and at many in-store listening stations," he notes.

Prommer says the label has teamed with Los Angeles-based Ten Music to assist with TV-commercial licensing possibilities. New York City's Giant Step will help out on the "tastemaker front," while Web sites like betalounge.com will advertise via e-mails, contests, and downloadable DJ sets.

Helping spread the word will be Brion Vytalil, assistant buyer at specialty retailer Rebel Rebel in New York City. "This album has great potential," Vytalil offers. "After much difficulty in finding Koop's first album, the fact that there will be a wide release for *Waltz for Koop* is timely and totally in line with the new sounds already manifesting in music."

"The album's fusion of jazz, house, and rich instrumental elements combines to form a new authenticity of sound," Vytalil continues. "It is completely what our customers are after: real music. Being a small specialty shop with discerning clients, many that cater to the fashion and style industries, *Waltz* is already highly anticipated."

Managed by Guy Trezise of London-based Head On Management, Koop (whose songs are published by K2/Kojam Music) recently completed several high-profile DJ gigs in New York City and San Francisco. Early next year, Koop will embark on a live tour in Sweden. This will be followed by U.S. shows in late February.

Kelis, once again, stretching the boundaries of R&B and pop. The track's aggressive energy isn't lost on remixer **Timo Maas**, who transforms it into an electro-inflected progressive house jam.

• **Ben Onono**, "Tattoo Blue" (the Wildcard Label/Polydor U.K. single). If **Sade** were a man, her name would be Ben Onono.

• **Various Artists**, *The Official Adventures of Grandmaster Flash* (Strut U.K. album). This old-school joint finds **Grandmaster Flash** rocking the party with tracks like **Babe Ruth's** "The Mexican," **Yellow Magic Orchestra's** "Computer Games," and **Kraftwerk's** "Trans Europe Express," among others.

MICHAEL PAOLETTA

### The Beat Box Hot Plate

"Zomaye" is tailor-made for progressive- and tribal-house dancefloors.

• **Souxsoul Featuring Sybille**, "I'm Warning You" (Purple Music Switzerland single). This Swiss production smacks of the early-'80s club music—albeit retooled for today's soulful house contingent—that emanated from the speakers of New York City clubs like the Paradise Garage, the Funhouse, and Danceteria.

• **Kelis**, "Young, Fresh N' New" (Virgin single). The first single culled from the artist's forthcoming *Wanderland* album, "Young" finds

• **Sting**, "Fragile" (A&M single). Prior to remixing this, **Rabbit in the Moon's** dj **Monk** most likely spent much time studying the productions and remixes of the late **Patrick Cowley**, particularly his nearly 15-minute reconstruction of **Donna Summer's** "I Feel Love." Here, Monk creates a synergy of epic proportions with Sting's vocals floating atop sinewy synth patterns and bottom-heavy beats.

• **Gigi**, "Zomaye" (Palm single). With these **Bill Laswell** remixes (Laswell also produced the original version), Ethiopian singer/songwriter Gigi effortlessly makes the leap from world-music sensation to dancefloor diva. Culled from the singer's sublime eponymous long-player issued earlier this year,

## Beat Box™

by Michael Paoletta

**DANISH DELIGHT:** Copenhagen natives DJ/producer **Encore** (real name: **Andreas Hemmeth**) and singer/songwriter **Engelina** are, indeed, overnight sensations. After collaborating for only two years,



ENGELINA, LEFT, AND DJ ENCORE

the pair scored a European hit with its first release, "I See Right Through to You." In the duo's Danish homeland, the Universal single (released in February), by **DJ Encore Featuring Engelina**, is now double-platinum.

Here in the U.S., the soaring trance-laced pop track arrived in August via MCA. It's currently a top-requested song at WKTU New York. "The success of the song is quite overwhelming," Engelina gushes. "We knew it was something special when we recorded it, but we never really knew if other people would also find it special."

Encore says he originally recorded "I See Right Through to You" as an instrumental track, which found its way to the producers of the *Big Brother* TV show in Denmark. He observes that they were so impressed with the track that it became the show's official theme in January. Then came the obligatory *Big Brother* compilation.

"I thought it would be great for the version on the compilation to be different from what people were hearing on *Big Brother*," Encore recalls. "So, I gave the track to Engelina, and she wrote [the] lyrics."

Hearing this, Engelina begins chuckling. "I was cleaning my apartment when the lyrics and melody suddenly came to me," she says. "When inspiration strikes, you simply stop what you're doing and go with it."

On Jan. 29, 2002, MCA is scheduled to issue the duo's full-length *Intuition*, which arrived two months ago in Denmark and has already been certified gold there (26,000 units). Chock full of uplifting, melodic European

dance-pop, the album brims with big-time crossover potential, particularly on buoyant tracks like "Walking in the Sky," "You've Got a Way," and "High on Life"—as well as on such downtempo gems as "Out There" and the title track.

According to Engelina, she wrote "Walking in the Sky" 30,000 feet in the air. "I was on a plane, looking out the window, and was completely struck by the beauty of the clouds and the sun," she says. "The song is a metaphor for being happy, for enjoying the moment instead of always worrying about tomorrow."

**BELIEVE IN THE BEAT:** Cher's *Living Proof* (Warner Music U.K.), like its mega-successful predecessor, *Believe*, is packed with upbeat, spirited, and smile-inducing tracks, courtesy of producers **Mark Taylor**, **Chicane**, **Bruce Roberts**, **StarGate**, and **Thunderpuss' Chris Cox**, among others.

Although it won't be available in the U.S. until next year, we already have our favorite tracks: the anthemic "(This Is) A Song for the Lonely" and the positively uplifting "A Different Kind of Love Song." The former, which the singer dedicates to "the courageous people of New York," is scheduled to be the first U.S. and second international single. Never has a dance/pop song been so timely—and timeless. Elsewhere on the collection, Cher covers **Amber's** "Love One Another" and "When the Money's Gone," originally recorded by **Kristine W.**, **Elton John**, and **Bruce Roberts** for the *Flawless* soundtrack.

**KEEP AN EAR OUT FOR:** **Mark Gorbulew's** *Le Groove Eclectique II—A Chilled Out Voyage Thru Global Dance Music* (Max Music) . . . **Delesterium's** *Odyssey—The Remix Collection* (Nettwerk America) . . . **Lighthouse Family's** *Whatever Gets You Through the Day* (the Wildcard Label/Polydor U.K.) . . . **Boy George's** *Lucky for Some* (More Protein/J-Bird/Navarre), a More Protein compilation featuring such acts as **Eve Gallagher**, **Lippy Lou**, and **Jesus Loves You** . . . **Tiefschwarz's** *RAL9005* (Four Music/Columbia Germany), which features a lovely appearance from **Ultra Naté** ("There Is") . . . **Sarah-Jane Morris' August** (Fallen Angel U.K.) . . . and **Jody Watley's** sublime *Midnight Lounge* (Universal Japan), which so deserves a U.S. release. (Watley may be contacted at jody@missjodywatley.com.)



DECEMBER 22  
2001

Billboard

# HOT DANCE MUSIC

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	CLUB PLAY	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
					<b>NUMBER 1</b>		1 Week At Number 1
1	2	3	9		TURN OFF THE LIGHT	DREAMWORKS 450903	Nelly Furtado
2	3	5	6		COME ON DOWN	STRICTLY RHYTHM 12589	Crystal Waters
3	4	7	7		CAN HEAVEN WAIT	J 21134	Luther Vandross
4	5	12	6		RUNNIN'	GROOVILICIOUS 264/STRICTLY RHYTHM	Mark Picchiotti Presents Basstoy Featuring Dana
5	6	11	8		BE FREE	STRICTLY RHYTHM 12614	Live Element
6	9	14	6		GUIARRA G	TOMMY BOY SILVER LABEL 2332/TOMMY BOY	G Club Presents Banda Sonora
7	13	17	6		IN STEREO (THE SUPERCHUMBO MIXES)	NERVOUS 20494	Flip Flop Featuring Faith Trent
8	12	18	6		HARDER, BETTER, FASTER, STRONGER	VIRGIN 38811	Daft Punk
9	14	19	6		BRING IT TO ME	DREAMWORKS PROMO	Soluna
10	20	28	5		I'M A SLAVE 4 U	JIVE 42980	Britney Spears
11	16	21	6		ALWAYS	MINISTRY OF SOUND PROMO	Bent
12	8	1	11		LETTIN' YA MIND GO	FUTURE GROOVE 9169/MUTE	Desert
13	1	2	11		HERO	INTERSCOPE PROMO	Enrique Iglesias
14	11	4	10		SO STRONG	GROOVILICIOUS 262/STRICTLY RHYTHM	Ben Shaw Featuring Adele Holness
15	19	23	4		GHETTO	TOMMY BOY SILVER LABEL 2307/TOMMY BOY	Rhythm Masters
16	7	8	9		YOU KNOW IT'S HARD	OUTPOST/GEFFEN 497653/INTERSCOPE	The Crystal Method
17	27	30	4		WHERE'S YOUR HEAD AT	XL 69389/ASTRALWORKS	Basement Jaxx
18	31	—	2		EVERYDAY	NERVOUS 20506	Kim English
19	10	6	9		IMPRESSIVE INSTANT	MAVERICK PROMO/WARNER BROS.	Madonna
20	24	24	7		REACH OUT	DEFINITY 013	Bobby D'Ambrosio With CJ
21	29	35	4		FINALLY	BIG BEAT PROMO/ATLANTIC	Kings Of Tomorrow Featuring Julie McKnight
22	21	9	10		HUNTER	ARISTA PROMO	Dido
23	15	10	11		AND I AM TELLING YOU I'M NOT GOING	TOMMY BOY SILVER LABEL 225/TOMMY BOY	Rosabel With Jennifer Holliday
24	30	32	5		IN MY DREAMS	HEART 001	Tina Ann
25	32	37	4		DIRTY DANCIN'	YCLEF 21135/J	The Product G&B Featuring Carlos Santana
26	39	—	2		FREELOVE	MUTE 42413/REPRISE	Depeche Mode
					<b>POWER PICK</b>		
27	42	—	2		GET THE PARTY STARTED (REMIXES)	ARISTA 15074	Pink
28	35	43	3		YOUNG, FRESH N' NEW	VIRGIN PROMO	Kelis
29	37	46	3		SEXUAL REVOLUTION	EPIC 79680	Macy Gray
30	36	42	4		SUBURBAN TRAIN	NETTWERK 33140	DJ Tiesto
31	22	13	13		RAPTURE (TASTES SO SWEET)	MADE 002/MINISTRY OF SOUND	fio
32	25	22	6		WHO'S CRYING NOW	JELLYBEAN 2653	Karmadelic
33	28	27	9		THE PARTY 2001	GROOVILICIOUS 259/STRICTLY RHYTHM	Kraze
34	17	16	25		SANDSTORM (THE REMIXES)	GROOVILICIOUS 263/STRICTLY RHYTHM	Darude
35	23	20	10		JONESING	GROOVILICIOUS 260/STRICTLY RHYTHM	Circuit Boy Feat. Alan T.
36	26	26	7		WAKING UP	BEVERAGE/STOCKHOLM IMPORT/UNIVERSAL	Naid
37	18	15	13		MUHAMMAD ALI	CHEERY PROMO/ARISTA	Faithless
38	40	45	3		OPEN YOUR BOX (THE ORANGE FACTORY REMIXES)	MINDTRAIN 001	Ono
39	34	34	5		KEEP THINKING	VINYL SOUL 119/MUSIC PLANT	Soul Foundation Featuring Obioma
40	38	41	5		ONE GOOD REASON	24/7 72472/ARTEMIS	Nicole J. McCloud
41	43	—	2		SAMB-ADAGIO	MCA PROMO	Safri Duo
42	33	31	5		SMOKE MACHINE	SKINT IMPORT	X-Press 2
43	43	—	2		FEEL THE BEAT (REMIXES)	GROOVILICIOUS 269/STRICTLY RHYTHM	Darude
44	46	—	2		INTERSTELLA	DECIPHER 004/PIONEER	Mark Shimmon Vs. Third Degree
45	48	—	2		FALL INTO ME	MOONSHINE 88479	Micro
					<b>HOT SHOT DEBUT</b>		
46	NEW	1			WORK	MAW 2302/TOMMY BOY	Masters At Work Feat. Puppah Nas-T & Denise
47	NEW	1			TRUST YOUR LOVE	SOUNDAY 70595/ORPHEUS	Koda
48	41	39	9		IMAGINE	TOMMY BOY SILVER LABEL 2279/TOMMY BOY	Sir Ivan
49	44	33	14		IMAGINATION	STAR 69 1230	Ceevox
50	45	29	12		I SEE RIGHT THROUGH TO YOU	MCA 015120	DJ Encore Featuring Engelina

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
				<b>NUMBER 1</b>		1 Week At Number 1
1	4	5	5	TRUST YOUR LOVE	SOUNDAY 70595/ORPHEUS	Koda
2	1	1	7	LIFETIME	COLUMBIA 79640/CRG	Maxwell
3	3	2	16	WHERE THE PARTY AT	SO SO DEF/COLUMBIA 79605/CRG	Jagged Edge With Nelly
4	2	4	9	YES	TOMMY BOY 2286	Amber
5	5	3	23	ALL OR NOTHING	J 21056	O-Town
6	9	6	8	TO THE MUSIC/BOUNCING OFF THE CEILING	STOCKHOLM 015367/MCA	A*Teens
7	14	9	24	BOOTYLICIOUS	COLUMBIA 79622/CRG	Destiny's Child
8	10	18	8	DESERT ROSE	A&M 497321/INTERSCOPE	Sting Featuring Cheb Mami
9	11	8	33	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna
10	6	—	2	BREAK 4 LOVE	STAR 69 1217	Peter Rauhofer + Pet Shop Boys=The Collaboration
11	13	12	3	LORDS OF ACID VS. DETRIOT	ANTLER SUBWAY 6065	Lords Of Acid
12	8	—	2	MASTER BLASTER (JAMMIN')	MONKEYPOD 1244	Darrell Labrado
13	17	16	32	SURVIVOR	COLUMBIA 79566/CRG	Destiny's Child
14	20	10	24	THIS IS ME	BAD BOY 79403/ARISTA	Dream
15	16	14	7	I'M A SLAVE 4 U	JIVE 42980/20MBA	Britney Spears
16	NEW	1		GET THE PARTY STARTED (REMIXES)	ARISTA 15074	Pink
17	15	22	4	TURN OFF THE LIGHT	DREAMWORKS 450903/INTERSCOPE	Nelly Furtado
18	23	17	6	MUSIC	MAVERICK 44905/WARNER BROS.	Madonna
19	18	13	10	FILL ME IN	WILDSTAR/ATLANTIC 88098/AG	Craig David
20	19	11	17	CRYSTAL	REPRISE 42397/WARNER BROS.	New Order
21	24	21	42	BY YOUR SIDE	EPIC 79544	Sade
22	7	7	3	HIDE U	STAR 69 1226	Suzanne Palmer
23	NEW	1		HIDE U	KINETIC 54701	Kosheen
24	NEW	1		IT BEGAN IN AFIKA	FREESTYLE DUST/ASTRALWORKS 38798/VIRGIN	The Chemical Brothers
25	22	19	24	A WHITER SHADE OF PALE/A QUESTION OF HONOUR	NEMO STUDIO 79374/ANGEL	Sarah Brightman

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. ♀ Video/clip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: ♀ CD Maxi-Single available. ♀ Vinyl Maxi-Single available. ♀ Cassette Maxi-Single available. ©2001, Billboard/BPI Communications and SoundScan, Inc.

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# TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
				IMPRINT & NUMBER/DISTRIBUTING LABEL
			<b>NUMBER 1</b>	4 Weeks At Number 1
1	1	14	VARIOUS ARTISTS	Pulse
			RAZOR & TIE 89041	
2	2	16	GARBAGE	Beautifulgarbage
			ALMO SOUNDS 493115/INTERSCOPE	
3	3	8	LOUIE DEVITO	N.Y.C. Underground Party Volume 4
			DEE VEE 40001/MUSICRAMA	
4	5	13	BJORK	Vespertine
			ELEKTRA 82653/EEG	
5	4	6	NEW ORDER	Get Ready
			REPRISE 88621/WARNER BROS.	
6	6	16	DAFT PUNK	Discovery
			VIRGIN 49606	
7	7	5	VARIOUS ARTISTS	Dance Party (Like It's 2002)
			ROBBINS 75025	
8	8	5	PAUL VAN DYK	The Politics Of Dancing
			MINISTRY OF SOUND 5902	
9	17	2	VARIOUS ARTISTS	Ultra. Chilled 01
			ULTRA 1110	
10	13	24	VARIOUS ARTISTS	Totally Dance
			WARNER BROS./ELEKTRA/ATLANTIC 14720/ARISTA	
11	9	19	THE CRYSTAL METHOD	Tweekend
			OUTPOST/GEFFEN 493063/INTERSCOPE	
12	10	17	PAUL OAKENFOLD	Swordfish: The Album (Soundtrack)
			WARNER SUNSET/FFRR 31168/LONDON-SIRE	
13	16	20	DARUDE	Before The Storm
			GROOVILICIOUS 106/STRICTLY RHYTHM	
14	12	19	SOUNDTRACK	Lara Croft: Tomb Raider
			ELEKTRA 82653/EEG	
15	14	9	THE RIDDLER	Dance Mix NYC
			TOMMY BOY SILVER LABEL 1523/TOMMY BOY	
16	18	23	VARIOUS ARTISTS	Trance Party (Volume One)
			WARNER BROS. 75022	
17	15	18	JAMIROQUAI	A Funk Odyssey
			EPIC 85954	
18	11	23	THE WISEGUYS	The Antidote
			IDEAL/MAMMOTH 810015*/HOLLYWOOD	
19	NEW		ZERO 7	Simple Things
			PALM 5807	
20	22	11	DJ ESCAPE	Party Time 2002
			GROOVILICIOUS 35104/STRICTLY RHYTHM	
21	21	9	VARIOUS ARTISTS	Best Of Trance Volume 2
			ROBBINS 75024	
22	19	4	THE AVALANCHES	Since I Left You
			MODULAR 31177/LONDON-SIRE	
23	20	7	APHEX TWIN	Drukqs
			WARP 31174/LONDON-SIRE	
24	NEW		VARIOUS ARTISTS	The Annual 2002
			MINISTRY OF SOUND 5903	
25	23	5	DEEP DISH	Global Underground: Moscow
			BOXED 021	

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dol). △ 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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# HOT DANCE BREAKOUTS

Club Play	Maxi-Singles Sales
1	1
CAN'T GET YOU OUT OF MY HEAD Kylie Minogue CAPITOL	SEXUAL REVOLUTION Macy Gray EPIC
2	2
GHV2 (MEGAMIX) Madonna MAVERICK	GENESIS PT. 1 VNV Nation METROPOLIS
3	3
UNDERWATER Delerium Featuring Rani NETTWERK	THE REASON Soulstice OM
4	4
PACIFIC COAST PARTY Smash Mouth INTERSCOPE	PROPA CLASSICS VOL. 2 DJ Rap INTUIT-SOLAR
5	5
GOLDEN BOYS Res MCA	OMNIBUS Laut Sprecher Featuring Katie Skate ROBBINS

Breakouts: Titles with future chart potential, based on club play or sales reported this week. ©2001, Billboard/BPI Communications and SoundScan, Inc.



# Artists Weave Webb's Magic On Audium Records Tribute

BY PHYLLIS STARK

NASHVILLE—Nearly 11 years after his death, Webb Pierce is finally getting the accolades he deserves. In October he was inducted into the Country Music Hall of Fame (*Billboard*, July 21), and on Jan. 8, 2002, Audium Records will release the tribute album *Caught in the Webb: A Tribute to the Legendary Webb Pierce*.

The project was conceived and produced by Gail Davies, a hitmaking artist in the '70s and '80s who barely knew Pierce but was a longtime fan of his music. Her first hit, "No Love Have I," was a Pierce song.

Davies assembled an all-star group of Nashville artists and musicians and recorded the album in two days last summer for, incredibly, less than \$6,000.

All of the artists and pickers donated their time and talent to the project because most of its proceeds benefit two charities: the Minnie Pearl Cancer Foundation and the Country Music Hall of Fame and Museum. Davies says, "Even the analog tape we recorded on was donated."

"Nashville is the most generous music community in the world," she continues. "If you have a benefit, everybody comes. Everybody I called—artists and musicians—said yes, with a few exceptions." Because it was a low-budget charity project, Davies laid it on the line with potential participants, telling them, "You're going to have one hour at the mic, maybe two takes. If you can't sing, don't come."

## ALL-STAR CAST

The flamboyant Pierce charted an amazing 96 singles on the *Billboard* Hot Country Singles & Tracks chart between 1952—when he hit with his first No. 1 record, "Wondering"—and 1982, when he reprised his 1955 hit "In the Jailhouse Now" as a duet with Willie Nelson.

All 13 of Pierce's No. 1 records are included on the 21-song *Caught in the Webb*. They include "There Stands the Glass," a 12-week No. 1 for Pierce performed here by BR549, Emmylou Harris' "Wondering," Allison Moorer's "Back Street Affair," and Mandy Barnett's "Slowly," a 17-week No. 1 for Pierce. Guy Clark performs "Honky Tonk Song" backed by the Jordanares, who sing on four of the album's tracks.

Dale Watson and the Jordanares' version of Pierce's 21-week No. 1 hit "In the Jailhouse Now" is slated as the first single, due the second week of January, although Audium also hopes to acquire rights to service Reprise artist Dwight Yoakam's "If You Were Me." Davies performs backing vocals on Yoakam's interpretation but mixes them up so high the performance effectively functions as a duet.

Other performers on the album are Charley Pride, Rosie Flores, George Jones, Robbie Fulks and Joy Lynn White, Matt King, Crystal Gayle, the Del McCoury Band, Lionel Cartwright, Willie Nelson, Billy Walker with the Grand Ole Opry's Carol Lee Singers, and Trent Summar. Kevin Welch duets with Pierce's daughter, Deborah, on "Why Baby Why," and Pam Tillis performs "No Love Have I," one of many Pierce hits written by her father, Mel Tillis.



DAVIES

Most of the artists participated in those two days of recording in June, several of them paying their own way to come to Nashville from out of state. There were just a few exceptions: Davies and her husband drove up to the Kentucky State Fair to record Nelson's vocals on his bus, the Carol Lee Singers were recorded at the Grand Ole Opry house, and Yoakam shipped his vocal tracks in from Los Angeles.

Davies first picked the songs she wanted included in the project, which, she says, had to be "No. 1, No. 2, or extremely well-remembered by the public." She then set about matching artists with songs, a task that was made easier when artists began requesting particular hits.

Davies almost didn't include herself on the album. She let Barnett cut the first song she was planning to do herself, then let Moorer cut Davies' second choice. She finally settled on "Love, Love, Love," a 13-week No. 1 hit for Pierce in 1955.

Although she played the original Pierce records before each session and told the participants, "Everybody get in a Webb state of mind," Davies also says she wasn't interested in recording carbon copies of his hits—she gave the artists freedom to interpret the songs their own way. "There is no sense in trying to duplicate what has already been done," she says. "What [I] wanted to show is the influence of Webb on these other artists."

## TREMENDOUS IMPACT

Eddie Stubbs, the evening personality at WSM-AM Nashville, calls Pierce "one of the most important

figures in country music during the 1950s, bar none. His impact is tremendous on country music people. Unfortunately, a generation of fans has come along and is really unaware of what Webb Pierce did. Some have heard the name, but that's all. This album will serve to, hopefully, educate a generation about Webb Pierce and the great songs that he had."

"I've always loved Webb Pierce," Stubbs adds. "His music spoke to me years ago and still speaks to me today. He broke down a lot of barriers."

In a roundabout way, Stubbs was partly responsible for the album's creation. In February, on the 10th anniversary of Pierce's death, he aired a tribute show, where he interviewed about 20 people familiar with Pierce, including Davies.

"The next morning I got an e-mail from Webb's daughter, Deborah," Davies recalls. "She said she and her mother had been listening to the show and wanted to get together with me. They came to my show a couple of weeks later. We got to be friends and went to lunch a few times and talked about Webb's career and why he had been so overlooked." From there, Davies hatched plans for the tribute.

Davies remembers Pierce for his humor as well as his music. The second time she met him was on Nelson's bus, when it was parked outside a venue where Nelson was set to perform. Davies recalls Pierce coming on the bus and telling Nelson, "I can't believe there's thousands of kids out there waiting to see some hippy who can't sing in tune."

## AUDIUM SAYS, 'DARN RIGHT'

Audium Records president Nick Hunter says Davies first approached him with the tribute idea when they ran into each other at a supermarket.

Hunter recalls, "She asked if I wanted to do it, and I said, 'You're darn right I do.'"

He gives Davies much credit for her efforts on the project. "She did all the work and came to us; we just put it out. Hopefully, that will raise her recognition in this town."

Hunter says he's planning "a very large advertising campaign" for the project, but the word-of-mouth is primarily being spread through positive press. He's planning a live concert with many of the artists who appear on the album and hopes to make a deal with a TV network to telecast it as a special.

Beyond that, Hunter says, "we're not sitting there spending a lot of money trying to do anything brilliant. We're going to fly by the seat of our pants."

## Nashville Scene™



by Phyllis Stark

**IN THE SPIRIT:** As an artist better-known for his showmanship than his vocal chops, **Garth Brooks** was a revelation at the Dec. 9 performance of *Lime Creek Christmas* at Nashville's Acuff Theatre.

The unique event featured accomplished TV/movie/Broadway actor **Anthony Zerbe** reading excerpts from *Lime Creek*, a novel-in-progress by songwriter/poet **Joe Henry**, while Brooks and **Beth Nielsen Chapman** set the tone with holiday songs. The three performers sat on hay bales on a stage decorated with seven unadorned evergreen trees and little else, and each took turns in the spotlight.

The result was deeply affecting. Zerbe brought Henry's words to life, while Brooks and Chapman, who contributed harmonies to each other's songs, each rendered beautiful performances. From an opening a cappella number to acoustic renditions of holiday standards—as well as "Thicker Than Blood" from his new album, *Scarecrow*—Brooks' voice made at least one audience member wonder why he has never been named the Country Music Assn.'s male vocalist of the year.

Still, Brooks repeatedly confessed to being embarrassed at having to follow the extraordinary Chapman onstage, particularly after her performance of "Ave Maria" brought the audience to its feet. She will release her new Warner Bros. album, *Deeper Still*, in February 2002. **John Prine**, **Emmylou Harris**, and **John Hiatt** make guest appearances as background vocalists on the disc.

In other news, Brooks is the winner of the American Music Awards' Special Award of Merit, which recognizes outstanding contributions to the musical entertainment of the American public. It will be presented during the awards show telecast Jan. 9, 2002, on ABC-TV.

**ARTIST NEWS:** Former MCA Nashville group **McBride & the Ride** have signed with Dualtone Records. The first single, "Anything That Touched You," goes to radio in March 2002, with an album due

next summer. **Matt Rollings** is the album's producer.

**Pat Green** has signed with the William Morris Agency for booking representation. Green's longtime booking agent, **Greg Henry** of Austin Universal Entertainment, will continue his relationship with Green as his in-house promoter.

**Charlie and Bruce Robison** will tour together for the first time in 2002 on the *My Brother and Me* tour, which kicks off Jan. 17 in Corpus Christi, Texas.

IBC Root Beer is sponsoring **Mark Wills'** 2002 *Loving Every Minute* concert tour, which kicks off in January and hits 40 cities.

**Freddy Fender** is scheduled to receive a long-awaited kidney transplant next month at the University of Texas in San Antonio. The organ donor is Freddy's daughter, **Marla Huerta Garcia**. His new album, *La Musica de Baldemar Huerta*, will be released Feb. 12, 2002, on the Backporch/Virgin label.

**ON THE ROW:** **Lauren Murphy**, senior VP of publicity for Island Def Jam Music Group in New York City, will relocate to Nashville next year to oversee publicity efforts for the Mercury and Lost Highway labels.

**Paul Kingsbury** has resigned from his position as senior director of museum services at the Country Music Hall of Fame and Museum to resume a career in writing and editing. No replacement has been named.

Sony/ATV Music Publishing in Nashville hires music business veteran **Tom Long** to become creative manager for its Lowery Music catalog, which includes such classics as "Games People Play," "Rose Garden," "Be-Bop-a-Lula," and "Young Love." Sony/ATV acquired the Lowery catalog last year. Long's extensive work history includes stints as VP of Balmur Music and director of artist relations at ASCAP.

Capitol Records media information manager **Nancy Henderson** exits to join *Country Music* magazine as an associate editor.

**Ralph Horn** joins the Gaylord Entertainment board of directors. He is chairman/CEO of First Tennessee National and First Tennessee Bank.

To clarify an item in last issue's Nashville Scene, the team of record promoters that will be working projects for the new HitPros label—including **Bobby Young**, **Sam Cerami**, and **Jack Pride**—remain independent promoters. They have not been hired on staff at the label.



DECEMBER 22  
2001

Billboard®

# HOT COUNTRY SINGLES & TRACKS™

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



THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				<b>NUMBER 1</b>	<b>5 Weeks At Number 1</b>										
1	1			<b>I WANNA TALK ABOUT ME</b> J. STROUD, T. KEITH (B. BRADDOCK)	Toby Keith	DREAMWORKS 450874	1	31	34	34	7	<b>I ALWAYS LIKED THAT BEST</b> P. WORLEY, T. L. JAMES (C. THOMSON, T. L. JAMES, J. KIMBALL)	Cyndi Thomson	CAPITOL ALBUM CUT	31
2	2			<b>WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING)</b> K. STEGALL (A. JACKSON)	Alan Jackson	ARISTA NASHVILLE ALBUM CUT	2	32	36	37	7	<b>DOES MY RING BURN YOUR FINGER</b> FLIDDELL (B. MILLER, J. MILLER)	Lee Ann Womack	MCA NASHVILLE 172220	32
3	3			<b>RUN</b> T. BROWN, G. STRAIT (T. LANE, A. SMITH)	George Strait	MCA NASHVILLE 172221	2	33	37	39	11	<b>I DON'T HAVE TO BE ME ('TIL MONDAY)</b> R. VAN HOY (S. AZAR, J. YOUNG, R. C. BANNON)	Steve Azar	MERCURY ALBUM CUT	33
4	4			<b>WHERE THE STARS AND STRIPES AND THE EAGLE FLY</b> A. TIPPIN, M. BRADLEY, B. WATSON (K. BEARD, C. BEATHARD, A. TIPPIN)	Aaron Tippin	LYRIC STREET 164059	4	34	35	36	17	<b>SOMETHIN' IN THE WATER</b> J. STEELE, S. BAGGETT (J. STEELE, A. ANDERSON, B. OPIERD)	Jeffrey Steele	MONUMENT 79625	34
5	5			<b>RIDING WITH PRIVATE MALONE</b> W. NEWTON (T. SHEPHERD, W. NEWTON)	David Ball	DUALTONE 01120	2	35	39	41	7	<b>I SHOULD BE SLEEPING</b> J. KING, J. STROUD (L. DREW, S. SMITH)	Emerson Drive	DREAMWORKS ALBUM CUT	35
6	6			<b>I'M TRYIN'</b> D. HUFF (C. WALLIN, J. STEELE, A. SMITH)	Trace Adkins	CAPITOL 77667	6	36	41	44	6	<b>I CRY</b> B. CHANCEY (M. SELBY, T. SILLERS)	Tammy Cochran	EPIC ALBUM CUT	36
7	8			<b>GOOD MORNING BEAUTIFUL</b> W. C. RIMES (Z. LYLE, L. CERNY)	Steve Holy	CURB ALBUM & SOUNDTRACK CUT	7	37	38	35	7	<b>THIS AIN'T NO RAG, IT'S A FLAG</b> C. DANIELS, P. KELLY (C. DANIELS)	The Charlie Daniels Band	BLUE HAT PROMO SINGLE/AUDIUM	33
8	7			<b>WRAPPED UP IN YOU</b> A. REYNOLDS (W. KIRKPATRICK)	Garth Brooks	CAPITOL ALBUM CUT	7	38	45	51	4	<b>INSIDE OUT</b> M. WRIGHT, T. YEARWOOD (D. ADAMS, G. PETERS)	Trisha Yearwood Featuring Don Henley	MCA NASHVILLE 172219	38
9	10			<b>WRAPPED AROUND</b> F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVEFACE)	Brad Paisley	ARISTA NASHVILLE 69103	9	39	40	38	30	<b>GOD BLESS THE USA</b> J. CRUTCHFIELD, L. GREENWOOD (L. GREENWOOD)	Lee Greenwood	MCA NASHVILLE/CAPITOL/CURB 73128	7
10	12			<b>WITH ME</b> D. HUFF (B. JAMES, T. VERGES)	Lonestar	BNA 69105	10	40	49	50	4	<b>I'M NOT GONNA DO ANYTHING WITHOUT YOU</b> K. STEGALL (R. VAN WARMER, R. ALVES)	Mark Wills With Jamie O'Neal	MERCURY ALBUMS CUT	40
11	14			<b>BRING ON THE RAIN</b> B. GALLIMORE, T. MCGRAW (B. MONTANA, H. DARLING)	Jo Dee Messina With Tim McGraw	CURB ALBUM CUT	11	41	44	45	8	<b>DAYS OF AMERICA</b> M. D. CLUTE, H. PAUL, D. ROBBINS (H. PAUL, D. ROBBINS, L. T. MILLER)	Blackhawk	COLUMBIA ALBUM CUT	41
12	9			<b>LOVE OF A WOMAN</b> B. J. WALKER, JR., T. TRITT (K. BRANDT)	Travis Tritt	COLUMBIA ALBUM CUT	2	42	47	47	8	<b>HOMELAND</b> K. ROGERS, B. MAHER, J. MCKELL (K. MILES, J. SUNDRIJ)	Kenny Rogers	DREAMCATCHER ALBUM CUT	42
13	13			<b>ONLY IN AMERICA</b> K. BROOKS, R. DUNN, M. WRIGHT (K. BROOKS, D. COOK, R. ROGERS)	Brooks & Dunn	ARISTA NASHVILLE ALBUM CUT	1	43	60	—	2	<b>I DON'T WANT YOU TO GO</b> P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, T. POLK)	Carolyn Dawn Johnson	ARISTA NASHVILLE ALBUM CUT	43
14	16			<b>THE LONG GOODBYE</b> K. BROOKS, R. DUNN, M. WRIGHT (P. BRADY, R. KEATING)	Brooks & Dunn	ARISTA NASHVILLE ALBUM CUT	14	44	43	42	9	<b>THAT'S JUST THAT</b> M. D. CLUTE, D. DIAMOND, R. D. GARRETT, T. DWENS	Diamond Rio	ARISTA NASHVILLE ALBUM CUT	42
15	19			<b>JUST LET ME BE IN LOVE</b> B. J. WALKER, JR. (T. MARTIN, M. NESLERT, T. SHAPIRO)	Tracy Byrd	RCA 69106	15	45	51	54	3	<b>SHE DOESN'T DANCE</b> M. MCGUINN, S. DECKER (M. MCGUINN, D. FRIMMER, S. DECKER)	Mark McGuinn	VFR ALBUM CUT	45
16	21			<b>IN ANOTHER WORLD</b> D. COOK, L. WILSON (T. SHAPIRO, W. WILSON, J. YEARY)	Joe Diffie	MONUMENT ALBUM CUT	16	46	48	49	8	<b>GETTIN' BACK TO YOU</b> D. GIBSON (D. GIBSON, D. GIBSON, B. DAVID)	Daisy Dern	MERCURY ALBUM CUT	46
17	23			<b>SOME DAYS YOU GOTTA DANCE</b> P. WORLEY, B. CHANCEY (T. JOHNSON, M. MORGAN)	Dixie Chicks	MONUMENT ALBUM CUT	17	47	46	46	10	<b>I WILL SURVIVE</b> J. SCAIFE, A. S. MARTIN (S. BENTLEY, N. L. BAXTER, G. TERNI)	Wild Horses	EPIC ALBUM CUT	46
18	15			<b>ANGRY ALL THE TIME</b> B. GALLIMORE, J. STROUD, T. MCGRAW (B. ROBINSON)	Tim McGraw	CURB ALBUM CUT	1	48	42	40	15	<b>BABY I LIED</b> B. GALLIMORE (R. VAN HOY, R. M. BOURKE, D. ALLEN)	Shannon Brown	BNA 69104	40
19	17			<b>WHERE I COME FROM</b> K. STEGALL (A. JACKSON)	Alan Jackson	ARISTA NASHVILLE 69102	1	49	55	55	3	<b>THAT'S JUST JESSIE</b> L. REYNOLDS (K. DENNEY, K. K. PHILLIPS, P. J. MATTHEWS)	Kevin Denney	LYRIC STREET ALBUM CUT	49
20	26			<b>THE COWBOY IN ME</b> B. GALLIMORE, J. STROUD, T. MCGRAW (C. WISEMAN, J. STEELE, A. ANDERSON)	Tim McGraw	CURB ALBUM CUT	20	<b>HOT SHOT DEBUT</b>							
21	24			<b>BLESSED</b> M. MCBRIDE, P. WORLEY (H. LINDSEY, T. VERGES, B. JAMES)	Martina McBride	RCA ALBUM CUT	21	50	NEW	1		<b>JEZEBEL</b> P. WORLEY, C. WRIGHT (M. HUMMON, J. DEMARCUS)	Chely Wright	MCA NASHVILLE 172227	50
22	22			<b>SAINTS &amp; ANGELS</b> S. EVANS, P. WORLEY (V. BANKS)	Sara Evans	RCA 69107	22	51	56	—	2	<b>CHRISTMAS COOKIES</b> T. BROWN, G. STRAIT (A. BARKER)	George Strait	MCA NASHVILLE ALBUM CUT	51
23	25			<b>SHIVER</b> K. STEGALL (J. O'NEAL, L. DREW, S. SMITH)	Jamie O'Neal	MERCURY 172216	23	52	NEW	1		<b>WHAT IF SHE'S AN ANGEL</b> J. RITCHIE (B. WAYNE)	Tommy Shane Steiner	RCA ALBUM CUT	52
24	28			<b>I'M MOVIN' ON</b> M. BRIGHT, M. WILLIAMS (P. WHITE, D. V. WILLIAMS)	Rascal Flatts	LYRIC STREET ALBUM CUT	24	53	52	52	8	<b>TO QUOTE SHAKESPEARE</b> B. GALLIMORE, T. MCGRAW (H. LAMAR, G. BARNHILL)	The Clark Family Experience	CURB ALBUM CUT	51
25	27			<b>ALL OVER ME</b> B. BRADDOCK (B. SHELTON, E. T. CONLEY, M. PYLE)	Blake Shelton	WARNER BROS. 16724/WRN	25	54	54	48	7	<b>AMERICA WILL SURVIVE</b> H. WILLIAMS, JR. (H. WILLIAMS, JR.)	Hank Williams Jr.	CURB PROMO SINGLE	45
26	30			<b>COLD ONE COMIN' ON</b> J. SCAIFE (M. GEIGER, W. MULLIS, M. HUFFMAN)	Montgomery Gentry	COLUMBIA ALBUM CUT	26	55	NEW	1		<b>WHEN YOU LIE NEXT TO ME</b> D. HUFF (K. COFFEY, T. HARMON, J. D. MARTIN)	Kellie Coffey	BNA ALBUM CUT	55
27	31			<b>I BREATHE IN, I BREATHE OUT</b> C. LINDSEY (C. CAGLE, J. ROBBIN)	Chris Cagle	CAPITOL ALBUM CUT	27	56	57	—	2	<b>THE CHRISTMAS SHOES</b> W. KIRKPATRICK, G. KENNEDY (E. CARSWELL, L. AHLSTROM)	3 Of Hearts	RCA 69110	56
28	32			<b>EASY FOR ME TO SAY</b> C. BLACK (C. BLACK, H. NICHOLAS)	Clint Black With Lisa Hartman Black	RCA ALBUM CUT	28	57	53	56	7	<b>IT'S ALRIGHT TO BE A REDNECK</b> K. STEGALL (P. MCCLAUGHLIN, B. KENNER)	Alan Jackson	ARISTA NASHVILLE ALBUM CUT	53
29	29			<b>BEER RUN</b> A. REYNOLDS (K. ANDERSON, K. BLAZY, G. OUCAS, A. WILLIAMS, K. WILLIAMS)	George Jones Duet With Garth Brooks	BANDIT ALBUM CUT/BNA	24	58	NEW	1		<b>JINGLE BELL ROCK</b> A. TIPPIN, B. WATSON, M. BRADLEY (J. BEAL, J. BOOTHE)	Aaron Tippin	LYRIC STREET ALBUM CUT	58
30	33			<b>THAT'S WHEN I LOVE YOU</b> B. GALLIMORE, P. VASSAR (P. VASSAR, J. WOOD)	Phil Vassar	ARISTA NASHVILLE ALBUM CUT	30	59	NEW	1		<b>MY LIST</b> J. STROUD, T. KEITH (T. JAMES, R. BISHOP)	Toby Keith	DREAMWORKS ALBUM CUT	59
								60	58	—	2	<b>GOD, FAMILY AND COUNTRY</b> D. S. MILLER, C. MORGAN (C. MORGAN, C. MORRIS, L. MCANIEL)	Craig Morgan	BROKEN BOW ALBUM CUT	58

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. Video clip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. ©2001, Billboard/BPI Communications.

DECEMBER 22  
2001

Billboard®

# TOP COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	9	<b>GOD BLESS THE USA</b> CURB 73128	Lee Greenwood	13	10	81	<b>IT DON'T MATTER TO THE SUN/LOST IN YOU</b> CAPITOL 58798	Garth Brooks as Chris Gaines
2	2	11	<b>WHERE THE STARS AND STRIPES AND THE EAGLE FLY</b> LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin	14	14	4	<b>GIRL IN LOVE</b> COLUMBIA 79648/SONY	Robin English
3	3	6	<b>BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT</b> CURB 73116	LeAnn Rimes	15	13	32	<b>AUSTIN</b> GIANT 1676/WRN	Blake Shelton
4	4	7	<b>AMERICA WILL ALWAYS STAND</b> RELENTLESS NASHVILLE 5137/MADACY	Randy Travis	16	16	53	<b>POUR ME</b> WARNER BROS. 16816/WRN	Trick Pony
5	5	9	<b>CALL ME CLAUS</b> CAPITOL 77669	Garth Brooks	17	17	2	<b>NIGHT DISAPPEAR WITH YOU</b> LYRIC STREET 164050/HOLLYWOOD	Brian McComas
6	6	9	<b>GOD BLESS AMERICA</b> CURB 73127	LeAnn Rimes	18	22	58	<b>HOW DO YOU LIKE ME NOW?!</b> DREAMWORKS 450932/INTERSCOPE	Toby Keith
7	7	11	<b>ROCKY TOP '96</b> DECCA 155274/MCA NASHVILLE	The Osborne Brothers	19	18	25	<b>DIDN'T WE LOVE</b> CURB 73126	Tamara Walker
8	8	19	<b>SOMETHIN' IN THE WATER</b> MONUMENT 79625/SONY	Jeffrey Steele	20	21	22	<b>UNBROKEN BY YOU</b> LYRIC STREET 164048/HOLLYWOOD	Kortney Kayle
9	9	30	<b>ON A NIGHT LIKE THIS</b> WARNER BROS. 16751/WRN	Trick Pony	21	20	60	<b>OKLAHOMA/WARM &amp; FUZZY</b> EPIC 79503/SONY	Billy Gilman
10	12	23	<b>HOW DO I LIVE</b> CURB 73022	LeAnn Rimes	22	24	31	<b>WHAT I REALLY MEANT TO SAY</b> CAPITOL 58987	Cyndi Thomson
11	15	3	<b>THE CHRISTMAS SHOES</b> RCA 69110/RLG	3 Of Hearts	23	—	34	<b>MATTHEW, MARK, LUKE &amp; EARNHARDT</b> DREAMWORKS 450327/INTERSCOPE	Shane Sellers
12	11	6	<b>THE WAY YOU LOVE ME</b> WARNER BROS. 16818/WRN	Faith Hill	24	—	31	<b>ALL NIGHT LONG/MERRY CHRISTMAS FROM THE FAMILY</b> COLUMBIA 79515/SONY	Montgomery Gentry Featuring Charlie Daniels
					25	25	35	<b>COME A LITTLE CLOSER</b> WARNER BROS. 16762/WRN	Lila McCann

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-platinum 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.



DECEMBER 22  
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



THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION		
				👑 NUMBER 1 👑				4 Weeks At Number 1				THE CHARLIE DANIELS BAND				The Live Record	38
1	1	1	4	GARTH BROOKS ▲ <sup>3</sup>	CAPITOL 31330 (10.98/18.98)	Scarecrow	1	39	38	35	59	JAMIE O'NEAL ●	MERCURY 170132 (11.98/17.98) ♣	Shiver	14		
				💰 GREATEST GAINER 💰					40	35	50	3	LEE GREENWOOD	FREEFALLS 7020 (14.98 CD)	Have Yourself A Merry Little Christmas	35	
2	2	2	53	SOUNDTRACK ▲ <sup>3</sup>	MERCURY 170069 (11.98/18.98)	O Brother, Where Art Thou?	1	41	39	41	32	MONTGOMERY GENTRY	COLUMBIA 62167/SONY (11.98 EQ/17.98)	Carrying On	6		
3	3	3	15	TOBY KEITH ▲	DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1	42	43	42	34	CHRIS CAGLE	CAPITOL 34170 (10.98/17.98) ♣	Play It Loud	20		
4	4	4	5	GEORGE STRAIT	MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1	43	41	40	27	TRISHA YEARWOOD	MCA NASHVILLE 170200 (11.98/17.98)	Inside Out	1		
5	5	5	12	MARTINA MCBRIDE ●	RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	44	40	37	44	DIAMOND RIO ●	ARISTA NASHVILLE 67999/RLG (11.98/17.98)	One More Day	5		
6	7	7	33	TIM MCGRAW ▲	CURB 78711 (12.98/18.98)	Set This Circus Down	1	45	44	38	8	PAT GREEN	REPUBLIC 016018/UNIVERSAL (8.98/14.98)	Three Days	7		
7	6	14	8	ANNE MURRAY	STRAIGHTWAY 20335 (19.98 CD)	What A Wonderful Christmas	6	46	46	43	77	BILLY GILMAN ▲ <sup>2</sup>	EPIC 62086/SONY (11.98 EQ/17.98)	One Voice	2		
8	9	16	5	GARTH BROOKS	CAPITOL 35624 (10.98/17.98)	The Magic Of Christmas – Songs From Call Me Claus	8	47	51	48	72	GEORGE STRAIT ▲	MCA NASHVILLE 170100 (11.98/17.98)	Latest Greatest Straitest Hits	1		
9	10	9	71	SOUNDTRACK ▲ <sup>2</sup>	CURB 78703 (11.98/17.98)	Coyote Ugly	1	48	49	45	32	TAMMY COCHRAN	EPIC 68736/SONY (7.98 EQ/11.98) ♣	Tammy Cochran	27		
10	8	6	7	REBA MCENTIRE	MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III – I'm A Survivor	1	49	47	56	4	VARIOUS ARTISTS	HIP 0.585087/UME (11.98 CD)	A Country Superstar Christmas 4	47		
11	12	19	10	DAVID BALL	DUALTONE 01109/RAZOR & TIE (11.98/17.98)	Amigo	11	50	42	52	6	AARON TIPPIN	LYRIC STREET 165016/HOLLYWOOD (11.98/17.98)	A December To Remember	42		
12	11	13	38	BROOKS & DUNN ●	ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1	51	52	49	45	LEANN RIMES ●	CURB 77979 (11.98/17.98)	I Need You	1		
13	14	12	30	TIM MCGRAW ▲ <sup>2</sup>	CURB 77978 (12.98/18.98)	Greatest Hits	1	52	54	47	10	VARIOUS ARTISTS	UTV 585061/UNIVERSAL (10.98/18.98)	This Is Your Country: 20 Contemporary Country Classics	27		
14	15	10	24	LONESTAR ●	BNA 67011/RLG (12.98/18.98)	I'm Already There	1	53	45	60	15	EARL SCRUGGS AND FRIENDS	MCA NASHVILLE 170189 (11.98/18.98) ♣	Earl Scruggs And Friends	41		
15	17	15	57	ALAN JACKSON ▲	ARISTA NASHVILLE 68335/RLG (12.98/18.98)	When Somebody Loves You	1	54	55	51	8	LEANN RIMES	CURB 78726 (7.98/11.98)	God Bless America	20		
16	16	11	63	KENNY CHESNEY ▲ <sup>2</sup>	BNA 67976/RLG (12.98/18.98)	Greatest Hits	1	55	53	46	18	CAROLYN DAWN JOHNSON	ARISTA NASHVILLE 68336/RLG (10.98/16.98)	Room With A View	8		
17	18	17	11	DIXIE CHICKS ▲ <sup>3</sup>	MONUMENT 69678/SONY (12.98 EQ/18.98)	Fly	1	56	58	55	28	TRACY BYRD	RCA 67009/RLG (11.98/17.98)	Ten Rounds	12		
18	19	18	57	SARA EVANS ▲	RCA 67964/RLG (11.98/17.98)	Born To Fly	6	57	64	68	5	MERLE HAGGARD	ANTI 86634/EPITAPH (18.98 CD)	Roots: Volume 1	47		
19	13	8	9	CLINT BLACK	RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8	58	69	—	2	VARIOUS ARTISTS	ROUNDER 610498 (11.98/17.98)	O Sister! The Women's Bluegrass Collection	58		
20	20	20	81	LEE ANN WOMACK ▲ <sup>2</sup>	MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	1	59	62	64	15	ROY D. MERCER	VIRGIN 49085/CAPITOL (10.98/16.98)	Greatest Hits: The Best Of How Big'a Boy Are Ya?	26		
21	23	25	53	NICKEL CREEK	SUGAR HILL 3909 (16.98 CD) ♣	Nickel Creek	17	60	61	65	69	RODNEY CARRINGTON	CAPITOL 24827 (10.98/17.98) ♣	Morning Wood	18		
22	21	22	17	ALISON KRAUSS + UNION STATION	ROUNDER 610495/OJMG (11.98/17.98)	New Favorite	3	61	56	62	11	VARIOUS ARTISTS	EPIC 61620/SONY (11.98 EQ/17.98)	Dancin' With Thunder: The Official Music Of The PBR	32		
23	24	24	7	JO DEE MESSINA ●	CURB 77977 (11.98/17.98)	Burn	1	62	59	57	11	VARIOUS ARTISTS	LOST HIGHWAY 170239/MERCURY (18.98 CD)	Hank Williams: Timeless	22		
24	22	21	62	TRAVIS TRITT ▲	COLUMBIA 62165/SONY (11.98 EQ/17.98)	Down The Road I Go	8	63	60	74	3	JOHN DENVER	RCA 68043 (11.98/18.98)	Christmas In Concert	60		
25	27	36	14	STEVE HOLY	CURB 77972 (11.98/17.98) ♣	Blue Moon	25	64	66	66	24	PATTY LOVELESS	EPIC 85651/SONY (11.98 EQ/17.98)	Mountain Soul	19		
				👑 PACESETTER 👑					65	57	53	14	JEFF CARSON	CURB 77937 (11.98/17.98) ♣	Real Life	38	
26	48	44	7	LYLE LOVETT	CURB 170234/MCA NASHVILLE (11.98/18.98)	Anthology Volume One: Cowboy Man	26	66	65	54	74	PHIL VASSAR	ARISTA NASHVILLE 18891/RLG (10.98/16.98) ♣	Phil Vassar	23		
27	30	30	30	SOUNDTRACK	LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10	67	63	—	7	VARIOUS ARTISTS	LEGACY/COLUMBIA 86206/SONY 17.98 EQ/11.98)	Christmas – 16 Biggest Hits	63		
28	26	27	9	TRACE ADKINS	CAPITOL 30618 (10.98/17.98)	Chrome	4	68	75	61	19	CHELY WRIGHT	MCA NASHVILLE 170210 (11.98/17.98)	Never Love You Enough	4		
29	29	39	79	RASCAL FLATTS ●	LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) ♣	Rascal Flatts	14	69	71	58	11	SHEDAISY	LYRIC STREET 165021/HOLLYWOOD (12.98/18.98)	The Whole Shebang – All Mixed Up	30		
30	25	23	10	GEORGE JONES	BANDIT/BNA 67029/RLG (11.98/17.98)	The Rock: Stone Cold Country 2001	5	70	73	69	72	AARON TIPPIN ●	LYRIC STREET 165014/HOLLYWOOD (11.98/16.98)	People Like Us	5		
31	31	32	3	BILLY GILMAN ●	EPIC 62087/SONY (11.98 EQ/17.98)	Dare To Dream	6	71	70	70	12	ROBERT EARL KEEN	LOST HIGHWAY 170198/MERCURY (11.98/17.98) ♣	Gravitational Forces	10		
32	32	28	28	BRAD PAISLEY	ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3	72	72	72	28	RANDY TRAVIS	WARNER BROS. 47893/WRN (11.98/17.98)	Inspirational Journey	34		
33	28	26	39	TRICK PONY	WARNER BROS. 47827/WRN (11.98/17.98)	Trick Pony	12					🔥 HOT SHOT DEBUT 🔥					
34	36	29	4	JESSICA ANDREWS ●	DREAMWORKS 450248/INTERSCOPE (11.98/17.98)	Who I Am	2	73				VARIOUS ARTISTS	MCA NASHVILLE 170232 (11.98/17.98)	Christmas Cookies	73		
35	37	34	19	CYNDI THOMSON	CAPITOL 26018 (10.98/17.98)	My World	7	74				RICKY SKAGGS	SKAGGS FAMILY/LYRIC STREET 901003/HOLLYWOOD (11.98/17.98)	History Of The Future	35		
36	33	33	19	BLAKE SHELTON	WARNER BROS. 24731/WRN (11.98/17.98)	Blake Shelton	3	75	67	59	7	TRACY LAWRENCE	ATLANTIC 48187/WRN (11.98/17.98)	Tracy Lawrence	13		
37	34	31	10	GARY ALLAN	MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4										

● 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). △<sup>2</sup> 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 percent-age growth. Heatseeker Impact shows albums removed from Heatseekers this week. ♣ indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

DECEMBER 22  
2001

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# TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
				👑 NUMBER 1 👑	13 Weeks At Number 1	13	11	GARTH BROOKS ◆ <sup>14</sup>	CAPITOL 98568 (11.98 CD)	Double Live	160
1	1	LEE GREENWOOD ▲ <sup>2</sup>	CAPITOL 98568 (11.98 CD)	American Patriot	15	14	14	JOHNNY CASH ●	LEGACY/COLUMBIA 69733/SONY (7.98 EQ/11.98)	16 Biggest Hits	140
2	2	WILLIE NELSON ▲ <sup>2</sup>	COLUMBIA 37542/SONY (11.98 EQ/17.98)	Willie Nelson's Greatest Hits (& Some That Will Be)	53	15	15	TOBY KEITH ▲	MERCURY 558962 (11.98/17.98)	Greatest Hits Volume One	158
3	3	BILLY GILMAN ●	EPIC 61594/SONY (11.98 EQ/17.98)	Classic Christmas	17	16	16	SHEDAISY	LYRIC STREET 165007/HOLLYWOOD (11.98/17.98)	Brand New Year	18
4	4	BURL IVES	MCA SPECIAL PRODUCTS 322177/MCA (8.98 CD)	Rudolph The Red-Nosed Reindeer	34	17	17	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA ●	MCA NASHVILLE 170038 (10.98/17.98)	Breath Of Heaven – A Christmas Collection	34
5	5	DIXIE CHICKS ◆ <sup>11</sup>	MONUMENT 68195/SONY (10.98 EQ/17.98) ♣	Wide Open Spaces	202	18	18	WILLIE NELSON ●	LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 Biggest Hits	170
6	6	FAITH HILL ▲	WARNER BROS. /WRN (12.98/18.98)	Breathe	109	19	19	REBA MCENTIRE ▲	MCA NASHVILLE 442031 (3.98/7.98)	Merry Christmas To You	65
7	8	SHANIA TWAIN ◆ <sup>18</sup>	MERCURY 536003 (12.98/18.98)	Come On Over	214	20	17	LEE GREENWOOD	CURB 77862 (4.98/5.98)	Best Of Lee Greenwood: God Bless The USA	11
8	5	MARTINA MCBRIDE ●	RCA 67842/RLG (10.98/16.98)	White Christmas	38	21	21	PATSY CLINE ▲	MCA SPECIAL PRODUCTS 420265/MCA (2.98/5.98)	Heartaches	156
9	9	TOBY KEITH ▲	DREAMWORKS 450209/INTERSCOPE (11.98/17.98)	How Do You Like Me Now?!	110	22	19	VINCE GILL ▲ <sup>2</sup>	MCA NASHVILLE 110877 (3.98/7.98)	Let There Be Peace On Earth	85
10	10	JOHN DENVER & THE MUPPETS ▲	LASERLIGHT 12761 (1.98/5.98)	A Christmas Together	39	23	—	HANK WILLIAMS JR. ▲	CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	391
11	12	ALAN JACKSON ▲ <sup>5</sup>	ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	320	24	23	LONESTAR	BNA 67975/RLG (11.98/17.98)	This Christmas Time	17
12	13	BROOKS & DUNN ▲ <sup>2</sup>	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	221	25	25	JOHN DENVER	MADACY 4750 (5.98/9.98)	The Best Of John Denver	180

● 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). △<sup>2</sup> 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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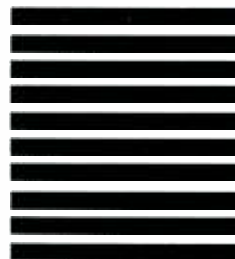
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# TOP LATIN ALBUMS

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	WKS. AGO	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	ARTIST	Title	PEAK POSITION
			IMPRINT & NUMBER/DISTRIBUTING LABEL						IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	1	1	<b>MARC ANTHONY</b> COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	<b>Libre</b>	1	50	40	32	<b>ALICIA VILLARREAL</b> ○ UNIVERSAL LATINO 014824 (8.98/13.98)	<b>Soy Lo Prohibido</b>	15
			<b>NUMBER 1</b>	3 Weeks At Number 1		51	51	73	<b>VARIOUS ARTISTS</b> J&N 84684/SONY DISCOS (10.98 EQ/16.98)	<b>Salsa Hits</b>	51
2	2	2	<b>LUIS MIGUEL</b> WEA LATINA 41572 (11.98/17.98)	<b>Mis Romances</b>	2	52	48	56	<b>RICARDO MONTANER</b> ○ WEA LATINA 86821 (10.98/15.98)	<b>Sueno Repetido</b>	16
			<b>GREATEST GAINER</b>			53	61	50	<b>OZOMATLI</b> INTERSCOPE 433116 (12.98/18.98) ▲	<b>Embrace The Chaos</b>	1
3	3	4	<b>LUPILLO RIVERA</b> SONY DISCOS 84648 (15.98 EQ CD) ▲	<b>Sufriendo A Solas</b>	3	54	67	75	<b>LOS BUKIS</b> FONOVISA 6166 (8.98/12.98)	<b>Greatest Hits</b>	54
4	4	7	<b>CARLOS VIVES</b> EMI LATIN 35956 (9.98/15.98) ▲	<b>Dejame Entrar</b>	1	55	44	41	<b>MICHAEL SALGADO</b> SONY DISCOS 84630 (8.98 EQ/13.98)	<b>Sangre De Rey</b>	26
5	5	5	<b>ALEJANDRO SANZ</b> WEA LATINA 41541 (10.98/17.98) ▲	<b>MTV Unplugged</b>	5	56	43	44	<b>MARCO ANTONIO SOLIS</b> FONOVISA 528 (10.98/16.98)	<b>En Concierto Vol. 2</b>	27
6	8	17	<b>GIPSY KINGS</b> NONESUCH 79642/AG (17.98 CD)	<b>Somos Gitanos</b>	3	57	63	48	<b>JOSE ALFREDO JIMENEZ</b> ARIOLA 79006/BMG LATIN (18.98 CD)	<b>Las 100 Clasicas Vol. 2</b>	39
7	6	6	<b>JOAN SEBASTIAN</b> MUSART 12524/BALBOA (7.98/13.98) ▲	<b>En Vivo: Desde La Plaza El Progreso De Guadalajara</b>	1	58	56	47	<b>PEPE AGUILAR</b> ○ MUSART 2503/BALBOA (8.98/12.98)	<b>Lo Mejor De Nosotros</b>	10
8	7	8	<b>EL PODER DEL NORTE</b> DISA 727016 (8.98/13.98) ▲	<b>El Autentiko Y Unico En Vivo</b>	7	59	50	45	<b>VARIOUS ARTISTS</b> FONOVISA 6137 (8.98/12.98)	<b>El Mas Grande Homenaje A Los Tigres Del Norte</b>	29
9	9	9	<b>ALEJANDRO FERNANDEZ</b> △ SONY DISCOS 84637 (10.98 EQ/16.98) ▲	<b>Origenes</b>	2	60	45	35	<b>BANDA MACHOS</b> WEA 41856/WEA LATINA (8.98/13.98)	<b>Prueba De Balas</b>	16
10	10	12	<b>LOS TEMERARIOS</b> FONOVISA 6129 (10.98/12.98)	<b>Baladas Rancheras</b>	3	61	59	60	<b>OLGA TANON</b> ○ WEA LATINA 89180 (10.98/16.98) ▲	<b>Yo Por Ti</b>	4
11	13	18	<b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b> △ <sup>2</sup> EMI LATIN 23745 (9.98/14.98)	<b>Shhh!</b>	1	62	54	49	<b>VICENTE FERNANDEZ</b> △ SONY DISCOS 84445 (10.98 EQ/15.98) ▲	<b>Mas Con El Numero Uno</b>	3
12	11	10	<b>LOS ANGELES AZULES</b> DISA 727014 (8.98/13.98) ▲	<b>Historia Musical</b>	2	63	58	54	<b>VARIOUS ARTISTS</b> DISA 725002 (9.98 CD)	<b>Siempre Romanticos</b>	45
13	15	15	<b>VICENTE FERNANDEZ</b> △ <sup>2</sup> SONY DISCOS 84185 (10.98 EQ/16.98) ▲	<b>Historia De Un Idolito Vol. 1</b>	1	64	66	70	<b>GILBERTO SANTA ROSA</b> ○ SONY DISCOS 84291 (10.98 EQ/17.98) ▲	<b>Intenso</b>	13
14	16	16	<b>LIBERACION</b> DISA 727017 (8.98/13.98) ▲	<b>Ahora Y Siempre</b>	9	65	68	—	<b>VARIOUS ARTISTS</b> EMI LATIN 36346 (10.98/17.98)	<b>Radio Hits...Es Musica</b>	65
15	12	11	<b>LOS ANGELES DE CHARLY</b> FONOVISA 6154 (8.98/12.98)	<b>Te Voy A Enamorar</b>	1	66	68	—	<b>MANU CHAO</b> RADIO BEMA 10321/VIRGIN (17.98 CD) ▲	<b>Proxima Estacion...Esperanza</b>	8
16	14	13	<b>GRUPO BRYNDIS</b> DISA 727012 (8.98/13.98) ▲	<b>Historia Musical Romantica</b>	1	67	60	65	<b>LOS MISMOS</b> UNIVISION 310032 (9.98/13.98)	<b>Perdon Por Extranarte</b>	60
17	17	14	<b>LOS HURACANES DEL NORTE</b> FONOVISA 6156 (8.98/12.98) ▲	<b>Mensaje De Oro</b>	14	68	53	51	<b>LOS RAZOS</b> ARIOLA 89296/BMG LATIN (9.98/12.98)	<b>Con El Polvo Hasta La Muerte</b>	23
18	23	25	<b>LUPILLO RIVERA</b> ● SONY DISCOS 84276 (8.98 EQ/13.98) ▲	<b>Despreciado</b>	1	69	65	68	<b>CHRISTINA AGUILERA</b> ● RCA 69323/BMG LATIN (10.98/16.98)	<b>Mi Reflejo</b>	1
19	19	27	<b>LAURA PAUSINI</b> WEA LATINA 41070 (10.98/16.98)	<b>Lo Mejor De Laura Pausini-Volvere Junto A Ti</b>	18	70	64	61	<b>RICARDO ARJONA</b> △ SONY DISCOS 84503 (10.98 EQ/17.98) ▲	<b>Galeria Caribe</b>	1
20	18	19	<b>GRUPO BRYNDIS</b> DISA 727016 (8.98/13.98) ▲	<b>En El Idioma Del Amor</b>	1	71	69	59	<b>INTOCABLE</b> EMI LATIN 31412 (8.98/12.98)	<b>14 Grandes Exitos</b>	15
21	20	36	<b>VARIOUS ARTISTS</b> J&N 84682/SONY DISCOS (10.98 EQ/16.98)	<b>Bachata Hits</b>	20	72	70	64	<b>GIPSY KINGS</b> NONESUCH 79541/AG (16.98/24.98)	<b>Volare! The Very Best Of The Gipsy Kings</b>	3
22	22	21	<b>PAULINA RUBIO</b> ● UNIVERSAL LATINO 543319 (10.98/16.98) ▲	<b>Paulina</b>	1	73	62	52	<b>JOSE JOSE</b> ARIOLA 87723/BMG LATIN (10.98/14.98)	<b>Tenampa</b>	29
23	26	46	<b>JACI VELASQUEZ</b> SONY DISCOS 84626 (8.98 EQ/14.98)	<b>Christmas (Spanish)</b>	23	74	62	52	<b>CONJUNTO PRIMAVERA</b> FONOVISA 80797 (13.98/17.98)	<b>El Recado Vol. 2</b>	32
24	25	24	<b>LOS TIGRES DEL NORTE</b> FONOVISA 6145 (8.98/12.98) ▲	<b>Uniendo Fronteras</b>	1	75			<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE 71815 (8.98/14.98)	<b>En Vivo...El Hombre Y Su Musica</b>	13
25	31	34	<b>JACI VELASQUEZ</b> ○ SONY DISCOS 84289 (10.98 EQ/16.98)	<b>Mi Corazon</b>	7						
26	27	23	<b>EL CHICHICUILOTE</b> LIDERES 950220 (7.98/13.98)	<b>Moviendo Las Plumas</b>	13						
27	21	22	<b>JESSIE MORALES</b> UNIVISION 310021 (9.98/13.98) ▲	<b>El Original De La Sierra-16 Super Exitos</b>	6						
28	32	29	<b>LA LEY</b> WEA ROCK 40949/WEA LATINA (10.98/16.98) ▲	<b>MTV Unplugged</b>	13						
29	29	53	<b>VARIOUS ARTISTS</b> J&N 84683/SONY DISCOS (10.98 EQ/16.98)	<b>Merengue Hits</b>	29						
30	24	20	<b>JESSIE MORALES</b> UNIVISION 310034 (9.98/13.98) ▲	<b>El Original De La Sierra: Loco</b>	10						
			<b>PACESETTER</b>								
31	52	62	<b>KING AFRICA</b> MELODY 6142/FONOVISA (8.98/12.98)	<b>Pachanga</b>	31						
32	42	39	<b>WISIN Y YANDEL</b> BM 60106 (13.98 CD)	<b>De Nuevos A Viejos</b>	32						
33	38	30	<b>JOSE ALFREDO JIMENEZ</b> ARIOLA 79005/BMG LATIN (18.98 CD)	<b>Las 100 Clasicas Vol. 1</b>	27						
34	37	37	<b>CRISTIAN</b> △ ARIOLA 85324/BMG LATIN (10.98/15.98) ▲	<b>Azul</b>	2						
35	34	31	<b>SHAKIRA</b> △ SONY DISCOS 83775 (10.98 EQ/16.98) ▲	<b>MTV Unplugged</b>	1						
			<b>HOT SHOT DEBUT</b>								
36			<b>CHARLIE ZAA</b> SONOLUX 84540/SONY DISCOS (9.98 EQ/16.98)	<b>De Un Solo Sentimiento</b>	36						
37	30	26	<b>THALIA</b> ○ EMI LATIN 34722 (8.98/14.98) ▲	<b>Thalia Con Banda-Grandes Exitos</b>	2						
38	41	38	<b>PALOMO</b> DISA 720032 (6.98/10.98)	<b>Fuerza Musical</b>	9						
39	28	28	<b>MARCO ANTONIO SOLIS</b> ● FONOVISA 0527 (10.98/16.98) ▲	<b>Mas De Mi Alma</b>	1						
40	35	43	<b>JUAN GABRIEL</b> ARIOLA 88717/BMG LATIN (11.98/16.98)	<b>Por Los Siglos</b>	21						
41	47	42	<b>SELENA</b> ○ EMI LATIN 32119 (10.98/17.98)	<b>Live. The Last Concert—Houston, Texas February 26, 1995</b>	2						
42			<b>LIMI-T 21</b> EMI LATIN 32401 (10.98/15.98)	<b>Calle Sabor Esquina Amor</b>	42						
43	57	66	<b>ALEXANDRE PIRES</b> ARIOLA 87883/BMG LATIN (14.98 CD)	<b>Alexandre Pires</b>	41						
44	39	40	<b>LOS TRI-O</b> PRISMA/ARIOLA 78910/BMG LATIN (15.98 CD)	<b>Siempre En Mi Mente</b>	7						
45	33	3	<b>VARIOUS ARTISTS</b> CRESCENT/MODERN/EPIC 86226/SONY DISCOS (10.98 EQ CD)	<b>El Ultimo Adios/The Last Goodbye (EP)</b>	3						
46	55	57	<b>GISSELLE</b> ARIOLA 88762/BMG LATIN (8.98/13.98)		8						
47	36	33	<b>LOS ACOSTA</b> FONOVISA 6159 (8.98/12.98)	<b>Enfermos De Amor</b>	17						
48	49	63	<b>ALEJANDRA GUZMAN</b> RCA 89173/BMG LATIN (10.98/15.98)	<b>Soy</b>	22						
49	46	55	<b>ANA GABRIEL</b> SONY DISCOS 84636 (9.98 EQ/16.98)	<b>Huelo A Soledad</b>	26						

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 LUIS MIGUEL MIS ROMANCES (WEA LATINA)	1 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	1 LUPILLO RIVERA SUFIRIENDO A SOLAS (SONY DISCOS)
2 ALEJANDRO SANZ MTV UNPLUGGED (WEA LATINA)	2 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	2 JOAN SEBASTIAN EN VIVO DESDE LA PLAZA EL PROGRESO DE GUADALAJARA (MUSART/BALBOA)
3 GIPSY KINGS SOMOS GITANOS (NONESUCH/AG)	3 VARIOUS ARTISTS BACHATA HITS (J&N/SONY DISCOS)	3 EL PODER DEL NORTE EL AUTENTIKO Y UNICO EN VIVO (DISA)
4 ALEJANDRO FERNANDEZ ORIGENES (SONY DISCOS)	4 VARIOUS ARTISTS MERENGUE HITS (J&N/SONY DISCOS)	4 LOS TEMERARIOS BALADAS RANCHERAS (FONOVISA)
5 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	5 LIMI-T 21 CALLE SABOR ESQUINA AMOR (EMI LATIN)	5 LOS ANGELES AZULES HISTORIA MUSICAL (DISA)
6 LAURA PAUSINI LO MEJOR DE LAURA PAUSINI-VOLVERE JUNTO A TI (WEA LATINA)	6 GISELLE 8 (ARIOLA/BMG LATIN)	6 VICENTE FERNANDEZ HISTORIA DE UN IDOLITO VOL. 1 (SONY DISCOS)
7 PAULINA RUBIO PAULINA (UNIVERSAL LATINO)	7 VARIOUS ARTISTS SALSA HITS (J&N/SONY DISCOS)	7 LIBERACION AHORA Y SIEMPRE (DISA)
8 JACI VELASQUEZ CHRISTMAS (SPANISH) (SONY DISCOS)	8 OLGA TANON YO POR TI (WEA LATINA)	8 LOS ANGELES DE CHARLY TE VOY A ENAMORAR (FONOVISA)
9 JACI VELASQUEZ MI CORAZON (SONY DISCOS)	9 GILBERTO SANTA ROSA INTENSO (SONY DISCOS)	9 GRUPO BRYNDIS HISTORIA MUSICAL ROMANTICA (DISA)
10 LA LEY MTV UNPLUGGED (WEA ROCK/WEA LATINA)	10 VARIOUS ARTISTS BACHATAHITS 2001 (J&N/SONY DISCOS)	10 LOS HURACANES DEL NORTE MENSAJE DE ORO (FONOVISA)
11 KING AFRICA PACHANGA (MELODY/FONOVISA)	11 DJ BLASS SANDUNGUERO (IPNA)	11 LUPILLO RIVERA DESPRECIADO (SONY DISCOS)
12 WISIN Y YANDEL DE NUEVOS A VIEJOS (BM)	12 VARIOUS ARTISTS BOMBAZO NAVIDENO-MERENGUE (ARIOLA/BMG LATIN)	12 GRUPO BRYNDIS EN EL IDIOMA DEL AMOR (DISA)
13 CRISTIAN AZUL (ARIOLA/BMG LATIN)	13 CELIA CRUZ LA NEGRA TIENE TUMBADO (SONY DISCOS)	13 LOS TIGRES DEL NORTE UNIENDO FRONTERAS (FONOVISA)
14 SHAKIRA MTV UNPLUGGED (SONY DISCOS)	14 VARIOUS ARTISTS BOMBAZO NAVIDENO-PLENAS (ARIOLA/BMG LATIN)	14 EL CHICHICUILOTE MOVRIENDO LAS PLUMAS (LIDERES)
15 CHARLIE ZAA DE UN SOLO SENTIMIENTO (SONOLUX/SONY DISCOS)	15 VARIOUS ARTISTS LATIN DANCING IN THE U.S.A. (SONY DISCOS)	15 JESSIE MORALES EL ORIGINAL DE LA SIERRA-16 SUPER EXITOS (UNIVISION)
16 MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)	16 VARIOUS ARTISTS MERENGUE MILLENNIUM VOL. 3 (LIDERES)	16 JESSIE MORALES EL ORIGINAL DE LA SIERRA LOCO (UNIVISION)
17 JUAN GABRIEL POR LOS SIGLOS (ARIOLA/BMG LATIN)	17 FRANKIE NEGRON FOR TU PLACER (WEACARIBE/WEA LATINA)	17 JOSE ALFREDO JIMENEZ LAS 100 CLASICAS VOL. 1 (ARIOLA/BMG LATIN)
18 SELENA LIVE: THE LAST CONCERT—HOUSTON, TEXAS FEBRUARY 26, 1995 (EMI LATIN)	18 FULANITO AMERICANIZADO (CUTTING)	18 THALIA THALIA CON BANDA-GRANDES EXITOS (EMI LATIN)
19 ALEXANDRE PIRES ALEXANDRE PIRES (ARIOLA/BMG LATIN)	19 MELINA LEON CORAZON DE MUJER (SONY DISCOS)	19 PALOMO FUERZA MUSICAL (DISA)
20 LOS TRI-O SIEMPRE EN MI MENTE (PRISMA/ARIOLA/BMG LATIN)	20 VARIOUS ARTISTS 2002 AÑO DE EXITOS: BACHATAS Y MERENGUES (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). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dor). △ Certification of 200,000 units (Platinum). ▲ Certification of 400,000 units (Multi-Platinum). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ▲ indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.



Billboard <b>HOT LATIN TRACKS</b>									
DECEMBER 22, 2001									
THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION			
				<b>NUMBER 1</b>	<b>3 Weeks At Number 1</b>				
1	1	2	8	<b>DEJAME ENTRAR</b> E. ESTEFAN JR., S. KRYS (C. VIVES, M. MADRERA, A. CASTRO)	Carlos Vives ♫ EMI LATIN	1			
2	2	1	13	<b>TANTITA PENA</b> K. CAMPOS (K. CAMPOS, F. RIBA)	Alejandro Fernandez SONY DISCOS	1			
3	3	3	14	<b>SUERTE</b> S. MEBARAK, R. T. MITCHELL (S. MEBARAK, R. T. MITCHELL)	Shakira ♫ EPIC / SONY DISCOS	1			
4	4	4	14	<b>HEROE</b> M. TAYLOR, E. IGLESIAS, C. PAUCAR (E. IGLESIAS, P. BARRY, M. TAYLOR, C. GARCIA ALONSO)	Enrique Iglesias ♫ INTERSCOPE / UNIVERSAL LATINO	1			
5	6	7	29	<b>NO ME CONOCES AUN</b> PALOMO (F. Y. QUEZADA, A. TRIGO)	Palomo ♫ DISA	3			
6	5	5	14	<b>USTED SE ME LLEVO LA VIDA</b> REY-NERIO (ESTEFANO, D. POVEDA)	Alexandre Pires ARIOLA / BMG LATIN	5			
7	11	13	8	<b>PROMESAS</b> M. QUINTERO, LARA (M. QUINTERO, LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	7			
8	13	15	6	<b>CELOS</b> M. ANTHONY, J. A. GONZALEZ (A. JAEEN, M. ANTHONY)	Marc Anthony ♫ COLUMBIA / SONY DISCOS	8			
9	7	8	30	<b>COMO SE CURA UNA HERIDA</b> R. PEREZ (R. PEREZ, J. L. PILOTO)	Jaci Velasquez ♫ SONY DISCOS	1			
10	10	9	21	<b>CADA VEZ TE EXTRANO MAS</b> G. LIZARRAGA, A. VALENZUELA, O. VALENZUELA (M. LUNA)	Banda El Recodo ♫ FONOVISA	7			
11	8	6	13	<b>YO QUERIA</b> K. SANTANDER, D. BETANCOURT (C. CASTRO, T. COTUGNO, S. GIACOBBI)	Cristian ARIOLA / BMG LATIN	6			
12	9	10	9	<b>INOCENTE POBRE AMIGO</b> J. TARODO, J. ALVAREZ (J. GABRIEL)	Juan Gabriel ♫ ARIOLA / BMG LATIN	7			
13	12	11	9	<b>VOLVERE JUNTO A TI</b> L. PAUSINI, A. CERRUTI, O. PARISINI (C. HEOPEL, PAUSINI)	Laura Pausini ♫ WEA LATINA	11			
14	21	20	8	<b>SALADO</b> PAGUILAR (J. SEBASTIAN)	Pepe Aguilar MUSART / BALBOA	14			
15	15	14	31	<b>O ME VOY O TE VAS</b> B. SILVETTI (M. A. SOLIS)	Marco Antonio Solis ♫ FONOVISA	1			
16	14	12	25	<b>ME VAS A EXTRANAR</b> PAGUILAR (FATO)	Pepe Aguilar ♫ MUSART / BALBOA	2			
17	17	12	12	<b>ESTAS QUE TE PELAS</b> R. MARTINEZ, R. MUNOZ (M. A. PEREZ, C. REYNA JR.)	Intocable EMI LATIN	13			
18	20	31	4	<b>Y SOLO SE ME OCURRE AMARTE</b> H. GATICA (A. SANZ)	Alejandro Sanz ♫ WEA LATINA	18			
19	19	18	6	<b>HUELO A SOLEDAD</b> J. LOSADA, V. FELJO, P. DOUGAN, A. QUINTERO (A. GABRIEL)	Ana Gabriel SONY DISCOS	18			
20	18	21	7	<b>EN LA MISMA CAMA</b> V. CAÑALES, A. ALVARADO (F. Y. QUEZADA)	Liberacion DISA	18			
21	29	28	5	<b>LA AGARRO BAJANDO</b> J. M. LUGO (J. MONTES, QUILS)	Gilberto Santa Rosa SONY DISCOS	21			
22	16	24	13	<b>RESUMIENDO</b> B. SILVETTI (R. MONTANER, Y. MARRUFO)	Ricardo Montaner WEA LATINA	11			
23	NEW	1	1	<b>COMO DUELE</b> L. MIGUEL (A. MANZANERO)	Luis Miguel WEA LATINA	23			
24	23	22	7	<b>DE VERDAD</b> O. CHIL, R. CANTOR (J. SIERRA, J. MARRI, S. MANDILE)	Alejandra Guzman ♫ RCA / BMG LATIN	22			
25	25	16	9	<b>EL PRIMER TONTO</b> J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART / BALBOA	15			
26	22	25	12	<b>SE QUE ME VAS A DEJAR</b> B. SILVETTI (M. A. SOLIS)	Marco Antonio Solis FONOVISA	12			
27	28	27	4	<b>SUFRIENDO A SOLAS</b> P. RIVERA (J. A. FERRUSQUILLA)	Lupillo Rivera SONY DISCOS	27			
28	27	29	5	<b>NO SE VIVIR SIN TI</b> J. GUILLEN (G. FRANCO)	Conjunto Primavera FONOVISA	27			
29	NEW	1	1	<b>FELIZ NAVIDAD</b> R. JARRARO (J. FELICIANO)	Jose Feliciano RCA	29			
30	NEW	1	1	<b>DE RAMA EN RAMA</b> LOS TIGRES DEL NORTE (T. BELLO)	Los Tigres Del Norte FONOVISA	30			
31	NEW	1	1	<b>MIENTEME</b> K. SANTANDER (J. GAVIRIA, X. MUNOZ, B. OSSAI)	Olga Tanon WEA LATINA	31			
32	32	47	4	<b>TAN FACIL QUE HUBIERA SIDO</b> P. RAMIREZ (J. E. PINA)	Vicente Fernandez SONY DISCOS	32			
33	33	34	10	<b>VAS A SUFRIR</b> GRUPO BRYNDIS (M. POSADAS)	Grupo Bryndis ♫ DISA	33			
34	NEW	1	1	<b>QUE SERA DE TI</b> A. JAEEN (A. MARCOS, M. MARCAS)	Melina Leon ♫ SONY DISCOS	34			
35	44	—	2	<b>PEQUENA AMANTE</b> M. BUENROSTRO (M. BUENROSTRO)	El Poder Del Norte DISA	35			
36	42	42	10	<b>SI TU SUPIERAS</b> A. A. ALBA (A. A. ALBA)	Los Temerarios ♫ FONOVISA	11			
37	30	37	11	<b>UNA MUJER COMO TU</b> M. MORALES (G. MORALES)	Los Rieleros Del Norte ♫ FONOVISA	21			
38	35	26	11	<b>SHHH</b> 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			
39	31	23	25	<b>PUEDEN DECIR</b> A. JAEEN (O. ALFANNO)	Gilberto Santa Rosa ♫ SONY DISCOS	3			
40	45	—	2	<b>SOLO A TU LADO QUIERO VIVIR</b> B. WEDDEN (D. ELIZONDI)	Jyve V ♫ EMI LATIN	40			
41	41	35	9	<b>AMOR, AMOR, AMOR</b> L. MIGUEL (R. LOPEZ, MENDEZ, G. RUIZ GALINDO)	Luis Miguel WEA LATINA	13			
42	26	33	18	<b>CARTAS MARCADAS</b> A. MACIAS (C. MONGE)	Cuisillos De Arturo Macias MUSART / BALBOA	26			
43	37	38	17	<b>PENA DE AMOR</b> T. VILLARIN (J. CABRERA)	Puerto Rican Power J&N / SONY DISCOS	28			
44	49	36	11	<b>NADA</b> JUANES, G. SANTAOLALLA (JUANES)	Juanes ♫ SURCO / UNIVERSAL LATINO	18			
45	48	—	2	<b>FLOR SIN RETONO</b> C. ZAA, M. SALCEDO (R. FUENTES, GASSON)	Charlie Zaa ♫ SONOLUX / SONY DISCOS	45			
46	38	40	3	<b>UN CHIN CHIN</b> S. GEORGE (W. DUVAL, L. S. GEORGE, G. GOMEZ)	Charlie Cruz WEACARIBE / WEA LATINA	38			
47	47	39	24	<b>COMO OLVIDAR</b> H. GATICA, M. TEJADA (J. L. PILOTO, G. ARENAS)	Olga Tanon ♫ WEA LATINA	1			
48	24	19	10	<b>VOY A QUITARME EL ANILLO</b> R. LIVI (R. LIVI, R. FERRO GARCIA)	Gisselle ARIOLA / BMG LATIN	19			
49	RE-ENTRY	10	10	<b>COMO TE EXTRANO</b> H. PATRON (A. CRUZ)	Pedro Fernandez MERCURY / UNIVERSAL LATINO	28			
50	36	30	23	<b>EL AYUDANTE</b> P. RAMIREZ (M. E. TOSCANI)	Vicente Fernandez SONY DISCOS	9			

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 89 stations (30 Latin Pop, 16 Tropical/Salsa, 54 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. 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	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST		
1	1	SUERTE EPIC / SONY DISCOS	SHAKIRA	21	20	NADA SURCO / UNIVERSAL LATINO	JUANES		
2	3	DEJAME ENTRAR EMI LATIN	CARLOS VIVES	22	25	FLOR SIN RETONO SONOLUX / SONY DISCOS	CHARLIE ZAA		
3	2	HEROE INTERSCOPE / UNIVERSAL LATINO	ENRIQUE IGLESIAS	23	18	VOY A QUITARME EL ANILLO ARIOLA / BMG LATIN	GISSELLE		
4	5	TANTITA PENA SONY DISCOS	ALEJANDRO FERNANDEZ	24	22	SIEMPRE HAY MILAGROS HOLLYWOOD	MYRA		
5	4	USTED SE ME LLEVO LA VIDA ARIOLA / BMG LATIN	ALEXANDRE PIRES	25	28	COMO TE EXTRANO MERCURY / UNIVERSAL LATINO	PEDRO FERNANDEZ		
6	6	COMO SE CURA UNA HERIDA SONY DISCOS	JACI VELASQUEZ	26	39	QUISIERA KAREN / UNIVERSAL LATINO	JUAN LUIS GUERRA 440		
7	7	YO QUERIA ARIOLA / BMG LATIN	CRISTIAN	27	24	MIENTEME WEA LATINA	OLGA TANON		
8	8	VOLVERE JUNTO A TI WEA LATINA	LAURA PAUSINI	28	—	FELIZ NAVIDAD RCA	JOSE FELICIANO		
9	10	Y SOLO SE ME OCURRE AMARTE WEA LATINA	ALEJANDRO SANZ	29	31	SE QUE ME VAS A DEJAR FONOVISA	MARCO ANTONIO SOLIS		
10	9	RESUMIENDO WEA LATINA	RICARDO MONTANER	30	27	CON CADA BESO SONY DISCOS	HUEY DUNBAR		
11	11	DE VERDAD RCA / BMG LATIN	ALEJANDRA GUZMAN	31	21	DIME CORAZON UNIVERSAL LATINO	AMAURY GUTIERREZ		
12	38	COMO DUELE WEA LATINA	LUIS MIGUEL	32	—	CELOS COLUMBIA / SONY DISCOS	MARC ANTHONY		
13	14	ME VAS A EXTRANAR MUSART / BALBOA	PEPE AGUILAR	33	23	SI QUIERES PRISMA / ARIOLA / BMG LATIN	LOS TIGRES		
14	13	INOCENTE POBRE AMIGO ARIOLA / BMG LATIN	JUAN GABRIEL	34	—	AL REVES LIJAR	LA UVA		
15	15	O ME VOY O TE VAS FONOVISA	MARCO ANTONIO SOLIS	35	—	PUEDEN DECIR SONY DISCOS	GILBERTO SANTA ROSA		
16	12	HUELO A SOLEDAD SONY DISCOS	ANA GABRIEL	36	—	TAL VEZ, QUIZA UNIVERSAL LATINO	PAULINA RUBIO		
17	16	BESAME WEA LATINA	RICARDO MONTANER	37	32	EL HUMAHUAQUEÑO MELODY / FONOVISA	KING AFRICA		
18	26	QUE SERA DE TI SONY DISCOS	MELINA LEON	38	40	COMO OLVIDAR WEA LATINA	OLGA TANON		
19	19	SOLO A TU LADO QUIERO VIVIR EMI LATIN	JYVE V	39	—	EL DUELO WEA ROCK / WEA LATINA	LA LEY CON ELY GUERRA		
20	17	AMOR, AMOR, AMOR WEA LATINA	LUIS MIGUEL	40	35	UN NUEVO AMOR AD	TRANZAS		

TROPICAL/SALSA AIRPLAY							
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	CELOS COLUMBIA/SONY DISCOS	MARC ANTHONY	20	20	DILE LATINO/SONY DISCOS	SERGIO VARGAS
2	1	DEJAME ENTRAR EMI LATIN	CARLOS VIVES	26	26	EL HUMANUAQUENO MELODY/FONOVISA	KING AFRICA
3	4	LA AGARRO BAJANDO SONY DISCOS	GILBERTO SANTA ROSA	35	35	COMO OLVIDAR WEA LATINA	OLGA TANON
4	3	SUERTE EPIC/SONY DISCOS	SHAKIRA	33	33	AMOR, AMOR, AMOR WEA LATINA	LUIS MIGUEL
5	7	TANTITA PENA SONY DISCOS	ALEJANDRO FERNANDEZ	11	11	PUEDEN DECIR SONY DISCOS	GILBERTO SANTA ROSA
6	5	UN CHIN CHIN WEACARIBE/WEA LATINA	CHARLIE CRUZ	—	—	COMO DUELE WEA LATINA	LUIS MIGUEL
7	6	PENA DE AMOR J&N/SONY DISCOS	PUERTO RICAN POWER	28	28	TE QUIERO UNIVERSAL LATINO	LOS TOROS BAND
8	8	HERDE INTERSCOPE/UNIVERSAL LATINO	ENRIQUE IGLESIAS	39	39	YO QUERIA ARIOLA/BMG LATIN	CRISTIAN
9	29	MIENTEME WEA LATINA	OLGA TANON	—	—	LIVIN' IT UP MURDER INC./DEF JAM/IDJMG	JA RULE FEATURING CASE
10	24	QUE SERA DE TI SONY DISCOS	MELINA LEON	—	—	AL REVES LIJAR	LA UVA
11	10	RESUMIENDO WEA LATINA	RICARDO MONTANER	21	21	A CAMBIO DE QUE SONY DISCOS	HUEY DUNBAR
12	15	PORTU PLACER WEACARIBE/WEA LATINA	FRANKIE NEGRON	34	34	EL BAILE DEL GORILA SONY DISCOS	MELODY
13	12	DE VERDAD RCA/BMG LATIN	ALEJANDRA GUZMAN	27	27	MI TRAYECTORIA UNIVERSAL LATINO	ISMAEL MIRANDA
14	19	DAME UNA OPORTUNIDAD KAREN/UNIVERSAL LATINO	JOSEPH FONSECA	23	23	HAY QUE EMPEZAR OTRA VEZ SONY DISCOS	CELIA CRUZ
15	9	COMERTE A BESOS WEACARIBE/WEA LATINA	FRANKIE NEGRON	—	—	POR AMARTE ASI CUTTING	XANDRO & SU PUNTO
16	16	VOLVERE JUNTO A TI WEA LATINA	LAURA PAUSINI	37	37	AGUANTALO AHI EMI LATIN	LIMI-T 21
17	—	SAL DE LA CAMA UNIVERSAL LATINO	JOSE NOGUERAS	31	31	LLORA ALMA MIA J&N/SONY DISCOS	YOSKAR SARANTE
18	17	Y SOLO SE ME OCURRE AMARTE WEA LATINA	ALEJANDRO SANZ	—	—	QUIEN DIRIA SONY DISCOS	EDDIE SANTIAGO
19	18	TU ERES AJENA J&N/SONY DISCOS	EDDY HERRERA	25	25	QUISIERA INVENTAR SONY DISCOS	VICTOR MANUELLE
20	13	USTED SE ME LLEVO LA VIDA ARIOLA/BMG LATIN	ALEXANDRE PIRES	—	—	PARA NO VERTE MAS EMI LATIN	LA MOSCA TSE TSE

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

The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio playlists.





# América Latina...

**In Mexico:** Fonovisa is preparing *Homenaje a Joan Sebastian*, a homage to the singer/songwriter, to be produced by Federico Erlich and released during first-quarter 2002. The first acts to record for the album are Ana Bárbara and Arturo Rodríguez (Guardianes del Amor), who recorded "Rumores," a hit duet in the '80s originally recorded by Joan Sebastian and Liza López . . . The fifth Mexican Telethon, which ended early Dec. 9, raised over \$70,000 more than last year's \$20 million event. One of the surprises was the appearance of singer/actress and the show's longtime host Lucero, whose participation was in doubt after the birth of her first child Nov. 12. The telethon kicked off at 10:30 p.m. Dec. 7 with a donation from Mexican president Vicente Fox. The main event at the Estadio Azteca in Mexico City featured performances by Miguel Bosé, La Oreja de Van Gogh, Mexican duet Sentidos Opuestos (in what they said was their last performance together), Cristian Castro, Alejandra Guzmán, and El Tri. With the money raised, Fundación Teleton will start to build the fourth Centro de Rehabilitación Teleton to support more than 4 million handicapped children in Mexico . . . Televisa's entertainment division, En Vivo, will promote Luis Miguel's first Mexican stadium tour, titled *Mis Romances Tour 2002*. Ticket prices will range from \$50 to \$175. Part of the money raised will benefit various charities.

TERESA AGUILERA

**In Argentina:** On Dec. 3, independent label Fogón Música released the first solo album by tango bass player Fernando Romano, the former member of tango orchestras directed by the celebrated Mariano Mores, Eduardo Rovira, and Osvaldo Pugliese. On the rock front, the label released the second album by promising band Pier and the debut of pop group Los Animalitos, as well as the Argentine release of *Rantifusa*, a 1998 recording by Buitres, the popular rock band from Uruguay . . . A federal judge is investigating allegations of money laundering by Mexican entertainment giant Corporación Internacional de Entertanimientos (CIE) through its Argentine operation, CIE-Rock and Pop (CIE-R&P). At the same time, Argentina's Federal Radio Committee is investigating whether CIE-R&P violated radio transmission laws that limit the number of stations a licensee can have in a determined area. CIE-R&P owns nine radio stations in Argentina. The money-laundering investigation was prompted by an accusation from famed Argentine promoter Daniel Grinbank, who resigned in April as president of CIE-R&P and subsequently sued the company over his contract's no-compete clause. In a written statement, CIE, which is countersuing Grinbank, rejected the allegations.

MARCELO FERNANDEZ BITAR and LEILA COBO

# Jazz Notes™



by Steve Graybow

**UNITED IN SWING:** In the late '70s, pianist **Mike Longo** found that the jazz industry was not supporting the bebop-inspired sounds that were closest to his heart. "I had been with three different labels within a short period



LONGO

became the trumpeter's musical director. Longo's professional and personal relationship with Gillespie continued throughout the jazz great's lifetime; amongst the compositions Longo composed for Gillespie is a piece that was performed in conjunction with the **Detroit Symphony** in 1993. Longo continues to pass along the lessons learned from his mentors to his own students through private lessons, as well as a series of music theory books designed specifically for jazz musicians.

"When I studied with **Oscar Peterson**, he made me aware of the 'five T's'—touch, time conception, tone, technique, and taste," Longo says. "These are essential to playing jazz. For instance, there is a specific touch necessary to play jazz, which has specific roots in African drumming and is not the touch you would use to play classical music. That is what gives jazz a feel like no other music."

"There are Latin terms that define what jazz is," Longo continues. "They are music majoris and music minoris. The former is music that obeys natural laws, while the latter is music that has a life of its own, that you get into a zone to reach and then tap into. That is the music that touches people, that makes them feel integrated and balanced within themselves. People like jazz because it puts their inner parts in harmony. It is unique, because it simultaneously has this effect on those playing it and those listening to it."

**NOTEWORTHY:** It is no secret that many technically proficient artists provide inspiration to up-and-coming musicians, so it is quite natural that drummer **Dave Weckl's** *The Zone* (Stretch/Concord, released Oct. 9) is packaged as a two-disc CD/DVD set that includes drum lessons from Weckl himself. Priced at \$19.99, the set's CD is a compilation of tracks from Weckl's previous three Stretch recordings (plus two tracks only released in Japan), while the DVD contains highlights from the drummer's three instructional videos.

**UPCOMING:** **Cassandra Wilson's** upcoming Blue Note project, *Belly of the Sun*, set for a spring 2002 release, is touted as a return to the singer's Jackson, Miss., roots. Wilson's last project, the **Miles Davis**-themed *Traveling Miles*, came out in 1999. Recorded primarily in a Clarksdale, Miss., train station that was converted into a recording studio (additional vocal tracks were recorded in a nearby abandoned boxcar), the project features several new compositions from Wilson's pen, as well as collaborations with 83-year-old Mississippi pianist "**Boogaloo**" **Ames** and the young soul singer **India.Arie**.

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## Studio Monitor™

by Christopher Walsh

**BUSY END:** 2001 is drawing to a close with a flurry of activity in New York City. Following the recently concluded, surprisingly successful 111th Audio Engineering Society Convention, the city hosted the International Recording Media Assn.'s (IRMA) annual marketing summit Dec. 7, as well as the Avid World East and Pro Tools Conference Dec. 10-12.

Both conferences were well-attended, affirming both the vitality of their respective industry and the resolve of their membership to overcome any obstacles to continued growth and innovation.

The IRMA conference, held at the Grand Hyatt Hotel, featured such speakers as IRMA president **Charles Van Horn**, **Bill Allen** of the DVD Entertainment Group, and **Strauss Zelnick**, chairman of Nippon Columbia and a partner at Zelnick Media.



In his welcoming remarks, IRMA chairman of the board **Bruce Allan** stressed that while piracy is a serious problem, legitimate business remains strong. With the notable exception of college students, Allan maintained, most people prefer packaged goods to pirated products. The act of shopping and the need to own things, he added, are primal impulses that will not disappear.

Allan's thoughts dovetailed with the conference's oft-repeated mantra that multiple formats will co-exist. Though they did not succeed as consumer formats in the U.S., for example, DAT is widely used in professional recording, while MiniDisc is popular overseas.

Coexistence is good news for the recording media industry, especially given the now-subsiding fear of the emergence of downloading as the primary delivery format.

And that, in turn, is good news for two formats for which the music and production industries have high hopes: DVD-Audio and the Super

Audio CD (SACD). With the dramatic decline of music-related dot-coms, DVD Entertainment Group's Allen asserted, labels are only now fine-tuning strategies to migrate to new, copy-protected, *physical* formats to replace the compact disc.

Armed with a mountain of statistics relating to DVD-Video, Allen made a convincing case for DVD-Audio's acceptance. "DVD-Audio will ride the coattails of this success story," he said. "Activity is starting to ramp up," with fast-increasing hardware and software choices. More than 120 DVD-Audio titles are now available from such labels as Warner Bros., EMI Classics, and Silverline.

Meanwhile, there are roughly 30 DVD-Audio player models with starting prices of \$349.

**David Kawakami**, director of Sony Corp.'s Super Audio Project, explained the three-phase strategy Sony has employed to position the SACD as the premier next-generation format. Phase one, launched with the format's introduction in 1999, was directed at the audiophile market, with 80 titles and the first SACD player. In phase two, combination DVD-Video/SACD machines were introduced, as well as five-disc carousel players, and the marketing campaign was expanded. In the current phase three, multi-channel players and discs became available, while stores including Best Buy, Circuit City, Tower, and the Wiz installed special SACD displays. Currently, Kawakami said, 318 titles—87 of them offering multichannel audio—and 13 player models exist.

Proof of the positive reaction elicited by surround sound was demonstrated, once again, at engineer **Rich Tozzoli's** presentation, "Mixing in Surround Sound Formats," at Avid World East, held at the New Yorker Hotel. To an audience of Pro Tools users, Tozzoli demonstrated his 5.1 mixing techniques, playing excerpts of live and studio recordings of artists **Hernan Romero**, **Al DiMeola**, and **Vernon Reid**, as well as his recording of a **Joni Mitchell** tribute concert in Central Park. Microphone placement, critical in any recording application, Tozzoli noted, is especially helpful in exploiting DVD and SACD's superior ability to convey natural ambience.

Like IRMA's Marketing Summit, Avid World East drew to New York City hundreds of enthusiastic and undeterred attendees eager to further their knowledge and participate in the future of entertainment production. Surround sound is clearly a significant part of that future.

# A&M, Grundman Engineer Karl Bischof Dies At 61

BY CHRISTOPHER WALSH

NEW YORK—Karl Bischof, a longtime technician and engineer at Bernie Grundman Mastering—one of the premier mastering facilities in the world—died Nov. 17 after a long battle with cancer. He was 61.

A multi-talented individual, Bischof was VP and technical director of the storied Hollywood, Calif., facility, which also operates a mastering studio in Tokyo.

"He was a big factor in how this studio came about," says Bernie Grundman, who opened Bernie Grundman Mastering in 1984 after founding the mastering division of A&M Studios, also in Hollywood, in 1968.

Born Oct. 31, 1940, in East Detroit, Mich., Bischof served in the military as a young man and was stationed both in Germany and stateside. After his military experience, he returned to Detroit and worked as a technician for Stereodyne Tape Duplicating.

In 1971, he met Tom May, head of A&M Recording Studios (now Henson Recording Studios). May was impressed and hired him that same year, making Bischof part of A&M Studios'

technician staff.

At A&M, Bischof soon headed design teams that built custom devices and redesigned and improved existing equipment. Most noteworthy among his designs was a custom 32-channel mixing console in 1977. In 1979,



Bischof's team designed and built three mastering consoles. In 1980, he became technical director of the A&M maintenance staff.

In 1981, Bischof joined forces with Grundman, then still with A&M Stu-

dios, and single-handedly built its first mastering console in his garage in the evenings and on weekends. The console took three years to complete, during which time Bischof helped Grundman's wife, Claire, oversee construction of the Bernie Grundman Mastering studios. His tireless efforts meant that, in 1984, Grundman could walk out of A&M Studios on Friday and into his own facility on Monday.

This persistent effort was indicative of Bischof's personality, Grundman says. "He was a private man who was constantly striving to improve the performance and flexibility of the studio, way beyond what is normally found in the industry today. His contributions are a major factor that have propelled Bernie Grundman Mastering to worldwide prominence. By contributing so much to the quality of our studios, Karl was instrumental in our winning a total of 13 TEC [Technical Excellence and Creativity] Awards. He was the perfect partner because I am overly optimistic and always wanting to move ahead faster than possible, while he was cautious and created the perfect balance for us."

DECEMBER 22 2001 Billboard® PRODUCTION CREDITS					
BILLBOARD'S NO. 1 SINGLES (DECEMBER 15, 2001)					
CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	<b>I GOT IT BAD</b> Usher/ J. Dupri, B. M. Cox (Arista)	<b>I GOT IT BAD</b> Usher/ J. Dupri, B. M. Cox (Arista)	<b>I WANNA TALK ABOUT ME</b> Toby Keith/ J. Stroud, T. Keith (DreamWorks)	<b>MY SACRIFICE</b> Creed/ J. Kurzweg, K. Kelsey, Creed (Wind-Up)	<b>SUPERMAN (IT'S NOT EASY)</b> Five For Fighting/ G. Wattenberg (Aware/Columbia)
RECORDING STUDIO(S) (Location) Engineer(s)	<b>SOUTHSIDE</b> (Atlanta, GA) Brian Frye	<b>SOUTHSIDE</b> (Atlanta, GA) Brian Frye	<b>OCEAN WAY</b> (Nashville) Julian King	<b>J. STANLEY PRODUCTIONS</b> (Ocoee, FL) John Kurzweg, Kirk Kelsey, Creed	<b>MAD DOG</b> (Burbank, CA) Brian Scheuble, Gregg Wattenberg
CONSOLE(S)/ DAW(S)	SSL 4064 G+	SSL 4064 G+	Custom Ocean Way Neve 8078	Pro Control	Neve 8068
RECORDER(S)	Sony PCM 3348 HR	Sony PCM 3348 HR	Sony 3348 HR	Pro Tools	Studer A800
RECORDING MEDIUM	BASF 931	BASF 931	BASF 931	Pro Tools	BASF 900
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>SOUTHSIDE</b> (Atlanta, GA) Phil Tan, Jermaine Dupri	<b>SOUTHSIDE</b> (Atlanta, GA) Phil Tan, Jermaine Dupri	<b>LOUD</b> (Nashville) Julian King	<b>J. STANLEY PRODUCTIONS</b> (Ocoee, FL) John Kurzweg, Kirk Kelsey, Creed	<b>MIX THIS!</b> (Pacific Palisades, CA) Bob Clearmountain
CONSOLE(S)/ DAW(S)	SSL 4063 G+	SSL 4063 G+	Sony Oxford OXS-R3	Pro Control	SSL 4072
RECORDER(S)	Panasonic SV3800	Panasonic SV3800	Pro Tools	Pro Tools	Sony 3348
MIX DOWN MEDIUM	BASF DAT	BASF DAT	Pro Tools, Alesis Masterlink	Pro Tools	Pro Tools, Apogee PSX-100
MASTERING (Location) Engineer	<b>HIT FACTORY</b> (New York) Herb Powers	<b>HIT FACTORY</b> (New York) Herb Powers	<b>GEORGETOWN</b> (Nashville) Denny Purcell	<b>GATEWAY</b> (Portland, ME) Bob Ludwig	<b>GATEWAY</b> (Portland, ME) Bob Ludwig
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI	BMG	SONY

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## Audio Track

### NEW YORK CITY

Sound on Sound Recording's Studio E, a Pro Tools suite, was visited by **Nona Gaye**, daughter of **Marvin Gaye**, who did pre-production and vocal work with **Carlos Broady** and **Mario D'Arce**. Producer/engineer **Self** is also at work in Studio E with several Universal acts.

Sound on Sound's two Solid State Logic 9072 consoles were also busy. Recent mix work in Studios A and B includes **Mary J. Blige** with **Hi-Tek** and **Brian Stanley**; **Faith Evans** with **Sean "P. Diddy" Combs** and **Paul Logus**; **Lil' J** with **EZ-LP** and **Doug Wilson**; **Fat Joe** with **Rob Tewlow** and **Wilson**; **Blu Cantrell** with **Ron Lawrence** and **Steve Dent**; and **Kelly Price** with **Mario Winans** and **Paul Logus**.

**Violent Femmes** frontman **Gordon Gano** was in Studio A at Kampo Studios with temporarily reformed band **the Bogmen**. Three tracks were cut for a limited-edition CD to benefit the Secret Smiles organization. Producer/engineer **Bonzai** captured the session on Studio A's Studer A820 24-track tape machine. Secret Smiles will distribute funds directly to the families of victims of the Sept. 11 terrorist attacks.

Kampo chief engineer **Greg Thompson** tracked sludge rockers **Girder** directly to Pro Tools, enabling the recording of 17 songs in just three days. Indie rockers **Cementhead** also tracked and mixed a forthcoming three-song EP to Pro Tools, with Thompson and co-producer **Shay Lynch** at the helm.

**Earth, Wind & Fire** founding member **Philip Bailey** locked out the North Room at Bennett Studios in Englewood, N.J., to record his forthcoming release for Heads Up Records. The sessions were produced by **Bob Belden** and engineered by **Robert Friedrich** and Bennett Studios' **Dave Kowalski** with **Tim Stritmater** and **Mark Fraunfelder** assisting. Guest musicians included drummer **Billy Killson**, guitarist **Marlon Graves**, **Myron McKinley** on keys, **David Dyson** and **Ira Coleman** on bass, and **Don Alias** on percussion.

### NASHVILLE

East Iris Studios has announced the appointment of **Jan Greenfield** as studio manager. Previously with the Moraine Music Group, Greenfield arrives at East Iris as the facility begins an upgrade to Studio B, which will include an enlarged control room featuring a Solid State Logic 4000 E-Series console. Recent clients in Studio A include **Eagle-Eye Cherry** and **Jewel**, with producer/engineer **John Kurzweg**; actor/musician **Billy Bob Thornton** with co-producer **Ricky Scruggs** and engineer **Ron "Snake" Reynolds**;

and **Michelle Branch**, who cut vocals for *Buffy the Vampire Slayer*.

**Nickel Creek** returned to the Neve room at Seventeen Grand Recording to track its second album. **Alison Krauss** produced and **Gary Paczosa** engineered along with assistant **Rob Clark**. **Martina McBride** was also in the Neve room with engineer **Clarke Schleicher**, mixing a recent concert performance.

Engineer/Seventeen Grand co-owner **Jake Niceley** was in the Eu-

phonix room mixing a project for gospel artist **Bishop Deryl Bowick**.

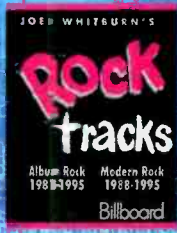
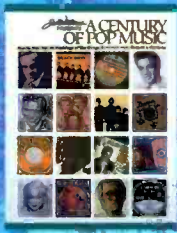
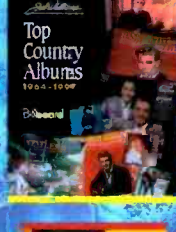
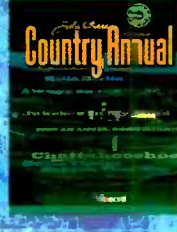
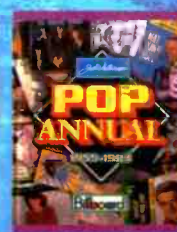
### LOS ANGELES

**Jewel** was in Studio A at the Village to record an interview with radio and TV host **Chris Douridas**, as well as an acoustic version of "I Won't Walk Away" from *This Way*. The song and interview were featured on Douridas' *New Ground* program on noncommercial KCRW Santa Monica, Calif.



**A Soulful Christmas.** Smokey Robinson (right) and George Duke (middle) recently performed at the 2001 Sears Soul Train Christmas Starfest, airing via syndication Dec. 23, and taped by Design FX Remote Recording, whose Gary Ladinsky is at left.

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## Michon Plays Major Role In Creating French Soundtracks

BY JIM BESSMAN

NEW YORK—French hit film *Amélie*, which was released in the U.S. to great acclaim in November, is backed by an enchanting Virgin Records soundtrack that has topped the French album charts.

The film was scored by BMG Music Publishing France composer Yann Tiersen, and the music was supervised by the company's Eric Michon, rather than a studio functionary.

"In the U.S., the budget dedicated to a soundtrack is quite huge," explains Michon, director of BMG Music Vision—the film and TV music marketing and licensing arm of BMG Music Publishing France. BMG Music Vision has acted as music supervisor for a number of film projects, including *Amélie*, for which it acquired worldwide distribution for the soundtrack on Virgin.

"But that's not the case in France or Europe, so there's not much opportunity for having a music supervisor within the movie [production] team," Paris-based Michon continues. "So, more and more, the music supervisor is coming either from the record company or publishing company."

### AN EVOLVING ROLE

The role of music publisher has evolved from mere song licensing agent to now involve actively pitching songs to film directors. But Michon has gone a step further by acting as a music supervisor and working closely with the director in creating a soundtrack.

To this end, Michon founded BMG Music Vision in 1994. The division has since supervised the soundtracks to some of the most successful recent French films, including this year's two top-grossing titles—*La Vérité, Si Je Mens* (Would I Lie to You?) and *Amélie*—as well as previous successes *Harry*, *Un Ami Qui Vous Veut du Bien* (With a Friend Like Harry); *Jet Set*; and *Ma Vie en Rose* (My Life in Pink).

"We're not only here to sell the producers and directors some music, but to help make the soundtracks happen," says Michon, who reports to BMG Music Publishing France managing director Stéphane Berlow. "We find the composer, go into the studio with the composer, and stay there with the director when the music is edited on the movie. So it's far more than just selling the synchronization rights to tracks."

Another significant difference, Michon notes, is that American film directors rarely enjoy "final cut" status, while in Europe they generally

do. "That means you have to [talk to] the director many times in order to find the best music to fit his movie," Michon says. "This is why we try as much as possible to be involved in the process, from the initial reading of the script—which [is usually] two years before shooting. We then try



*'It's far more than just selling the synchronization rights to tracks.'*

—ERIC MICHON, BMG MUSIC VISION

to take a position on the music and work alongside the composer and director during the shooting and then come back when they're doing the editing. It can take a year-and-a-half altogether."

Michon's experience on *Amélie*, he says, was "quite special," in that director Jean-Pierre Jeunet is a long-time friend, and composer Tiersen is a BMG writer.

"Jean-Pierre asked me to join the adventure and help make things happen, including dealing with lawyers, sorting out technical [recording] problems, and helping the production and record company have worldwide exploitation of the album by [facilitating] collaborations between local movie distributors and record company affiliates," Michon says. "It looks like a worldwide success—which is not something we're used to in France, to be honest—but Jean-Pierre said that people talk about the music and what a really great soundtrack it is [everywhere he goes]."

Few publishing companies have committed to the film supervision function as heavily as BMG Music Vision, says Michon, who is assisted by three staffers. "It's hard for one person to be everywhere at the same time—at the shooting, in the studio, and spending time with

everyone involved. If there aren't enough people in your office, it's simply not possible."

### WORKING HAND IN HAND

Michon notes that BMG Music Vision enjoys close publishing relationships with such French film production companies as Arena Films—for which he music-supervised Léos Carax's 1999 entry *Pola X*. This featured a score by Scott Walker of '60s British pop group the Walker Brothers and a song written for the soundtrack album by Sonic Youth. He's now supervising *Demon Lover* by Irma Vep director Olivier Assayas, which also stars Sonic Youth on the soundtrack.

"We sent [Sonic Youth] the script, and they wrote music after reading it. Olivier used the music on the set to inspire him to shoot it," Michon says. "Then every two weeks [he'd send] footage back to Sonic Youth, and they'd keep writing music and exchanging ideas while Olivier continued shooting. It's a very intelligent way of working with a band."

Prior to founding BMG Music Vision, Michon ran his own indie label, then signed on as marketing manager for Barclay/Universal Records France. He went indie again in 1993 as a film music supervisor and worked on such hit films as *Poussières de Vie* (Dust of Life) and *Rai*, whose theme song was a top 30 hit in France.

While at Barclay/Universal, Michon facilitated the label's *rai* star Cheb Khaled's involvement in Bertrand Blier's 1993 *Un, Deux, Trois, Soleil* (One, Two, Three, Sun) soundtrack. Michon says, "That's when I discovered the relationship [between] music and cinema."

Now, Michon notes, "my role changes on every movie, because each one is a different story with a new director and production company—since in France and Europe, all movies are independent and not studio productions."

With his record company background and his awareness of the consumer value of soundtrack albums in the U.S., Michon also looks to bolster the profile of the European film soundtrack, both as a similar marketing tool and an independent product.

"Most of the time, the music in the movie is also the music on the record," Michon notes of European soundtrack discs. "In the U.S., sometimes you have music for the film and then music for the record. I think it's interesting for us to develop that kind of idea, as Léos did in *Pola X*."

## Words & Music

by Jim Bessman



**AWARDS AND MORE AWARDS:** The National Academy of Recording Arts and Sciences New York chapter's annual Heroes Award ceremony Dec. 4 at the Roosevelt Hotel honored **Carole King** and Songwriters Hall of Fame president **Linda Moran**—not to mention **Kiss** and hip-hop entrepreneur **Russell Simmons**.

Presenting the award to King, **Matchbox Twenty** frontman **Rob Thomas** said, "If a radio station were to play her million-selling songs starting today, they'd still be playing them in the year 2157."

Moran, who is also special advisor to both the CEO and the co-CEO of AOL Time Warner, was saluted by AOL Time Warner CEO **Gerald Levin**, as well as her acknowledged mentor, BMI president/CEO **Frances Preston**—who rightly described her as a "Rolodex on speed."



ADLER, LEFT, AND O'KEEFE

Meanwhile, on Dec. 6, the ASCAP Foundation presented its awards and scholarships at a ceremony at the Walter Reade Theater in New York City. The high point came when, at ASCAP president **Marilyn Bergman's** prodding, the foundation's Richard Rodgers Award winner **Richard Adler** performed a medley of his hits (many clefted in collaboration with the late **Jerry Ross**), including the **Tony Bennett** classic "Rags to Riches," **Rosemary Clooney's** "Hey There," and "Whatever Lola Wants" from the Tony Award-winning Broadway show *Damn Yankees*.

"I'm glad I don't have an animal act to follow," Adler said, admitting to owning the "world's worst voice" but wowing the packed room nevertheless. Another special treat was provided by Lifetime Achievement Award winner **Jerry Ragovoy**, who played piano for his fellow Philadelphian, the great '60s and '70s R&B singer **Howard Tate**, on Tate's Ragovoy-written classic "Get It While You Can" (later covered by **Janis**

**Joplin**) and "Sorry, Wrong Number," a new tune inked for the recently career-rejuvenated Tate.

Also receiving a Lifetime Achievement Award was Kansas City blues songwriter/pianist/bandleader **Jay McShann**. **Laurence O'Keefe**, who wrote the music and lyrics for the musical *Bat Boy*, picked up the Richard Rodgers New Horizons Award.

**FRIEDMAN'S FOLLIES:** In addition to **Kinky Friedman's** annual mystery novel (*Steppin' on a Rainbow*, Simon & Schuster), the infamous country singer/songwriter is represented in bookstores by the simultaneously published *Kinky Friedman's Guide to Texas Etiquette, or How to Get to Heaven or Hell Without Going Through Dallas-Fort Worth* (HarperCollins). Among the more musical highlights are the following:

Things you never hear a real Texan say: "I think that song needs more French horn."

**LBJ's** favorite song during his presidency: "Raindrops Keep Fallin' on My Head."

Texas bumper sticker: "What would **Ernest Tubb** have done?"

Description of **Willie Nelson**: "I see Willie Nelson as a storybook gingerbread man: born into poverty, rich in the coin of the spirit, ephemeral and timeless, fragile and strong, beautiful beyond words and music, healing the broken hearts of other people and sometimes, just maybe, his own as well."

Future country fiddler great **Johnny Gimble's** mother's admonition after him telling her, "Mama, when I grow up, I'm gonna be a musician": "Make up your mind, son, because you can't do both."

As in Friedman's novels, *Texas Etiquette* mixes poignancy with hilarity. Both are present in the chapter, "Wanted: The Real Urban Cowboy," which recounts his own country music experiences with his notorious band, **the Texas Jewboys**. But he also recalls how his final University of Texas at Austin thesis compared the symbolism of the **Elizabeth Barrett Browning** poem "How Do I Love Thee? Let Me Count the Ways" with **Mel Tillis's** song lyric "I got the hoss and you got the saddle, let's ride, ride, ride." He further relates how he arrived in Nashville, where he learned the first commandment of the Gospel according to the late **Chet Atkins**: Honor thy producer and thy publisher.



# INTERNATIONAL

## V2 Reshapes And Downsizes 'Mini Major' Sets Its Sights On Becoming An 'Independent' Indie

BY ADAM HOWORTH

LONDON—V2 Music Group will be in a transition pattern for the next six months as it attempts to reshape—and downsize—its operations.

That transition follows the Dec. 4 announcement of the departure of founder and CEO Jeremy Pearce and the subsequent appointment of a new seven-strong management team headed by former BMG Europe VP of operations Stephen Navin. Navin's first day in the office was Dec. 10, which, he concedes to *Billboard*, was enjoyable but "pretty bloody."

The most recent accounts for V2 Music (Holdings) show operating losses in the three years to June 2000 of £92 million (\$130 million) and pretax losses of £124 million (\$175 million), according to the latest edition of Media Research Publishing's *U.K. Record Industry Annual Survey*.

### NEW STRUCTURE

The announcement of Pearce's departure was followed two days later by a V2 statement outlining the new management structure. Comprising "V2 general managers [from] across the world," the structure includes Sophie Zannettacci (France), Andy Gershon (U.S.), David Steele (U.K.), Willy Ehmann (Germany), Henk Eigenbrood (Benelux), and Helen McLaughlin (Scandinavia). In the



statement, Richard Branson—who formed V2 five years ago with Pearce at the helm—commented: "I am delighted to welcome Stephen Navin to the team. It is always great to work with someone again who you enjoyed working with so much in the past."

Navin rejoins Branson after serving as former BMG Europe president Richard Griffiths' deputy for three years. There, Navin says, he acted "as his right-hand troubleshooter," including a stint as caretaker president of BMG France until Bruno Gerentes took over in September 1998. When Griffiths was fired in June by BMG Entertainment president/CEO Rolf Schmidt-Holtz, Navin confides that he "was so incensed by how [Griffiths] was treated—we had achieved our budget for that year for the Central European territories—that I fell on my sword."

Previously, Navin worked for 19 years at the senior management level for both Virgin Records and the Virgin Group's video arm, Virgin Vision. (Griffiths also spent

much of his early career at Virgin.)

After learning of V2's problems, Navin says he "wrote to Richard [Branson], saying if he needed someone to help, I was happy to offer my services."

*'I don't want to talk about numbers—these aren't numbers, they're people.'*

—STEPHEN NAVIN,  
V2 MUSIC GROUP

We had lunch, and he asked if I was interested in being parachuted into V2." In a role akin to the one he held at BMG, Navin says, "I am Richard's representative—therefore I suppose I am the acting CEO."

### 'SOME JOB LOSSES'

In an e-mail circulated to staff at the time of the management team announcement, Branson warned of "some job losses around the world" as a result of restructuring to combat "competition from the Internet, mobile-phone usage, satellite television, [and] games." Navin concedes that layoffs will have to happen because "our revenue is not good enough to support expenditure."

Navin refutes speculation that V2's 230 employees might be whittled down to as few as 70 before the new year, but adds, "I don't want to talk about numbers—these aren't numbers, they're people." But he acknowledges that layoffs will be made "as soon as possible. It's better people know sooner rather than later—then we can get on with pumping people up."

Navin thinks V2's mistake was "trying to be a mini major. We should be a very 'independent' independent. In a small company, energy can radiate around the thing very quickly. The team here knows what I'm about, and Jeremy [Pearce] will be helping me over the next period deal with outstanding problems."

What is crucial for V2, Navin says, is that "people know there is someone running the company who is competent for the short-to-medium-term. I will stay as long as necessary to manage the business so it becomes profitable and the people here can start to have some fun." Despite a reluctance to speculate how long that may be, the executive points to "another project in the middle of next year, [which] I'm not going to tell you about"—suggesting his tenure at V2 can only be

six months at the most.

Regarding speculation that Griffiths might materialize at V2, Navin, while professing admiration for his former boss—"he has talents I can only dream of"—responds, "Who knows? I didn't come in here as a messenger or herald. I see myself in the role of John the Baptist: 'There comes one after me whose sandals I am not worthy to stoop down and loose.'"

In his e-mail to staff, Branson admitted that V2 would be cutting its roster, although Navin says it is too early to comment on individual acts. "I've just gone through the artist roster, and there are some very exciting things coming up. Signing [U.K. pop act] Liberty was a bold venture, and [U.K. rock band] the Stereophonics' success has been phenomenal." He also singles out Filipino artist Billy Crawford, who has enjoyed success in France. "My job in the short term," he says, "is to [pump] people up about our great acts."

Of that £124 million deficit, Navin says it can be turned around with one big-selling record. "You can't budget for luck, but when you least expect it, lady luck comes knocking at your door."

In addition to the Stereophonics, Moby is a key act for V2, which has the artist for North America and Japan. (Elsewhere, he is contracted to the U.K.'s Mute Records.) The latter's head of international, Donna Vergier, says she was unaware of V2's restructuring, but adds, "I don't really see it changing our relationship. We discuss release plans with Moby and share ideas with V2 in America. Moby's deal with V2 is direct—Mute is not involved in any way, shape, or form. If something happens to V2, we would work with whoever Moby works with in America."

## Tashiro Aims To Bring Hits Back To Funhouse

BY STEVE MCCLURE

TOKYO—With a new executive team and A&R strategy in place, BMG Funhouse president Hidehiko Tashiro is aiming to turn the Japanese label back into a hitmaking entity.

"The main objective of this company is to expand our market share and become a real international major in Japan within three years," Tashiro says. The label, which has 222 employees, claims a share of about 4% of the Japanese market.

Tashiro's three top lieutenants are executive VP Shoji Doyama, senior director of domestic A&R Kenya Yamamoto, and senior director of international A&R Yoshikazu Tera-shima. All three report to Tashiro and are members of the BMG Funhouse board.

Doyama, who until April 2000 was BMG Funhouse VP of corporate development and planning (online and sales), returned to the company Nov. 1 after serving as president/CEO of Internet business holding company @JapanMedia, which partnered with MTV Networks International in the MTV Japan joint venture (*Billboard*, Dec. 30, 2000).

"My new role [at BMG Funhouse] is a more overall one, supporting the president/CEO," Doyama says. "The challenge for us is to try to strengthen A&R."

Meanwhile, Tashiro, who is keenly aware of BMG's need to beef up its domestic repertoire, has set up a three-tiered A&R structure. It consists

of the R&D department, responsible for seeking out new talent, the A&R1 department (developing new acts together with production agencies), and the A&R2 department (working with established domestic acts).

"In this way we can develop the company much more quickly," Tashiro says. "In the last two months, we've received lots of phone calls from major producers, production companies, and management companies pledging 100% support for our new management." Tashiro took over former managing director/executive VP Katsumi "Jack" Matsumura's A&R/marketing

supervisory duties following the latter's Sept. 30 departure from the company to become president/CEO of Nippon Columbia.

"We plan to form a number of strategic partnerships with many companies," Tashiro says. "We're looking at almost all genres, except *enka* [Japanese ballads]."

BMG Funhouse currently has 25 domestic acts on its roster. The label recently lost its biggest-selling domestic act, female vocalist Misia, who is now signed to Avex. Domestic repertoire accounts for some 70% of BMG Funhouse's sales.

### A TOUGH YEAR

Asked to comment on a recent American press report that claimed BMG Funhouse had racked up losses of more than \$3.7 million for the year so far—instead of making a projected \$3.5 million profit—Tashiro says he doesn't know where such figures come from. Still, he acknowledges that 2001 has been tough.

Tashiro has been president of BMG's Japanese affiliate since November 1998; he was a surprise choice, since the former direct-marketing executive did not have any music industry experience. From January 2002, he will report to Sydney-based Tim Prescott, who was recently appointed senior VP of BMG Asia Pacific (*Billboard Bulletin*, Nov. 16), replacing Michael Smellie, who recently moved to New York City to become COO of BMG Entertainment (*Billboard*, June 30). As part of his job, Prescott visits Tokyo once a month on average.

Prescott says recent changes at BMG Funhouse have been "driven by necessity and market conditions, but mainly by the long-term opportunities that we see, despite the current difficult market conditions."



**A Corral Reception.** At the recent TMF Vlaanderen Awards in Ghent, Belgium, Warner Music Belgium (WMB) staffers presented gold albums to the Corrs for sales exceeding 25,000 units of their album *The Best of the Corrs*. Pictured, from left, are WMB product manager Elke Koninckx and marketing manager Eric Lahey; the band's Andrea, Caroline, and Sharon Corr; WMB GM Erik Vink; and the band's Jim Corr.



# Growing Interest In DVD Means Sales Up, Borrowing Down At HMV

BY TOM FERGUSON

LONDON—Increasing public enthusiasm for the DVD and the continued strength of the U.K. music retail sector helped HMV Media Group turn in a positive-looking set of results in the first half of its current financial year—as well as substantially reduce its borrowing in the second quarter.

Despite its performance, HMV Media Group chief executive Alan Giles remains cagey about the possibility of a stock market flotation of the company. “The current market conditions would render that impossible,” he says. EMI and investment group Advent International each currently hold a 42.5% share of HMV Media Group; the company’s management team holds 15%.

In the six months prior to Oct. 27, the U.K.-based international retail group saw sales rise 9.3% over the same period in 2000, to £699 million (\$996 million). After taking finance charges into account, the group’s loss on ordinary activities before taxation was £15.9 million (\$22.7 million), reduced from £34 million (\$48.5 million) during the same period in 2000.

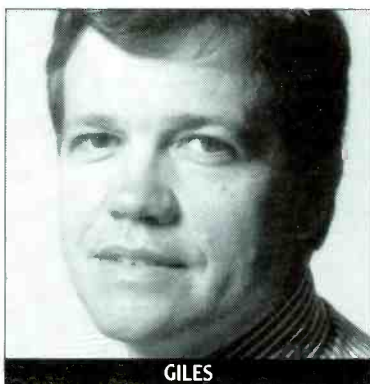
## HMV EUROPE

Almost all of the first-half sales growth came from music merchant HMV Europe. That division, with 140 stores in the U.K. and Ireland and three in Germany, had sales of £303 million (\$432 million)—up from £245 million (\$349 million) in 2000. Comparable-stores sales growth at HMV Europe was 17.8%. HMV has 322 music stores in nine countries worldwide.

The group’s troubled U.K. book-selling chain, the 199-store Waterstone’s, showed some signs of improved health during the first half, with sales up from £178.7 million (\$254.6 million) in 2000 to £181.6 million (\$258.8 million) and comparable-stores sales growth of 2.3%.

Giles describes HMV’s performance in Europe as “a huge credit to [HMV Europe managing director] David Pryde and the team.” In Europe—primarily the U.K.—Giles says, “the level of growth would probably be about half of what we’re reporting were it not for DVD.” He adds, “DVD will be fantastically strong this Christmas.”

In HMV North America (mainly Canada) and HMV Asia Pacific, the first-half picture was less rosy. North American sales fell from £83.8 million (\$119 million) to £82.7 million (\$117.8 million), despite comparable-stores sales growth of 2.8%. Sales also dropped in Asia-Pacific, from £132.2 million (\$188.4 million) to £131.5 million (\$187.4 million); comparable-store sales growth there fell 1%.



GILES

In North America, HMV is trading through difficult times in the Canadian market. Although overall sales in the second quarter were down from £42.5 million (\$60.8 million) to £39.9 million (\$57.1 million), comparable-stores sales growth rose 3.2%, which Giles says was “very much driven” by DVD.

In the Asia Pacific region, Giles

does not expect to see any swift improvement in such heavily tourism/export-driven markets as Singapore and Hong Kong, both affected by the post-Sept. 11 downturn in air travel. “It’s a tough old market there.”

## REDUCED BORROWING

Giles says that one “very significant” achievement in the second quarter of the group’s trading year was the reduction of its borrowing by £94 million (\$134 million) to £473.1 million (\$674 million). Although the company still has a “reasonably high” debt level, he insists that “we are no longer the ‘highly-borrowed’ company we once were.”

A key element in that reduction, Giles says, has been “managing our stocks more effectively, across the business.” The group has also been “quite stringent” with its capital expenditure.

# N.Z. Tries To Fight Piracy Music Industry Lights Fire Under Bootleggers

BY JOHN FERGUSON

AUCKLAND, New Zealand—If you copy CDs, you’ll get your fingers burnt. That’s the stark message the New Zealand record industry is sending the public with the launch of its first-ever campaign against music piracy.

Labels body the Recording Industry Assn. of New Zealand (RIANZ) has just unveiled a major new initiative under the banner Burn and Get

Burnt, which is designed to educate the New Zealand public that music piracy and copying—particularly through the use of CD burners—is illegal. The logo will appear on CD cases, point-of-sale material, and music company advertising. Under the existing copyright legislation here, even copying for personal use is prohibited.

Illustrating the swift rise in CD-R copying, RIANZ estimates that piracy could cost the business up to \$95 million New Zealand (\$39 million) this year; in 2000—according to International Federation of the Phonographic Industry estimates—the piracy level was less than 10% of the New Zealand market, which was worth \$192.2 million New Zealand (\$80 million) at retail. But there are no concrete figures on the levels of piracy in New Zealand.

RIANZ president Michael Glading, who is also managing director of Sony Music New Zealand, says that between 130,000 and 200,000 blank CD-Rs are sold in the country every month. Although not all are used for illegal purposes, he says, one in two discs sold

may be used to copy CDs.

While there are signs that professional bootleggers are starting to look at the New Zealand marketplace, Glading says the biggest problem is teenagers burning CDs to sell to their friends in small quantities: “We’re saying CD piracy is illegal, and it’s rife in our own backyard.”

“Because everyone is doing it, there’s a perception [that] it’s OK,” Glading continues. “Ask your kids what goes on at school, and they’ll tell you about the very latest releases selling for \$10 New Zealand (\$4) at school. And the market is growing so fast [that] prices are dropping to \$5 New Zealand (\$2)—or so my 12-year-old tells me.”

The emphasis of the campaign is on education, but RIANZ will also assist the police in prosecuting offenders, who face fines ranging from \$10,000 New Zealand (\$4,150) to \$150,000 New Zealand (\$62,000) and imprisonment of up to three months. Glading says that another possibility is to set up an anti-piracy force in conjunction with other industries, such as software and video.

Sean Coleman, managing director of Sounds, New Zealand’s biggest specialist music chain, confirms that sales have recently been affected by piracy. He adds that the chain is also being forced to review its customer returns practices in view of evidence suggesting that people are buying CDs, burning them, and then taking them back for a refund.



# NEWSLINE...



CANDI

Australian Record Industry Assn. (ARIA) executive director Emmanuel Candi, who recently announced his resignation from the labels body after 13 years (*Billboard Bulletin*, Dec. 6), will join Sony Music Entertainment Australia Jan. 29, 2002, as GM of human resources and business strategy. It had been expected that Candi would return to the law practice he had before joining ARIA in 1989. He says, “The end of the year coincided with the completion of a couple of important issues that I had driven for some years. A new set of issues starts next year, which will need a few years’ commitment to follow through, and I think it’s the best time to leave.” At Sony, Candi

replaces Greg Lockhart, who relocated to Europe with the company some months ago. Candi and Sony CEO/chairman Denis Handlin have already enjoyed a close working relationship: Handlin is chairman of ARIA.

CHRISTIE ELIEZER

The board of French labels body SNEP has voted to retain Gilles Bressand as interim president. Bressand, president of Paris-based indie label XIII Bis Records, was named interim president in June after the trade group failed to elect a president to replace the departed Marc Lumbroso, president of EMI France (*Billboard Bulletin*, June 11). During his new term—the length of which has not been specified—Bressand is expected to draft a reform of the organization, “most notably with regards to the creation of a position of a salaried president,” according to a statement. Several prominent SNEP members have recently been lobbying for a paid, rather than elected, president.

EMMANUEL LEGRAND

Gavin Ward, managing director of the Leading Edge chain of independent retailers, has been re-elected for another year as chairman of the Australian Music Retailers Assn. (AMRA). Toombul Music’s Barry Bull is named deputy chair, while Mall Music’s Geoff Bonouvrie is appointed public officer/treasurer. Also on the board are HMV product director Pete Smith, ChaosMusic CEO Rob Appel, and director of Abels Music Ross Gengos. AMRA executive director Robert Walker is leaving the body to become director of marketing development at San Diego-based National Assn. of Music Merchants (NAMM). Starting Jan. 3, 2002, he reports to NAMM president Joe Lamond. Melbourne-based Walker is currently executive officer of the Australian Music Assn., and this year he was co-chair of the Global Entertainment Retailers Assn.

CHRISTIE ELIEZER

Universal Music Sweden has launched a consumer-oriented information Web site designed to promote classical, folk, jazz, soundtracks, and DVDs from the Decca, Philips, Deutsche Grammophon, Emarcy, Verve, and Sonet Folkmusik labels. The site, at iclassics.se, offers consumers the opportunity to buy specific Universal catalog items through Gothenburg-based e-tailer Skivhugget. Other merchants are being offered the opportunity to place their own “shopping baskets” on the site, giving consumers a choice of e-tailer. Sophie Pier Federici, Universal Music Sweden label manager for classical and jazz, oversees the site, which also carries information about new releases, artist biographies, links to other Web sites, and concert schedules.

KAIR R. LOFTHUS

Phonographic Performance Ltd. (PPL) executive chairman Fran Nevrla has finished putting together the U.K. collecting society’s senior management team within a year of joining the London-based body. Tania Smythe joins PPL as finance director from mobile-phone content service MVIVA, where she was financial controller. Additionally, Graham Parsons, previously a senior consultant at Centrica/British Gas Trading, takes the new post of director of information technology. Both Smythe and Parsons report to Nevrla, who now takes the title of chairman/CEO. Meanwhile, Tony Clark, director of licensing, and Dominic McGonigal, director of strategy and business development, have been appointed to the PPL board.

LARS BRANDLE

For the Record: The responsibility for Universal Music International’s affiliates in Switzerland and Austria is held by Vico Antippas in his role as executive VP/COO of Universal Music Germany/Switzerland/Austria and not as stated in the Dec. 15 issue of *Billboard*; Tim Renner is president/CEO of Universal Music Germany. At Warner Music Europe, the responsibility for its Swiss affiliate is held by managing director Chris Wepfer; for its Austrian affiliate, it is held by managing director Manfred Lappe, who is also president of Warner Music Eastern Europe.



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DECEMBER 22  
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# HITS OF THE WORLD™



JAPAN			UNITED KINGDOM			GERMANY			FRANCE		
THIS WEEK	LAST WEEK	(DEMPA PUBLICATIONS INC.) 12/12/01	THIS WEEK	LAST WEEK	(OFFICIAL UK CHARTS CO.) 12/08/01	THIS WEEK	LAST WEEK	(MEDIA CONTROL) 12/12/01	THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) 12/11/01
<b>SINGLES</b>			<b>SINGLES</b>			<b>SINGLES</b>			<b>SINGLES</b>		
1	1	TRAVELING HIKARU UTADA TOSHIBA/EMI	1	1	GOTTA GET THRU THIS DANIEL BEDINGFIELD RELENTLESS/MINISTRY	1	NEW	I BELIEVE BRO SIS POLYDOR/UNIVERSAL	1	NEW	LA MUSIQUE STAR ACADEMY ISLAND/UNIVERSAL
2	NEW	MINIHAMUZU NO AI NO UTA MINIHAMUZU ZETIMA	2	NEW	MURDER ON THE DANCEFLOOR SOPHIE ELLIS-BEXTOR POLYDOR	2	1	FROM SARAH WITH LOVE SARAH CONNOR EPIC	2	1	TOUTES LES FEMMES DE TA VIE L5 MERCURY/UNIVERSAL
3	5	STARS MIKA NAKASHIMA SMEJ ASSOCIATED RECORDS	3	2	HAVE YOU EVER S CLUB 7 POLYDOR	3	3	WIR KIFFEN STEFAN RAAB EDEL	3	2	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
4	NEW	AI NO UTA STRAWBERRY FLOWER TOSHIBA/EMI	4	NEW	HANDBAGS & GLADRAGS STEREOPHONICS V2	4	2	BECAUSE I GOT HIGH AFROMAN T-BONES/UNIVERSAL	4	3	SOUS LE VENT GAROU & CELINE DION COLUMBIA
5	NEW	KOI NO 400 MEHTORUKAREH GO TARIMO & MINICURRY AVEX TRAX	5	NEW	WORDS ARE NOT ENOUGH/I KNOW HIM SO WELL STEPS JIVE/ZOMBA	5	6	ATLANTIS NO ANGELS POLYDOR/UNIVERSAL	5	4	ON A TOUS BESOIN D'AMOUR JOHNNY HALLYDAY & CLEMENCE M6 INT/UNIVERSAL
6	2	YOUTHFUL DAYS MR. CHILDREN TOY'S FACTORY	6	3	RESURRECTION PPK PERFECTO	6	4	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL	6	6	JE SERAI (TA MEILLEURE AMI) LORIE EGP/SONY
7	6	SHIROI KOIBITOTACHI KEISUKE KUWATA VICTOR	7	NEW	COUNTRY ROADS HERMES HOUSE BAND LIBERTY	7	9	WONDERFUL DREAM MELANIE THORNTON EPIC	7	5	LES MOTS MYLENE FARMER & SEAL POLYDOR/UNIVERSAL
8	NEW	GENESIS OF NEXT GLOBE AVEX TRAX	8	6	WHAT IF KATE WINSLET LIBERTY	8	5	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI	8	8	TRACKIN' BILLY CRAWFORD V2
9	NEW	CHRISTMAS EVE RAP KICK THE CAN CREW DREAM MACHINE	9	NEW	I BELIEVE IN CHRISTMAS TWEENIES BBC	9	7	MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL	9	9	FAMILY AFFAIR MARY J. BLIGE MCA/UNIVERSAL
10	8	REMAIN—KOKORO NO KAGI YUKI KOYANAGI WARNER MUSIC JAPAN	10	5	WHO DO YOU LOVE NOW (STRINGER) RIVA FEATURING DANNI MINOGUE FFR	10	10	WHAT IF KATE WINSLET EMI	10	7	YOU ROCK MY WORLD MICHAEL JACKSON EPIC
<b>HOT MOVER SINGLES</b>			<b>HOT MOVER SINGLES</b>			<b>HOT MOVER SINGLES</b>			<b>HOT MOVER SINGLES</b>		
12	NEW	TWINKLE STARLIGHT RUN & GUN ANTINOS	1	NEW	SOMEWHERE OVER THE RAINBOW/WONDERFUL WORLD CLIFF RICHARD PAPILLON	16	NEW	DIE LANGSTE SINGLE DER WELT 3 WOLFGANG PETRY ARIOLA/BMG	14	19	FALLIN' ALICIA KEYS J/BMG
17	22	MOON LIGHT KUZU PONY CANYON	13	NEW	IN TOO DEEP SUM 41 ISLAND	17	20	PAID MY DUES ANASTACIA EPIC	15	NEW	MAYA L'ABELLE VARIOUS ARTISTS UNIVERSAL
18	NEW	FEEL SO RIGHT MAX AVEX TRAX	14	NEW	DOIN' IT LIBERTY V2	18	NEW	HOLD YOU ATB EDEL	21	NEW	COMME JE T'AIME LOANA M6 INT/SONY
19	NEW	TSUKI NO MUKOUGAWA KAZUYOSHI SAITO VICTOR	20	NEW	IT AIN'T ENOUGH DREAM TEAM VS. ARTFUL DODGER PUBLIC DEMAND/FF	26	29	YOU WIN AGAIN B3 HANSA/BMG	22	30	QUAND JE SERAI JEUNE PRISCILLA JIVE/ZOMBA
24	NEW	FEEL WELL MEGUMI HAYASHIBARA KING	25	NEW	YOU CAN'T CHANGE ME ROGER SANCHEZ FEATURING N'DEA DAVENPORT DEFECTED	27	38	SUNGLASSES AT NIGHT TIGA & ZYNTHIUS RCA/BMG	23	28	UNITE NUTTEA DELABEL/VIRGIN
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	NEW	DREAMS COME TRUE MDNKEY GIRL DYSSEY TOSHIBA/EMI	1	1	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS	1	1	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING EMI	1	1	JEAN-JACQUES GOLDMAN CHANSONS POUR LES PIEDS COLUMBIA
2	NEW	EVERY LITTLE THING EVERY BALLAD SONGS AVEX TRAX	4	2	GABRIELLE DREAMS CAN COME TRUE GD/BEAT/POLYDOR	2	2	ANASTACIA FREAK OF NATURE EPIC	2	2	LORIE PRES DE TOI EGP/SONY
3	6	VARIOUS ARTISTS SUPERSTAR CHRISTMAS SONY	3	3	S CLUB 7 SUNSHINE POLYDOR	3	3	SARAH CONNOR GREEN EYED SOUL EPIC	3	NEW	LAURENT VOULZ AVRIL ARIOLA
4	2	STEADY & CO. CHAMBERS WARNER MUSIC JAPAN	4	6	STEPS GOLD—THE GREATEST HITS EBU/JIVE	4	4	LIGHTHOUSE FAMILY WHATEVER GETS YOU THROUGH THE DAY POLYDOR/UNIVERSAL	4	3	PASCAL OBISPO MILLESIME (LIVE 00/01) EPIC
5	NEW	TAKAKO MATSU FIVE YEARS—SINGLES UNIVERSAL	5	2	BLUE ALL RISE INNOCENT/VIRGIN	5	5	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI	5	4	MICHAEL JACKSON INVINCIBLE EPIC
6	1	GLAY ONE LOVE UNLIMITED	6	5	WESTLIFE WORLD OF OUR OWN RCA	6	NEW	NO ANGELS ELLEMENTS POLYDOR/UNIVERSAL	6	5	ANDRE RIEU MUSIK ZUM TRAUMEN/AIMER UNIVERSAL
7	3	YUMI MATSUOYU SWEET BITTER SWEET YUMING BALLAD BEST TOSHIBA/EMI	7	8	RUSSELL WATSON ENCORE DECCA	7	6	ENYA A DAY WITHOUT RAIN WEA	7	6	GAROU SEUL... AVEC VOUS (LIVE) COLUMBIA
8	4	CHEMISTRY THE WAY WE ARE DEFSTAR	8	7	MADONNA GHV2 MAVERICK/WARNER BROS.	8	10	ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL	8	8	ZAZIE LA ZIZANIE MERCURY/UNIVERSAL
9	NEW	SKOOP ON SOMEBODY NICE 'N SLOW JAM SONY	9	10	BEE GEES THEIR GREATEST HITS—THE RECORD POLYDOR	9	NEW	MELANIE THORNTON READY TO FLY EPIC	9	RE	DE PALMAS MARCHER DANS LA SABLE POLYDOR/UNIVERSAL
10	9	ENYA THEMES FROM CALMI CUORI APPASSIONATI WARNER MUSIC JAPAN	10	RE	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI	10	NEW	LIMP BIZKIT NEW OLO SONGS INTERSCOPE/UNIVERSAL	10	7	GAROU SEUL COLUMBIA
<b>CANADA</b>			<b>SPAIN</b>			<b>AUSTRALIA</b>			<b>ITALY</b>		
THIS WEEK	LAST WEEK	(SOUNDSCAN) 12/22/01	THIS WEEK	LAST WEEK	(AFYVE) 12/12/01	THIS WEEK	LAST WEEK	(ARIA) 12/10/01	THIS WEEK	LAST WEEK	(FIMI) 12/10/01
<b>SINGLES</b>			<b>SINGLES</b>			<b>SINGLES</b>			<b>SINGLES</b>		
1	NEW	ONLY TIME ENYA REPRISE/WARNER	1	1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI/ODEON	1	1	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/UNIVERSAL	1	1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
2	1	I WON'T BE HOME FOR CHRISTMAS BLINK-182 MCA/UNIVERSAL	2	2	SUERTE SHAKIRA COLUMBIA/SONY	2	2	WHAT WOULD YOU DO? CITY HIGH INTERSCOPE/UNIVERSAL	2	2	PAID MY DUES ANASTACIA EPIC
3	3	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL	3	4	AND THEN THERE WAS SILENCE BLIND GUARDIAN VIRGIN	3	3	HOW YOU REMIND ME NICKELBACK ROADRUNNER/SONY	3	4	FALLIN' ALICIA KEYS J/BMG RICORDI
4	4	PEACE ON EARTH/LITTLE DRUMMER BOY DAVID BOWIE & BING CROSBY RCA/BMG	4	NEW	CHICAS MALAS REMIXES MONICA NARANJO EPIC	4	4	MAMBO NO. 5 BOB THE BUILDER UNIVERSAL	4	3	WALK ON U2 ISLAND/UNIVERSAL
5	2	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 INTERSCOPE/UNIVERSAL	5	7	SEXY FRENCH AFFAIR VALE MUSIC	5	6	MISS CALIFORNIA DANTE THOMAS FEATURING PRAS ELEKTRA/WEA	5	10	Y YO SIGO AQUI PAULINA RUBIO UNIVERSAL
6	5	THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER	6	NEW	CRY MICHAEL JACKSON EPIC	6	11	I'M REAL JENNIFER LOPEZ FEATURING JA RULE EPIC/SONY	6	9	ETERNITY/THE ROAD TO MANDALAY ROBBIE WILLIAMS EMI
7	6	RAPTURE (TASTES SO SWEET) HID MINISTRY OF SOUND/SPG	7	8	PAID MY DUES ANASTACIA EPIC	7	5	TOO CLOSE BLUE VIRGIN	7	6	IN THE END LINKIN PARK WARNER BROS./WEA
8	NEW	CHRISTMAS BLUES HOLLY COLE TRIO A95	8	3	WALK ON U2 ISLAND/UNIVERSAL	8	7	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL	8	8	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
9	RE	ELEVATION (IMPORT) U2 INTERSCOPE/UNIVERSAL	9	NEW	SPACE MELODY LUNA PARK	9	NEW	WALK ON U2 ISLAND/UNIVERSAL	9	NEW	WHAT'S GOING ON ALL STAR LINE-UP COLUMBIA
10	8	FROM A LOVER TO A FRIEND PAUL McCARTNEY MPL/CAPITOL/EMI	10	NEW	WIDE AWAKE MILK INC. VALE MUSIC	10	8	FALLIN' ALICIA KEYS J/ARISTA/BMG	10	5	XDONO TIZIANO FERRO EMI
<b>HOT MOVER SINGLES</b>			<b>HOT MOVER SINGLES</b>			<b>HOT MOVER SINGLES</b>			<b>HOT MOVER SINGLES</b>		
12	20	CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL	12		I'LL SEE YOU IN LONDON DELUXE MUSHROOM PILLLOW	20	NEW	U GOT IT BAD USHER LAFACE/ARISTA/BMG	11	16	E RITORNO DA TE LAURA PAUSINI CGD/EAST WEST
13	16	DROWNING BACKSTREET BOYS JIVE/BMG	14	NEW	BESAME REMIXES AZUCAR MORENO EPIC	22	36	IN THE END LINKIN PARK WARNER BROS./WEA	12	18	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/UNIVERSAL
14	22	SOUS LE VENT GAROU SONY	16		YOU CAN'T CHANGE ME ROGER SANCHEZ FEATURING VAN HELDEN COLUMBIA	23	28	SAY WHAT? 28 DAYS FMR	15	NEW	CRY MICHAEL JACKSON EPIC
15	28	MERRY CHRISTMAS & HAPPY NEW YEAR JIMI HENORIX MCA				26	29	EMOTION DESTINY'S CHILD COLUMBIA/SONY	20	23	OUT OF REACH GABRIELLE POLYDOR/UNIVERSAL
27	RE	PAGAN POETRY BJORK ELEKTRA/EEG				30	33	FIGHT MUSIC D12 INTERSCOPE/UNIVERSAL	22	30	VIA RAF CGD/EAST WEST
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	RE	VARIOUS ARTISTS BIG SHINY TUNES 6 UNIVERSAL	1	NEW	OPERACIÓN TRIUNFO SINGLES GALA 5 VALE MUSIC	1	NEW	THE 12TH MAN THE FINAL DIG? EMI	1	1	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI
2	RE	VARIOUS ARTISTS MUCHDANCE 2002 BMG	2	1	OPERACIÓN TRIUNFO SINGLES GALA 4 VALE MUSIC	2	3	BEE GEES THEIR GREATEST HITS—THE RECORD POLYDOR/UNIVERSAL	2	3	LAURA PAUSINI THE BEST OF LAURA PAUSINI—E RITORNO DA TE CGD/EAST WEST
3	RE	CREED WEATHERED EPIC/SONY	3	5	SHAKIRA SERVICIO DE LAVANDERIA COLUMBIA/SONY	3	2	KYLIE MINOGUE FEVER FMR	3	4	ANASTACIA FREAK OF NATURE EPIC
4	2	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD CAPITOL/EMI	4	4	ESTOPO DESTRANGIS ARIOLA/BMG	4	1	BOB THE BUILDER THE ALBUM UNIVERSAL	4	2	RENATO ZERO LA CURVA DELL'ANGELO EPIC
5	RE	ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE	5	NEW	LUIS MIGUEL MIS ROMANCES WARNER	5	6	CREED WEATHERED EPIC/SONY	5	5	POOH BEST OF THE BEST CGD/EAST WEST
6	1	ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL	6		LOS PITUFOS FIESTA PITUFA DIVUCSA	6	5	THE CORRS THE BEST OF THE CORRS 143/LAVA/WEA	6	8	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING EMI
7	NEW	VARIOUS ARTISTS WOMEN AND SONGS 5 WARNER	7	7	ROSANA ROSANA MERCURY/UNIVERSAL	7	4	HI-FIVE IT'S A HI-FIVE CHRISTMAS SONY	7	RE	LUCA CARBONI LUCA RCA
8	RE	BRITNEY SPEARS BRITNEY JIVE/BMG	8	NEW	OPERACIÓN TRIUNFO SINGLES GALA 3 VALE MUSIC	8	NEW	ANDREA BOCELLI CIELI DI TOSCANA UNIVERSAL	8	RE	ANDREA BOCELLI CIELI DI TOSCANA POLYDOR/UNIVERSAL
9	RE	NICKELBACK SILVER SIDE UP EMI	9		MIGUEL BOSE SEREND WARNER	9	10	SOUNDTRACK SHREK MCA/UNIVERSAL	9	9	STING ... ALL THIS TIME A&M/UNIVERSAL
10	RE	DIANA KRALL THE LOOK OF LOVE VERVE/UNIVERSAL	10	NEW	OPERACIÓN TRIUNFO SINGLES GALA 2 VALE MUSIC	10	8	MADONNA GHV2 MAVERICK/WEA	10	6	BIAGIO ANTONACCI 9/NOV/2001 MERCURY/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



# EUROCHART

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

(MUSIC & MEDIA) 12/22/01

## SINGLES

THIS WEEK	LAST WEEK		
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	FROM SARAH WITH LOVE	SARAH CONNOR EPIC
NEW		LA MUSIQUE	STAR ACADEMY ISLAND
9		PAID MY DUES	ANASTACIA EPIC
8		GOTTA GET THRU THIS	DANIEL BEDINGFIELD RELENTLESS/MINISTRY
7		FAMILY AFFAIR	MARY J BLIGE MCA
10	11	WHAT IF	KATE WINSLET LIBERTY/EMI

## HOT MOVER SINGLES

12	NEW	MURDER ON THE DANCEFLOOR	SOPHIE ELLIS-BEXTOR POLYDOR
15	NEW	I BELIEVE	BRO'SIS POLYDOR
17	28	WIR KIFFEN	STEFAN RAAB EDEL
19	NEW	HANDBAGS & GLADRAGS	STEREOPHONICS V2
26	31	ATLANTIS	NO ANGELS ZEIGEIST/POLYDOR

## ALBUMS

1	1	ROBBIE WILLIAMS	SWING WHEN YOU'RE WINNING CHRYSALIS
2	3	ANASTACIA	FREAK OF NATURE EPIC
3	2	PINK FLOYD	ECHOES—THE BEST OF PINK FLOYD EMI
4	7	ANDREA BOCELLI	CIELI DI TOSCANA SUGAR/POLYDOR
5	5	STING	...ALL THIS TIME A&M
6	4	MADONNA	GHV2 MAVERICK/WARNER BROS.
7	6	BEE GEES	THEIR GREATEST HITS—THE RECORD POLYDOR
8	NEW	LIGHTHOUSE FAMILY	WHATEVER GETS YOU THROUGH THE DAY WILD CARD/POLYDOR
9	NEW	SARAH CONNOR	GREEN EYED SOUL X-CELL/EPIC
10	NEW	GABRIELLE	DREAMS CAN COME TRUE GO! BEAT/POLYDOR

# THE NETHERLANDS

(STICHTING MEGA TOP 100) 12/10/01

## SINGLES

1	2	L'AMOUR TOUJOURS (I'LL FLY WITH YOU)	GIGI D'AGOSTINO MEDIA
2	4	HERO	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
3	1	HAPPY	SITA JIVE/ZOMBA
4	3	ZIJ MAAKT HET VERSCHIL	POEMA'S SONY
5	5	I'M REAL	JENNIFER LOPEZ FEATURING JA RULE EPIC/SONY

## ALBUMS

1	3	ANASTACIA	FREAK OF NATURE EPIC/SONY
2	1	K3	TELE ROMEO BMG
3	2	ROBBIE WILLIAMS	SWING WHEN YOU'RE WINNING EMI
4	4	ANDREA BOCELLI	CIELI DI TOSCANA UNIVERSAL
5	NEW	QUEEN	THE PLATINUM COLLECTION EMI

# SWEDEN

(GLF) 12/07/01

## SINGLES

1	2	LIFE	E-TYPE STOCKHOLM
2	1	ROCKA PA!	MARKOOLIO VS. THE BOPPERS BONNIER
3	3	HEY BABY (UHH AAH)	DJ OTZI CMC
4	5	HERO	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
5	4	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE EMI

## ALBUMS

1	1	MARKOOLIO	TJOCK OCH LYCKLIG BONNIER
2	NEW	ANASTACIA	FREAK OF NATURE EPIC
3	2	E-TYPE	EUROFOREVER STOCKHOLM
4	3	ANDREA BOCELLI	CIELI DI TOSCANA UNIVERSAL
5	4	WESTLIFE	WORLD OF OUR OWN BMG

# SWITZERLAND

(MEDIA CONTROL SWITZERLAND) 12/11/01

## SINGLES

1	1	M.U.S.I.C.	TEARS UNIVERSAL
2	2	HERO	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
3	4	FROM SARAH WITH LOVE	SARAH CONNOR SONY
4	3	BECAUSE I GOT HIGH	AFROMAN T-BONES/UNIVERSAL
5	5	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE EMI

## ALBUMS

1	1	ANASTACIA	FREAK OF NATURE EPIC/SONY
2	2	ROBBIE WILLIAMS	SWING WHEN YOU'RE WINNING EMI
3	5	SARAH CONNOR	GREEN EYED SOUL SONY
4	3	PINK FLOYD	ECHOES—THE BEST OF PINK FLOYD EMI
5	NEW	MELANIE THORNTON	READY TO FLY SONY

# IRELAND

(IRMA/CHART TRACK) 12/07/01

## SINGLES

1	2	WHAT IF	KATE WINSLET LIBERTY/EMI
2	1	SWEET CAROLINE	JUSTIN TIME
3	3	QUEEN OF MY HEART	WESTLIFE RCA
4	5	HAVE YOU EVER	S CLUB 7 POLYDOR
5	NEW	HANDBAGS & GLADRAGS	STEREOPHONICS V2

## ALBUMS

1	1	ROBBIE WILLIAMS	SWING WHEN YOU'RE WINNING CHRYSALIS
2	2	WESTLIFE	WORLD OF OUR OWN RCA
3	3	GABRIELLE	DREAMS CAN COME TRUE GO! BEAT/POLYDOR
4	5	DUSTIN	DUSTIN'S GREATEST HITS EMI
5	4	ROD STEWART	THE STORY SO FAR—THE VERY BEST OF WARNER BROS.

# AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40) 12/11/01

## SINGLES

1	NEW	I BELIEVE	BRO'SIS UNIVERSAL
2	1	BECAUSE I GOT HIGH	AFROMAN T-BONES/UNIVERSAL
3	2	FROM SARAH WITH LOVE	SARAH CONNOR SONY
4	NEW	WIR KIFFEN	STEFAN RAAB EDEL
5	NEW	ATLANTIS	NO ANGELS UNIVERSAL

## ALBUMS

1	1	ROBBIE WILLIAMS	SWING WHEN YOU'RE WINNING EMI
2	2	KIDDY CONTEST FINALISTEN	KIDDY CONTEST VOL. 7 BMG
3	3	ANASTACIA	FREAK OF NATURE EPIC/SONY
4	NEW	SARAH CONNOR	GREEN EYED SOUL SONY
5	5	HELMUT LOTTI	A CLASSICAL CHRISTMAS WITH HELMUT LOTTI EMI

# BELGIUM/WALLONIA

(IPROMUVI) 12/12/01

## ALBUMS

1	NEW	LA MUSIQUE	STAR ACADEMY ISLAND/UNIVERSAL
2	3	SOUS LE VENT	GAROU & CELINE DION SONY
3	2	LES MOTS	MYLENE FARMER & SEAL UNIVERSAL
4	1	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE EMI
5	NEW	ON A TOUS BESOIN D'AMOUR	JOHNNY HALLYDAY & CLEMENCE AMC
1	2	MYLENE FARMER	LES MOTS UNIVERSAL
2	1	JEAN-JACQUES GOLDMAN	CHANSONS POUR LES PIEDS SONY
3	13	PASCAL OBISPO	MILLESIME (LIVE 00/01) SONY
4		PINK FLOYD	ECHOES—THE BEST OF PINK FLOYD EMI
5	NEW	ZAZIE	LA ZIZANIE UNIVERSAL

# MALAYSIA

(RIM) 11/20/01

## ALBUMS

1	2	BACKSTREET BOYS	THE HITS—CHAPTER ONE JIVE/BMG
2	NEW	BRITNEY SPEARS	BRITNEY JIVE/BMG
3	NEW	WESTLIFE	WORLD OF OUR OWN BMG
4	3	THE CORRS	THE BEST OF THE CORRS 143/LAVA/WARNER
5	1	MICHAEL JACKSON	INVINCIBLE EPIC/SONY
6	4	LINKIN PARK	HYBRID THEORY WARNER
7	5	JAY CHOU	FANTASY BMG
8	17	PASCALE MACHAALANI	NOUR EL CHAMS WARNER
9	RE	JACKY CHEUNG	JACKY FEVER UNIVERSAL
10	10	RAIHAN	DEMI MASA WARNER

# COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
ANASTACIA Freak of Nature (S)				2					3	1
CREED Weathered (S)	1					3		5		
ENYA A Day Without Rain (W)	7					5				
PINK FLOYD Echoes—The Best of Pink Floyd (E)			10	5		4			1	8
ROBBIE WILLIAMS Swing When You're Winning (E)			1						6	3

# Global Music Pulse™

by Nigel Williamson

**HIVES OF ACTIVITY:** Sweden's hot band the Hives are rapidly expanding their international appeal. *Veni Vidi Vicious* was released on indie Burning Heart Records in April 2000 and has sold 100,000 copies throughout Europe. Now, a revamped version of the album—titled *Your New Favourite Band*—has taken the U.K. by storm, shifting 25,000 units since its November



THE HIVES

release on Alan McGee's Poptones imprint. But the group became the label's hottest act just as Poptones hit a financial crisis and axed its entire work force (*Billboard*, Dec. 8). The *Vicious* album has also been released in Australia on Shock Records, in Japan by JVC, and by Epitaph in the U.S. "It just got weird, because we're getting bigger all the time," frontman **Howlin' Pelle** says. "We've been all over Europe, pretty much. Now we've done our first American tour. We're getting a great response." After a New Year's gig in Australia and a final swing through Norway and Finland, the Hives plan to have a break in spring 2002 to write songs for a new album, which will be recorded in the summer.

JEFFREY DE HART

**STONES BIRTHDAY BOX:** The official line from the Rolling Stones camp—which was repeated when this correspondent recently interviewed **Mick Jagger** (*Billboard*, Nov. 24)—is that it is too early to announce plans for the group's 40th anniversary celebrations in 2002. But in an apparently unguarded aside, guitarist **Ron Wood** has revealed that the event will be marked by the release of a boxed set, likely to feature rarities, studio out-takes, and unreleased live tracks from different stages of the band's career. Wood let slip that the Stones are already at work compiling the retrospective collection and that each member of the group was recently delivered "hundreds of hours" of unreleased tapes and has been sifting through them to select material. Next year marks the 40th anniversary of the Stones' first appearance at London's Marquee Club on July 12, 1962, though Wood says the commemorative box is unlikely to be ready until September. He further hinted that the release would be accompanied by tour dates in the fall.

NIGEL WILLIAMSON

**TOO CAN DANCE:** Universal Malaysia has signed popular *feng shui* writer **Lillian Too**, who has sold 6 million hardback books in 21 languages. Her latest book, *Lillian Too's Irresistible Feng Shui Magic*, was published by HarperCollins. Her debut album, *Lillian Too: Easy Feng Shui Narrated to Music*, mixes Too's narrations with music composed by members of production house Schtung Music. First track to radio is "Dance Your Cares Away," which includes a sample from **Lee Ann Womack's** "I Hope You Dance." Universal Malaysia managing director **Ian Ng** says that Too has a "legion of followers" based in the West and India. Universal Music Asia Pacific VP **Hans Ebert** says, "When I started working this project, I was already aware that she had sold over 6 million copies of her books. It made sense to tap this market and see if we could reach a niche market that really isn't that niche."

STEVEN PATRICK

**TOP OF THE IRISH:** A compilation of the most popular Irish pop/rock songs of the past 30 years has gone platinum in Ireland, selling more than 20,000 units. The double-CD is the brainchild of radio DJ **Tom Dunne**, presenter of the evening rock show *Pet Sounds* on Today FM and former frontman of much-loved Irish band **Something Happens**. The songs featured on *Tom Dunne's 30 Best Irish Hits* were chosen in a poll by his show's audience and represent an overview of modern Irish music, ranging from early **Van Morrison** through **Thin Lizzy** and **Horslips** and on to **U2** and **Paul Brady**. As well as highlighting the obvious international successes of such acts as **Sinéad O'Connor** and **Ash**, the poll proves the enduring popularity of such quirky domestic acts as the **Sultans of Ping** and **A House**, neither of whom have had a significant impact on the overseas charts. Emerging singer/songwriter **David Kitt**, who also appears on the album, last week presented Dunne with a platinum disc before he went on the air.

NICK KELLY

**RUSSIAN DANCE:** Studiya Soyuz, one of Russia's major record labels, has released *Tantsevat* (To Dance), an album by veteran Russian rock band **Alisa**. The group came to prominence in the 1980s, when the strict ban on rock music was first lifted during *glasnost*. The group became notorious when some live performances saw running battles between fans and police. **Konstantin Kinchev**, 42, the group's leader since the band was founded, claims the album's mood is mostly "lyrical," despite its title.

VADIM YURCHENKOV



## Record Year In Store For IFPI Platinum Awards

BY PAUL SEXTON

LONDON—Even with one more round of certifications to come for 2001, November's bumper list of International Federation of the Phonographic Industry (IFPI) Platinum Europe qualifiers takes the annual total higher than it has been since the first year of the awards in 1996.

Introduced five years ago by the IFPI to recognize European album sales of 1 million units or more, the awards were given to 103 albums in 1996—a figure yet to be matched. But that inaugural total was boosted by the inclusion of all album qualifiers from the previous two years. The rolling total for 2001 has already reached 88 certifications—more than any of the yearly 1997-2000 aggregates—thanks to no fewer than 23 new awards being given in November. This makes it the highest monthly total in the history of the awards.

Fourteen of those albums make their first appearance on the IFPI honor roll. But pride of place goes to two titles, both on Universal, that qualify for Europewide sales of 6 million units each. U2's *The Best of 1980-1990* (Universal Island), released in November 1998, adds a further 1 million sales to the 5 million certified the following year.

Italian tenor Andrea Bocelli is one of two European superstars appearing on the latest survey twice. His new Sugar/Polydor set, *Cieli di Toscana* (Tuscan Skies), races to its first 1 million within weeks of release, while 1996's *Romanza* moves to 6 million.

Robbie Williams also enjoys a double victory with new and catalog albums. The EMI/Chrysalis vocalist wins his first IFPI Platinum accolade for the new smash *Swing When You're Winning* and hits 4 million with 1998's *I've Been Expecting You*. Joining that album at quadruple-platinum is Britney Spears' sophomore effort, *Oops!... I Did It Again* (Jive/Zomba).

Five albums reached sales of 2 million. Destiny's Child doubled the tally achieved by the Columbia release *Survivor* in May, soon after its street date. Mercury/Universal's *Bridget Jones's Diary* soundtrack also continues to perform strongly, with France among the latest territories to embrace the multi-artist soundtrack.

Shaggy's *Hotshot* (MCA/Universal) also goes double-platinum, after winning its first Platinum Europe recognition in June. His U.K. and Irish dates postponed from October will now start Feb.

15, 2002, in Dublin, Ireland.

Two U.S. heavy-hitters go straight to 2 million: Madonna, with her second hits compilation for Maverick/Warner Bros., *GHV2*, and Michael Jackson, with *Invisible* (Epic).

Aside from Williams, EMI had five other 1 million-selling acts in November. St. Germain, the *nom de disque* of house music pioneer Ludovic Navarre, hits seven figures with his second album, *Tourist*—a new victory for EMI's famous Blue Note label. And Source/Virgin's 83-year-old vocalist Henri Salvador has shown a clean pair of heels to the youthful competition in France, with *Chambre Avec Vue* (Room With a View) also reaching the top five in Belgium and charting in Switzerland and Italy.

Pink Floyd's *Echoes—The Best of Pink Floyd* has rapidly lived up to EMI's high expectations by reaching its first 1 million in the month of release, while Parlophone's

"Europeanized" Australian pop chanteuse Kylie Minogue earns her first-ever Platinum Europe disc with *Fever*, which spent four weeks atop the *Music & Media* European Top 100 Albums chart in October and November.

Minogue's labelmates Gorillaz cap an outstanding year, progressing from the cartoon concept of Blur's Damon Albarn and illustrator Jamie Hewlett to a real live act whose eponymous debut album can now be found in 1 million European homes. It has also found wider international success, including reaching platinum status in the U.S.

R&B was represented in the November survey by Jamiroquai's *A Funk Odyssey* (Sony S2)—repeating the achievement of its 1999 predecessor, *Synkronized*—and Alicia Keys' (J Records) *Songs In A Minor*. *Minor* made its first European mark in Holland and has been a widespread chart fixture in the fourth quarter.

Also from BMG, Westlife's third album, *World of Our Own*, sold 1 million units, again in the month it entered stores. The award comes exactly a year after its sophomore release, *Coast to Coast*, performed the same feat. To match it, *World of Our Own* needs to advance to 2 million units this month.

Universal had three more 1 million-sellers: *One Wild Night 2001* by Bon Jovi (Mercury), Nelly Furtado's *Whoa! Nelly* (DreamWorks), and fellow Interscope act Limp Bizkit's *Significant Other*. And a dark horse contender, Tracy Chapman's *The Collection*, becomes a platinum-club entry for Elektra/EastWest.

ifpi  
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**1,000,000**  
IN RECOGNITION OF SALES IN EXCESS OF ONE MILLION

## Mainstream Embraces Swollen Members

Sophomore Battleaxe Disc Wins Wider Success For Underground Hip-Hop Duo

BY LARRY LeBLANC

TORONTO—The recent enthusiastic embrace by mainstream audiences in Canada of Vancouver-based hip-hop duo Swollen Members—alias MCs Mad Child and Prevail—means the act has assuredly lost its long-held (and coveted) underground status.

The MCs' sophomore album, *Bad Dreams*, hit streets Nov. 13 in North America and has since sold 30,000 copies in Canada and 4,000 units in the U.S., according to their manager, Jay Clark of Nettwerk Management. The album, released on Mad Child's Battleaxe Records label, is distributed in Canada by Nettwerk Productions and in the U.S. by Caroline Records Distribution. It is available outside North America via mail order.

The album's lead-off track, "Fuel Injected"—also featuring guest MC Moka Only—is receiving strong airplay on both commercial and college radio in Canada. The track debuted at No. 44 on the Broadcast Data Systems contemporary hit radio chart for the week ending Dec. 3. Its video is in heavy rotation at national music TV channel MuchMusic in Canada, as well as on MuchMusic U.S.A.

"MuchMusic is playing us; that's crazy," Mad Child says. "We still feel we're an underground group. We still have that mentality and creative integrity. We're just fortunate [that] more people are finding out about us now."

### SIGNATURE DUO

Radio presenter Dunner, who co-hosts the *Atomic Picnic* program on modern-rock station CKVX Vancouver, observes: "Swollen Members is the signature of underground Vancouver hip-hop." The city, he adds, has a different-flavored hip-hop scene than elsewhere: "It is a bridge between punk rock and hip-hop."

Sheila Sullivan, director of music programming for MuchMusic, says, "Swollen Members could be really huge. They have great writing, great sampling, and make great videos. This latest video is very cool."

*Bad Dreams* also features guest MCs Chali 2Na, Planet Asia, Son Doobie, and Buc Fifty. Boosted by mainstream radio airplay of the single "Lady Venom" and heavy support by MuchMusic, the duo's 1999 debut album, *Balance*, has sold 21,000 units to date in Canada. The Battleaxe album was distributed in Canada by Sonic Unyon and Nettwerk Productions and by Caroline in the U.S. It was distributed in Europe through London-based Jazz Fudge Records. According to Clark, it has sold 30,000 units to date outside of Canada.



Upon the release of *Balance*, Swollen Members toured the U.K., U.S., Australia, and Japan, as well as Europe and Canada twice. Booked by S.L. Feldman & Associates in Canada and the Agency in the U.S., the crew starts a three-week U.S. tour Feb. 10, 2002, with American rap act Tha Liks.

In March, *Balance* won a Juno Award for best rap recording. The win was unexpected, because Canadian hip-hop is dominated by Toronto and its rappers Maestro, Choclair, Kardinal Offishall, K-OS, and Saukrates.

### MATURE SOUND

Though *Balance* was impressive, the new album shows that Swollen Members has evolved into a mature pairing. While its predecessor sounded as if it consisted of solo artists collaborating on a project, *Bad Dreams* features a collection of concise, conceptual songs ("Temptation," "Ventilate," and "Camouflage"), as well as such turntable bangers as "Killing Spree," "Deep End," and the title track.

Mad Child says, "This album has more depth from us being friends and 'brothers' and from us traveling around the world."

### UNLIKELY ALLIANCE

In 1996, during the time he lived in San Francisco and worked at the Bomb Hip Hop Shop, Mad Child briefly returned to Vancouver, where he met Prevail. Over a late-night meal, the two MCs decided to join forces. It was a surprising pairing, because the two are from different quarters of Vancouver's hip-hop scene. "We were part of different crews [in the city], with different circles of people," Mad Child explains. "We had never crossed paths."

Swollen Members began testing the international hip-hop waters by releasing four 12-inch singles on Battleaxe, initially distributed by New York City-based Fat Beats; the singles sold about 10,000 copies, Mad Child says. "The U.K. embraced us first."

### TWELVE-HOUR DAYS

When he's not touring, Mad Child works 12-hour days at his Battleaxe office in downtown Vancouver. The 4-year-old label, co-owned with Los Angeles-based producer Nucleus, has three full-time employees and to date has issued about 10 albums and 30 12-inch singles.

Battleaxe has provisionally scheduled 11 albums for release in 2002. These will include individual recordings by the Swollen Members duo, as well as the Swollen Members album *Monsters in the Closet*, featuring tracks from the European version of *Balance*, plus unissued tracks from *Bad Dreams* and solo sessions.



**Diamonds Get Polished.** London-based chairman/CEO of Universal Music International (UMI) Jorgen Larsen visited Warsaw recently to present Polish band Ich Troje with a special diamond award marking domestic sales of more than 500,000 units of its album *AD.4*. Sales of the album now stand at more than 600,000 units in Poland. Pictured, from left, are band member Justyna Majowska, Larsen, band members Michal Wisniewski and Jacek Lagwa, Universal Music Poland managing director Andrzej Puczynski, and UMI VP of Eastern Europe Thomas Hedstrom.



# GERMANY

## Meeting The German Challenge

Facing Problems Like CD-Copying, Slower Spending And Fewer Artists, Industry Execs See Solutions Ahead.

BY WOLFGANG SPAHR

HAMBURG—What's going on, and what can we do? For the German music business, the past year has brought a fiscally painful bout of self-examination. The German market is undergoing major changes, with sales expected to drop at a double-digit rate for the full year, and there's little relief in sight.

Germany's music companies are ripping up their management structures, closing branch offices and cutting artist rosters. By taking these drastic measures, record labels hope to cushion the effects of the decline of more than 25% in sales over the past few years.

Sales volume during the first half of 2001 was down 9.8%, with sales value shrinking by as much as 12.6%, reports the Federal Association of the Phonographic Industry (BPW). In the first half of 2001, 108.7 million CDs, cassettes, LPs and singles were sold, down from 121.8 million in the same period last year. Final figures for 2001 will not be released until early next year.

For some companies, the year began with a sense of excitement brought about by relocations to Berlin. But the moves have proven more expensive than expected.

Retailers are worried by the fact that top-selling records now generate only 50% of the sales they did previously. The use of CD burners by young people in Germany has become rampant and is believed to be the key reason for eroding sales.

Between April 2000 and March 2001, more than 133 million CDRs/CD-RWs were sold in Germany—far in excess of the number of records sold in the first half of 2001. Some 14.6% of the 13.7 million users of CD burners say they no longer buy as many records.

The German lower house of parliament, the Bundestag, is due next spring to debate the state of German rock and pop music for the first time in the country's history.

At this crucial moment for the German music business, Billboard asked several industry leaders to take stock of where they've been and where they're going.

### PROBLEMS INSIDE AND OUT

Heinz Canibol, president/CEO of EMI GSA, sees a structural crisis in the industry, as the ownership of music companies shifts once again, from hardware-oriented corporations to those aligned with the Internet, such as AOL Time Warner, Vivendi Universal and Bertelsmann. Unfortunately, Canibol says, the path toward viable Internet business is taking longer than expected and is paved with obstacles and undesirable trends, which have triggered the present crisis.

Canibol considers his company lucky, as EMI in Cologne underwent major restructuring in April 2000 before the market collapsed. As a result, EMI today sees itself as being very competitive in a shrinking market.

Jochen Leuschner, senior VP GSA of Sony Music, notes that music consumers have been widely informed by the press on how to obtain recordings without paying for them, through media coverage of CD burners or online services such as Napster. The concept of music as something to be purchased has been eroded as a result, he says.

"Over the past few years," says Leuschner, "the German

media have explained [to consumers] in great detail how to obtain music free of charge. Now, the entire German record industry is paying a heavy price for this."

Christoph Schmidt, president of BMG GSA, cites three reasons for the slump in the German record market: the weak climate for consumer spending, illicit copying and other copyright breaches. In addition, the compilation segment, formerly one of the mainstays of the record market, has collapsed, he notes.

Germany has suffered more than other European markets from the dual impact of CD burning and music downloading, says Jens Geisemeyer, MD at edel. It is also unfortunate, says Geisemeyer, that it has become fashionable in Germany to criticize the German record industry—which has affected consumer attitudes.

From a publisher's viewpoint, Michael Karnstedt, European president of peer music, blames the decline in the record market on the absence of new, attractive product. It is hardly surprising then, he says, that consumers are losing interest in buying records. Karnstedt also criticizes efforts of German labels trying to save money on A&R. "You might as well stop your watch to save time," he says. "Certain administrative tasks can be pooled to save costs. However, this is not possible in the creative area."

How will music executives address their business hardships in the year ahead?

### TALENT SEARCH

At Sony, Leuschner is giving top priority to redefining the optimum size of the company in the light of market conditions and making cuts where necessary. He says that it is important not to lose the ability to offer all artists professional and competitive service in areas such as record production.

Universal Germany chairman Tim Renner rejects this view. He suggests production facilities in Germany are now so readily available that almost anyone can produce music of a relatively high quality. The upshot is that consumers are faced with masses of music and are unable to find the quality releases. He calls on those in the record industry to do a better job as creative gatekeepers, to find diamonds

of talent in the rough.

"The interest in music is greater today than ever," says Renner. "The success of Napster and other [file-sharing services] confirms this." The task facing record companies in the future is to help consumers find the music they want and to give them access to the music of their choice at all times and in any medium.

However, Leuschner does not rule out the possibility of a creative crisis in Germany, blaming current market trends. He says that many companies are trying to lift sagging sales by focusing solely on the quest for the quick hit. "The problem is that quality often suffers," says Leuschner. As a result, the development of long-term artists is neglected. The challenge, he says, is to produce hits without forgetting to build up the artist.

Bernd Dopp, Warner Music's president for Germany, also sees an unabated consumer interest in music, as evidenced by the considerable volume of illegal file-sharing and CD copying. "Never before has there been such a

diverse range of music," he argues. Yet, it is common knowledge that there are large radio stations in Germany that devote less than 1% of their programming to new music. It is also true that some companies have neglected artist development in the recent past, placing too much store on market-driven one-offs," he says.

BMG's Schmidt sees considerable creative potential in the German record market. Even so, he stresses the need to do even more to build up artists on a long-term basis and to develop greater sensitivity for trends. "What we need is a talent offensive to push German music to a greater extent than in the past," he says. "We also must develop a keener sense of trends that have international appeal."

### LOOKING AHEAD

To reverse the downward slide of the German market, executives say new perspectives and approaches are essential.

For example, says Renner at Universal, "There is something wrong if we devote more time and money to secondary exploitation rather than discovering and breaking new artists. The industry must abandon these old approaches as quickly as possible. At the same time, music must appeal to consumers first. New routes must be taken to reach consumers as directly and honestly as possible. The Internet and the mobile devices of the future are wonderful vehicles whose potential has not yet been fully harnessed."

EMI's Canibol says that three steps are necessary to turn the market around: effective anti-copying mechanisms, new approaches to marketing and promotion to address changing media and an understanding of the difference between creative style and substance.

Warner's Dopp suggests that other ways of turning the

*Continued on page 48*



Jochen Leuschner



Bernd Dopp



Tim Renner



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# THE SHOW GOES ON

## Amid Cancellations And Worries, The Touring Market Remains Strong

BY WOLFGANG SPAHR

HAMBURG—Despite the decision of some top U.S. acts to cancel European trips in the wake of the terrorist attacks of Sept. 11, Germany's leading concert promoters believe their business will not be significantly affected in the months ahead—and they encourage artists to not cancel tour plans.

"In these difficult times, it is extremely important to ensure that things remain as normal as possible," says promoter Marek Lieberberg in Frankfurt. "We must all show our commitment and stand up for our convictions. Shrinking back from terror, violence and religious hatred is a recipe for disaster. This is why the West must come up with a strong, committed and courageous answer."



Marek Lieberberg

"Even after the worst catastrophes, people start yearning for good entertainment again before too long," says Ossy Hoppe, managing director of Coco Tours in Frankfurt. Recent tours organized by Coco Tours for AC/DC and Eric Clapton were very successful, Hoppe reports, with only a Blink-182 tour postponed in the wake of

the Sept. 11 attacks. Hoppe is looking forward to presenting three top acts in Germany over the next few months: rescheduled dates with Blink-182 in January and shows in June by Rod Stewart and Kylie Minogue.

Concert promoter Karsten Jahnke has noted considerable uncertainty among German concert-goers during the past six months. Germany's conversion to the Euro, the weak economy and the events of Sept. 11 have all hurt business, he says. On the other hand, he was very satisfied with his open-air season, during which all concerts were sold out. His most successful shows were by the Dutch singer Hermann van Veen and the German singer Konstantin Wecker. Jahnke expects 2002 to be a very good year, highlighted by tours of family shows such as *Sesame Street* and *Jungle Book*.

Germany's largest concert organizer, Peter L.H. Schwenkow, the CEO of Deutsche Entertainment AG (DEAG) in Berlin, has taken a defiant stance. He notes that none of his scheduled tours have been cancelled, with the exception of performances by Janet Jackson, who was due to tour to promote her current Virgin Records album *All for You*. Jackson is represented by the DEAG's U.K. partner, Marshall Arts.

"I have the impression that it is safer in Europe than in the United States at the moment," Schwenkow says. "We are therefore advising U.S. artists to find replacements for these dates as quickly as possible."

Concert promoter Peter Rieger of Cologne has been hit by cancellations of shows by Elton John and Billy Joel. "Even though we should continue to live as before, to show that terrorism has no chance of success, we still understand the emotional reasons behind the cancellations," he says.

DEAG's Schwenkow reports that numerous promising tours are planned for the upcoming weeks and months.

Continued on page 48

# Key Record Companies And Contacts

The following at-a-glance guide to the key record companies of Germany is designed as a tool for international partners seeking to do business with the market. Billboard has expanded the format of these company capsules to include, for the first time, the names and e-mail addresses of executives responsible for licensing and international exploitation. Where available, we have included the names of existing international partners, domestic artists who have achieved international success and priority artists available for international deals. (Domestic artists include those signed directly to German record companies, regardless of nationality.)

### BMG ARIOLA MUNICH

**Web site:** www.bmg.de  
**Managing director:** Jan Bolz  
**Exploitation manager:** Tim Vogel  
**E-mail:** tim.vogel@bertelsmann.de  
**International partners:** BMG affiliates  
**Domestic acts with international success:** LFO, Gotthard, 'N Sync  
**Domestic acts seeking international deals:** Die Happy, Sub7even, Kamary

### BMG BERLIN MUSIK

**Web site:** www.bmg.de  
**Managing director:** André Selleneit  
**Exploitation manager:** Dennis Marx  
**E-mail:** dennis.marx@bertelsmann.de  
**International partners:** BMG affiliates  
**Domestic acts with international success:** Boney M., Milli Vanilli, No Mercy, La Bouche, Real McCoy, Modern Talking, Blue System, Lou Bega, ATC, Eiffel 65, Right Said Fred  
**Domestic acts seeking international deals:** B3, ATC

### COLUMBIA RECORDS

**Web site:** www.sonymusic.de/columbia  
**Managing director:** Boris Löhe  
**Exploitation manager:** Sabine Bauerfeind  
**E-mail:** Sabine\_Bauerfeind@de.sonymusic.com  
**International partners:** Sony affiliates  
**Domestic acts seeking international deals:** Arkan Aki, Die Jungen Tenöre, Thomas D., Die Fantastischen Vier

### EAMS LESSER

**Web site:** www.eams.de  
**Managing director:** Erika Kraus  
**Exploitation manager:** Christine Boot  
**E-mail:** cboot@eams.de  
**International partners:** EMI Music (Japan, Australia, France), Avex (Japan), Vale Music (Spain)  
**Domestic acts with international success:** DJ Bobo, DJ Taylor & Flow, DJ Valium  
**Domestic acts seeking international deals:** Sio Steinberger

### EDEL

**Web site:** www.edel.com  
**Managing director:** Jens Geisemeyer  
**Exploitation manager:** Lynda Hill  
**E-mail:** Lynda\_Hill@edel.com  
**International partners:** edel Entertainment/edel america records, edel Singapore (Asia, including Japan), edel U.K., edel music France, edel music S.A. (Spain), Shock Records (Australia)  
**Domestic acts with international success:** Gregorian, Scooter, Blümchen, Azzido Da Bass, Orange Blue, Fragma, Blank & Jones, Paffendorf

### EMI ELECTROLA

**Web site:** www.emimusic.de  
**Managing director:** Heinz Canibol  
**Exploitation manager:** Lothar Meinerzhagen  
**E-mail:** lothar.meinerzhagen@emimusic.de

**International partners:** Capitol Records and Radikal Records (U.S.), Toshiba EMI (Japan), EMI U.K., Chrysalis and Ministry of Sound (U.K.), EMI and Indendence Records (France), EMI and Vale Records (Spain)

**Domestic acts with international success:** Helmut Lotti, Michelle, BAP, Pur, Samajona, Samy de Luxe, Grönemeyer, Hypertraxx, Cosmic Gate, DJ Scott Project, Michael Junior, Cosmic Gate

**Domestic acts seeking international deals:** Thumb, 4 Your Soul with Xavier Naidoo

### EPIC RECORDS

**Web site:** www.sonymusic.de/epic  
**Managing director:** Joerg Hacker  
**Exploitation manager:** Sabine Bauerfeind  
**E-mail:** sabine\_bauerfeind@de.sonymusic.com  
**International partners:** Sony affiliates  
**Domestic acts with international success:** Band ohne Namen (X-Cell Records), Sarah Connor (X-Cell Records), Brooklyn Bounce  
**Domestic acts seeking international deals:** Juliette

### MERCURY

**Web site:** www.mercury.de  
**General managers:** Sina Farschid, Lars Grewe  
**Exploitation manager:** Ornela Tomas  
**E-mail:** ornela.tomas@umusic.com  
**International partners:** Universal affiliates  
**Domestic acts seeking international deals:** Emil Balls, Apocalyptica

### MOTOR MUSIC

**Web site:** www.motor.de  
**Managing director:** Petra Husemann-Renner  
**Exploitation manager:** Nicole Jacobsen  
**E-mail:** nicole.jacobsen@umusic.com  
**International partners:** Universal affiliates  
**Domestic acts with international success:** Rammstein  
**Domestic acts seeking international deals:** Farmer Boys

### POLYDOR

**Web site:** www.polydor.de  
**Managing director:** Jörg Hellwig  
**Exploitation manager:** Jochen Schuster  
**E-mail:** jochen.schuster@umusic.com  
**International partners:** Universal affiliates  
**Domestic acts with international success:** No Angels, Schiller, Jeanette, DJ at Work, Rick Astley, André Rieu  
**Domestic acts seeking international deals:** Bro-Sis

### SPV

**Web site:** www.spv.de  
**Managing director:** Manfred Schütz  
**Exploitation manager:** Kurt Erping  
**E-mail:** Heike\_Struss@spv.de  
**International partners:** D.N.A. (U.S.), Nippon Crown (Japan), Shock Records (Australia), Koch (U.K.), Wagram (France), Mastertrax (Spain)  
**Domestic acts with international success:** Michael Schenker & MSG, Kreator, Sodom, Virgo, Demons & Wizards

Continued on page 49



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# Musical Immigration

*U.S. Dance Indies Share Their Tactics For Licensing Product To Germany And Getting A Foothold In Europe*

NEW YORK—Independent record companies in the U.S. are keenly aware that, despite the current downturn in the German music business, the country remains a key gateway for international repertoire to the rest of Europe. The volume of music sales in Germany also remains the highest in Europe. So how do U.S. indie labels get their music sold in Germany? Billboard dance-music editor **Michael Paoletta** offers contacts gathered and lessons learned from U.S. dance indies active in Germany.

## STRICTLY RHYTHM RECORDS

[www.strictly.com](http://www.strictly.com)

Mark Finkelstein, president/founder  
mark@strictly.com

**German licensee:** Urban Records, a division of the Universal Music Group

**Contact:** Neffi Temur, general manager, temur@umusic.com

**What They've Licensed:** The pioneering 12-year-old Strictly Rhythm label remains a vital player in the global dance-music scene. Hits like Underground Solution's "Luv Dancin'," Naté's "Free," Reel 2 Real's "I Like to Move It" and Wamdue Project's "King of My Castle" remain classics years after their original releases. Late last year, the label entered into a 50/50 worldwide joint-venture deal with the Warner Music Group (Billboard, Dec. 16, 2000). The deal also extends to Strictly Rhythm's imprints Groovilicious and G2.

According to Finkelstein, Strictly Rhythm originally struck a deal with Motor Records in Germany under then managing director Tim Renner, now chairman of Universal Holding GmbH. "I was very impressed with

Tim and his business plan for Strictly in that market," Finkelstein recalls. "Simply put, he's a brilliant businessman." As Motor began specializing in rock acts like Rammstein, Universal's Urban Records was created for dance, R&B and hip-hop music.

Since day one, Strictly Rhythm has licensed all its releases to Germany, notes Finkelstein. "Without question," he says, "this was the most successful deal I have ever made." One of its big success stories is Wamdue Project's single, "King of My Castle," which Finkelstein says has sold nearly 650,000 units in the German marketplace.

**What They've Learned:** "Not everyone pays properly," Finkelstein says. Also, he notes, a U.S. label should be well aware of the fact that in Germany—and in Italy—it is legal to create a cover version of a track without approval and before the original version is released. "Thus," he notes, "if you send a demo to a label in Germany [or Italy] and you cannot make a deal, they can fuck you by remaking it and then exporting it throughout the world."

## A TOUCH OF CLASS and LIQUID GROOVE

[www.atouchofclassusa.com](http://www.atouchofclassusa.com)

[www.getliquid.com](http://www.getliquid.com)

Oliver Stumm, co-founder/co-owner  
oliver@atouchofclassusa.com

**German licensee:** Columbia/Sony for the GSA territories

**Contact:** Boris Löhe, managing director, boris\_lohe@sonymusic.com

**What They've Licensed:** Three years ago, New York City-based Liquid Groove licensed H2O's debut album, *You Can Run*, to Columbia/Sony for Germany, Switzerland and Austria. For Stumm, who was born in the U.S. and raised in Switzerland, the reason-

ing was simple: "I knew somebody at the label who got the CD into the right hands." With successful dance-floor jams like "Nobody's Business" and "Take Me Higher," the album sold more than 20,000 units, says Stumm.

Last summer, sister label A Touch of Class scored a huge hit in the clubs of Ibiza, Spain, with the Ones' "Flawless." Originally released in the U.S. two years ago, the track recently became a top-10 hit in the U.K., where it was licensed to Defected Records. In November, the track was issued by Kontor/Universal in Germany. Notes Stumm, "Never, ever, give up on a track that you believe in."

**What They've Learned:** A truly underground dance-music operation, Liquid Groove and A Touch of Class send records to DJs, specialty record stores, journalists and, says Stumm, "music freaks." All these people act as promoters for the label, Stumm acknowledges. "In the end, they tell the guys at the bigger companies what is good and what they like. Majors want to see a track prove itself in the underground before they'll even consider it."

*Continued on page 48*



**CAPRICCIO**

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**Fax: 49-2234-95012-40**

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TRICKY  
U2  
VOODOO GLOW SKULLS  
BILL WYMAN & THE RHYTHM KINGS  
XZIBIT



## MUSICAL IMMIGRATION

Continued from page 46

### MOONSHINE MUSIC

www.moonshine.com

Steve Levy, president

natalie@moonshine.com

German licensee: Epic/Sony

Contact: Joerg Hacker, managing director,  
Joerg\_Hacker@sonymusic.com

**What They've Licensed:** Founded by brothers Steve and Jonathan Levy 10 years ago, Los Angeles-based Moonshine Music focuses on all areas of electronica—from techno, trance and breakbeats to drum 'n' bass, house and happy hardcore—and has helped spawn the careers of Keoki, Cirrus, Christopher Lawrence and AK1200. In the U.S., Koch handles Moonshine's distribution; in other territories, distribution is based on the licensee.

In addition to licensing numerous tracks to various labels in Germany for use on compilations, Levy says the label has licensed a Keoki single ("Caterpillar") to Virgin and Cirrus' album *Back on a Mission* to Epic/Sony. "Keoki happened via our then German sub-publisher Melodie der Welt," he explains. "As for the Cirrus/Epic deal, friends of ours in L.A. arranged a personal meeting with Joerg [Hacker]."

Keoki's "Caterpillar" sold "well on an underground level," Levy says. "The Cirrus album didn't sell well, which we attribute to the timing of the release. Also, the breakbeat sound has never really caught on in Germany."

**What They've Learned:** Levy acknowledges that most licensing deals happened because of then sub-publisher, Melodie der Welt. "They were active on the ground, pitching our music to the right labels," he says. "They helped move the deals along; having such a representative is essential." ■

## GERMAN CHALLENGE

Continued from page 41

tide include "reducing the volume of releases, channeling financial and personnel resources more efficiently and concentrating on artist and album culture." He is in favor of systematically extending Internet distribution channels and gaining as direct as possible a contact with consumers to satisfy their musical needs more effectively.



Michael Karnstedt

On a self-critical note, BMG's Schmidt notes that, since the roll-out of the CD 15 years ago, the music industry has failed to establish a new audio medium in the mainstream market. Some companies have concentrated on developing Internet activities recently, neglecting other media in some cases. DVD technology, for example, harbors much

potential for opening new markets and reaching new target groups and is an attractive alternative to the CD in the short and medium term, says Schmidt.

In addition, he notes, various new forms of marketing must be tried to counter flat markets. Online marketing—particularly catalog marketing—offers much potential when used in tandem with appealing and user-friendly Internet distribution models.

Sony's Leuschner considers an effective clamp-down on Internet piracy to be of vital importance. "We should stop claiming that the CD is in its final days," he says. "Distribution penetration of this vital vehicle in the German retail sector is doubtless capable of being improved. Yet, I am optimistic enough to believe that the record market will not only stabilize but start growing again over the next two years. We may have lost a set but not the match." ■

## THE SHOW GOES ON

Continued from page 44

DEAG is promoting tours by André Rieu, Lionel Richie, Eros Ramazzotti, Brian Setzer, Roxette, Blink-182 and Zucchero. "My impression at the moment is that concert and organizing business is better than we had originally been expecting," says Schwenkow.

Lieberberg is also reporting very upbeat business, with tours by Depeche Mode, David Copperfield and Michael Flatley's *Lord of the Dance* proving very successful. The top newcomer of the past few years, No Angels, has completed a fully sold-out tour, and further concerts are booked by Travis, Tori Amos, Bush, Bryan Adams, Faithless, Nelly Furtado, Reamonn, Starsailor, Uncle Kracker, Dave Matthews Band and MLK for the final weeks of the year.

Concerts scheduled for the spring include Santana, Roger Waters, Supertramp, Anastacia, Chris Rea, Lighthouse Family, Ozzy Osbourne and Sasha. This will be followed in the summer by Rock am Ring and Rock im Park, which are by far the most successful festivals in Germany.

Rieger has concerts booked by Ronan Keating, Westlife, Roger Waters, Joe Jackson and the Corrs and is also hoping that Elton John will decide to perform.

According to Schwenkow, DEAG expects 2001 to be the best year to date in its 23-year history.

Lieberberg also reports that 2001 will break all records, placing his company at the "very pinnacle of the Germany tour-organizing business." He hopes that 2002 will bring further success.

However, no one can predict events in the global political arena. Recent months have proven that rock and pop music are, of course, not immune to terrorism, war and their economic, social and political repercussions.

Rieger sounds a note of caution for the touring business: "Our forecasts may not be in line with reality." ■

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## RECORD COMPANIES AND CONTACTS

Continued from page 44

### UNIVERSAL RECORDS

**Web site:** www.universal-music.de

**General manager:** Neffi Temur

**Exploitation manager:** Neffi Temur

**E-mail:** neffi.temur@umusic.com

**International partners:** Universal affiliates

**Domestic acts with international success:** Loona, Rollergirl

### V2

**Web site:** www.v2music.com

**Managing director:** Willy Ehmann

**Exploitation manager:** Willy Ehmann

**E-mail:** WillyEhmann@v2music.com

**International partners:** V2 France (France), Vale Music (Spain)

**Domestic acts with international success:** French Affair in Switzerland, Austria and Italy

**Domestic acts seeking international deals:** French Affair in Holland and the U.K.

### VIRGIN SCHALLPLATTEN

**Web site:** www.virgin.de

**Managing director:** Udo Lange

**Exploitation manager:** Renate Freter

**E-mail:** rene.freter@virginmusic.com

**International partners:** EMI/Virgin affiliates

**Domestic acts with international success:** Enigma, Bryan Ferry, Blind Guardian, Sven Väth, Reamonn, Liquido, Sandra, Der Dritte Raum

**Domestic acts seeking international deals:** Reamonn and Liquido for the U.S.

### WARNER MUSIC GERMANY

**Web sites:** www.warnermusic.de

www.wea.de

www.eastwest.de

**President Warner Music Germany:** Bernd Dopp

**General manager WEA Records Germany:** Alexander Maurus

**General manager East West Records Germany:** Markus Bruns

**Managing director Warner Strategic Marketing:** Thomas Schenk

**Exploitation manager:** Pamela Harz, head of international

**E-mail:** pamelaharz@warnermusic.com

**International partners:** Warner Music affiliates

**Domestic acts with international success:** A-ha, Urban Renewal Project, Sasha, Scorpions, Sarah Brightman, Music Instructor

**Domestic acts seeking international deals:**

Wonderwall, Seede, Zeromancer, Project Pitchfork

### ZOMBA RECORDS

**Web site:** www.zomba.de

**Managing director:** Kurt Thielen

**Exploitation manager:** Kurt Thielen

**E-mail:** kurt.thielen@zomba.de

**International partners:** Zomba affiliates

**Domestic acts with international success:** Ferris MC

### ZYX MUSIC

**Web site:** www.zyx.de

www.zyx.com

**Managing director:** Christa Mikulski

**Exploitation manager:** Sven de Guerlant

**E-mail:** sven@zyx.de

**International partners:** San Juan Music (U.S.); Avex,

Beaver Music, Cisco Intl., Pony Canyon Inc., Yamaha Music Group, Y.P.F. Intl. (Japan); Central Station, Colossal Records, Shock Music Group (Australia); Ministry of Sound, React Music Ltd., Time Music Intl., Xtravaganza Records (U.K.); Scorpio Music, Wagram Music (France); Blanco y Negro, Contraseña Records, Discomedi, Tempo Music, Vale Music (Spain)

**Domestic acts with international success:**

DJ Schwede, Sat-R-Day

**Domestic acts seeking international deals:** Jonestown, Fancy, the Venture, Nailah, Quest, Siegfried & Roy, DJ Shah, Alexander Gero, the Jakob Sisters

www.km7.de



#### SASHA

Germany's pop phenomenon and European Border Breaker. Platinum Europe Award winner, media celebrity and irresistible live performer. New album "Surfin' On A Backbeat" shipped gold.

#### BROTHERS KEEFERS

The cream of the German hip-hop, R&B and black music scene join forces against racial intolerance. Top 5 hit with single "Adriano - Letzte Warnung (Last Warning)" and wide media coverage. Album "Lightku: tur" includes track "Rise Up (You Fighters)" from UK BROTHERS KEEFERS.

#### A-HA

One of the most successful European bands ever. Over 20 million albums sold worldwide. Decisive comeback in 2000 with platinum album "Minor Earth Major Sky". New album in the works with top UK and Scandinavian producers. Due for international release in April.

#### MASSIVE TÖNE

Hip-hop at its German-language best with third album "MT3" coming soon. Upcoming single "Geld oder Liebe (Love or Money)" features French reggae star Tairo.

#### SEED

The surprise breakthrough of the year. Dancehall-reggae-hip-hop-and-more from the "New Dubby Conquerors" conquers that charts. Top 20 album, Massive sold-tour tour of Germany, Austria and Switzerland. New single "Riddim No. 1" coming soon.

#### DIE TOTEN HOSEN

For nearly 20 years there has been nothing like this most successful German-language rock band of all time. Experimental, irreverent, outrageous! Albums released all over the world. New studio album in January.



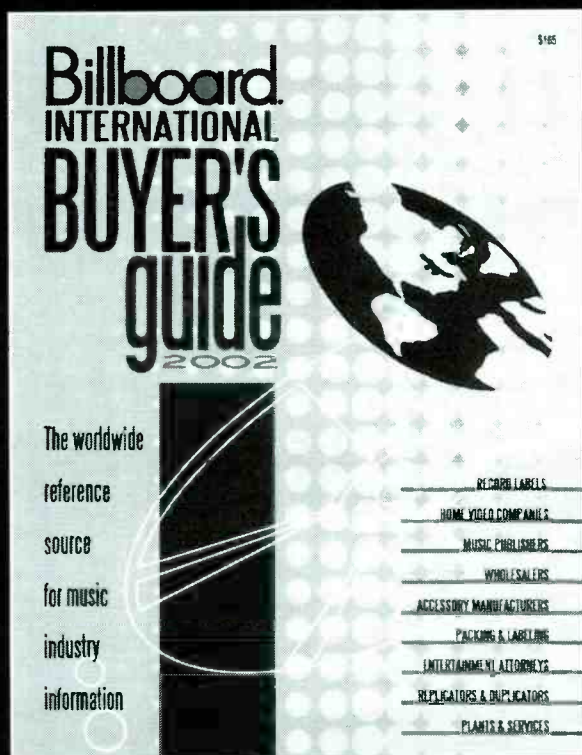
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## UPDATE

### Events Calendar

#### DECEMBER

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

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

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

Jan. 11, **North Florida Music**

**Assn. Second Annual Showcase**, Marquee Theater, Jacksonville, Fla. 904-386-4196.

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

Jan. 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.

Feb. 26, **Fourth Annual Entertainment Law Initiative Luncheon and Conference**, Regent Beverly Wilshire Hotel, Los Angeles. 310-392-3777.

#### MARCH

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

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

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. 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.

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](mailto:jpesselnick@billboard.com).

### Good Works

**TOWERING FUND-RAISER:** Adding to the more than \$150,000 that Tower Records has raised for the American Red Cross Liberty Fund, the retail chain will be selling the Liberty bear plush toy throughout

December. Half of the proceeds from the sale of each bear, which is priced at \$5.99, will be donated to the fund. A total of 2,000 bears will be available in stores and online. Contact: **Louise Solomon** at 916-373-2574.

**NEW YORK ART SHOW:** The Arts on the High Wire show, taking place Jan. 11, 2002, at the Hammerstein Ballroom in New York City, will

benefit the newly formed New York Arts Recovery Fund. A variety of New York artists from different disciplines will participate in the show. The slate of performers includes **Laurie Anderson**, **Jim Carroll**, **Bill Irwin**, **Joe Jackson**, **Art Spiegelman**, **Suzanne Vega**, and high-wire artist **Philippe Petit**. Tickets are \$15 and \$25. Contact: **Jody L. Miller** at 212-431-4227.

### Life Lines

#### BIRTHS

Boy, Denim Cole, to **Toni Braxton** and **Keri Lewis**, Dec. 2 in Atlanta. Mother is an Arista recording artist. Father is a keyboardist for Mint Condition.

Girl, Audrey Caroline, to **Faith Hill** and **Tim McGraw**, Dec. 6 in an undisclosed city in Tennessee. Mother and father are both recording artists.

#### MARRIAGES

**Christy Berry** to **Donto James**, Dec. 8 in Riverside, Calif. Bride is the daughter of R&B pioneer Richard Berry. Groom is the son of Etta James and plays drums in her band.

#### DEATHS

**Sandra Bryant Noonan**, 54, of complications from diabetes, Dec. 10, in Los Angeles. Noonan worked in a variety of industry

positions, including posts at Motown, Norman Winter & Associates, and Solar Records. She is survived by her husband, Tom Noonan, who was *Billboard* associate publisher for 31 years; a daughter, two step-daughters, two grandchildren, one step-grandchild, her mother, and nine siblings. Funeral services will be held at 1 p.m. Dec. 17 at Holy Cross Mortuary, 5835 W. Slauson Ave., Culver City, Calif. In lieu of flowers, the family asks that donations be made to F.A.M.E. Renaissance House, c/o First AME Church, 2270 S. Harvard Blvd., Los Angeles, Calif. 90018.

**Frank Leffel**, 63, of cancer, Nov. 28 in Crestwood, Ky. Leffel was a former VP of national promotion at Mercury Records who most recently worked as an independent promoter/manager. He is credited for bringing Kenny Rogers the hit song "Ruby (Don't Take Your Love to Town)." Leffel is survived by a daughter, a sister, and a grandson. In lieu of flowers, contribu-

tions may be made to the Frank Leffel Memorial Fund c/o the National City Bank of Crestwood, P.O. Box 68, Crestwood, Ky. 40014.

**Noel Brazil**, 42, of complications from an aneurysm, Nov. 29 in Dublin, Ireland. Brazil was an Irish singer/songwriter whose songs have been covered by Mary Black, Christy Moore, and Maura O'Connell. He made two albums for Blix Street Records, 1997's *Land of Love* and 2000's *Time to Be Free*.

Solution to this week's puzzle (page 78)

O	A	F	S	A	L	E	C	A	S	E	D
A	N	N	A	A	L	E	X	A	M	P	L
P	E	N	N	Y	L	A	N	E	M	I	A
B	O	O	B	O	S	S	H	E	R	E	F
	A	U	N	T	S		O	R	N	E	R
K	A	N	S	A	S	O	T	T	A	W	A
A	R	I	E	L	A	L	O	E	A	D	U
R	I	C	L	L	C	O	O	L	J	I	M
L	A	K	E	A	D	I	N		O	O	M
	E	T	H	I	C	S	A	S	B	E	S
F	A	L	C	O	N		T	E	C	H	S
A	L	B	V	E	G	S	Q	U	E	E	Z
C	E	A	S	E	N	O	Q	U	A	R	T
E	X	C	E	L	P	T	U	I	V	O	T
S	A	K	E	S	S	T	E	T	E	N	A



# MERCHANTS & MARKETING

## DCN Creates Its Own Label

*Company Releases Live Albums Of Acts Verging On Major-Label Deals*

BY BRIAN GARRITY

NEW YORK—With an eye on piggy-backing on both the popularity of independent artists that attract a loyal live following and the momentum of up-and-coming bands in the midst of crossing over to major labels, New York-based Digital Club Network (DCN) (an aggregator and Webcaster of live music) has formed a new label—DCN Records—and entered into an exclusive distribution deal with Koch International to release material recorded in its affiliate clubs.

Company executives say the formation of the label and the distribution deal signals that DCN is ready to move away from its Webcasting-reliant revenue model and start harvesting its assets in the physical world.

In November, the company released *Gut the Van*, a double-CD live set from Dispatch, a Boston-based rock trio that has been likened to Dave Matthews Band. Meanwhile, in early 2002, DCN plans to release live albums from bluegrass legend Ralph Stanley, Midwest-based jam band the Big Wu, and rock act Push Stars. And, in the longer term, the company has live sets in the works for indie rock acts Low, Spoon, and Dillinger Four. DCN intends to ultimately have more than 20 releases per year.

DCN COO Usher Winslett says, "We have a very interesting product for fans of bands that have a live-performance credibility."

DCN digitally records shows by new and established acts that perform at its network of 50 North American venues, including the 9:30 Club in Washington, D.C.; the 40 Watt Club in Athens, Ga.; and Brownies in New York City. They are clubs that, in the words of DCN co-founder and CEO Andrew Rasiej, "have a history of presenting up-and-coming artists at a particular moment in their career, either just before or just after they get signed to a major-label deal, when they are most desirous of exposure."

While the company offers thousands of low-budget, inexpensively produced Webcasts through its Web site, DCN.com (they are usually captured with a single camera), it considers itself a virtual music "vineyard" first and foremost. The goal is to collect copyrights of yet-to-break artists for future exploitation, both through the sale of CDs, downloads, and

other music-related products, as well as via the sale of rights back to the labels once an unsigned act captured at a DCN club breaks and signs a major-label contract.



WINSLETT



Clubs in the network sign over streaming and exploitation rights to DCN in exchange for a small percentage of the potential future value of the collected content. The company then cuts deals with artists and labels for the right to Webcast, archive, and repackage their material. Unsigned artists, which constitute a large share of the acts featured on DCN, typically turn over full exploitation copyright for a particular performance at a particular DCN club on a single night.

Larger indie labels and major labels offer more limited control. Tommy Boy Records, Koch Records, New West, Vapor Records, E-magine Records, Landslide Records, Bobsled Records, and RAS Records have all signed Webcasting deals that give DCN copyright control of in-network performances by their acts for 18 months following the show.

Winslett says that the Koch deal is a "huge endorsement" of the company and its business model. Koch International president Michael Rosenberg notes, "We are tremendously excited about the potential that DCN has to capture dynamic live performances by both established acts and the superstars of tomorrow."

The company currently has archived material from more than 18 bands that are signed to major labels.

One of DCN's aims is to be able to strategically place in stores live albums from the acts in question concurrently with their major-label releases.

Rasiej says, "Once a band gets signed to a major label and puts that record out, we can put that product in the store next to the studio recording." He estimates that through its deal with Koch, DCN can get their releases into the stores and onto the shelves either along with the release date or in one to two weeks following the act's debut.

But while the company expects such albums to begin popping up in the next three to six months, Winslett says the company is not limiting itself to pushing live product from acts now signed to major labels.

In the case of its deal with the unsigned act Dispatch, for instance, the company also inked an agreement with the band to rerelease four titles originally put out on Dispatch's own Bomber Records: *Silent Steeples*, *Bang Bang*, *Four Day Trials*, and *Who Are We Living For?* Collectively, the Dispatch titles have sold more than 20,000 units since November, DCN reports.

"We want to be sure the bands maintain the buzz and sales potential," Winslett says. "That's the key element to us—not necessarily them being signed to a major. We're really about bands that are committed to touring and have a strong live following."

## Thump Staff Promotes Product At Wherehouse

BY ED CHRISTMAN

NEW YORK—Thump Records has hired a staff to promote its records inside Wherehouse Entertainment stores during this holiday selling season.

The staff is drawn from youths associated with the Boys & Girls Club of Echo Park, Calif., and an organization called Home Boy Industries. It will earn minimum wage, working in some 20 to 50 Wherehouse stores in the greater Los Angeles area from Dec. 14-24 by pushing Thump product, which has its own special section in all Wherehouse stores.

Thump, which functions primarily as a compilation label, has an infomercial program that counts Wherehouse as a sponsor and touts its stores as the place to buy the label's product. As a result of that affiliation, Wherehouse has a Thump section in its stores.

### THUMP UP THE VOLUME

"The youths will wear Thump T-shirts and work four-hour shifts

promoting Thump compilations to customers," reports Mary Dolezal, Thump director of marketing. "Some are working two shifts a day, but at different stores. They

will stay by the section with our product in their hands. They will make customers aware of our product."

The members of Thump's staff will have a one-day training program at a Wherehouse location to teach them about Thump's catalog and suggestive selling techniques, Dolezal reports, adding that the big push is on the label's *Low Rider* boxed set.

Kevin Milligan, VP of music merchandise for Wherehouse Entertainment, says that the Thump staff can also help outside the Thump section. "They can be a potential talent pool for our staff," he observes, after the label promotion has ended.

### COMMON PRACTICE

Milligan notes that BMG Distribution puts their executives in retail stores every year around the holidays to promote their product and upstock, as other labels and distributors have occasionally manned retail during the Christmas-selling season, and sees the Thump program as a kind of extension of that practice.

Thump president Bill Walker came up with the idea, "because it is something he has spoken about for years," Dolezal says. "Since we had the Thump section in Wherehouse stores, it made sense to jump on it this year."

In addition to pay, Thump has put together an incentive program for the temporary staff, awarding \$200 to the top salesperson and \$100 to the second-highest, while the third-highest seller will receive the label's *Low Rider* boxed set and 20 CDs of their choice from the label's catalog. Dolezal estimates that the promotion will cost Thump about \$10,000. "Depending on the outcome," she adds, "we could expand it [in the future]."



DOLEZAL



**Heroes Awards Benefit Real-Life Champions.** The New York chapter of the National Academy of Recording Arts and Sciences (NARAS) handed out its annual Heroes Awards Dec. 4, honoring singer/songwriter Carole King, R&B/hip-hop impresario Russell Simmons, heavy-metal act Kiss, and Songwriters Hall of Fame president Linda Moran for their contributions to the music industry. The event, now in its sixth year, was sponsored by BMI, and its net proceeds were donated to the families of the fallen police officers, firefighters, and EMT workers from the World Trade Center disaster. Pictured, from left, are NARAS New York chapter president Beth Ravin, Simmons, NARAS president/CEO Michael Greene, Moran, Kiss' Paul Stanley, NARAS New York chapter executive director Jon Marcus, King, Kiss' Gene Simmons and Peter Criss, BMI president/CEO Frances Preston, and host Dominic Chianese, one of the stars of the HBO series *The Sopranos*.



## Enya's 'Rain' Now Five-Times Platinum

BY JILL PESSERNICK

LOS ANGELES—Enya, Alicia Keys, and Staind each added an additional 1 million units to their existing multi-platinum certifications, according to the November awards tabulated by the Recording Industry Assn. of America.

With Enya's Reprise/Warner Bros. album, *A Day Without Rain*, reaching the 5-million level this month, it has caught up to the artist's 1991 release, *Shepherd Moons*. Keys' *Songs in A Minor* (J) was certified quadruple-platinum just five months after its release, while *Break the Cycle* by Staind (Flip/Elektra) also earned a quadruple-platinum award.

A trio of acts also earned both gold and platinum certifications for their latest projects. They include Usher (for the Arista album *8701*), Ja Rule (for Murder, Inc./Def Jam's *Pain Is Love*), and Incubus (for the Immortal/Epic project *Morning View*).

An audit of the Doors' Elektra catalog led to a 12.5 million jump in the group's cumulative album sales. With the certification of *The Best of the Doors* for 9 million units leading the charge, its cumulative number now stands at 29.5 million albums. The 1996 rerelease of *Greatest Hits* was certified gold, platinum, and double-platinum, and the original LP version is now triple-platinum. Other Doors

certifications include *The Doors* (3 million) and platinum awards for *An American Prayer*, *Morrison Hotel*, *Strange Days*, *The Doors Box Set*, and *The Doors* soundtrack.

Also this month, Jennifer Lopez earned her second consecutive triple-platinum album for Epic's *J.Lo*. The Mercury Nashville soundtrack to *O Brother, Where Art Thou?* also earned a triple-platinum certification.

Elton John was honored with his 34th gold album as a solo artist for *Songs From the West Coast* (Rocket/Universal). John has also earned a gold album with Tim Rice for their adaptation of Verdi's *Aida*.

Ice Cube and Uncle Kracker received their first multi-platinum awards. Inaugural platinum honors were posthumously granted to Otis Redding and Johnnie Taylor, while Eva Cassidy earned a posthumous gold album for the first time. Los Angeles de Charly, Priscila y Sus Balas de Plata, Five for Fighting, Bubba Sparxxx, and Tantric each received their first gold albums as well.

### MULTI-PLATINUM ALBUMS

Celine Dion, *Falling Into You*, 550 Music/Epic, 11 million.  
The Doors, *The Best of the Doors*, Elektra, 9 million.  
Destiny's Child, *The Writing's on the Wall*, Columbia, 8 million.  
Linda Ronstadt, *Greatest Hits*, Asylum, 7 million.  
Tracy Chapman, *Tracy Chapman*, Elektra, 6 million.

Enya, *A Day Without Rain*, Reprise/Warner Bros., 5 million.  
Tracy Chapman, *New Beginning*, Elektra, 5 million.  
Natalie Merchant, *Tigerlily*, Elektra, 5 million.  
Alicia Keys, *Songs in A Minor*, J, 4 million.  
The Cars, *Candy-O*, Elektra, 4 million.  
Staind, *Break the Cycle*, Flip/Elektra, 4 million.  
Linda Ronstadt, *Cry Like a Rainstorm—Howl Like the Wind*, Elektra, 3 million.  
The Doors, *The Doors*, Elektra, 3 million.  
The Doors, *Greatest Hits (LP)*, Elektra, 3 million.  
Soundtrack, *O Brother, Where Art Thou?*, Mercury Nashville, 3 million.  
Jennifer Lopez, *J.Lo*, Epic, 3 million.  
Uncle Kracker, *Double Wide*, Top Dog/Lava/Atlantic, 2 million.  
The Doors, *Greatest Hits (1996)*, Elektra, 2 million.  
Ice Cube, *The Predator*, Priority, 2 million.  
Linda Ronstadt, *Canciones de Mi Padre*, Elektra, 2 million.  
Charlie Daniels Band, *Super Hits*, Epic, 2 million.

### PLATINUM ALBUMS

Various artists, *The Doo Wop Box: 101 Vocal Group Gems*, Rhino.  
The Doors, *The Doors Box Set*, Elektra, their 14th.  
Johnny Mathis, *Give Me Your Love for Christmas*, Columbia, his sixth.  
Luther Vandross, *Luther Vandross*, J, his 12th.  
Usher, *8701*, Arista, his second.  
Willie Nelson, *The Sound in Your Mind*, Columbia, his 12th.  
Tanya Tucker, *Tanya Tucker's Greatest Hits*, Columbia, her first.  
Johnnie Taylor, *Eargasm*, Columbia, his first.  
Ja Rule, *Pain Is Love*, Murder, Inc./Def Jam, his third.  
Otis Redding, *The Very Best of Otis Redding*, Rhino, his first.  
Jimi Hendrix, *Experience Hendrix*, MCA, his ninth.  
Toby Keith, *Pull My Chain*, DreamWorks Nashville/Interscope, his fifth.  
The Doors, *Morrison Hotel*, Elektra, their 15th.  
The Doors, *Strange Days*, Elektra, their 16th.  
The Doors, *The Doors* (soundtrack), Elektra, their 17th.  
Linda Ronstadt, *For Sentimental Reasons*, Elektra, her 13th.  
The Doors, *An American Prayer*, Elektra, their 18th.  
The Doors, *Greatest Hits (1996)*, Elektra, their 19th.  
Incubus, *Morning View*, Immortal/Epic, its second.  
Soundtrack, *Shrek*, DreamWorks/Interscope.  
Aretha Franklin, *The Very Best of Aretha Franklin*, Vol. 1 (The '60s), Rhino, her fourth.

### GOLD ALBUMS

Grateful Dead, *The Golden Road (1965-1973)*, Rhino, its 17th.  
Various artists, *The Complete Stax/Volt Singles 1959-1968*, Rhino.  
Linda Ronstadt, *'Round Midnight With Nelson Riddle & His Orchestra*, Elektra, her 17th.  
Various artists, *Dr. Demento 20th Anniversary Collection*, Rhino.  
Various artists, *Touched by Love*, Warner Special Products.  
Various artists, *Body & Soul*, Vol. 2: *Love and Tenderness*, Warner Special Products.  
Various artists, *God Bless America*, Columbia.  
Five for Fighting, *America Town*, Aware/Columbia, its first.  
Eva Cassidy, *Songbird*, Blix Street Records, her first.  
Elton John, *Songs From the West Coast*, Rocket/Universal, his 34th.  
Usher, *8701*, Arista, his third.  
The Isley Brothers, *Beautiful Ballads*, Epic, their 14th.  
Ja Rule, *Pain Is Love*, Murder, Inc./Def Jam, his third.  
Charlotte Church, *Enchantment*, Columbia, her fourth.  
Phish, *A Picture of Nectar*, Elektra, its seventh.  
Tracy Chapman, *Matters of the Heart*, Elektra, her fifth.  
Dolly Parton, Linda Ronstadt, and Emmylou Harris, *Trio II*, Elektra, their second.  
Ozzy Osbourne, *Doom to Earth*, Epic, his 11th.  
Carlos R. Nakai, *Earth Spirit*, Canyon, his second.  
Journey, *Greatest Hits Live*, Columbia, its 11th.  
The Doors, *Greatest Hits (1996)*, Elektra, their 17th.  
Hank Williams, *20 of Hank Williams' Greatest Hits*, Mercury Nashville, his fifth.  
Soundtrack, *Harry Potter and the Sorcerer's Stone*, Warner Sunset/Nonesuch/Atlantic.  
Incubus, *Morning View*, Immortal/Epic, its second.  
Priscila y Sus Balas de Plata, *Todo Por Ti*, Fonovisa, its first.  
Los Angeles de Charly, *La Magia del Amor*, Fonovisa, their first.  
Toni Braxton, *Snowflakes*, LaFace/Arista, her fourth.  
Bubba Sparxxx, *Dark Days*, Bright Nights, Beat Club/Interscope, his first.  
Tantric, *Tantric*, Maverick, its first.

### LATIN CERTIFICATIONS

#### PLATINUM ALBUMS

Alejandro Fernandez, *Origenes*, Sony Discos, his second.  
Ana Gabriel, *The Best*, Sony Discos, her eighth.

#### GOLD ALBUMS

Ana Gabriel, *Huelo a Soledad*, Sony Discos, her 14th.  
Alejandro Fernandez, *Origenes*, Sony Discos, his second.  
Ana Gabriel, *The Best*, Sony Discos, her 15th.

## Declarations Of Independents™

by Chris Morris

**UP AND RUNNING:** Compendia Media Group, a new firm that incorporates the label assets of bankrupt Platinum Entertainment, has started up as a broad-based multimedia company.

Readers may recall that Platinum, which filed for Chapter 11 protection in 2000 (*Billboard*, Aug. 5, 2000), was initially put on the sales block. But in February, the company filed a reorganization plan (*Billboard*, March 10).

Marty Tudor, CEO of Content Partners—the Marina Del Rey, Calif.-based firm that acted as a reorganization advisor—has been put in place as the president/CEO of Compendia by First Source Financial, which was Platinum's largest secured creditor.

Tudor comes to the job from the management sector (he worked with a number of Hollywood writers, directors, and actors) and a consulting career, during which he worked with such figures as Walter Yetnikoff and Freddy DeMann.

Compendia is being platformed as a multimedia concern, with music a critical part of the product mix. Compendia Music Group, the firm's label arm, will be based in Nashville, along with its music publishing and direct-marketing divisions; Michael Olsen—a veteran of Platinum and its precursor, Intersound—will be based there and will act as COO of the company's overall operations. Tudor and other executive staff will be located in Los Angeles, along with home video, interactive, TV, and film operations.

Compendia will open a new distribution facility near Platinum's old warehouse in Alpharetta, Ga. Tudor says the company will initially distribute its own product and "maybe 10" third-party labels, though he says Compendia could pick up as many as 30 labels as time goes on.

Tudor says of Compendia's strategy on the label side, "We really all feel it's important that, whatever we do, there needs to be a brand attached to [the product]."

Part of the exploitation of the immense Platinum catalog will begin in the first quarter of next year with just such a branded line. Compendia plans to release the first six titles in a series compiled and annotated by famed producer George Martin, featuring classical recordings by the Royal Philharmonic Orchestra (which are part of the company's holdings). Each *Sir George Martin Presents* title will be enhanced with video of Martin discussing his selections and their role in his production work, including his classic albums

with the Beatles.

Beyond that, Tudor foresees Compendia releasing some 750 titles per year. He doesn't estimate how many of these will be new, but he says, "We hope to do a substantial amount of new releases. We want to be in this business."

**FLAG WAVING:** Hyde, the indie bow of former Columbia Records act Howlin' Maggie, is truly a homegrown product: The collection has been released on PopFly Music, a label operated by the Columbus, Ohio-based band's leader, Harold "Happy" Chichester, and his wife, Laura.

Chichester says he wrote some 30 songs for a second Columbia album, but adds that "the kind of record I wanted to do was not the kind of record they wanted."

After securing an amicable separation from the label in 1998, a couple of the original members of Howlin' Maggie opted to exit. The group took on replacements, including drummer Carlton Smith from Chichester's former outfit, the funk-inflected Royal Crescent Mob.

Chichester then decided he would make Howlin' Maggie's next album in a home studio, using Pro



HOWLIN' MAGGIE

Tools. "It was a real challenge," he admits modestly. "I'm not a computer-whiz kind of guy... I've had my nose buried in [equipment] manuals for the last two years."

Inspired by other musician's examples, he was also determined that he and his wife should take the reins and release the album themselves. Chichester recalls, "I kept thinking about how Dave Grohl put together [his label] Roswell, or Ani DiFranco, or the Isley Brothers doing T-Neck, or Curtis Mayfield doing Curtom."

The effort all paid off: Hyde is a bracing chunk of rock that covers a wide span of stylistic terrain, from lyrical slow-burners to gale-force stormers. Our favorite track is the soulful, Al Green-inflected "FWINA."

The Chichesters have released Hyde regionally but are seeking wider distribution; inquiries may be addressed to this column.

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## Retail Track™



by Ed Christman

**PICKING UP THE PIECES:** With Valley Media out of the picture, other one-stops are falling all over themselves to swoop up a piece of its pie. Of course, Alliance has already picked up some of the bigger slices Valley handled, such as BJ's Wholesale Club, CVS, Boscov's, Osco Drug, and part of the Toys "R" Us account. Handleman is also a surprise winner—sources say it is picking up business from Toys "R" Us and Best Buy, while Baker & Taylor is said to be getting business from CDnow. Ingram Entertainment seems to have done all right for itself in picking up the video pieces from a number of grocery store chains serviced by Valley, while Top Hits has also allegedly snagged an account or two.

In addition, a number of one-stops are vying for Valley's independent account base. Super Discount CDs & DVDs in Irvine, Calif., has made the most aggressive play: It opened an office in Valley's hometown, hiring about 15 of Valley's sales people and about 10 employees from Valley's Audiofile division, which maintained the Valley inventory database that is regarded by the label community as the industry standard, since so many retailers used it as the backbone to their inventory systems.

Apparently Super Discount CEO **Bruce Ogilvie** thinks there is a business in providing updates to Audiofile—which, like the Schwann's publications, will likely be sold to the highest bidder as part of Valley's liquidation. The Super Discount office in Woodland, Calif., is overseen by Valley veteran **Bobby Miranda**.

Sources also say that Norwalk Distributors in Anaheim, Calif., has opened an office in Woodland that is staffed with around 10 ex-Valley sales representatives. Alliance is said to have hired about four Valley sales employees, with those staffers working out of their homes, and Galaxy Music Distributors, based in Pittsburgh, is also making a move to snare some Valley business. It has hired well-known industry veteran **George Balicky**, who after a long career with National Record Mart has spent the last couple of years handling national account sales at Valley. Balicky has hired four Valley sales reps to man an office in Davis, Calif.—which I hear is down the road a piece from Woodland.

Balicky touts Galaxy as quietly becoming a strong force in the one-stopping business, with an inventory comprising about 240,000 SKUs. He says that is about the same amount of audio SKUs Valley was carrying while he worked there. Galaxy has landed the Stop & Shop account in the Val-

ley fallout.

With all those wholesalers vying for Valley's business, don't expect the dust to settle for a while, even in cases where accounts look like they have already chosen a supplier. Meanwhile, Valley continues to wind down its business, letting about 300 employees go Dec. 7, leaving about 200 others to take orders and fulfill shipments of liquidated inventory and chase accounts receivables.

**SPEAKING OF VALLEY:** I finally got a hold of the creditor's list from the Valley bankruptcy filing. Let's take a look at it: WEA is owed \$22 million; Warner Home Video, \$14.1 million; Universal Music & Video Distribution (UMVD), \$12.4 million; 20th Century Fox Home Entertainment, \$12.2 million; Paramount Home Video, \$11.8 million; BMG Distribution, \$10.1 million; Sony Music Distribution, \$7.3 million; EMI Music Distribution, \$5.8 million; Columbia TriStar, \$5 million; and Death Row, \$4.1 million.

If you're considering market share, some eyebrows will likely be raised by the amount owed to WEA, which is almost double the amount owed UMVD, the largest music supplier. In general, Time-Warner is taking by far the largest hit—\$36 million if Warner Home Video's debt is added to WEA's total—with the second-largest being Sony America, which is owed \$14.6 million if all of its various home entertainment units are added together.

There is also a lot of grousing regarding suppliers supposedly receiving preferential treatment from Valley; i.e., product payments or product returns, with many creditors vowing to aggressively pursue that issue in court.

**THE ENVELOPE, PLEASE:** Wherehouse Entertainment held its annual convention in late October, where it handed out employee awards. District manager of the year awards were presented to **Charlie Felix, Bob Stirzel, Rhonda Killalea, Michael Detienne, and Paul Childers**. For store manager of the year, **David Hollon, Stephanie Virive, Michelle Reese, David Nowels, and Talli Sullivent** picked up awards. The chain also added a new honor, pre-



senting presidential awards to **Don Bales**, assistant VP of IT development; **Chris Petersen**, senior art director; **Julie Mernin**, director of store operations, and **Liz Moore**, district manager in Oklahoma.

## DVD's Strength Shows In 3rd-Qtr. Figures

BY BRIAN GARRITY

**NEW YORK**—In the latest sign that DVD-Video and video-game revenues are buoying the performance of music and video retailers, new quarterly sales figures from Musicland, Best Buy, and Circuit City all indicate improving results in the DVD and gaming product lines, amid flat-to-declining music numbers.

Musicland reports lower music revenues but increases in its DVD-Video and video-games business for its fiscal 2002 third quarter that ended Dec. 1.

Sales at Musicland were \$420 million, down 1% from the same period last year. The company attributes the dip to a decline in mall traffic, particularly after Sept. 11.

Prerecorded music and consumer electronics sales declined from the same time a year ago. Meanwhile, Musicland reports its DVD segment continues to grow, aided by the re-merchandising of Sam Goody stores, as well as an increase in the installed base of DVD hardware and strong, new software releases.

Video-game hardware and software also continues to grow in response to a dramatic expansion of the product line within Musicland's stores, which include Sam Goody, Media Play, On Cue, and Suncoast. Gaming products are now sold at

approximately 700 Musicland stores, up from 80 stores 18 months ago.

Comparable-store sales were up 0.3%. The chain also benefited from a calendar shift that resulted in more post-Thanksgiving shopping days than last year.

Musicland's sales for the first three fiscal quarters are down 3% to \$1.2 billion. During the quarter, the company began testing the introduction of new



products at 20 rural On Cue stores and a transformed store environment at seven Sam Goody stores. Musicland currently operates about 610 Sam Goody mall stores, 382 Suncoast mall stores, 76 Media Play superstores, and 233 On Cue rural stores.

Meanwhile, sales at Musicland parent Best Buy rose 27% during the quarter to \$4.76 billion, reflecting 65 new store openings and the acquisition of Musicland and other chains.

Entertainment software sales posted the biggest gain at Best Buy in the quarter, comprising 21% of total sales, vs. 19% in the third quarter last year.

The gain was driven by sales of video-gaming hardware and software, as well as DVD movies. The launch of two new gaming platforms, Microsoft's Xbox and Nintendo's GameCube, highlighted the quarter.

Quarterly results were not as rosy at Best Buy rival Circuit City. For its third quarter that ended Nov. 30, total sales declined 2% to \$2.28 billion, from \$2.33 billion in last year's third quarter. Comparable-store sales declined 4% for the quarter. However, Circuit City's entertainment product sales increased to 12% of total sales in the third quarter, up from 8% the same time a year ago, driven by sales of video-game hardware, software, and accessories, as well as DVD software.

In a statement, Circuit City president/CEO Alan McCollough said that sales volumes and traffic levels were particularly strong during the Thanksgiving weekend. He noted that while pricing during the holiday weekend was "promotional"—both Circuit City and Best Buy were offering select CD titles for less than \$10 the Friday (Nov. 23) after Thanksgiving—it helped increase store traffic.

Best Buy and Circuit City report full quarterly earnings results Tuesday (18).

*Additional reporting by Matthew Benz in New York City.*

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# Picture This™

by Jill Pesselnick

**YEAR OF THE DVD:** In 2001, the DVD format really took off, with phenomenal increases in hardware and software sales. Here's a look back at some of the year's DVD-sales highlights:

Upon the format's fifth anniversary, the Consumer Electronics Assn. (CEA) reported in March that sales of DVD players in February were approximately 60,000 units higher than had been projected. Additionally, the number of DVD releases had increased 500% since 1997. Increased DVD player penetration and software acceptance was also shown by the Philadelphia-based research firm Centris, which reported that the base of DVD players grew by 873% from second-quarter 1999 through first-quarter 2001 and that DVD purchases and rentals doubled during this period.

Both U.S. and European consumers embraced DVD with open arms. According to an April report from the British Video Assn., DVD sales boosted the British video market in 2001, with first-quarter sales of DVDs increasing by 156% over the same quarter last year. European sales figures showed that by May, France was actually Europe's biggest overall DVD nation, with Britain placing second.

During the summer, the Digital Entertainment Group (DEG) and the CEA released more encouraging reports about DVD shipments. DEG said software shipments had increased by approximately 450 million units from 1997 through second-quarter 2001, and it predicted that DVD-player penetration would increase to 30 million units, or one-fourth of all U.S. households, by the end of the year. At the time, the CEA also said that the DVD player acceptance rate was four times faster than it was for the VCR (which took 14 years to reach mass penetration at 50% of households).

October was the most exciting month yet for DVD, with the fall seeing new records rapidly being set. Universal reported that its Oct. 2 release of *The Mummy Returns* set a first-week sales record of 2 million units. Two weeks later, Lucasfilm/Twentieth Century Fox reported that *Star Wars Episode I: The Phantom Menace* broke that record by selling 2.2 million units.

Then, DreamWorks' *Shrek* became the fastest-selling DVD by selling more than 2.5 million units in the three days following its Nov. 2 release. One month later, *Shrek* had moved 5.5 million copies, to become the best-selling DVD of all time.

Next, Universal reported that the *Jim Carrey* vehicle *Dr. Seuss' How the Grinch Stole Christmas* had broken the fastest-selling-title record, with 3

million copies in its first week. The year closed with Buena Vista's Dec. 4 release, *Pearl Harbor*, selling 3.7 million copies in its first week.

**CONTENT ISSUES:** While Video Software Dealers Assn. (VSDA) president **Bo Andersen** picks the growth of DVD as the "overwhelming" movement in home video this year, he also says content control was a priority in 2001.

The VSDA committed itself to the protection of children by more actively promoting its Pledge to Parents program, which urges retailers to not rent or sell R- or NC-17-rated videos to children less than 18 years old without parental consent. Andersen says the organization is "satisfied with the way stores are handling the content issue, but we do have a way to go with the mass merchants."



The VSDA further showed its support of the voluntary ratings system by voicing opposition to the proposed Media Marketing Accountability Act, which would make it unlawful to target people less than 17 years of age with ads for R-rated movies. In a letter sent to President **George W. Bush**, the VSDA said parents should be allowed to choose material appropriate for their children and that retailers already support parents through Pledge to Parents.

**2001'S QUICK BITS:** DIC Entertainment inked a distribution deal with Lions Gate Home Entertainment... Sony Music Video signed on to distribute World Wrestling Federation product... Paramount signed a deal to distribute MTV Home Entertainment product in the U.S. and Canada... Image Entertainment inked a distribution deal with Playboy Home Video... Music Video Distributors signed agreements with MNW Records Group in Scandinavia and Stomp PTY in Australia... The independent video production partnership York/Maverick Entertainment split up... East Texas Distributors closed its home video arm.

## Buffy May Slay Post-Christmas Sales With First-Season DVD Set

BY TODD MARTENS

LOS ANGELES—When *Buffy the Vampire Slayer* creator Joss Whedon sat with fans for a question-and-answer session in the summer at the San Diego Comic Con—one of the largest comic-book conventions in the country—it wasn't hints about the upcoming season his followers were after. They wanted to know when the series was getting a North American DVD release. When Whedon confessed he had no idea, a groan reverberated through the crowd.



However, Jan. 15, 2002, fans will get what they've been pining for with the release of *Buffy the Vampire Slayer—The Complete First Season*. The series' 12 1997 episodes—which lay the framework for the coming-of-age battles of Buffy Summers, Sarah Michelle Gellar's demon-fighting character—will reach these shores via Fox Home Entertainment. The three-disc set, available only on DVD, will be priced at \$39.98.

The *Buffy* faithful can be forgiven for showing a little impatience. While Fox has released scattered *Buffy* packages on VHS, admirers have already had to witness the digital preservation of the show's first three seasons overseas, where there are fewer contractual snags to resolve.

"It's not just the size of the audience that we look at for a DVD release," Fox senior VP of marketing Peter Straddon explains. "It's the loyalty."

### HIGHLY POPULATED UNIVERSE

Indeed, in just slightly more than five years, the *Buffy* universe has swelled to *Star Trek*-sized proportions. Like any well-marketed pop-culture success, its galaxy is populated with dolls, action figures, toys, board games, books, and comics. The cult hit has even launched the spin-off series *Angel*.

*Buffy's* world has become so large that its architect admits that he can't always keep up with it. "There are things that are worri-

some, but I have an embarrassing amount of control over it," Whedon says. "I don't read the novels, and I don't read the comics—unless it's one I wrote—so I don't know if the quality is the same. I imagined Buffy as being someone there would be dolls of and who could become a cultural phenomenon. You have to create this 'I'm the king of all media' fantasy just to get through the making of a show."

### DVD EXTRAS

For the DVDs, Whedon was called upon to record a commentary track, which is something he admits is not one of his strong suits. "You'd be amazed at how quickly I run out of things to say, considering how much I feel about every shot."

Besides Whedon's discussion of the two-part pilot, the set also includes such extras as the original pilot script and trailer, the show's TV teaser, interviews with both Whedon and David Boreanaz (the lead actor in the *Angel* series), and DVD-ROM links to *Buffy* Web sites.

Straddon says Fox is not only committed to releasing every *Buffy* season, but every *Angel* season as well. It will also follow marketing models set by boxes for *The Simpsons* and *The X-Files*—minimal advertising that lets fans spread the word, while hoping to attract a few new ones.

Straddon says, "The biggest thing that you have to tackle is you're getting people to buy things that they can watch on TV for free and, theoretically, tape for free. You've got to find a way of recognizing what it is in these shows that fans are motivated by, so it wasn't just a matter of getting background information on the show, but getting the insight from Whedon as well. We're also trying to make the sets as collectible as possible by creating a coffee-table book type of display. You can put it in a rack, or leave it out."

"On all of our TV properties," Straddon continues, "the first thing we do is cover off the core fans—since they're the people who are going to get it in the first couple weeks—and then we try to get a broader message out as well. We support all of our properties with television advertising at launch, and *Buffy* is no different."

Whedon notes he's already laid down commentary tracks for two later-season episodes—1999's silent-film-inspired *Hush* and 2000's season-ending "Restless," an ambitious dream-like episode that takes its cue from *Apocalypse Now*. He also plans to record a track for

this season's musical episode, "Once More With Feeling."

Bill Leibowitz, owner of Golden Apple Comics in Los Angeles, says the first season's set will be well-supported. "I think there's a good market for it—especially after Christmas, when a lot of people will be getting DVD players and buying stuff for the first time," he says. "*Buffy's* romance and the soap-opera qualities will keep people coming back."

While Whedon may prefer the word "drama" to "soap opera," it's telling that those who watch *Buffy*—now in its first season on UPN after a move from the WB and its sixth overall—seldom refer to it as a fantasy. *Buffy* and her friends may fight fiends with odd body configurations, but the series puts its emphasis on everyday struggles, from the minor (stage fright) to the momentous (the death of a parent). As *Buffy* has grown, the series' tone has taken a more serious edge, but the first season sees *Buffy* confronting the flippant atmosphere of high school life. It's not uncommon, for instance, to find a devilish mind behind that cheerleading mom's smile, as *Buffy* does in "The Witch" episode.

### 'NOT JUST ABOUT A MONSTER'

"Right from the start, I only talked about the reality," Whedon says. "Every monster and every spell is based on some experience that we went through. It's just blown up so we can make a story of it, but our show is not just about a monster."

Ironically, that was the original intention. While *Buffy* was officially borne out of a poorly received 1992 film—written, and subsequently disowned, by Whedon—it wasn't until years later that an enterprising TV producer asked Whedon to resurrect his heroine.

"It was going to be an afternoon, half-hour, *Power Rangers*-like show," Whedon recalls. "I thought we could do a tongue-in-cheek version of that and it'd be funny, and then gradually it just kept developing. I thought of the premise as high-school stories told as horror movies, and I thought of the cast, and then my agent said, 'OK, that's an hour drama, not a half-hour show.'"

Today, as Whedon is developing a *Buffy* cartoon for Fox to air this spring, he hasn't lost any excitement for his original series. "Every now and then I'll see a scene, and it's like, 'Wow, that was really cool.' My entire staff and I are big fans, and as long as we're still rabid, we'll keep working on it."



DECEMBER 22 2001							Billboard®		TOP VHS SALES™		
THIS WEEK	LAST WEEK	WEEKS ON CHART	Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.		Principal Performers	YEAR OF RELEASE	RATING	PRICE			
			TITLE	LABEL/DISTRIBUTING LABEL & NUMBER							
			👑 NUMBER 1 👑		2 Weeks At Number 1						
1	1	2	HOW THE GRINCH STOLE CHRISTMAS UNIVERSAL STUDIOS HOME VIDEO 85625		Jim Carrey	2000	PG	24.98			
2	2	5	SHREK DREAMWORKS HOME ENTERTAINMENT 83670		Mike Myers Eddie Murphy	2001	PG	24.99			
3	RE-ENTRY		SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22253		Animated	1937	G	19.99			
4	4	2	HOLIDAY IN THE SUN DUALSTAR VIDEO/WARNER HOME VIDEO 37442		Mary-Kate & Ashley Olsen	2001	NR	19.96			
5	3	4	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			
6	5	9	BARBIE IN THE NUTCRACKER ARTISAN HOME ENTERTAINMENT 12060		Barbie	2001	NR	19.98			
7	19	4	RUDOLPH THE RED-NOSED REINDEER SONY WONDER/SONY MUSIC ENTERTAINMENT 54048		Animated	1964	NR	9.98			
8	7	7	CATS & DOGS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21253		Jeff Goldblum Elizabeth Perkins	2001	PG	22.98			
9	6	6	DR. DOLITTLE 2 FOXVIDEO 2002671		Eddie Murphy	2001	PG	22.98			
10	9	4	SAVE THE LAST DANCE PARAMOUNT HOME VIDEO 156613		Julia Stiles	2000	PG-13	14.95			
11	16	4	O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194		George Clooney	2000	PG-13	14.99			
12	13	91	HOW THE GRINCH STOLE CHRISTMAS! ♦ WARNER HOME VIDEO 65409		Animated	1966	NR	14.95			
13	10	4	CAST AWAY FOXVIDEO 2002443		Tom Hanks Helen Hunt	2000	PG	19.98			
14	12	11	SPY KIDS (PAN & SCAN) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23538		Antonio Banderas Alan Cumming	2001	PG	24.99			
15	20	5	RUDOLPH: ISLAND OF MISFIT TOYS GOODTIMES HOME VIDEO 77442		Animated	2001	NR	22.95			
16	15	4	RUDOLPH: ISLAND OF MISFIT TOYS W/CD GOODTIMES HOME VIDEO 34322		Animated	2001	NR	26.95			
17	11	9	THE MUMMY RETURNS UNIVERSAL STUDIOS HOME VIDEO 86741		Brendan Fraser Rachel Weisz	2001	PG-13	22.98			
18	31	3	FROSTY THE SNOWMAN SONY WONDER/SONY MUSIC ENTERTAINMENT 515743		Animated	1969	NR	9.98			
19	8	2	MAGIC GIFT OF THE SNOWMAN GOODTIMES HOME VIDEO 30655		Animated	2001	NR	7.95			
20	18	4	THE WEDDING PLANNER COLUMBIA TRISTAR HOME VIDEO 05718		Jennifer Lopez Matthew McConaughey	2000	PG-13	14.95			
21	NEW		WILLOW FOXVIDEO 2002512		Val Kilmer Joanne Whalley	1988	PG	14.98			
22	24	16	NATIONAL LAMPOON'S CHRISTMAS VACATION WARNER HOME VIDEO 11893		Chevy Chase	1989	PG-13	14.95			
23	28	39	A CHRISTMAS STORY WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 65045		Darren McGavin Peter Billingsley	1983	PG	14.95			
24	26		BOB THE BUILDER: BOB'S WHITE CHRISTMAS LYRICK STUDIOS 24104		Animated	2001	NR	14.99			
25	14	6	DUMBO-60TH ANNIVERSARY EDITION WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21623		Animated	1941	G	22.99			
26	21	4	RECESS CHRISTMAS: MIRACLE ON THIRD STREET WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22944		Animated	2001	NR	22.99			
27	23	6	SCOOBY-DOO & THE CYBER CHASE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1746		Scooby Doo	2001	NR	19.96			
28	17	3	OSMOSIS JONES WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21415		Bill Murray	2001	PG	22.96			
29	34	14	A CHARLIE BROWN CHRISTMAS PARAMOUNT HOME VIDEO 837163		Animated	1990	NR	16.95			
30	RE-ENTRY		IT'S A WONDERFUL LIFE ARTISAN HOME ENTERTAINMENT 20623		James Stewart Donna Reed	1946	NR	19.98			
31	22	5	SWORDFISH WARNER HOME VIDEO 21322		John Travolta Hugh Jackman	2001	R	22.98			
32	32	23	BRING IT ON UNIVERSAL STUDIOS HOME VIDEO 87173		Kirsten Dunst	2000	PG-13	14.98			
33	NEW		WHITE CHRISTMAS PARAMOUNT HOME VIDEO 81043		Bing Crosby Danny Kaye	1954	NR	9.95			
34	37	29	102 DALMATIANS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21639		Glenn Close	2000	G	14.99			
35	RE-ENTRY		BARNEY'S NIGHT BEFORE CHRISTMAS BARNEY HOME VIDEO/LYRICK STUDIOS 2034		Barney	1999	NR	14.98			
36	40	13	MEN OF HONOR FOXVIDEO 2002094		Robert De Niro Cuba Gooding, Jr.	2000	R	14.98			
37	35	9	WHAT WOMEN WANT PARAMOUNT HOME VIDEO 156603		Mel Gibson Helen Hunt	2000	PG-13	14.95			
38	NEW		BLUE'S CLUES: BLUE'S BIG HOLIDAY NICKELODEON VIDEO/PARAMOUNT HOME VIDEO 874423		Blue's Clues	2001	NR	9.95			
39	33	4	UNBREAKABLE TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24046		Bruce Willis Samuel L. Jackson	2000	PG-13	14.99			
40	38	2	THE BEST OF FRIENDS: VOL. 3 & 4 WARNER HOME VIDEO 21801		Jennifer Aniston Matthew Perry	2001	NR	24.98			

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♦ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$3 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 22 2001 Billboard TOP DVD SALES						
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.			
			NUMBER 1			
1	1	2	PLANET OF THE APES FOXVIDEO 2002896	Mark Wahlberg Helena Bonham Carter	PG-13	29.98
2	2	2	HOW THE GRINCH STOLE CHRISTMAS (FULL FRAME) UNIVERSAL STUDIOS HOME VIDEO 21275	Jim Carrey	PG	26.98
3	4	5	SHREK (SPECIAL EDITION) DREAMWORKS HOME ENTERTAINMENT 89012	Mike Myers Eddie Murphy	PG	26.99
4	3	2	HOW THE GRINCH STOLE CHRISTMAS (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 20677	Jim Carrey	PG	26.98
5	5	3	LARA CROFT: TOMB RAIDER PARAMOUNT HOME VIDEO 336754	Angelina Jolie	PG-13	29.99
6	6	7	STAR WARS: EPISODE I-THE PHANTOM MENACE FOXVIDEO 2002391	Liam Neeson Ewan McGregor	PG	29.98
7	NEW		WILLOW FOXVIDEO 2002617	Val Kilmer Joanne Whalley	PG	26.98
8	8	5	SWORDFISH WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	R	24.98
9	7	8	SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22254	Animated	G	29.99
10	9	4	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002626	Reese Witherspoon	PG-13	26.98
11	NEW		MADE ARTISAN HOME ENTERTAINMENT 12245	Jon Favreau Vince Vaughn	R	24.98
12	17	8	THE GODFATHER DVD COLLECTION PARAMOUNT HOME VIDEO 156474	Marlon Brando Al Pacino	R	105.99
13	21	10	NATIONAL LAMPOON'S CHRISTMAS VACATION WARNER HOME VIDEO 11889	Chevy Chase Beverly D'Angelo	PG-13	19.98
14	14	3	AMERICA'S SWEETHEARTS COLUMBIA TRISTAR HOME VIDEO 06393	Julia Roberts Billy Crystal	PG-13	27.96
15	11	2	APOCALYPSE NOW REDUX PARAMOUNT HOME VIDEO 396294	Marlon Brando Martin Sheen	R	29.99
16	NEW		A CHRISTMAS STORY WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 95044	Darren McGavin Peter Billingsley	PG	19.98
17	RE-ENTRY		THE MATRIX WARNER HOME VIDEO 17373	Keanu Reeves Laurence Fishburne	R	24.98
18	RE-ENTRY		THE SIMPSONS: SEASON 1 FOXVIDEO 2000900	The Simpsons	NR	39.98
19	20	6	DR. DOLITTLE 2 FOXVIDEO 2002667	Eddie Murphy	PG	26.98
20	19	4	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
21	RE-ENTRY		SPACEBALLS MGM HOME ENTERTAINMENT 908100	Mel Brooks John Candy	PG	14.95
22	22	4	BABY BOY COLUMBIA TRISTAR HOME VIDEO 06458	Tyrese Gibson Snoop Dogg	R	27.96
23	RE-ENTRY		CATS & DOGS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21253	Jeff Goldblum Elizabeth Perkins	PG	26.98
24	10	26	THE PATRIOT COLUMBIA TRISTAR HOME VIDEO 5731	Mel Gibson	R	19.95
25	15	10	A KNIGHT'S TALE COLUMBIA TRISTAR HOME VIDEO 06143	Heath Ledger	PG-13	27.96

DECEMBER 22 2001			Billboard		TOP VIDEO RENTALS	
THIS WEEK	LAST WEEK	WEEKS ON CHART	Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.			
			TITLE	Principal Performers	RATING	
			LABEL/DISTRIBUTING LABEL & NUMBER			
			NUMBER 1			
1	1	2	PLANET OF THE APES FOXVIDEO 2002292	Mark Wahlberg Helena Bonham Carter	PG-13	
2	2	2	HOW THE GRINCH STOLE CHRISTMAS UNIVERSAL STUDIOS HOME VIDEO 85625	Jim Carrey	PG	
3	3	3	AMERICA'S SWEETHEARTS COLUMBIA TRISTAR HOME VIDEO 07323	Julia Roberts Billy Crystal	PG-13	
4	7	5	SWORDFISH WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	R	
5	5	3	LARA CROFT: TOMB RAIDER PARAMOUNT HOME VIDEO 336753	Angelina Jolie	PG-13	
6	6	4	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	PG-13	
7	4	5	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	PG	
8	8	5	THE ANIMAL COLUMBIA TRISTAR HOME VIDEO 06387	Rob Schneider	PG-13	
9	NEW		MADE ARTISAN HOME ENTERTAINMENT 12240	Jon Favreau Vince Vaughn	R	
10	9	6	DR. DOLITTLE 2 FOXVIDEO 2002671	Eddie Murphy	PG	
11	11	4	BABY BOY COLUMBIA TRISTAR HOME VIDEO 07451	Tyrese Gibson Snoop Dogg	R	
12	10	10	ALONG CAME A SPIDER PARAMOUNT HOME VIDEO 336513	Morgan Freeman Monica Potter	R	
13	12	10	A KNIGHT'S TALE COLUMBIA TRISTAR HOME VIDEO 06140	Heath Ledger	PG-13	
14	13	7	CATS & DOGS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21254	Jeff Goldblum Elizabeth Perkins	PG	
15	15	12	BLOW NEW LINE HOME VIDEO/WARNER HOME VIDEO 5284	Johnny Depp Penelope Cruz	R	
16	17	8	BRIDGET JONES'S DIARY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 21756	Renee Zellweger	R	
17	NEW		POOTIE TANG PARAMOUNT HOME VIDEO 339223	Lance Crouther Chris Rock	PG-13	
18	19	5	HEARTBREAKERS MGM HOME ENTERTAINMENT 1002341	Sigourney Weaver Jennifer Love Hewitt	PG-13	
19	14	9	THE MUMMY RETURNS UNIVERSAL STUDIOS HOME VIDEO 86035	Brendan Fraser Rachel Weisz	PG-13	
20	16	3	OSMOSIS JONES WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21415	Bill Murray	PG	

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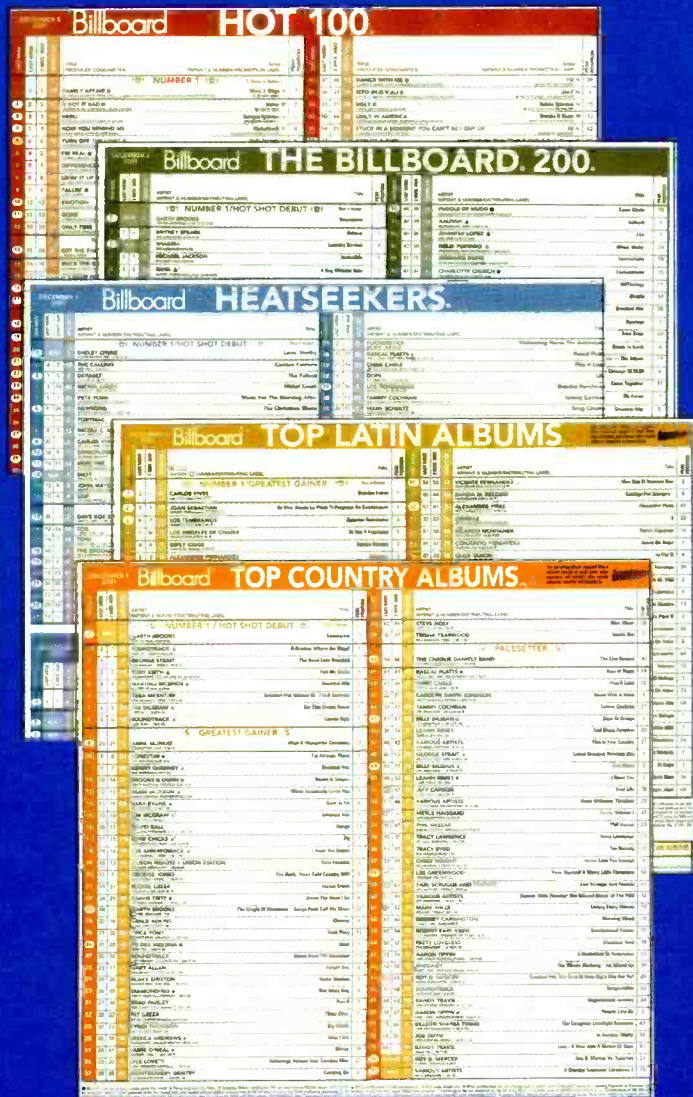
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# PROGRAMMING



**MTV SPECIALS:** MTV has two stand-out specials planned for the holidays. They will cap a record year for the network, in which its U.S. distribution has grown to its largest size ever—more than 80 million households, according to Nielsen Media Research.

*MTV's New Year's Eve 2002* will include performances by **Ja Rule**, **P.O.D.**, **Sum 41**, **O-Town**, and **City High**. MTV will televise the party live beginning 10 p.m. EST Dec. 31, from the network's Times Square studios in New York City. **The Crystal Method** will be on hand to act as DJs at the party.



*For the Troops: An MTV/USO Special* will feature **Jennifer Lopez**, **Ja Rule**, and **Kid Rock** performing for U.S. military troops stationed overseas in the war against terrorism. MTV partnered with the USO and Armed Forces Entertainment for the special, which will be televised at 2 p.m. EST Jan. 1, 2002. The show was taped at undisclosed military locations and will also include behind-the-scenes reports.

MTV Group president **Judy McGrath** says of the special, "The MTV audience mirrors the age of the young men and women abroad, which is why we reached out to the USO about this idea back in September. Working together, we'll bring the top American talent overseas for what we are confident will be a memorable show."

**IN BRIEF:** The MuchMusic Video Awards, which have traditionally been held in September, will be moving to June as of next year. The next MuchMusic Video Awards will take place June 16, 2002, at the network's Toronto headquarters. This year's awards show, which was scheduled for Sept. 23, was can-

celed after the Sept. 11 terrorist attacks. The winners of this year's awards will be honored in an hour-long taped special, set to premiere at 7 p.m. EST Dec. 19 on MuchMusic and MuchMusic USA.

Los Angeles-based production company **You Media** has gone out of business. Staffers included executive producer **Chris Wagoner** and representative **Jason Valen**. You Media represented approximately 10 directors, including **Marcus Nispel**, **Trey Fanjoy** (for non-country videos), **Michael Martin**, and **Jeff Kennedy**.

The debut of CMT's new monthly series *CMT Crossroads*, which was scheduled for Dec. 16, has been postponed to Jan. 13, 2002. The first episode of the hourlong series (which airs at 8 p.m. EST) will feature **Lucinda Williams** and **Elvis Costello**. The new show is about the influence of country music outside its traditional format. Upcoming episodes will feature **Hank Williams Jr.**, **Kid Rock**, **Clint Black**, and **Crosby, Stills & Nash**.

**Bonnie Burkert**, former Capitol Records director of video promotion, is now a new-media consultant at Virgin Records in Beverly Hills, Calif. . . . 1171 Production Group has moved. The new address is 168 N. Vine St., Suite 722, Hollywood, Calif. 90028.

**PRODUCTION NOTES:** **Alanis Morissette** teamed with director **Francis Lawrence** to film her "Hands Clean" video in Los Angeles. The city was also the location for two recent clips directed by **Dave Meyers**: **Brandy's** "What About Us" and **the Offspring's** "Defy You." Also filmed in L.A. was **Craving Theo's** "Alone," directed by **Nathan "Karma" Cox**. . . **Wayne Isham** directed the **Britney Spears** video "I'm Not a Girl, Not Yet a Woman" in Lake Powell, Ariz. . . **Kevin Max's** "Exiztence" video was directed by **Steven L. Weaver** in Cincinnati. . . Former **Savage Garden** singer **Darren Hayes** completed his first solo video, "Insatiable," directed by **Thomas Kloss** and filmed in Sydney. . . **Merle Haggard** filmed his "Motorcycle Cowboy" video at **Willie Nelson's** ranch in Austin. The clip was directed by **David Abbott**.

DECEMBER 22  
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

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**JA RULE**, ALWAYS ON TIME  
**FABOLOUS**, YOUNG'N (HOLLA BACK)  
**LUDACRIS**, ROLL OUT (MY BUSINESS)  
**AALIYAH**, ROCK THE BOAT  
**MISSY ELLIOTT**, TAKE AWAY  
**JOE**, LET'S STAY HOME TONIGHT  
**FAT JOE**, WE THUGGIN'  
**DUNGEON FAMILY**, TRANS O F EXPRESS  
**LUDACRIS**, LL COOL J & KEITH MURRAY, FATTY GIRL  
**USHER**, U GOT IT BAD  
**ALICIA KEYS**, A WOMAN'S WORTH  
**JAGGED EDGE**, GOODBYE  
**B2K**, UH HUH  
**SHARISSA**, ANY OTHER NIGHT  
**G-DEP**, SPECIAL DELIVERY  
**R. KELLY**, THE WORLD'S GREATEST  
**ANGIE STONE**, BROTHA  
**JUVENILE**, FROM HER MAMA (MAMA GOT A")  
**DMX**, WHO WE BE  
**BELL BIV DEVDE**, DA HOT SH\*\* (AIGHT)  
**JAY-Z**, GIRLS, GIRLS, GIRLS  
**BUSTA RHYMES**, BREAK YA NECK  
**MARY J. BLIGE**, NO MORE DRAMA  
**MR. CHEEKS**, LIGHTS, CAMERA, ACTION  
**JAHEIM**, ANYTHING  
**OUTKAST**, THE WHOLE WORLD  
**KEKE WYATT**, NOTHING IN THIS WORLD  
**NELLY**, #1  
**GINUWINE**, DIFFERENCES  
**JANET**, SON OF A GUN  
**ISLEY BROTHERS**, SECRET LOVER  
**MIRACLE**, BOUNCE LIKE ME  
**CRAIG DAVID**, 7 DAYS  
**FAITH EVANS**, YOU GETS NO LOVE  
**EIGHTBALL**, STOP PLAYIN' GAMES  
**'N SYNC**, GONE  
**CITY HIGH**, CAMEL  
**BENZIND**, BOOTTEE  
**ALL STAR TRIBUTE**, WHAT'S GOING ON  
**P. DIDDY**, DIDDY  
**NEW ONS**  
**GLENN LEWIS**, DON'T YOU FORGET IT  
**RZA**, BROOKLYN BABIES

**GARTH BROOKS**, WRAPPED UP IN YOU  
**TOBY KEITH**, I WANNA TALK ABOUT ME  
**SARA EVANS**, SAINTS & ANGELS  
**AARON TIPPIN**, WHERE THE STARS AND STRIPES AND THE EAGLE FLY  
**GARY ALLAN**, MAN OF ME  
**TRACE ADKINS**, I'M TRYIN'  
**JO DEE MESSINA**, BRING ON THE RAIN  
**DAVID BALL**, RIDING WITH PRIVATE MALONE  
**ALISON KRAUSS**, THE LUCKY ONE  
**MONTGOMERY GENTRY**, COLD ONE COMIN'  
**CHELY WRIGHT**, JEZEBEL  
**NICKEL CREEK**, THE LIGHTHOUSE'S TALE  
**ALAN JACKSON**, WHERE WERE YOU  
**CLINT BLACK & USA HARTMAN BLACK**, EASY FOR ME TO SAY  
**PAT GREEN**, CARRY ON  
**CHRIS CAGLE**, I BREATHE IN, I BREATHE OUT  
**TRAVIS TRITT**, LOVE OF A WOMAN  
**TRISHA YEARWOOD**, INSIDE OUT  
**BILLY GILMAN**, ELISABETH  
**DIAMOND RID**, ONE MORE DAY  
**BRAD PAISLEY**, WRAPPED AROUND  
**CAROLYN DAWN JOHNSON**, COMPLICATED  
**EARL SCRUGGS**, FOGGY MOUNTAIN BREAKDOWN  
**KEITH URBAN**, WHERE THE BLACKTOP ENDS  
**JAMIE O'NEAL**, SHIVER  
**JEFF CARSON**, REAL LIFE  
**BROOKS & DUNN**, ONLY IN AMERICA  
**TRACY BYRDE**, JUST LET ME BE IN LOVE  
**CYNID THOMSON**, I ALWAYS LIKED THAT BEST  
**CHRIS CAGLE**, I AROOO  
**SOGGY BOTTOM BOYS**, I AM A MAN OF CONSTANT SORROW  
**CYNID THOMSON**, WHAT I REALLY MEANT TO SAY  
**RASCAL FLATTS**, I'M MOVIN' ON  
**TAMMY COCHRAN**, I DRY  
**LONESTAR**, WITH ME  
**GARY ALLAN**, RIGHT WHERE I NEED TO BE  
**JAMIE O'NEAL**, WHEN I THINK ABOUT ANGELS  
**TOBY KEITH**, I'M JUST TALKIN' ABOUT TONIGHT  
**TRISHA YEARWOOD**, I WOULD VE LOVED YOU ANYWAY  
**RAHNEY FOSTER**, TEXAS IN 1880  
**NEW ONS**  
**MARTINA MCBRIDE**, BLESSED  
**TIM MCGRAW**, ANGEL BOY  
**KEITH URBAN**, WINTER WONDERLAND  
**SHEDAISSY**, WHAT CHILD IS THIS  
**ALISON KRAUSS & NICKEL CREEK**, THINGS AREN'T ALWAYS AS THEY SEEM  
**CLINT BLACK**, IT'S SANTA'S GONE (I JUST CAN'T WAIT)

**NO DOUBT**, HEY BABY  
**CREED**, MY SACRIFICE  
**JA RULE**, ALWAYS ON TIME  
**PINK**, GET THE PARTY STARTED  
**BUSTA RHYMES**, BREAK YA NECK  
**NICKELBACK**, HOW YOU REMIND ME  
**USHER**, U GOT IT BAD  
**FAT JOE**, WE THUGGIN'  
**DMX**, WHO WE BE  
**LIMP BIZKIT**, N 2 GETHA NOW  
**FAITH EVANS**, YOU GETS NO LOVE  
**KID ROCK**, FOREVER  
**R. KELLY**, THE WORLD'S GREATEST  
**LUDACRIS**, ROLL OUT (MY BUSINESS)  
**JENNIFER LOPEZ**, AIN'T IT FUNNY  
**DAVE MATTHEWS BAND**, EVERYDAY  
**ALL STAR TRIBUTE**, WHAT'S GOING ON  
**CITY HIGH**, CAMEL  
**THE CALLING**, WHEREVER YOU WILL GO  
**SHAKIRA**, WHENEVER YOU WILL GO  
**LENNY KRAVITZ**, DIG IN  
**PUDDLE OF MUDD**, BLURRY  
**JAGGED EDGE**, GOODBYE  
**P.O.D.**, YOUTH OF THE NATION  
**SHAKIRA**, WHENEVER YOU WILL GO  
**GOD GOO DOLLS**, AMERICAN GIRL  
**'N SYNC**, GONE  
**NELLY**, #1  
**MR. CHEEKS**, LIGHTS, CAMERA, ACTION  
**ALICIA KEYS**, A WOMAN'S WORTH  
**AALIYAH**, ROCK THE BOAT  
**METHOD MAN & REDMAN**, HOW HIGH PT.2  
**JODE**, LET'S STAY HOME TONIGHT  
**PETEY PABLO**, RAISE UP  
**BLINK-182**, STAY TOGETHER FOR THE KIDS  
**SEVENDUST**, PRAISE  
**GOD GOO DOLLS**, AMERICAN GIRL  
**ALIEN ANT FARM**, MOVIES  
**MARY J. BLIGE**, NO MORE DRAMA  
**LIMP BIZKIT**, NOOKIE  
**GORILLAZ**, 19-2000  
**NEW ONS**  
**CRAIG DAVID**, 7 DAYS  
**BUBBA SPARXXX**, LOVELY  
**FOD FIGHTERS**, THE ONE  
**JUVENILE**, FROM HER MAMA  
**OUTKAST**, THE WHOLE WORLD  
**LA ROMEO**, NICK CANNON & SON, PARENTS JUST DON'T UNDERSTAND

**MARY J. BLIGE**, FAMILY AFFAIR  
**LENNY KRAVITZ**, DIG IN  
**NELLY FURTADO**, TURN OFF THE LIGHT  
**NICKELBACK**, HOW YOU REMIND ME  
**ENRIQUE IGLESIAS**, HERO  
**NO DOUBT**, HEY BABY  
**SHAKIRA**, WHENEVER YOU WILL GO  
**DAVE MATTHEWS BAND**, EVERYDAY  
**CREED**, MY SACRIFICE  
**FIVE FOR FIGHTING**, SUPERMAN  
**MICK JAGGER**, GOD GAVE ME EVERYTHING  
**ALL STAR TRIBUTE**, WHAT'S GOING ON  
**PINK**, GET THE PARTY STARTED  
**RYAN ADAMS**, NEW YORK, NEW YORK  
**PAUL MCCARTNEY**, FREEDOM  
**JEWEL**, STANDING STILL  
**JENNIFER LOPEZ**, AIN'T IT FUNNY  
**TRAIN**, SOMETHING MORE  
**DESTINY'S CHILD**, EMOTION  
**BON JOVI**, IT'S MY LIFE  
**ALICIA KEYS**, FALLIN'  
**JOHN MELLENCAMP**, PEACEFUL WORLD  
**ENYA**, ONLY TIME  
**MICHAEL JACKSON**, YOU ROCK MY WORLD  
**THE CALLING**, WHEREVER YOU WILL GO  
**INCUBUS**, I WISH YOU WERE HERE  
**U2**, STUCK IN A MOMENT YOU CAN'T GET OUT OF  
**MARIAH CAREY**, NEVER TOO FAR  
**NATALIE MERCHANT**, JUST CAN'T LAST  
**WHO**, BABY O' RILEY  
**LIFESHAPE**, HANGING BY A MOMENT  
**ALICIA KEYS**, A WOMAN'S WORTH  
**ALIEN ANT FARM**, SMOOTH CRIMINAL  
**FATBOY SLIM**, WEAPON OF CHOICE  
**MADONNA**, MADONNA MEGAMIX  
**GOD GOO DOLLS**, AMERICAN GIRL  
**COLDPLAY**, TROUBLE  
**USHER**, U GOT IT BAD  
**AEROSMITH**, JUST PUSH PLAY  
**U2**, ELEVATION  
**NEW ONS**  
**NO NEW ONS THIS WEEK**

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY  
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FOR THE WEEK ENDING DECEMBER 22, 2001



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**STAND FOR YOU (NEW)**  
**GORILLAZ**, 19-2000 (NEW)  
**CYPRESS HILL**, LOWRIDER (NEW)  
**HOBBASTANK**, CRAWLING IN THE DARK (NEW)  
**DAVE MATTHEWS BAND**, EVERYDAY (NEW)  
**OUTKAST**, THE WHOLE WORLD (NEW)  
**DE LA SOUL**, BABY PHAT (NEW)

### [OVEN FRESH]

**BAND-AID**, OO THEY KNOW IT'S CHRISTMAS  
**NO DOUBT**, OI TO THE WORLD  
**DESTINY'S CHILD**, 8 DAYS OF CHRISTMAS  
**TLC**, SLEIGH RIDE  
**MELISSA ETHERIDGE**, HAPPY XMAS (WAR IS OVER)  
**MARIAH CAREY**, ALL I WANT FOR CHRISTMAS IS YOU  
**U2**, CHRISTMAS (BABY PLEASE COME HOME)  
**CHRISTINA AGUILERA**, THE CHRISTMAS SONG  
**JOHN MELLENCAMP**, I SAW MOMMY KISSING SANTA CLAUS  
**98 DEGREES**, THIS GIFT



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**OUTKAST**, THE WHOLE WORLD  
**MYSTICAL BOUNCIN' BACK** (BUMPIN' ME AGAINST THE WALL)  
**DROWNING POOL**, SINNER  
**CYPRESS HILL**, TROUBLE  
**GREEN DAY**, MACY'S DAY PARADE  
**CRAIG DAVID**, 7 DAYS  
**THE OFFSPRING**, DEIFY YOU

**KYLIE MINOGUE**, CAN'T GET YOU OUT OF MY HEAD (NEW)  
**SHAKIRA**, WHENEVER YOU WILL GO (NEW)  
**THE CALLING**, WHEREVER YOU WILL GO (NEW)  
**ANDREW W.K.**, PARTY HARD (NEW)  
**STAND FOR YOU (NEW)**  
**BUBBA SPARXXX**, LOVELY (NEW)  
**JUDAKISS & BUBBA SPARXXX**, THEY AIN'T READY (NEW)  
**THE OFFSPRING**, DEIFY YOU (NEW)  
**MARY J. BLIGE**, NO MORE DRAMA  
**USHER**, U GOT IT BAD  
**INCUBUS**, I WISH YOU WERE HERE  
**MARY J. BLIGE**, FAMILY AFFAIR  
**JAY-Z**, IZZO (H.O.V.A.)  
**BRITNEY SPEARS**, I'M A SLAVE 4 U  
**ENRIQUE IGLESIAS**, HERO  
**SUM 41**, IN TOO DEEP  
**SLOAN**, IF IT FEELS GOOD, DO IT  
**DAVID Usher**, BLACK BLACK HEART  
**PINK**, GET THE PARTY STARTED  
**THE TEA PARTY**, LULLABY

**GARBAGE**, CHERRY LIPS  
**ALICIA KEYS**, FALLIN'  
**LENNY KRAVITZ**, DIG IN  
**ROBBIE WILLIAMS & NICOLE KIDMAN**, SOMETHIN' STUPID  
**LINKIN PARK**, IN THE ENO  
**FAITHLESS**, TARANTULA  
**AIR**, HOW DOES IT MAKE YOU FEEL  
**ALICIA KEYS**, A WOMAN'S WORTH  
**RODDY DODD**, FUNKY BIKINI  
**ANASTACIA**, PAID MY DUES  
**JENNIFER LOPEZ**, I'M REAL  
**JANET**, SON OF A GUN  
**PINK**, GET THE PARTY STARTED  
**KYLIE MINOGUE**, CAN'T GET YOU OUT OF MY HEAD  
**MARY J. BLIGE**, FAMILY AFFAIR  
**LIMP BIZKIT**, BOILER  
**BRITNEY SPEARS**, I'M A SLAVE 4 U  
**BASEMENT JAXX**, WHERE'S YOUR HEAD AT  
**DANIEL BEDINGFIELD**, GOT TO GET THRU THIS  
**SAMANTHA MUMBA**, LATELY



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**SAVES THE OAT**, AT YOUR FUNERAL  
**PUDDLE OF MUDD**, BLURRY  
**ROB ZOMBIE**, FEEL SO NUMB  
**THE SMASHING PUMPKINS**, UNTITLED  
**GORILLAZ**, 19-2000  
**MICK JAGGER**, GOD GAVE ME EVERYTHING  
**DROWNING POOL**, SINNER  
**CREED**, MY SACRIFICE  
**CYPRESS HILL**, TROUBLE  
**SAXON**, KILLING GROUND  
**KREATOR**, VILENT REVOLUTION  
**SMASH MOUTH**, PACIFIC COAST PARTY  
**NO DOUBT**, HEY BABY  
**CAKE**, LOVE YOU MADLY  
**BARENKED LADIES**, THANKS IT WAS FUN

**DAVE MATTHEWS BAND**, EVERYDAY  
**MUSHROOMHEAD**, SOLDIER UNRAVELING  
**STARSAULT**, GODD SOULS  
**LENNY KRAVITZ**, DIG IN  
**HANDSOME DEVIL**, MAKIN' MDNEY  
**RUSTIC DVERTONES**, COMBUSTIBLE  
**CAKE**, LOVE YOU MADLY  
**CYPRESS HILL**, LOWRIDER  
**BLINK-182**, STAY TOGETHER FOR THE KIDS  
**THE STROKES**, LAST NITE  
**DILATED PEOPLES**, WORST COMES TO WORST  
**T.I.**, I'M SERIOUS  
**ROYCE DA 5'9"**, YOU CAN'T TOUCH ME  
**FAT JOE**, WE THUGGIN'  
**FABOLOUS**, YOUNG'N (HOLLA BACK)



## Role Of Promo Staffers In Flux

### Top-Down Music Decisions Threaten Regional, Local Employees' Futures

BY MARC SCHIFFMAN  
and BRAM TEITELMAN  
*Airplay Monitor*

NEW YORK—With more music decisions at radio apparently being made higher up the corporate ladder and larger markets often doing more to break songs than secondaries, some promo executives think that the role of the local and regional promotion staffs will change or perhaps be eliminated altogether.

One promotion executive, who asked to speak anonymously, does not think that change will come next year, but perhaps in the next few. "The way the trend is now, there may be fewer people making decisions, and ultimately, it will affect how many regional promotion people we have and how records will be worked.

"It definitely seems that if you make inroads on a project with some of the key Clear Channel radio stations," the executive adds, "the others fall pretty quickly."

Universal senior VP of promotion Steve Leeds says, "If consolidation is going to take decision-making power out of local PDs' hands, it will affect the role of the local promotion person. If there's going to be chain-wide adds, then there's more need for national people to get involved." But now, he says, the crystal ball is hazy on those developments. "It's a question of the tail wagging the dog, and depending on how these guys wag their tails, we're going to figure it out. But to say all the locals are going to be diminished—that's hard."

#### THE REGIONAL PICTURE

Regarding the spectre of concentrated corporate radio power, Arista VP of promotion Rick Sackheim says that "people have been talking about that for a while, and it seems like even with the consolidation and the change dealing higher up on the ladder, there's still something to be said for regional stories."

But our anonymous exec says that those regional stories are much more rare. As stations cut staff, the exec says, "it takes out what a lot of people got in this business for—passion, gut, breaking new artists. And it puts a lot on research and discourages instinct from programmers in a secondary market to champion something. There are countless records that haven't come out of Los Angeles and New York [City]."

Columbia executive VP of promotion Charlie Walk agrees that locals may have at least a diminished role in the future. "You definitely are starting to see, at some of the major radio chains, various individuals in charge of stations in regions. And if those people are in charge of putting actual music on the radio, then those

are the people we're going to focus on, and it will alleviate some of the local positions that exist—which is quite a shame, because we believe in superserving the local markets. We always have, and that has been the key to our success."

Atlantic senior VP of promotion Danny Buch says that "the model of records breaking is they come from secondaries," and that means that locals remain his front line. He admits that some labels will have to cut staff, but says that that's for economic reasons and not because radio's decision-making structure has changed. "We have all these new costs. We're competing against smaller staffs."

Epic senior VP of promotion Joel Klaiman says, "Although I have concerns with the way things are going, I still believe that it's essential to have regionals for set-up. However, I am concerned about it." Klaiman can envi-

*'Breaking a hit is the single most important thing. You have to cut every other division at a label before you cut the departments dealing with radio.'*

—DANNY BUCH, ATLANTIC RECORDS

sion a time where other labels see their Detroit and Cleveland reps and decide one person can cover both cities.

Still, Sackheim maintains, every market is different, and it's up to a label to follow each unique market story through its locals. "Not every record works in every single market," he says. "The nature of the business is still an art-driven industry, and I'm hoping that that allows our staffs to be in place. Our staffs will have to change a little bit with the times and be more regional marketers, which encompasses radio being the primary marketing format, but maybe adding more responsibilities as well."

That means the role of the local or regional needs to evolve. "There's a bigger issue, and it's the evolution of promotion," Leeds says. While no one is certain of the extent of the changes, "consolidation leads to a bunch of changes," Leeds continues. "It depends on how some of these chains elect to play the game."

Leeds says that Universal Music Group chairman/CEO Doug Morris likes to point out that the business of promotion is customer service. "We're all maitre d's," Leeds says, adding that the service provided by promotion people would have to

change "if the complexion of the restaurant changes and the clientele's needs change."

V2 head of promotion Matt Pollack says his local and regional staffs have already become "more marketing executives. It's not a luxurious position. You have to do more than your job title implies."

#### HELL, NO, THEY WON'T GO

One reason that no one is expecting to cut locals right away is that many promotion executives think their departments are the last place that cuts would be made. Buch says that because radio is the biggest force in driving record sales, "breaking a hit is the single most important thing. You have to cut every other division at a label before you cut the departments dealing with radio, until radio stops becoming the single biggest way of selling records."

"The reward of having a Nickelback or P.O.D. break through is so huge," Buch continues. "That's why you have all these costs—having a record like that break through. I'd cut everything else before I cut the ability of getting P.O.D. on the radio."

Pollack thinks that the economy is "going to get a lot worse before it gets better in the next year." But, he adds, "I want to keep my staff intact, and promotion is still the most essential part of a record company, because 90% of people bought their music because they heard it on the radio. It's still promotion-driven. That's hopefully the last place I'm going to make cuts."

Others agree. "I don't see the role changing at all," one VP of rock promotion says. "If a local person doesn't go in and set up the record so there's awareness of the artist, programmers aren't going to hear the record."

Interscope head of promotion Ron Cerrito doesn't see the current climate as threatening local jobs, but instead providing new challenges. "At least on the rock side, influence of corporate on the local programming staffs can be seen in the ratio of currents vs. library, shared research, and an overall programming philosophy. As a result, our team needs to be armed with the most up-to-date information possible on a record. A story from one station can spread across the country very quickly."

Klaiman agrees that stories can still be built from the local market on up. "Even with chain consultants or regional brand managers, the set-up needs to be there for everybody in between, because sometimes it takes that local PD or MD to ask for the record to go on or create the awareness."

*Marc Schiffman is managing editor of Top 40 Airplay Monitor, and Bram Teitelman is managing editor of Rock Airplay Monitor.*

## NEWSLINE...

**Clear Channel** (CC) has made a number of radio changes in its organization. The company has announced the elimination of 48 jobs at 45 stations in the Los Angeles area. One of the results is Eileen Woodbury, marketing director of adult R&B KHHT (Hot 92.3), adding those duties for top 40 sister KIIS. In other CC news, country WMZQ/WIHT Washington, D.C., operations manager Jeff Wyatt becomes VP of operations for the CC/D.C.-Baltimore trading area. Dick Lumenello has been promoted to regional VP for CC's Idaho and Montana properties. He has run the company's Boise, Idaho, stations since 1999. Following budget cuts at CC and its Premiere Radio Networks, Larry Santiago exits his position as PD of Premiere's country division, which includes *After MidNite With Blair Garner*. Kelly Erickson, music director/promotions director for Premiere and *After MidNite*, also exits. Country programming will be handled by Premiere senior VP of programming Larry Morgan.

**The Academy of Country Music** (ACM) is seeking nominees for the awards for radio station of the year and country radio disc jockey of the year. ACM membership is not required to submit a nominating entry. The eligibility period is Jan. 1, 2001, to Dec. 31, 2001. The deadline for entries to arrive in the ACM's Burbank, Calif., offices is 5 p.m. (PST) Dec. 31. The top 10 finalists in each category, as determined by a panel of judges, will be placed on the preliminary ACM ballot and voted on by members. Winners will be notified two weeks prior to the ACM Awards show, which is set for May 21, 2002.

**Bonneville** has restructured its management team. In San Francisco, Valerie Howard, VP/GM at classical KDFC, adds GM responsibilities for top 40 KZQZ (Z95.7). She replaces Allan Hotlen, who becomes VP/creative director for Bonneville/San Francisco. Hotlen assumes the Z95.7 PD duties from Casey Keating, who will remain for a few weeks to help Hotlen through the station's holiday concert. Hotlen will also be involved in marketing and advertising for all three stations in the cluster. In other company news, Bonneville has let go of two of its cluster presidents: Kari Winston in Washington, D.C., and David Ervin in St. Louis.

**Some stations** have experienced programming changes. Satellite adult R&B KRIZ Seattle segues to ABC's R&B oldies format, according to the *Seattle Post-Intelligencer*. It had been simulcasting with KYIZ, which is now mainstream R&B. The rhythmic top 40 format at WYYL (Wild 107.5) Memphis ends this week, as Flinn Broadcasting moves triple-A WMPS (the Pig) to that station's frequency. As part of its transition to adult R&B, WTJM (Jammin' 105) New York adds a gospel show hosted by Percy Williams, who was last at crosstown rival WRKS. The new program airs from 5 a.m. to 10 a.m. Sundays. Nashville-based firm the Marketing Group picks up syndication of *Western Beat Radio*, hosted by Billy Block. The hourlong weekly Americana and roots-music-based show originates from WSIX Nashville and was previously televised on CMT. It is scheduled to launch into syndication after Jan. 1, 2002.

**Other stations** have seen shifts in personnel. Longtime top 40 KHTT Tulsa, Okla., operations manager/p.m. driver Sean Phillips is the new PD of rhythmic top 40 WBTS (the Beat) Atlanta, which has taken a more R&B-slanted direction in recent weeks. Phillips replaces Dale O'Brien, who exited a few weeks ago. Jim Worthington, VP/GM of country WIL St. Louis, assumes the same duties for adult standards sister WRTH. John Kijowski, VP/GM of modern AC WVRV St. Louis, adds those duties at crosstown jazz outlet WSSM. Most of the staff of active rocker WRXF Flint, Mich., including PD Tony LaBrie, exited following the station changing to a simulcast of crosstown active rocker WWBN (Banana 101.5) under new owner Regent. LaBrie has been named MD/afternoon driver at WWBN. Journal Broadcast Group president Doug Kiel adds CEO stripes. Karen Jordan exits as PD of R&B station WGZB Louisville, Ky. Classic hits KFXN (104.1 the Fox) New Orleans APD/music director/middayer Annette Fox adds PD duties. Former CC/Houston director of FM programming Jim Trapp resurfaces as interim PD at active rocker WMMS Cleveland.

**Dualtone Records** is offering customized versions of David Ball's top three country single "Riding With Private Malone" to monitored country reporting stations. The new versions replace the line about the Corvette's haunted radio getting in "that oldies show" with a specific reference to such stations as WDSY (Y108) Pittsburgh. While customized versions of songs that mention the radio go back to at least the '70s, Dualtone co-founder Scott Robinson says that the idea grew from Ball's station visits, "where he would occasionally throw in the IDs while performing live on the air."

*Compiled by Dana Hall, Carla Hay, Marc Schiffman, and Phyllis Stark.*



# BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

## Over The Counter™



by Geoff Mayfield

**SAME SLEIGH, SMALLER REINDEER:** At this time last year, three different albums had accumulated sales of more than 2 million units between the start of October and the 10th week of the fourth quarter. This year, only one has done so thus far, which offers a hint of the challenge that music stores face during this crucial selling season.

By the time *Billboard* rolled out last year's Dec. 22 issue, **Backstreet Boys'** *Black & Blue* had sold 2.8 million units, according to SoundScan, followed by **Limp Bizkit's** *Chocolate Starfish and the Hot Dog Flavored Water* (2.8 million) and **the Beatles'** *1*, with the Beatles and Backstreet titles needing less than a handful of weeks to accomplish those numbers and the multi-act *Now That's What I Call Music! 5* totaling almost 1.7 million in only one month.

During this year's fourth quarter, **Britney Spears** is the only act to surpass 2 million (2.02 million), but two others might join the club. Chart-topping **Creed** rammed more than 1.7 million in just three weeks, while **Enya's** year-old *A Day Without Rain* has also sold 1.7 million units since October began.

Despite an early Hanukkah, industrywide album sales (including catalog titles) are down from the comparable 2000 stanza for a sixth straight week (see Market Watch, page 8), a streak practically guaranteeing that 2001's year-end tally will reflect a decline from the prior annual sum for the first time in SoundScan's 10-year history.

**FELIZ NAVIDAD:** Mannheim Steamroller (8-5, up 42%) powers its second consecutive Greatest Gainer award on The Billboard 200, the fourth week in a row that a Christmas set has posted the big chart's largest unit gain. There are two holiday titles in the top five, with Mannheim's *Christmas Extraordinaire* gaining on the multi-artist *Now That's What I Call Christmas!* (6-3, up 28%), which also snagged back-to-back Greatest Gainer cups. Prior to this year's crop, the last Christmas title to make the top five was **Celine Dion's** *These Are Special Times*, which peaked at No. 2 in 1998. 1994 was the last year when two seasonal albums appeared simultaneously in the top five, as **Kenny G's** chart-topping *Miracles—The Holiday Album* kept company with **Mariah Carey's** *Merry Christmas*, which peaked at No. 3.

With a current tally of 282,500 units, the *Now* holiday title has surpassed the 200,000-mark for three weeks, while Mannheim's latest—which is No. 1 on Top Independent Albums and Top Contemporary Christian Albums—does so for the first time (242,000).

**VICTORY LAPS:** The march toward Christmas heats album sales, but the confluence of *My VH1 Awards* Dec. 2 and Fox's *Billboard Music Awards*



Dec. 4 adds fuel to the fire. Of the acts who appeared on either program (and some appeared on both), *Billboard* performer **Pink**—who also visited *The Tonight Show With Jay Leno*—sees the largest unit gain (11-10, up 42,000 units), while **Dave Matthews Band**, which won four VH1 trophies, has The Billboard 200's largest percentage increase (162-129, up 74%).

Industrywide album volume is up 22% over the previous week, but 23 albums by *Billboard* participants had sales spikes that exceed that growth curve, including **Destiny's Child** (36-34, up 37% and 57-53, up 42%), **Shaggy** (178-163, up 48%), **Tim McGraw** (92-81, up 40%), Century Award winner **John Mellencamp** (118-117, up 31%), and **Lil' Romeo** (re-entry at No. 192, up 41%). After Matthews, the VH1 show's biggest beneficiaries were **Nelly Furtado** (No. 56) and **Lenny Kravitz** (No. 71), who each had 26% gains.

**Creed**, which appeared on both award shows, pads its lead at No. 1 with a 40,000-unit gain (458,000). On other channels: *Live With Regis & Kelly* helps **Shakira** step 18-14 (up 31.5%), *Late Night With Conan O'Brien* guest **Diana Krall** rises 74-67 (up 36%), and A&E's *By Request* perks up **Elton John** (115-88, up 64%).

**OBSERVATION DECK:** George Harrison's death still resonates, as **the Beatles'** *1* bullets 73-57 on the big chart (up 59%). On Top Pop Catalog Albums, two by Harrison and two by the Beatles each post gains (Nos. 17, 26, 30, and 33). *Sgt. Pepper's Lonely Hearts Club Band* increases by 44%; at 9,000 units, it would dent the catalog chart were it not for competition from holiday titles . . . **No Doubt** is on course to be next week's Hot Shot Debut, with Interscope confident it will easily surpass the 202,000 first-week units the band rallied last year with *Return of Saturn*. The new *Rock Steady* shipped more than 800,000 copies . . . Each of the top 27 albums surpass 100,000 units, including the new **Limp Bizkit** (No. 26, 104,000 units), which sets a SoundScan record for a remix collection.

## Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

**BATTING 1,000:** Roadrunner Records' first entry on The Billboard Hot 100 becomes its first No. 1 song on that chart, as "How You Remind Me" by **Nickelback** climbs into the top spot. After debuting early last week on Hot 100 Singles Sales due to street-date violations, "How You Remind Me" scans 48,500 units in its first full week at retail, which is more than enough to displace current Hot 100 Airplay champion, "U Got It Bad" by **Usher**, from the No. 1 Hot 100 throne. "U Got It Bad" retains its bullet, while being dislodged to No. 2, as its audience increases by 2.5 million listeners.

"How You Remind Me" extends its rock-record Hot 100 audience total to 128 million listeners and holds at No. 2 on the airplay chart.

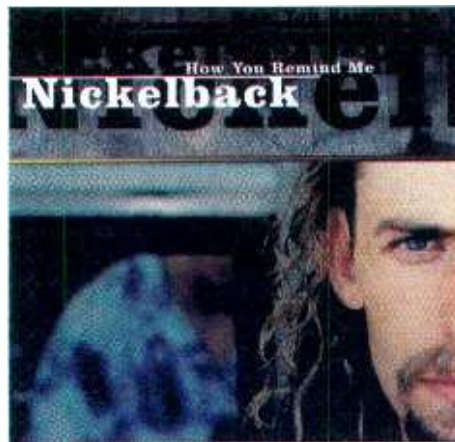
It has been almost a year-and-a-half since a rock single has sold as many units as "How You Remind Me" scanned this week. (**Matchbox Twenty's** "Bent" moved 50,000 units in the July 15, 2000, issue.) To be fair, though, releases by rockers have been few and far between.

The scarcity of rock singles has contributed to the lack of Hot 100 No. 1's from that genre. In

the **Mighty Mighty Bosstones** with "The Impression That I Get" and matched this past August by **Sum 41** with "Fat Lip."

**FIVE, SIX:** **Toby Keith** matches his personal record for the most weeks at No. 1 as "I Wanna Talk About Me" claims a fifth week atop Hot Country Singles & Tracks. Keith's rap-tinged wordplay on womanhood ties his "How Do You Like Me Now?," which spent five of its 42 chart weeks at No. 1 in March 2000.

As "I Wanna Talk About Me" declines 38 spins for a total of 5,775 detections, **Alan Jackson's** "Where Were You (When the World Stopped Turning)" steamrolls 5-2, up 534 plays. Jackson's gain narrows the gap between the two titles to 273 detections—a margin he could handily close. With an average weekly gain of more than 1,000 spins, odds suggest that Jackson could score his 19th No. 1 next issue in the song's sixth chart week. If so, that would mark the quickest trek to No. 1 that the format has seen since **Shania Twain's** "Love Gets Me Every Time" made a six-week sprint to the top in November 1997.



**REIGNING MEN:** The union of **Method Man** and **Redman**—which started rolling with the No. 10 Hot R&B/Hip-Hop Singles & Tracks title "How High" in September 1995 from the soundtrack to *The Show*—is repeated as the duo launches its latest collaboration, "Part II," from the soundtrack to their new movie *How High*. "Part II" enters the Hot R&B/Hip-Hop Singles Sales chart at No. 8 and bows on Hot Rap Singles at No. 5. Overall, "Part II" scans 1,500 units and is the highest debut on Hot 100 Singles Sales at No. 35.

"Part II" also jumps 10 positions to No. 36 on the Hot R&B/Hip-Hop Airplay chart with an increase of 2.5 million in audience. These airplay and sales gains propel the single 47-32 on R&B/Hip-Hop Singles & Tracks. Another cut from the *How High* soundtrack, "Round & Round," by **Jonell & Method Man**, creeps 58-56 with gains at both radio and retail. The soundtrack arrives Dec. 18, with the movie hitting theaters Dec. 21.

Also charting multiple titles on R&B/Hip-Hop Singles & Tracks is **Nas**, who advances 57-42 with "Got Ur Self A . . ." while debuting his battle rap record "Ether" at No. 73. "Got Ur Self A . . ." earns Greatest Gainer/sales honors, more than doubling the units of the 12-inch vinyl release to move 16-4 on R&B/Hip-Hop Sales chart while reaching for the top of Hot Rap Singles chart, where he climbs 10-2.

"Ether," the response record to **Jay-Z's** "Takeover," is the highest debut on the R&B/Hip-Hop Airplay chart at No. 66 with 5.8 million in audience. Both tracks are from Nas' fifth album, *Stillmatic*, due Dec. 18.

2001, only "How You Remind Me" and "Butterfly" by **Crazy Town** topped the Hot 100 while charting on either Modern Rock Tracks or Mainstream Rock Tracks. Without the release of a retail single, it is nearly impossible to make it to No. 1 on airplay alone, as the audience pull of a multi-format R&B hit will almost always trump the audience of a multi-format rock track.

Meanwhile, the release of the single does not dampen the sales of Nickelback's album, *Silver Side Up*, as it posts a 35% gain, moving 12-9 on The Billboard 200.

**WALK IN THE PARK:** As "How You Remind Me" ascends to No. 1 on The Billboard Hot 100, it ends a 13-week run atop Modern Rock Tracks, yielding to **Linkin Park's** "In the End."

"In the End" reaches the top in its 18th chart week, which sets the record for slowest crawl to No. 1 on that chart. The prior record was 17 weeks, originally established in June 1997 by



DECEMBER 22  
2001

Billboard®

# THE BILLBOARD® 200

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
					<b>NUMBER 1</b>	3 Weeks At Number 1	49	43	50	15	<b>PUDDLE OF MUDD</b> ▲ FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	10
1	1	1	3	<b>CREED</b> WIND-UP 13075 (11.98/18.98)	Weathered	1	50	34	37	8	<b>VARIOUS ARTISTS</b> ● COLUMBIA 86300/CRG (7.98 EQ/13.98)	God Bless America	1
2	2	2	3	<b>VARIOUS ARTISTS</b> EMI/UNIVERSAL/SONY/ZOMBA 11154/VIRGIN (12.98/19.98)	Now 8	2	51	42	44	14	<b>SYSTEM OF A DOWN</b> ▲ AMERICAN/COLUMBIA 62240/CRG (12.98 EQ/18.98)	Toxicity	1
3	6	5	7	<b>VARIOUS ARTISTS</b> EMI/ZOMBA/SONY 585620/UNIVERSAL (19.98 CD)	Now That's What I Call Christmas!	3	52	NEW		1	<b>MARIAH CAREY</b> COLUMBIA 85960/CRG (17.98 EQ/22.98)	Greatest Hits	52
4	5	3	5	<b>BRITNEY SPEARS</b> JIVE 41776/ZOMBA (12.98/18.98)	Britney	1	53	57	55	32	<b>DESTINY'S CHILD</b> ▲ <sup>3</sup> COLUMBIA 61063/CRG (12.98 EQ/18.98)	Survivor	1
5	8	15	6		<b>GREATEST GAINER</b>		54	NEW		1	<b>ICE CUBE</b> PRIORITY 29091/CAPI/TOL (12.98/18.98)	Greatest Hits	54
				<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMAPHONE 1225 (17.98 CD)	Christmas Extraordinaire	5	55	49	45	46	<b>JENNIFER LOPEZ</b> ▲ <sup>3</sup> EPIC 85965 (12.98 EQ/18.98)	J.Lo	1
6	4	4	4	<b>GARTH BROOKS</b> ▲ <sup>3</sup> CAPITOL (NASHVILLE) 31330 (10.98/18.98)	Scarecrow	1	56	52	60	50	<b>NELLY FURTADO</b> ▲ DREAMWORKS 450217/INTERSCOPE (12.98/18.98) ▲	Whoa, Nelly!	24
7	9	6	35	<b>ENYA</b> ▲ <sup>5</sup> REPRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain	2	57	73	146	54	<b>THE BEATLES</b> ▲ <sup>7</sup> APPLE 29325/CAPITOL (12.98/18.98)	1	1
8	3	—	2	<b>LUDACRIS</b> DISTURBING THA PEACE/DEF JAM SOUTH 586446/IDJMG (12.98/18.98)	Word Of Mouf	3	58	54	51	21	<b>AALIYAH</b> ▲ BLACKGROUND 10082* (12.98/18.98)	Aaliyah	1
9	12	12	3	<b>NICKELBACK</b> ▲ ROADRUNNER 618485/IDJMG (12.98/18.98)	Silver Side Up	2	59	45	46	13	<b>JAY-Z</b> ▲ ROC-A-FELLA/DEF JAM 586396/IDJMG (12.98/19.98)	The Blueprint	1
10	11	8	3	<b>PINK</b> ARISTA 14718 (12.98/18.98)	M!ssundaztood	8	60	60	63	40	<b>ALIEN ANT FARM</b> ▲ NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (12.98/18.98) ▲	ANThology	11
11	13	10	59	<b>LINKIN PARK</b> ▲ <sup>5</sup> WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	7	61	44	30	4	<b>ROB ZOMBIE</b> GEFFEN 493147/INTERSCOPE (12.98/18.98)	Sinister Urge	8
12	14	14	18	<b>USHER</b> ▲ <sup>2</sup> ARISTA 14715* (12.98/18.98)	8701	4	62	56	56	5	<b>GEORGE STRAIT</b> MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	9
13	10	9	6	<b>ENRIQUE IGLESIAS</b> ▲ INTERSCOPE 493148 (12.98/18.98)	Escape	2	63	50	62	6	<b>SOUNDTRACK</b> ● WARNER SUNSET/NOVESUCH/ATLANTIC 83491/AG (12.98/18.98)	Harry Potter And The Sorcerer's Stone	48
14	18	16	4	<b>SHAKIRA</b> ▲ EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3	64	NEW		1	<b>CYPRESS HILL</b> COLUMBIA 85740/CRG (12.98 EQ/18.98)	Stoned Raiders	64
15	22	28	4	<b>BARBRA STREISAND</b> ▲ COLUMBIA 85920/CRG (12.98 EQ/18.98)	Christmas Memories	15	65	64	67	7	<b>VARIOUS ARTISTS</b> EMI CHRISTIAN/PROVIDENT/WORD 51850/SPARROW (19.98/21.98)	Wow Hits 2002: The Year's 30 Top Christian Artists And Hits	52
16	16	18	5	<b>PINK FLOYD</b> ▲ <sup>2</sup> CAPITOL 36111 (19.98/24.98)	Echoes — The Best Of Pink Floyd	2	66	65	93	5	<b>VARIOUS ARTISTS</b> TIME LIFE 18800 (19.98 CD)	The Time-Life Treasury Of Christmas	65
17	NEW		1		<b>HOT SHOT DEBUT</b>		67	74	75	12	<b>DIANA KRALL</b> ● VERVE 549846/VG (12.98/18.98)	The Look Of Love	9
				<b>VARIOUS ARTISTS</b> ● INTERSCOPE 493188 (19.98 CD)	America: A Tribute To Heroes	17	68	48	—	2	<b>SMASH MOUTH</b> INTERSCOPE 493047 (12.98/18.98)	Smash Mouth	48
18	20	19	6	<b>BACKSTREET BOYS</b> JIVE 41778/ZOMBA (12.98/18.98)	The Hits — Chapter One	4	69	51	49	3	<b>BEE GEES</b> POLYDOR/UTV 589400/UNIVERSAL (17.98/24.98)	Their Greatest Hits—The Record	49
19	19	17	10	<b>JA RULE</b> ▲ MURDER INC./DEF JAM 586437/IDJMG (12.98/19.98)	Pain Is Love	1	70	53	48	5	<b>PETEY PABLO</b> ● JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	13
20	26	25	50	<b>SOUNDTRACK</b> ▲ <sup>3</sup> MERCURY (NASHVILLE) 170069 (11.98/18.98)	O Brother, Where Art Thou?	11	71	69	58	6	<b>LENNY KRAVITZ</b> ▲ VIRGIN 11233 (12.98/18.98)	Lenny	12
21	7	—	2	<b>BUSTA RHYMES</b> FLIPMODE 20009*/J (12.98/18.98)	Genesis	7	72	66	52	4	<b>GREEN DAY</b> REPRISE 48145/WARNER BROS. (18.98 CD)	International Superhits!	40
22	25	22	20	<b>'N SYNC</b> ▲ <sup>5</sup> JIVE 41758/ZOMBA (12.98/18.98)	Celebrity	1	73	76	68	4	<b>BARENAKED LADIES</b> REPRISE 48075/WARNER BROS. (18.98 CD)	Disc One: All Their Greatest Hits (1991-2001)	38
23	24	23	24	<b>ALICIA KEYS</b> ▲ <sup>4</sup> J 20002 (12.98/18.98)	Songs In A Minor	1	74	58	31	3	<b>THE SMASHING PUMPKINS</b> VIRGIN 11316 (18.98 CD)	{Rotten Apples} Greatest Hits	31
24	15	7	3	<b>KID ROCK</b> LAVA/ATLANTIC 83482*/AG (12.98/18.98)	Cocky	7	75	41	29	3	<b>TIMBALAND &amp; MAGOO</b> BLACKGROUND 10946* (12.98/18.98)	Indecent Proposal	29
25	17	11	6	<b>MICHAEL JACKSON</b> ▲ EPIC 69400* (12.98 EQ/18.98)	Invincible	1	76	78	77	58	<b>U2</b> ▲ <sup>3</sup> INTERSCOPE 524653 (12.98/18.98)	All That You Can't Leave Behind	3
26	NEW		1	<b>LIMP BIZKIT</b> FLIP 493192*/INTERSCOPE (12.98/18.98)	New Old Songs (Re-Mix)	26	77	59	39	3	<b>MICK JAGGER</b> VIRGIN 11288 (18.98 CD)	Goddess In The Doorway	39
27	21	20	4	<b>JEWEL</b> ATLANTIC 83519*/AG (12.98/18.98)	This Way	9	78	68	65	4	<b>PAUL MCCARTNEY</b> MPL 35510/CAPITOL (7.98/18.98)	Driving Rain	26
28	23	13	4	<b>MADONNA</b> ▲ MAVERICK 48000/WARNER BROS. (12.98/18.98)	GHV2: Greatest Hits Volume 2	7	79	81	73	12	<b>MARTINA MCBRIDE</b> ● RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5
29	28	36	3	<b>ANDREA BOCELLI</b> ▲ PHILIPS 589341 (12.98/18.98)	Cieli Di Toscana	11	80	72	118	4	<b>ROD STEWART</b> WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart	69
30	29	27	5	<b>TOBY KEITH</b> ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9	81	92	88	33	<b>TIM MCGRAW</b> ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	2
31	NEW		1	<b>OUTKAST</b> ARISTA 26053* (12.98/18.98)	Big Boi & Dre Present... OutKast	31	82	63	57	3	<b>MARC ANTHONY</b> COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	Libre	57
32	NEW		1	<b>NATE DOGG</b> DESERT STORM/ELEKTRA 62688*/EEG (12.98/18.98)	Music & Me	32	83	84	79	31	<b>SUM 41</b> ▲ ISLAND 548662/IDJMG (12.98/18.98)	All Killer No Filler	13
33	33	43	30	<b>SOUNDTRACK</b> ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28	84	87	100	13	<b>MICHAEL W. SMITH</b> REUNION 10025/ZOMBA (11.98/17.98)	Worship	20
34	36	53	6	<b>DESTINY'S CHILD</b> ● MUSIC WORLD/COLUMBIA 86098/CRG (12.98 EQ/18.98)	8 Days Of Christmas	34	85	61	54	5	<b>FAITH EVANS</b> BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	14
35	38	35	13	<b>P.O.D.</b> ▲ ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6	86	77	78	3	<b>SARAH BRIGHTMAN</b> NEMO STUDIO 3325/ANGEL (12.98/17.98)	Classics	77
36	31	21	11	<b>VARIOUS ARTISTS</b> ▲ WARNER BROS./ELEKTRA/ATLANTIC 14684/ARISTA (12.98/18.98)	Totally Hits 2001	3	87	86	76	22	<b>DREAM STREET</b> ● UEG 18304/EDEL (12.98/18.98)	Dream Street	37
37	NEW		1	<b>FAT JOE</b> TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.O.S.E.: Jealous Ones Still Envy	37	88	115	145	10	<b>ELTON JOHN</b> ● ROCKET 586330/UNIVERSAL (12.98/18.98)	Songs From The West Coast	15
38	37	26	7	<b>INCUBUS</b> ▲ IMMORTAL 85277*/EPIC (12.98 EQ/18.98)	Morning View	2	89	83	134	5	<b>ANNE MURRAY</b> STRAIGHTWAY 20335 (19.98 CD)	What A Wonderful Christmas	83
39	27	—	2	<b>VARIOUS ARTISTS</b> ▲ COLUMBIA 86270/CRG (21.98 EQ CD)	The Concert For New York City	27	90	NEW		1	<b>NEIL DIAMOND</b> LEGACY/COLUMBIA 85681/CRG (17.98 EQ/24.98)	The Essential Neil Diamond	90
40	32	40	3	<b>STING</b> A&M 493189/INTERSCOPE (12.98/18.98)	... All This Time	32	91	62	38	3	<b>JILL SCOTT</b> HIDDEN BEACH 66150/EPIC (14.98/19.98)	Experience: Jill Scott 826+	38
41	39	33	19	<b>VARIOUS ARTISTS</b> ▲ <sup>3</sup> EMI/UNIVERSAL/SONY/ZOMBA 10749/VIRGIN (12.98/18.98)	Now 7	1	92	85	74	8	<b>OZZY OSBOURNE</b> ● EPIC 63580 (12.98 EQ/18.98)	Down To Earth	4
42	35	32	15	<b>MARY J. BLIGE</b> ▲ MCA 112616* (12.98/18.98)	No More Drama	2	93	80	80	33	<b>JANET</b> ▲ <sup>2</sup> VIRGIN 10144* (12.98/18.98)	All For You	1
43	NEW		1	<b>YOLANDA ADAMS</b> ELEKTRA 62690/EEG (12.98/18.98)	Believe	43	94	91	89	37	<b>TRAIN</b> ▲ <sup>2</sup> AWARE/COLUMBIA 69888/CRG (12.98 EQ/18.98)	Drops Of Jupiter	6
44	40	41	29	<b>STAIN'D</b> ▲ <sup>4</sup> FLIP/ELEKTRA 62626/EEG (12.98/18.98)	Break The Cycle	1	95	71	66	5	<b>ANGIE STONE</b> J 20013* (12.98/18.98)	Mahogany Soul	22
45	30	24	7	<b>DMX</b> RUFF RYDERS/DEF JAM 586450*/IDJMG (12.98/19.98)	The Great Depression	1	96	97	92	21	<b>CRAIG DAVID</b> ● WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	11
46	47	64	9	<b>CHARLOTTE CHURCH</b> ● COLUMBIA 89710/CRG (12.98 EQ/18.98)	Enchantment	15	97	96	91	46	<b>O-TOWN</b> ▲ J 20000 (12.98/18.98)	O-Town	5
47	46	61	18	<b>AARON CARTER</b> ▲ JIVE 41768/ZOMBA (12.98/18.98)	Oh Aaron	7	98	79	69	4	<b>NATALIE MERCHANT</b> ELEKTRA 62721/EEG (18.98 CD)	Motherland	30
48	NEW		1	<b>MACK 10</b> CASH MONEY 860968*/UNIVERSAL (12.98/18.98)	Bang Or Ball	48	99	93	105	42	<b>VARIOUS ARTISTS</b> ▲ INTEGRITY 61001/TIME LIFE (19.98 CD)	Songs 4 Worship — Shout To The Lord	51



THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
100	100	86	5	THIRD DAY ESSENTIAL 10668/ZOMBA (11.98/17.98)	Come Together	31	150	146	151	13	BOB DYLAN ● COLUMBIA 85975*/CRG (18.98 EQ CD)	Love And Theft	5
101	89	84	5	TONY BENNETT RPM/COLUMBIA 85833/CRG (18.98 EQ CD)	Playin' With My Friends: Bennett Sings The Blues	50	151	156	161	119	DIXIE CHICKS ▲ <sup>3</sup> MONUMENT 69678/SO/RY (NASHVILLE) (12.98 EQ/18.98)	Fly	1
102	55	42	3	DUNGEON FAMILY ARISTA 14693* (12.98/18.98)	Even In Darkness	42	152	88	71	3	TOO SHORT SHORT/JIVE 41761/ZOMBA (11.98/17.98)	Chase The Cat	71
103	99	157	4	GARTH BROOKS CAPITOL (NASHVILLE) 35624 (10.98/17.98)	The Magic Of Christmas — Songs From Call Me Claus	99	153	159	150	59	LENNY KRAVITZ ▲ <sup>3</sup> VIRGIN 50316 (12.98/18.98)	Greatest Hits	2
104	90	83	85	DISTURBED ▲ <sup>2</sup> GIANT 24738/WARNER BROS. (11.98/17.98) *	The Sickness	29	154	125	—	2	SOUNDTRACK INTERSCOPE 493172 (12.98/19.98)	Ali	125
105	102	160	4	TONY BENNETT/CHARLOTTE CHURCH/PLACIDO DOMINGO/VANESSA WILLIAMS SONY CLASSICAL 89468 (12.98 EQ/18.98)	Our Favorite Things	102	155	157	162	61	SARA EVANS ▲ RCA (NASHVILLE) 67964/RLG (11.98/17.98)	Born To Fly	55
106	103	98	71	SOUNDTRACK ▲ <sup>2</sup> CURB 78703 (11.98/17.98)	Coyote Ugly	10	156	135	97	3	CLINT BLACK RCA (NASHVILLE) 67005/RLG (12.98/18.98)	Greatest Hits II	97
107	98	81	7	REBA MCENTIRE MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III — I'm A Survivor	18	157	138	142	10	BILLY JOEL COLUMBIA 86005/CRG (17.98 EQ/24.98)	The Essential Billy Joel	29
108	104	87	7	DAVE MATTHEWS BAND BAMA RAGS 69317/RCA (21.98 CD)	Live In Chicago 12.19.98	6	158	144	136	52	COLDPLAY ● NETTWERK 30162/CAPITOL (11.98/17.98) *	Parachutes	51
109	121	110	26	BLINK-182 ▲ MCA 112627 (12.98/18.98)	Take Off Your Pants And Jacket	1	159	170	170	82	BRITNEY SPEARS ▲ <sup>3</sup> JIVE 41704/ZOMBA (11.98/18.98)	Oops!...I Did It Again	1
110	106	101	17	MICHELLE BRANCH MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	64	160	161	141	29	CITY HIGH ● BOOGA BASEMENT 490890/INTERSCOPE (12.98/18.98)	City High	34
111	70	47	3	8BALL JCOR 860964/INTERSCOPE (12.98/18.98)	Almost Famous	47	161	152	123	4	MICHAEL JACKSON EPIC 85250 (18.98 EQ CD)	Greatest Hits: HIStory — Volume 1	85
112	123	174	4	VARIOUS ARTISTS A&M 493138/INTERSCOPE (12.98/18.98)	A Very Special Christmas 5	112	162	134	96	4	BOYZ II MEN UNIVERSAL 016083 (12.98/18.98)	Legacy: The Greatest Hits Collection	89
113	112	95	25	GORILLAZ ▲ PARLOPHONE 33748*/VIRGIN (12.98/18.98)	Gorillaz	14	163	178	175	70	SHAGGY ▲ <sup>5</sup> MCA 112096* (12.98/18.98)	Hotshot	1
114	114	108	11	STEVEN CURTIS CHAPMAN SPARROW 51770 (12.98/17.98)	Declaration	14	164	179	192	6	THE CALLING RCA 67585 (11.98/17.98) *	Camino Palmero	158
115	122	121	9	KIDZ BOP KIDS RAZOR & TIE 89042 (11.98/16.98)	Kidz Bop	76	165	169	—	2	VARIOUS ARTISTS LAVA/ATLANTIC 83512/AG (12.98/18.98)	MTV TRL Christmas	165
116	116	172	5	VARIOUS ARTISTS INTEGRITY 14804/TIME LIFE (19.98 CD)	Songs 4 Worship Christmas	116	166	127	112	9	BUBBA SPARXXX ● BEAT CLUB 493127*/INTERSCOPE (12.98/18.98)	Dark Days, Bright Nights	3
117	118	126	8	JOHN MELLENCAMP COLUMBIA 85098/CRG (18.98 EQ CD)	Cuttin' Heads	15	167	160	184	69	DAVID GRAY ▲ ATO 69351/RCA (11.98/17.98) *	White Ladder	35
118	94	72	8	SEVENDUST TVT 5870 (10.98/17.98)	Animosity	28	168	NEW	—	1	SPM DOPE HOUSE 016017/UNIVERSAL (12.98/18.98)	Never Change	168
119	120	156	5	TONI BRAXTON ● ARISTA 14723 (12.98/18.98)	Snowflakes	119	169	128	124	7	ENIGMA VIRGIN 11119 (18.98 CD)	LSD: Love Sensuality Devotion—The Greatest Hits	29
120	75	59	4	UGK JIVE 41673/ZOMBA (11.98/17.98)	Dirty Money	18	170	168	167	30	WEEZER ▲ Geffen 493045*/INTERSCOPE (12.98/18.98)	Weezer	4
121	113	180	4	NEWSONG REUNION 10033/ZOMBA (11.98/17.98) *	The Christmas Shoes	113	171	181	135	3	HOOBASTANK ISLAND 586435/IDJ/MG (12.98 CD) *	Hoobastank	135
122	111	102	6	JACI VELASQUEZ WORD 85780/EPIC (11.98 EQ/17.98)	Christmas	102	172	193	—	2	B.B. KING MCA 112756 (18.98 CD)	A Christmas Celebration of Hope	172
123	105	99	3	SOUNDTRACK REPRISE 48110/WARNER BROS. (19.98 CD)	The Lord Of The Rings: The Fellowship Of The Ring	99	173	110	117	7	DILATED PEOPLES ABB/PRIORITY 31477*/CAPITOL (6.98/10.98)	Expansion Team	36
124	67	34	3	GHOSTFACE KILLAH EPIC 81569* (12.98 EQ/18.98)	Bulletproof Wallets	34	174	153	152	30	MISSY "MISDEMEANOR" ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62639*/EEG (12.98/18.98)	Miss E...So Addictive	2
125	119	114	20	FIVE FOR FIGHTING ● AWARE/COLUMBIA 63759/CRG (7.88 EQ/17.98) *	America Town	54	175	172	171	12	MACY GRAY ● EPIC 85200* (12.98 EQ/18.98)	The Id	11
126	95	82	6	JERMAINE DUPRI SO SO DEF/COLUMBIA 85830*/CRG (12.98 EQ/18.98)	Instructions	15	176	183	179	80	'N SYNC ◆ <sup>11</sup> JIVE 41702/ZOMBA (12.98/18.98)	No Strings Attached	1
127	136	131	63	AARON CARTER ▲ <sup>2</sup> JIVE 41708/ZOMBA (11.98/17.98)	Aaron's Party (Come Get It)	4	177	149	129	15	BRIAN MCKNIGHT ● MOTOWN 014743/UNIVERSAL (12.98/18.98)	Superhero	7
128	117	103	24	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 85646*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	3	178	199	—	15	SOUNDTRACK WALT DISNEY 860731 (18.98 CD)	The Princess Diaries	41
129	162	164	41	DAVE MATTHEWS BAND ▲ <sup>2</sup> RCA 67988 (11.98/18.98)	Everyday	1	179	158	143	60	LIMP BIZKIT ▲ <sup>5</sup> FLIP 490759*/INTERSCOPE (12.98/18.98)	Chocolate Starfish And The Hot Dog Flavored Water	1
130	108	90	36	GINUWINE ▲ EPIC 89622* (12.98 EQ/18.98)	The Life	3	180	124	107	6	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲ DREAMWORKS 450291/INTERSCOPE (12.98/18.98)	Eternal	3
131	132	165	10	DAVID BALL DUALTONE 01109/RAZOR & TIE (11.98/17.98)	Amigo	120	181	173	177	21	SOUNDTRACK HYPNOTIZE MINDS/LOUD/COLUMBIA 1972/CRG (12.98 EQ/18.98)	Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album	19
132	107	94	13	FABOLOUS ● DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98)	Ghetto Fabolous	4	182	173	177	21	LEE ANN WOMACK ▲ <sup>2</sup> MCA NASHVILLE 170095 (11.98/17.98)	I Hope You Dance	16
133	101	85	16	MAXWELL ▲ COLUMBIA 67136*/CRG (12.98 EQ/18.98)	Now	1	183	171	155	6	ALL STAR TRIBUTE PLAY-TONE/COLUMBIA 86199/CRG (11.98 EQ CD)	What's Going On (EP)	18
134	130	119	76	NELLY ▲ <sup>8</sup> FO' REEL 157743*/UNIVERSAL (12.98/18.98)	Country Grammar	1	184	NEW	—	1	MERCYME INO/WORD 85725/EPIC (16.98 EQ CD) *	Almost There	184
135	82	70	5	SOUNDTRACK AFTERMATH/DOGGYSTYLE 493128*/INTERSCOPE (12.98/18.98)	The Wash	19	185	176	—	2	KELLY PRICE DEF SOUL 586222/IDJ/MG (18.98 CD)	One Family — A Christmas Album	176
136	NEW	—	1	DE LA SOUL TOMMY BOY 1443* (12.98/18.98)	AOI: Bionix	136	186	NEW	—	1	YES YES 578205/BEYOND (17.98 CD)	Magnification	186
137	129	111	3	ZOEGIRL SPARROW 51828 (16.98 CD) *	Life	111	187	167	166	15	AFROMAN ● UNIVERSAL 014979 (12.98/18.98)	The Good Times	10
138	131	133	34	BROOKS & DUNN ● ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	4	188	177	—	3	VARIOUS ARTISTS WINDHAM HILL 11604/RCA (17.98 CD)	A Winter's Solstice: Silver Anniversary Edition	176
139	139	132	55	TIM MCGRAW ▲ <sup>2</sup> CURB 77578 (12.98/18.98)	Greatest Hits	4	189	145	158	8	MR. CHEEKS UNIVERSAL 014928 (12.98/18.98)	John P. Kelly	32
140	163	—	2	DAVE KOZ & FRIENDS CAPITOL 33637 (17.98 CD) *	A Smooth Jazz Christmas	140	190	190	—	5	DEFAULT TVT 2310 (11.98 CD) *	The Fallout	172
141	140	125	24	LONESTAR ● BNA 67011/RLG (12.98/18.98)	I'm Already There	9	191	148	116	4	KITTIE ARTEMIS 751088 (11.98/17.98)	Oracle	57
142	141	106	3	G.DEP BAD BOY 73042*/ARISTA (11.98/17.98) *	Child Of The Ghetto	106	192	RE-ENTRY	—	21	LIL' ROMEO SOULJA/PRIORITY 50198*/CAPITOL (11.98/17.98)	Lil' Romeo	6
143	126	115	—	LUIS MIGUEL WEA LATINA 41572 (11.98/17.98)	Mis Romances	115	193	196	—	10	JIM BRICKMAN WINDHAM HILL 11589/RCA (17.98 CD)	Simple Things	54
144	147	144	—	LIFEHOUSE ▲ <sup>2</sup> DREAMWORKS 450231/INTERSCOPE (12.98/18.98) *	No Name Face	6	194	164	159	13	SOUNDTRACK PRIORITY 50213*/CAPITOL (12.98/18.98)	Training Day	35
145	109	104	4	KEKE WYATT MCA 112609 (12.98/14.98)	Soul Sista	60	195	NEW	—	1	SOUNDTRACK NICK/JIVE 46501/ZOMBA (12.98/18.98)	Jimmy Neutron Boy Genius	195
146	154	148	43	ALAN JACKSON ▲ ARISTA NASHVILLE 68335/RLG (11.98/17.98)	When Somebody Loves You	15	196	175	168	16	JUVENILE ● CASH MONEY 860913/UNIVERSAL (12.98/18.98)	Project English	2
147	137	139	9	THE STROKES RCA 68101* (17.98 CD)	Is This It	72	197	RE-ENTRY	—	27	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) *	Nickel Creek	142
148	151	138	36	VARIOUS ARTISTS ▲ <sup>3</sup> SONY/ZOMBA/UNIVERSAL/EMI 85663/EPIC (12.98 EQ/18.98)	Now 6	1	198	183	11	VARIOUS ARTISTS RAZOR & TIE 89041 (12.98/18.98)	Pulse	43	
149	142	127	63	KENNY CHESNEY ▲ <sup>2</sup> BNA 67976/RLG (11.98/17.98)	Greatest Hits	13	199	197	200	4	VARIOUS ARTISTS WALT DISNEY 860737 (19.98/12.98)	Radio Disney Jams: Vol. 4	169
150	142	127	63	KENNY CHESNEY ▲ <sup>2</sup> BNA 67976/RLG (11.98/17.98)	Greatest Hits	13	200	RE-ENTRY	—	15	ALISON KRAUSS + UNION STATION ROUNDER 810495/IDJ/MG (11.98/17.98)	New Favorite	35

■ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). \* 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.

The top-selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by **SoundScan**®



DECEMBER 22 2001				Billboard® TOP JAZZ ALBUMS™	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	12	DIANA KRALL ●	VERVE 549046/VG	The Look Of Love
2	2	1	TONY BENNETT	RPM/COLUMBIA 05833/CRG	Playin' With My Friends: Bennett Sings The Blues
3	3	1	HARRY CONNICK, JR.	COLUMBIA 860777/CRG	Songs I Heard
4	4	1	HARRY CONNICK, JR.	COLUMBIA 09794/CRG	30
5	5	1	STEVE TYRELL	COLUMBIA 86006/CRG	Standard Time
6	6	1	ETTA JAMES	PRIVATE MUSIC/WINDHAM HILL 11580/RCA	Blue Gardenia
7	7	1	NANCY WILSON	MCG JAZZ 1008/TELARC	A Nancy Wilson Christmas
8	8	1	SOUNDTRACK	LEGACY/COLUMBIA 85350/CRG	Finding Forrester
9	9	1	JANE MONHEIT	N-CODED 4219/VARLOCK	Come Dream With Me
10	10	1	VARIOUS ARTISTS	VERVE 549067/VG	Verve Presents The Very Best Of Christmas Jazz
11	16	1	VARIOUS ARTISTS ▲	LEGACY/COLUMBIA/VERVE 61432/CRG	Ken Burns Jazz - The Story Of America's Music
12	9	1	VARIOUS ARTISTS	DIRECT SOURCE SPECIAL PRODUCTS 91142	Big Band Christmas
13	13	1	VARIOUS ARTISTS	LEGACY/COLUMBIA/VERVE 61439/CRG	The Best Of Ken Burns Jazz
14	12	1	LOUIS ARMSTRONG	LEGACY/COLUMBIA 61440/CRG	Ken Burns Jazz - The Definitive Louis Armstrong
15	11	1	VARIOUS ARTISTS	UTV/VERVE 520191/VG	Pure Jazz
16	14	1	TONY BENNETT	COLUMBIA 63570/CRG	Ultimate Tony Bennett
17	15	1	JOHN COLTRANE	RHINO 79778	The Very Best Of John Coltrane
18	19	1	BILLIE HOLIDAY	VERVE 549081/VG	Ken Burns Jazz - The Definitive Billie Holiday
19	18	1	DIANA KRALL	JUSTIN TIME 40050	Stepping Out
20	17	1	CYRUS CHESTNUT	DIVISION ONE 83490/ATLANTIC	Soul Food
21	21	1	JANE MONHEIT	N-CODED 4207/VARLOCK	Never Never Land
22	22	1	MILES DAVIS	LEGACY/COLUMBIA 85475/CRG	The Essential Miles Davis
23	23	1	JOHN COLTRANE	VERVE 549083/VG	Ken Burns Jazz - The Definitive John Coltrane
24	24	1	JOHN COLTRANE	IMPULSE 1549361/VG	Coltrane For Lovers
25	21	1	KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE	ECM 14006	Inside Out

DECEMBER 22 2001				Billboard® TOP CONTEMPORARY JAZZ ALBUMS™	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	2	DAVE KOZ & FRIENDS	CAPITOL 33837	A Smooth Jazz Christmas
2	2	1	BONEY JAMES	WARNER BROS. 48004	Ride
3	3	1	VARIOUS ARTISTS	HIDDEN BEACH RECORDINGS PRESENTS: UNWRAPPED VOL. 1	Hidden Beach Recordings Presents: Unwrapped Vol. 1
4	5	1	PETER WHITE	COLUMBIA 85212/CRG	Glow
5	4	1	CHRIS BOTTI	COLUMBIA 85753/CRG	Night Sessions
6	7	1	LARRY CARLTON	WARNER BROS. 48006	Deep Into It
7	8	1	RICHARD ELLIOT	VERVE 549774/VG	Crush
8	6	1	ALEX BUGNON	NARADA JAZZ 11134/VIRGIN	Soul Purpose
9	12	1	VARIOUS ARTISTS	GRP 549839/VG	Making Spirits Bright - A Smooth Jazz Christmas
10	9	1	ACOUSTIC ALCHEMY	HIGHER OCTAVE 11103/VIRGIN	AArt
11	10	1	BRIAN CULBERTSON	ATLANTIC 83444/AG	Nice & Slow
12	11	1	PAUL TAYLOR	PEAK 8506/CONCORD	Hypnotic
13	15	1	HERB ALPERT	A&M 490886/INTERSCOPE	Definitive Hits
14	19	1	KIRK WHALUM	WARNER BROS. 48158	The Christmas Message
15	13	1	VARIOUS ARTISTS	RYKODISC 9551/RYKO PALM	WNUA 95.5 Smooth Jazz - Volume 14
16	16	1	ST. GERMAIN	BLUE NOTE 251147/CAPITOL	Tourist
17	14	1	KEIKO MATSUI	NARADA JAZZ 10264/VIRGIN	Deep Blue
18	18	1	VARIOUS ARTISTS	GRP 549787/VG	A Twist Of Marley -- A Tribute
19	21	1	TOWER OF POWER	RHINO 74345	The Very Best Of Tower Of Power - The Warner Years
20	20	1	SPYRO GYRA	HEADS UP 3061	In Modern Times
21	25	1	VARIOUS ARTISTS	RYKODISC 3004/RYKO PALM	WJZZ 106.1 Smooth Jazz Sampler 8
22	17	1	ANDRE WARD	ORPHEUS 70579	Feelin' You
23	23	1	THE RIPPINGTONS FEATURING RUSS FREEMAN	PEAK 8500/CONCORD	Life In The Tropics
24	24	1	VARIOUS ARTISTS	Q 92945/AG	To Grover, With Love
25	22	1	URBAN KNIGHTS	NARADA JAZZ 10666/VIRGIN	Urban Knights IV

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates LP is available. Hearseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

DECEMBER 22 2001				Billboard® TOP CLASSICAL ALBUMS™	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	10	RICHARD JOO	COLUMBIA 85397/SONY CLASSICAL	Billy Joel: Fantasies & Delusions
2	2	1	YO-YO MA	SONY CLASSICAL 89667	Classic Yo-Yo
3	3	1	ANDREA BOCELLI ●	PHILIPS 464600/UNIVERSAL CLASSICS GROUP	Verdi
4	4	1	CHANTICLEER FEATURING DAWN UPSHAW	TELDEC 85495/AG	Christmas With Chanticleer
5	5	1	THE HILLIARD ENSEMBLE/CHRISTOPH POPPEN	ECM 461895/UNIVERSAL CLASSICS GROUP	Bach: Morimur
6	6	1	VANGELIS	SONY CLASSICAL 89191	Mythodea
7	8	1	YO-YO MA/EDGAR MEYER/MARK O'CONNOR	SONY CLASSICAL 06782	Appalachian Journey
8	9	1	VARIOUS ARTISTS	DECCA 467248/UNIVERSAL CLASSICS GROUP	KDFC 102.1 Classical Christmas
9	7	1	CECILIA BARTOLI	DECCA 467248/UNIVERSAL CLASSICS GROUP	Dreams & Fables
10	10	1	RENEE FLEMING	DECCA 467049/UNIVERSAL CLASSICS GROUP	Renee Fleming
11	10	1	HILARY HAHN	SONY CLASSICAL 89649	Brahms/Stravinsky Violin Concertos
12	11	1	CLASSICAL KIDS	CHILDREN'S GROUP/AG	Classical Kids Christmas
13	13	1	KIRI TE KANAWA	EMI CLASSICS 57231/ANGEL	Kiri
14	12	1	LIBERA	TELDEC 40117/AG	Luminosa
15	15	1	YO-YO MA	SONY CLASSICAL 60681	Simply Baroque II

DECEMBER 22 2001				Billboard® TOP CLASSICAL CROSSOVER™	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	ANDREA BOCELLI	PHILIPS	Cieli Di Toscana
2	2	1	CHARLOTTE CHURCH ●	COLUMBIA 89710/CRG	Enchantment
3	3	1	SARAH BRIGHTMAN	NEMO STUDIO 33257/ANGEL	Classics
4	4	1	TONY BENNETT/CHARLOTTE CHURCH/PLACIDO DOMINGO/VANESSA WILLIAMS	SONY CLASSICAL 89468	Our Favorite Things
5	5	1	VARIOUS ARTISTS	UNIVERSAL CLASSICS GROUP 89702/SONY CLASSICAL	Classical Hits
6	6	1	RUSSELL WATSON	DECCA 468695/UNIVERSAL CLASSICS GROUP	The Voice
7	7	1	ANDREA BOCELLI	PHILIPS 598223/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana (With Spanish Tracks)
8	9	1	BOND	MBO/DECCA 467091/UNIVERSAL CLASSICS GROUP	Born
9	8	1	SARAH BRIGHTMAN ●	NEMO STUDIO/ANGEL 56968/ANGEL	La Luna
10	11	1	THREE MO' TENORS	RCA VICTOR 63827/RCA	Three Mo' Tenors
11	10	1	BELA FLECK	SONY CLASSICAL 89610	Perpetual Motion
12	13	1	TAN DUN FEATURING YO-YO MA	SONY CLASSICAL 89347	Crouching Tiger, Hidden Dragon
13	14	1	TIM JANIS	TIM JANIS ENSEMBLE 1104/KOCH INTERNATIONAL	An American Composer In Concert
14	12	1	DENYCE GRAVES	RCA VICTOR 63888/RCA	American Anthem
15	15	1	VARIOUS ARTISTS	SONY CLASSICAL 89683	Heartland: An Appalachian Anthology

DECEMBER 22 2001				Billboard® TOP NEW AGE ALBUMS™	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	2	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 1225	Christmas Extraordinaire
2	2	1	ENYA ▲	REPRISE 47426/WARNER BROS.	A Day Without Rain
3	3	1	VARIOUS ARTISTS	WINDHAM HILL 11604/RCA	A Winter's Solstice: Silver Anniversary Edition
4	4	1	JIM BRICKMAN	WINDHAM HILL 11589/RCA	Simple Things
5	6	1	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 0443	Christmas Collection
6	7	1	YANNI	RCA SPECIAL PRODUCTS 45680	Snowfall
7	8	1	GEORGE WINSTON	WINDHAM HILL 11624/RCA	Remembrance
8	9	1	YANNI ●	VIRGIN 79893	If I Could Tell You
9	11	1	YANNI	WINDHAM HILL 11568/RCA	Very Best Of Yanni
10	10	1	PHIL COULTER	WINDHAM HILL 11617/RCA	Lake Of Shadows
11	10	1	VARIOUS ARTISTS	VIRGIN 50836	Pure Moods III
12	12	1	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 888	Fresh Aire 8
13	13	1	JIM BRICKMAN	WINDHAM HILL 11557/RCA	My Romance: An Evening With Jim Brickman
14	14	1	B-TRIBE	HIGHER OCTAVE 10920/VIRGIN	Spiritual Spiritual
15	15	1	VARIOUS ARTISTS	WINDHAM HILL 11562/RCA	Simple Gifts

DECEMBER 22 2001				Billboard® TOP CLASSICAL BUDGET	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	GOD BLESS AMERICA: UNITED WE STAND!	VARIOUS ARTISTS	ST. CLAIR
2	2	1	NUTCRACKER HIGHLIGHTS	PETER WOHLERT/BERLIN SYMPHONY ORCHESTRA	LASERLIGHT
3	3	1	CHRISTMAS WITH PAVAROTTI	LUCIANO PAVAROTTI	LASERLIGHT
4	4	1	TCHAIKOVSKY: THE NUTCRACKER SUITE	VARIOUS ARTISTS	ST. CLAIR
5	5	1	HANDEL: MESSIAH (HLTS.)	VARIOUS ARTISTS	LASERLIGHT
6	6	1	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION	VARIOUS ARTISTS	MADACY
7	7	1	20 CLASSICAL FAVORITES	VARIOUS ARTISTS	MADACY
8	8	1	IMPERIAL CLASSICS	VARIOUS ARTISTS	UNITED MULTIMEDIA
9	9	1	NUTCRACKER SUITE	VARIOUS ARTISTS	PRIME CUTS
10	10	1	CLASSICAL MASTERPIECES: SPANISH GUITAR	VARIOUS ARTISTS	MADACY
11	11	1	CHRISTMAS FAVORITES	BOSTON POPS ORCHESTRA (FIEDLER)	RCA SPECIAL PRODUCTS
12	12	1	CLASSIC CHRISTMAS	VARIOUS ARTISTS	ST. CLAIR
13	13	1	CLASSICAL MASTERPIECES: ROMANTIC PIANO	VARIOUS ARTISTS	MADACY
14	14	1	NUTCRACKER SUITE	VARIOUS ARTISTS	ST. CLAIR
15	15	1	BEST OF 25 CLASSICAL FAVORITES	VARIOUS ARTISTS	MADACY

DECEMBER 22 2001				Billboard® TOP CLASSICAL MIDLINE	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	A TENOR'S CHRISTMAS	CARRERAS-DOMINGO-PAVAROTTI	SONY CLASSICAL
2	2	1	NO. 1 CHRISTMAS ALBUM	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
3	3	1	CHRISTMAS ADAGIOS	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
4	4	1	CHRISTMAS FESTIVAL	BOSTON POPS ORCHESTRA (FIEDLER)	RCA VICTOR/RCA
5	5	1	CLASSICAL DREAMS-MUSIC TO INSPIRE	VARIOUS ARTISTS	VIRGIN CLASSICS/UNIVERSAL CLASSICS GROUP
6	6	1	THE JOY OF CHRISTMAS	LEONARD BERNSTEIN	SONY CLASSICAL
7	7	1	TCHAIKOVSKY: NUTCRACKER/BEAUTY	ANTAL DORATI	PHILIPS/UNIVERSAL CLASSICS GROUP
8	8	1	CHRISTMAS IN THE MORNING	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
9	9	1	THE #1 OPERA ALBUM	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
10	10	1	NUTCRACKER	PHILORCH.(ORMANY)	SONY CLASSICAL
11	11	1	MOST FABULOUS CLASSICAL CHRISTMAS	VARIOUS ARTISTS	RCA VICTOR/RCA
12	12	1	MICHAEL AMANTE	MICHAEL AMANTE	MEDALIST
13	13	1	MOVIE ADAGIOS	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
14	14	1	CHRISTMAS FAVORITES	CARRERAS-DOMINGO-PAVAROTTI	SONY CLASSICAL
15	15	1	MOZART FOR YOUR MIND	VARIOUS ARTISTS	PHILIPS/UNIVERSAL CLASSICS GROUP

Classical Midline compact discs have a wholesale cost between \$9.99 and \$12.99. CDs with wholesale price lower than \$9.99 appear on Classical Budget.

DECEMBER 22 2001				Billboard® TOP KID AUDIO	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	KIDZ BOP KIDS	RAZOR & TIE 89042	KIDZ BOP
2	2	1	VARIOUS ARTISTS	DISNEY'S CHRISTMAS COLLECTION	WALT DISNEY 860887
3	3	1	VARIOUS ARTISTS	RADIO DISNEY JAMS: VOL. 4	WALT DISNEY 860737
4	4	1	READ-ALONG	MONSTERS, INC.	WALT DISNEY 860497
5	5	1	VARIOUS ARTISTS	RADIO DISNEY HOLIDAY JAMS	WALT DISNEY 860696
6	6	1	VARIOUS ARTISTS	TODDLER FAVORITES	MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO
7	7	1	THE CHIPMUNKS	THE CHIPMUNKS GREATEST CHRISTMAS	CAPITOL 21383
8	8	1	SPONGEBOB SQUAREPANTS	ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 49500/20MBA
9	9	1	READ-ALONG	TOY STORY COLLECTION BOX SET	WALT DISNEY 860709
10	10	1	VARIOUS ARTISTS	MICKEY CHRISTMAS: VOL. 2	WALT DISNEY 860803
11	11	1	TODDLER TUNES	26 CLASSIC SONGS FOR TODDLERS	BENSON 84056
12	12	1	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1	WALT DISNEY 860605
13	13	1	GOD BLESS THE U.S.A.: 1005 SING SONGS FOR AMERICA	ST. JOHN'S CHILDREN'S CHOR	MADACY KIDS 1389/MADACY
14	14	1	VARIOUS ARTISTS	DISNEY'S PRINCESS COLLECTION	WALT DISNEY 860897
15	15	1	VEGGIE TUNES	VEGGIE TALES: SILLY SONGS WITH LARRY	BIG IDEA/WORD 6164/LYRIC STUDIOS
16	16	1	MICHAEL CRAWFORD	THE DISNEY ALBUM	WALT DISNEY 860714
17	17	1	WONDER KIDS	CHRISTMAS SING-A-LONG	MADACY 7750
18	18	1	READ-ALONG	WINNIE THE POOH COLLECTION BOXSET	WALT DISNEY 860709
19	19	1	READ-ALONG	LITTLE MERMAID COLLECTION BOX SET	WALT DISNEY 860709
20	20	1	VARIOUS ARTISTS	NODOLPH: TRUSTY AND FRIENDS' FAVORITE CHRISTMAS SONGS	SONY WONDER 67766/EPIC
21	21	1	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1	WALT DISNEY 860633
22	22	1	READ-ALONG	JUNGLE BOOK COLLECTION BOX SET	WALT DISNEY 70928
23	23	1	VARIOUS ARTISTS	PLAYHOUSE DISNEY	WALT DISNEY 860695
24	24	1	VARIOUS ARTISTS	RADIO DISNEY JAMS VOL. 2	WALT DISNEY 860980
25	25	1	READ-ALONG	SNOW WHITE & THE SEVEN DWARFS	WALT DISNEY 860436

Children's recordings; original motion picture soundtracks excluded

Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.





DECEMBER 22 2001					Billboard® HEATSEEKERS®				
THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	4	<b>NEWSONG</b> REUNION 10033/ZOV/BA (11.98/17.98)	<b>NUMBER 1</b> The Christmas Shoes	26	23	12	<b>SHELBY LYNNE</b> ISLAND 586436/10JMG (12.98/18.98)	Love, Shelby
2	2	2	<b>ZOEGIRL</b> SPARROW 51828 (16.98 CD)	Life	27	29	30	<b>THE BROOKLYN TABERNACLE CHOIR</b> M2.0 COMMUNICATIONS/WORD 85911/EPIC (11.98 EQ/16.98)	Light Of The World
3	4	13	<b>DAVE KOZ &amp; FRIENDS</b> CAPITOL 33857 (17.98 CD)	<b>GREATEST GAINER</b> A Smooth Jazz Christmas	28	34	29	<b>SOIL</b> J 20022 (7.98/11.98)	Scars
4	3	1	<b>G.DEP</b> BAD BOY 73042/ARISTA (11.98/17.98)	Child Of The Ghetto	29	NEW	1	<b>NORTH MISSISSIPPI ALLSTARS</b> TONE-COOL 751102/ARTEMIS (17.98 CD)	51 Phantom
5	5	5	<b>THE CALLING</b> RCA 67595 (11.98/17.98)	Camino Palmero	30	27	21	<b>ALEJANDRO SANZ</b> WEA LATINA 41541 (10.98/17.98)	MTV Unplugged
6	6	3	<b>HOOBASTANK</b> ISLAND 586435/DJMG (12.98 CD)	Hoobastank	31	21	36	<b>SKIP</b> UTP 90100/ORPHEUS (17.98 CD)	Live From Hollygrove
7	10	16	<b>MERCYME</b> INO/WORD 85725/EPIC (16.98 EQ CD)	Almost There	32	32	33	<b>MARK SCHULTZ</b> WORD 85863/EPIC (11.98 EQ/17.98)	Song Cinema
8	7	7	<b>DEFAULT</b> TVT 2310 (11.98 CD)	The Fallout	33	31	35	<b>STACIE ORRICO</b> FOREFRONT 32588 (9.98 CD)	Christmas Wish (EP)
9	8	10	<b>NICKEL CREEK</b> SUGAR HILL 3909 (16.98 CD)	Nickel Creek	34	36	31	<b>TAMMY COCHRAN</b> EPIC (NASHVILLE) 88736/SONY (NASHVILLE) (7.98 EQ/11.98)	Tammy Cochran
10	12	20	<b>STEVE HOLY</b> CURB 77972 (11.98/17.98)	Blue Moon	35	37	27	<b>JOAN SEBASTIAN</b> MUSART 12524/BALBOA (7.98/13.98)	En Vivo: Desde La Plaza El Progreso De Guadalajara
11	11	8	<b>LUPILLO RIVERA</b> SONY DISCOS 84648 (15.98 EQ CD)	Sufriendo A Solas	36	22	—	<b>THE GET UP KIDS</b> HERDES & VILLAINS 357/VAGRANT (16.98 CD)	Eudora
12	9	9	<b>PETE YORN</b> COLUMBIA 622167/CRG (7.98 EQ/12.98)	Music For The Morning After	37	NEW	1	<b>NEW FOUND GLORY</b> DRIVE-THRU 112338/MCA (12.98/18.98)	New Found Glory
13	15	24	<b>JUMP 5</b> SPARROW 51913 (16.98 CD)	Jump 5	38	33	—	<b>EARL SCRUGGS AND FRIENDS</b> MCA NASHVILLE 170189 (11.98/19.98)	Earl Scruggs And Friends
14	14	22	<b>RASCAL FLATTS</b> LYRIC STREET 185011/HOLLYWOOD (11.98/17.98)	Rascal Flatts	39	48	—	<b>REMY ZERO</b> ELEKTRA 62678/EEG (17.98 CD)	The GoldenHum
15	18	6	<b>NICOLE C. MULLEN</b> WORD 85822/EPIC (11.98 EQ/17.98)	Talk About It	40	40	32	<b>STACIE ORRICO</b> FOREFRONT 25253 (11.98/15.98)	Genuine
16	13	11	<b>TOBYMAC</b> FOREFRONT 25294 (17.98 CD)	Momentum	41	40	32	<b>EL PODER DEL NORTE</b> DISA 727018 (8.98/13.98)	El Autentiko Y Unico En Vivo
17	16	18	<b>JOSH GROBAN</b> 143 48154/WARNER BROS. (18.98 CD)	Josh Groban	42	NEW	1	<b>CHANTICLEER FEATURING DAWN UPSHAW</b> TELDEC 85555 AG (17.98 CD)	Christmas With Chanticleer
18	19	15	<b>SONICFLOOD</b> INO/WORD 85072/EPIC (11.98 EQ/17.98)	Resonate	43	49	—	<b>STEVE TYRELL</b> COLUMBIA 86006/CRG (12.98 EQ/18.98)	Standard Time
19	25	19	<b>JAMIE O'NEAL</b> MERCURY (NASHVILLE) 170132 (11.98/17.98)	Shiver	44	—	—	<b>JACK JOHNSON</b> ENJOY 001 (15.98 CD)	Brushfire Fairytales
20	17	17	<b>JOHN MAYER</b> AWARE/COLUMBIA 85293/CRG (7.98 EQ/11.98)	Room For Squares	45	—	—	<b>RELIANT K</b> GOTEE 72842 (12.98 CD)	The Anatomy Of The Tongue In Cheek
21	24	34	<b>CHRIS RICE</b> ROCKETOWN 96013/EPIC (13.98 EQ CD)	The Living Room Sessions; Christmas	46	43	38	<b>ALEJANDRO FERNANDEZ</b> △ SONY DISCOS 84637 (10.98 EQ/16.98)	Origenes
22	20	28	<b>CARLOS VIVES</b> EMI LATIN 35956 (9.98/15.98)	Dejame Entrar	47	—	—	<b>SHIRLEY CAESAR</b> WORD 85864/EPIC (11.98 EQ/17.98)	Hymns
23	26	25	<b>ST. JOHN'S CHILDRENS CHOIR</b> MADACY KIDS 1389/MADACY (4.98/5.98)	God Bless The U.S.A.: Kids Sing Songs For America	48	—	—	<b>ZOEGIRL</b> SPARROW 51734 (15.98 CD)	Zoegirl
24	30	26	<b>CHRIS CAGLE</b> CAPITOL (NASHVILLE) 34170 (10.98/17.98)	Play It Loud	49	44	—	<b>TRUE VIBE</b> ESSENTIAL 10619/ZOV/BA (11.98/17.98)	True Vibe
25	28	23	<b>TOYA</b> ARISTA 14597 (11.98/17.98)	Toya	50	38	—	<b>PAYCHECK</b> CHECKMATE/MUGSHOT 0801/STONEY BURKE (11.98/17.98)	Check Yo'Self

DECEMBER 22 2001					Billboard® TOP INDEPENDENT ALBUMS™				
THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMOPHONE 1225 (17.98 CD)	<b>NUMBER 1/GREATEST GAINER</b> Christmas Extraordinaire	25	19	18	<b>GRAND PUBA</b> RISING SON/IN THE PAINT 8248/KOCH (12.98/18.98)	Understand This
2	2	3	<b>DREAM STREET</b> ● UEG 18304/EOEL (12.98/18.98)	Dream Street	26	32	27	<b>CHRISTINA AGUILERA</b> PLATINUM 2844/JFB (11.98/17.98)	Just Be Free
3	3	2	<b>SEVENDUST</b> TVT 5870 (10.98/17.98)	Animosity	27	28	21	<b>JOAN SEBASTIAN</b> MUSART 12524/BALBOA (7.98/13.98) ▲	En Vivo: Desde La Plaza El Progreso De Guadalajara
4	NEW	1	<b>DE LA SOUL</b> TOMMY BOY 1443* (12.98/18.98)	<b>HOT SHOT DEBUT</b> AOI: Bionix	28	18	—	<b>THE GET UP KIDS</b> HERDES & VILLAINS 357/VAGRANT (16.98 CD) ▲	Eudora
5	8	9	<b>DEFAULT</b> TVT 2310 (11.98 CD) ▲	The Fallout	29	42	37	<b>JACK JOHNSON</b> ENJOY 001 (15.98 CD) ▲	Brushfire Fairytales
6	5	5	<b>KITTIE</b> ARTEMIS 751088 (11.98/17.98)	Oracle	30	29	19	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> BME 2220/TVT (10.98/16.98)	Put Yo Hood Up
7	11	10	<b>NICKEL CREEK</b> SUGAR HILL 3909 (16.98 CD) ▲	Nickel Creek	31	25	38	<b>BROTHA LYNCH HUNG</b> BLACK MARKET 8676 (11.98/16.98)	Virus
8	4	4	<b>PRINCE</b> NPG 70004/REDLINE (18.98 CD)	The Rainbow Children	32	36	32	<b>JOHN HIATT</b> VANGUARD 79593 (16.98 CD)	The Tiki Bar Is Open
9	7	7	<b>THE HIT CREW</b> TURN UP THE MUSIC 1294 (7.98 CD)	Proud To Be American	33	NEW	1	<b>VARIOUS ARTISTS</b> COLLECTABLES 4524 (16.98 CD)	The Ultimate Christmas Album Volume 6
10	6	6	<b>BARRY MANILOW</b> CONCORD 2102 (12.98/17.98)	Here At The Mayflower	34	30	—	<b>PAYCHECK</b> CHECKMATE/MUGSHOT 0801/STONEY BURKE (11.98/17.98) ▲	Check Yo'Self
11	9	8	<b>OUTLAWZ</b> OUTLAW/IN THE PAINT 8324/KOCH (12.98/18.98)	Novakane	35	41	44	<b>ISRAEL KAMAKAWIWO'OLE</b> BIG BOY 5907/THE MOUNTAIN APPLE COMPANY (17.98 CD)	Alone In Iz World
12	14	28	<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMOPHONE 0443 (45.98 CD)	Christmas Collection	36	45	—	<b>THE COUNTDOWN KIDS</b> MADACY 50572 (7.98/4.98)	Mommy And Me: Twinkle Twinkle Little Star
13	27	50	<b>THE CHARLIE DANIELS BAND</b> BLUE HAT/AUDIODIUM 8133/KOCH (12.98/18.98)	The Live Record	37	31	26	<b>PAUL VAN DYK</b> MINISTRY OF SOUND 5002 (21.98 CD) ▲	The Politics Of Dancing
14	13	11	<b>VARIOUS ARTISTS</b> TOMMY BOY 1524 (12.98/18.98)	Jock James: The All Star Jock James	38	35	30	<b>LOS TEMERARIOS</b> FONDISA 6129 (10.98/12.98) ▲	Baladas Rancheras
15	15	24	<b>LEE GREENWOOD</b> FREEFALLS 7020 (14.98 CD)	Have Yourself A Merry Little Christmas	39	34	25	<b>SNOOP DOGG PRESENTS THA EASTSIDAZ</b> TVT 2230* (10.98/17.98)	Duces 'N Trayz—The Old Fashioned Way
16	12	12	<b>LOUIE DEVITO</b> DEE VEE 40001/MUSICRAMA (16.98 CD)	N.Y.C. Underground Party Volume 4	40	46	—	<b>ELEPHANT MAN</b> GREENSLEEVES 266* (15.98 CD)	Log On
17	20	20	<b>ST. JOHN'S CHILDRENS CHOIR</b> MADACY KIDS 1389/MADACY (2.98/4.98) ▲	God Bless The U.S.A.: Kids Sing Songs For America	41	NEW	1	<b>MERLE HAGGARD</b> ANTI 86634/EPITAPH (18.98 CD)	Roots: Volume 1
18	22	13	<b>VEGGIE TUNES</b> BIG IDEA/WORD 6164/LYRIC STUDIOS (5.98/8.98)	Veggie Tales: Silly Songs With Larry	42	NEW	1	<b>VOICES ON THE VERGE</b> RYKODISC 10608 (16.98 CD)	Live In Philadelphia
19	16	14	<b>LA' CHAT</b> IN THE PAINT 8239/KOCH (12.98/18.98)	Murder She Spoke	43	NEW	1	<b>VARIOUS ARTISTS</b> ULTRA 1110 (19.98 CD)	Ultra. Chilled 01
20	NEW	1	<b>NORTH MISSISSIPPI ALLSTARS</b> TONE-COOL 751102/ARTEMIS (17.98 CD) ▲	51 Phantom	44	NEW	1	<b>ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT</b> MUSIC MATTERS 3020 (13.98/17.98) ▲	The Irish Tenors: Ellis Island
21	26	22	<b>BAHA MEN</b> ▲ S-CURVE 751052/ARTEMIS (11.98/17.98) ▲	Who Let The Dogs Out	45	NEW	1	<b>NANCY WILSON</b> MCG JAZZ 1008/TELARC (16.98 CD)	A Nancy Wilson Christmas
22	21	16	<b>VARIOUS ARTISTS</b> ST. CLAIR 0081 (7.98 CD)	God Bless America: United We Stand!	46	43	—	<b>VARIOUS ARTISTS</b> COLLECTABLES 2524 (16.98 CD)	WCBS-FM 101.1: The Ultimate Christmas Album Volume 6
23	24	17	<b>CAROLE KING</b> ROCKINGALE 8346/KOCH (18.98 CD)	Love Makes The World	47	37	—	<b>NORMAN HUTCHINS &amp; JDI CHRISTMAS</b> JDI 1264/DIAMANTE SERVANT (10.98/17.98)	Emmanuel
24	17	15	<b>LIL TROY</b> SHORT STOP/IN THE PAINT 8231/KOCH (12.98/18.98)	Back To Ballin	48	NEW	1	<b>VARIOUS ARTISTS</b> MADACY CHRISTIAN 8075/MADACY (7.98 CD)	A Contemporary Christian Christmas
					49	NEW	1	<b>VARIOUS ARTISTS</b> NARM 50007 (1.98 CD)	Get The Blues!
					50	50	39	<b>DARUDE</b> GROOVICIOUS 106/STRICTLY RHYTHM (17.98 CD) ▲	Before The Storm

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 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △<sup>2</sup> 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.



DECEMBER 22 2001			Billboard® TOP INTERNET ALBUM SALES™		
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
			NUMBER 1	2 Weeks At Number 1	
1	1	3	PINK FLOYD ▲ <sup>2</sup> CAPITOL 36111	Echoes – The Best Of Pink Floyd	16
2	2	55	ENYA ▲ <sup>5</sup> REPRISE 47426/WARNER BROS.	A Day Without Rain	7
3	NEW		VARIOUS ARTISTS ● INTERSCOPE 493188	America: A Tribute To Heroes	17
4	4	4	VARIOUS ARTISTS EMI/ZOMBA/SONY 585620/UNIVERSAL	Now That's What I Call Christmas!	3
5	3	4	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1225	Christmas Extraordinaire	5
6	5	3	CREED WIND UP 13075	Weathered	1
7	7	47	SOUNDTRACK ▲ <sup>3</sup> MERCURY (NASHVILLE) 170069	O Brother, Where Art Thou?	20
8	21	2	VARIOUS ARTISTS ▲ COLUMBIA 86270/CRG	The Concert For New York City	39
9	9	6	ANDREA BOCELLI ▲ PHILIPS 589341	Cieli Di Toscana	29
10	11	2	VARIOUS ARTISTS EMI/UNIVERSAL/SONY/ZOMBA 11154/VIRGIN	Now 8	2
11	8	24	ALICIA KEYS ▲ <sup>4</sup> J 20002	Songs In A Minor	23
12	6	3	STING A&M 493169/INTERSCOPE	... All This Time	40
13	13	4	GARTH BROOKS ▲ <sup>3</sup> CAPITOL (NASHVILLE) 31330	Scarecrow	6
14	10	5	BRITNEY SPEARS JIVE 41776/ZOMBA	Britney	4
15	16	4	SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE	Shrek	33
16	12	6	SOUNDTRACK ● WARNER SUNSET/NONESUCH/ATLANTIC 83491/AG	Harry Potter And The Sorcerer's Stone	63
17	14	4	MADONNA ▲ MAVERICK 48000/WARNER BROS.	GHV2: Greatest Hits Volume 2	28
18	15	4	JEWEL ATLANTIC 83519*/AG	This Way	27
19	22	3	VARIOUS ARTISTS ● COLUMBIA 86300/CRG	God Bless America	50
20	18	5	BARBRA STREISAND ▲ COLUMBIA 85920/CRG	Christmas Memories	15
21	19	13	DIANA KRALL ● VERVE 549846/VG	The Look Of Love	67
22	23	4	SHAKIRA ▲ EPIC 63900	Laundry Service	14
23	NEW		PINK ARISTA 14718	Missundaztood	10
24	17	4	NATALIE MERCHANT ELEKTRA 62721/EEG	Motherland	98
25	20	6	TONY BENNETT RPM/COLUMBIA 85833/CRG	Playin' With My Friends: Bennett Sings The Blues	101

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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). △<sup>2</sup> 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 22 2001			Billboard® TOP SOUNDTRACKS™	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
			NUMBER 1	15 Weeks At Number 1
1	1	24	O BROTHER, WHERE ART THOU? ▲ <sup>3</sup>	MERCURY 170069
2	2	24	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
3	3	5	HARRY POTTER AND THE SORCERER'S STONE ●	WARNER SUNSET/NONESUCH/ATLANTIC 83491/AG
4	5	24	COYOTE UGLY ▲ <sup>2</sup>	CURB 78703
5	6	2	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING	REPRISE 48110/WARNER BROS.
6	4	5	THE WASH	AFTERMATH/DOGGYSTYLE 4931/INTERSCOPE
7	8	2	ALI	INTERSCOPE 493172
8	9	3	DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS	INTERSCOPE 490765
9	13	20	THE PRINCESS DIARIES	WALT DISNEY 860731
10	7	5	THREE 6 MAFIA & HYPNOTIZE MINDS PRESENTS: CHOICES – THE ALBUM	HYPNOTIZE MINDS/LOUD/COLUMBIA 1972/CRG
11	10	13	TRAINING DAY	PRIORITY 50213*/CAPITOL
12	14	3	JIMMY NEUTRON BOY GENIUS	NICK/JIVE 48501/ZOMBA
13	11	15	A KNIGHT'S TALE	COLUMBIA 85648/CRG
14	12	12	GLITTER (MARIAH CAREY) ▲	VIRGIN 10797*
15	15	24	SAVE THE LAST DANCE ▲	HOLLYWOOD 162288
16	19	20	DOWN FROM THE MOUNTAIN	LOST HIGHWAY 170221/MERCURY (NASHVILLE)
17	17	24	MOULIN ROUGE ▲	INTERSCOPE 493035
18	20	2	ALLY MCBEAL: A VERY ALLY CHRISTMAS FEATURING VONDA SHEPARD	550 MUSIC 85196/EPIC
19	NEW		NOT ANOTHER TEEN MOVIE	MAVERICK 48250/WARNER BROS.
20	23	16	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 49500/ZOMBA
21	16	15	ALMOST FAMOUS ●	DREAMWORKS 450279/INTERSCOPE
22	21	24	REMEMBER THE TITANS ●	WALT DISNEY 860687
23	NEW		PEARL HARBOR ●	HOLLYWOOD 48113/WARNER BROS.
24	18	12	BRIDGET JONES'S DIARY	ISLAND 548797/DJMG
25	NEW		GREASE ▲ <sup>8</sup>	POLYDOR 825095/UNIVERSAL

DECEMBER 22 2001				Billboard® TOP POP CATALOG™		All 3 charts are compiled from a random 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	THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
					👑 NUMBER 1 👑						1 Week At Number 1
1	2	2	18	CHARLOTTE CHURCH ▲ SONY CLASSICAL 89463 (12.98 EQ/18.98)	Dream A Dream	25	16	—	124	MANNHEIM STEAMROLLER ▲ <sup>5</sup> AMERICAN GRAMAPHONE 1984 (15.98 CD)	Christmas
2	1	1	23	KENNY G ▲ <sup>2</sup> ARISTA 19090 (12.98/18.98)	Faith: A Holiday Album	26	34	—	154	THE BEATLES ◆ <sup>12</sup> APPLE 46446*/CAPITOL (12.98/18.98)	Abbey Road
3	4	9	30	TRANS-SIBERIAN ORCHESTRA ▲ LAVA/ATLANTIC 92736/AG (11.98/17.98) ‡	Christmas Eve And Other Stories	27	35	47	63	HARRY CONNICK, JR. ▲ <sup>2</sup> COLUMBIA 57550/CRG (11.98 EQ/17.98)	When My Heart Finds Christmas
4	3	6	41	CELINE DION ▲ <sup>4</sup> 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	These Are Special Times	28	27	38	43	THE CARPENTERS ▲ A&M 215173/UNIVERSAL (10.98/14.98)	Christmas Portrait
5	5	3	115	CREED ◆ <sup>10</sup> WIND-UP 13053* (11.98/18.98)	Human Clay	29	18	12	128	PINK FLOYD ◆ <sup>15</sup> CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
6	12	22	48	VINCE GUARALDI ▲ FANTASY 8431 (10.98/15.98)	A Charlie Brown Christmas	30	26	—	45	GEORGE HARRISON ▲ <sup>6</sup> APPLE 30474/CAPITOL (24.98 CD)	All Things Must Pass
7	7	4	91	ENYA ▲ <sup>2</sup> REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars – The Best Of Enya	31	22	—	80	MANNHEIM STEAMROLLER ▲ <sup>4</sup> AMERICAN GRAMAPHONE 1955 (15.98 CD)	Christmas In The Aire
8	9	10	79	KENNY G ▲ <sup>3</sup> ARISTA 18767 (12.98/18.98)	Miracles – The Holiday Album	32	32	23	12	SOUNDTRACK INTERSCOPE 490765 (12.98/18.98)	Dr. Seuss' How The Grinch Stole Christmas
9	6	5	13	LEE GREENWOOD ▲ CAPITOL (NASHVILLE) 98568 (11.98 CD)	American Patriot	33	44	—	247	THE BEATLES ◆ <sup>19</sup> APPLE 46443/CAPITOL (17.98/34.98)	The Beatles
10	8	—	2	WILLIE NELSON ▲ <sup>2</sup> COLUMBIA (NASHVILLE) 37542/SONY (NASHVILLE) (11.98 EQ/17.98)	Willie Nelson's Greatest Hits (& Some That Will Be)	34	38	27	191	ANDREA BOCELLI ▲ <sup>3</sup> PHILIPS 539207 (12.98/18.98) ‡	Romanza
11	11	8	34	'N SYNC ▲ <sup>2</sup> RCA 67726 (11.98/18.98)	Home For Christmas	35	25	21	14	BURL IVES MCA SPECIAL PRODUCTS 32217/MCA (6.98 CD)	Rudolph The Red-Nosed Reindeer
12	13	13	65	BING CROSBY MCA SPECIAL PRODUCTS 731143/MCA (3.98/6.98)	White Christmas	36	41	—	2	ELVIS PRESLEY RCA 67959 (11.98/17.98)	White Christmas
13	14	14	14	ELVIS PRESLEY RCA SPECIAL PRODUCTS 44931 (6.98 CD)	It's Christmas Time	37	24	28	33	VARIOUS ARTISTS WALT DISNEY 860887 (4.98/7.98)	Disney's Christmas Collection
14	10	24	133	MANNHEIM STEAMROLLER ▲ <sup>5</sup> AMERICAN GRAMAPHONE 1988 (15.98 CD)	A Fresh Aire Christmas	38	29	18	372	BOB SEGER & THE SILVER BULLET BAND ▲ <sup>4</sup> CAPITOL 30334 (10.98/15.98)	Greatest Hits
15	15	20	25	VARIOUS ARTISTS ● ARISTA 19019 (11.98/17.98)	Ultimate Christmas	39	40	—	63	NAT KING COLE ● CAPITOL 21251 (10.98/17.98)	The Christmas Song
16	21	11	219	CREED ▲ <sup>5</sup> WIND-UP 13049 (11.98/18.98) ‡	My Own Prison	40	43	—	10	CARRERAS-DOMINGO-PAVARETTI (MERCURIO) SONY CLASSICAL 89131 (12.98 EQ/18.98)	The Three Tenors Christmas
17	39	—	17	GEORGE HARRISON CAPITOL 11578 (11.98/17.98)	The Best Of George Harrison	41	45	30	202	DIXIE CHICKS ◆ <sup>11</sup> MONUMENT 68199/SONY (NASHVILLE) (10.98 EQ/17.98) ‡	Wide Open Spaces
18	20	29	65	MARIAH CAREY ▲ <sup>4</sup> COLUMBIA 64222/CRG (11.98 EQ/17.98)	Merry Christmas	42	46	32	108	FAITH HILL ▲ <sup>7</sup> WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	Breathe
19	28	46	3	VARIOUS ARTISTS UNITED AUDIO 10801 (1.98 CD)	Happy Holidays	43	23	17	4	VARIOUS ARTISTS CURB 77351 (4.98/7.98)	All-Time Greatest Christmas Records
20	19	25	20	JEWEL ▲ ATLANTIC 83250/AG (10.98/17.98)	Joy: A Holiday Collection	44	30	41	24	PHILADELPHIA ORCHESTRA (ORMANDY) ● SONY CLASSICAL 6369 (4.98 EQ/9.98)	The Glorious Sound Of Christmas
21	17	15	14	BILLY GILMAN ● EPIC (NASHVILLE)/SONY (NASHVILLE) (11.98 EQ/17.98)	Classic Christmas	45	NEW ENTRY	31	31	THE TEMPTATIONS ▲ GORDY/MOTOWN 635279/UNIVERSAL (3.98/6.98)	Give Love At Christmas
22	37	—	15	TRANS-SIBERIAN ORCHESTRA LAVA/ATLANTIC 93145/AG (11.98/17.98)	The Christmas Attic	46	NEW ENTRY	35	35	VARIOUS ARTISTS ▲ <sup>4</sup> A&M 213911/UNIVERSAL (12.98/18.98)	A Very Special Christmas
23	31	48	10	VARIOUS ARTISTS ▲ ARISTA/RCA/JIVE 41741/ZOMBA (12.98/18.98)	Platinum Christmas	47	36	19	3	VARIOUS ARTISTS WALT DISNEY 860696 (12.98 CD)	Radio Disney Christmas Jams
24	33	44	19	NAT KING COLE ● EMI-CAPITOL SPECIAL MARKETS 57729 (2.98/5.98)	Christmas Favorites	48	NEW ENTRY	212	212	SHANIA TWAIN ◆ <sup>18</sup> MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over
						49	50	—	5	JOHNNY MATHIS LEGACY/COLUMBIA 57194/CRG (5.98 EQ/9.98)	The Christmas Music Of Johnny Mathis, A Personal Collection
						50	42	—	25	MARTINA MCBRIDE ● RCA (NASHVILLE) 67842/RLG (10.98/18.98)	White Christmas

● 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). △<sup>2</sup> 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.



## 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&amp;B/Hip-Hop (RBA)

R&amp;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&amp;B/Hip-Hop (RBH)

R&amp;B/Hip-Hop Airplay (RA)

R&amp;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: H100 66; HA 64; RA 39; RBH 41; T40 36  
2Pac: RBC 18, 22

3 Doors Down: A40 8; T40 29

311: MO 16

3 Of Hearts: CS 56

4Him: CC 38

8ball: B200 111; RBA 21; RA 67; RBH 72

## —A—

Aaliyah: B200 58; RBA 24; RBC 11; H100 17; HA

14; RA 3, 35; RBH 3, 37

Los Acosta: LA 47; RMA 20

Acoustic Alchemy: CJ 10

Ryan Adams: A40 33

Yolanda Adams: B200 43; CC 3; GA 1, 12; RBA 7; RBC 8

Adema: MO 31, 39; RO 38

Trace Adkins: CA 28; CS 6; H100 48; HA 45

Aerosmith: RO 29

Afro Celt Sound System: WM 7

Afroman: B200 187; RBA 82

Pepe Aguilar: LA 58; LPS 13; LT 14, 16; RMS 4

Christina Aguilera: IND 26; LA 69; HSS 18

Alan T.: DC 35

Alegres De La Sierra: RMS 25

Alien Ant Farm: B200 60; H100 56; HA 58; MO 22; RO 35; T40 38

Gary Allan: CA 37

All Star Tribute: B200 183; RBA 79

Allure: RBA 90; HSS 41; RS 57

Herb Alpert: CJ 13

Amber: DSA 4; HSS 43

Jessica Andrews: CA 34

Los Angeles Azules: LA 12; RMA 5

Los Angeles De Charly: LA 15; RMA 8; RMS 30

Anointed: GA 30

Marc Anthony: B200 82; LA 1; TSA 1; LPS 32; LT 8; TSS 1

Aphex Twin: EA 23

India Arie: RBA 88; A40 15; AC 28; RBH 82

Ricardo Arjona: LA 70

Louis Armstrong: JZ 14

Ashanti: H100 9; HA 8; HSS 57; RA 2; RBH 2; RP

17; RS 23; T40 30

A\*Teens: DSA 6; HSS 72

Audio Adrenaline: CC 17

The Avalanches: EA 22

Avalon: CC 32

Avant: RA 26; RBH 26; RS 62

Ramon Ayala: RMS 34

Ramon Ayala Y Sus Bravos Del Norte: LA 75

Steve Azar: CS 33

## —B—

B2K: RBH 87; RS 66

Babyface: RBA 55; H100 98; RA 52; RBH 54

Backstreet Boys: B200 18; AC 9; H100 61; HA 70

Baha Men: IND 21; WM 2

David Ball: B200 131; CA 11; CS 5; H100 40; HA 36

Banda El Recodo: LT 10; RMS 3, 12

Banda Machos: LA 60

Banda Sonora: DC 6

Buju Banton: RE 13

Barenaked Ladies: B200 73

Cecilia Bartoli: CL 9

Basement Jaxx: DC 17

Basstoy: DC 4

Bear Witnez: HSS 68; RP 8; RS 13

The Beatles: B200 57; PCA 26, 33

Bee Gees: B200 69

Beenie Man: RE 14

Lou Bega: HSS 55

Belle & Sebastian: HSS 32

Regina Belle: RBH 80

Tony Bennett: B200 101, 105; CX 4; HLA 13; INT

25; JZ 2, 16

Bent: DC 11

Better Than Ezra: A40 28

Bigga Figgaz: HSS 25; RBH 86; RP 3; RS 5

Big Noyd: HSS 74; RP 24; RS 35

Bjork: EA 4

Clint Black: B200 156; CA 19; CS 28

Blackhawk: CS 41

Blaque: RBH 91; RS 47

Blessed: GA 24

Mary J. Blige: B200 42; RBA 16; RBC 21; H100 3,

64; HA 3, 62; HSS 7; RA 16, 30; RBH 10, 30;

RS 3; T40 2

The Blind Boys Of Alabama: GA 29

Blink-182: B200 109; HSS 48; MO 14

Andrea Bocelli: B200 29; CL 3; CX 1, 7; INT 9; PCA

34

Bond: CX 8

Boobakaw And The Wild Younginz: RP 22; RS 30

Chris Botti: CJ 5

Bounty Killer: H100 36; HA 40; T40 20

Boyz II Men: B200 162; RBA 75; RBC 13

Michelle Branch: B200 110; A40 22; H100 51; HA

53; T40 26

Toni Braxton: B200 119; HLA 18; RBA 62

Brian: HSS 70; RBH 96; RP 25; RS 36

Jim Brickman: B200 193; NA 4, 13; AC 3

Sarah Brightman: B200 86; CX 3, 9; DSA 25

Brooks & Dunn: B200 138; CA 12; CCA 12; CS 13,

14; H100 75; HA 74

Garth Brooks: B200 6, 103; CA 1, 8; CCA 13; HLA

12; INT 13; CS 8, 29; H100 49; HA 46; HSS 22

The Brooklyn Tabernacle Choir: CC 33; GA 6; HS

27

Brotha Lynch Hung: IND 31; RBA 92

Shannon Brown: CS 48

Tim "Bishop" Brown & The Miracle Mass Choir:

GA 16

BSK: HSS 51

B-Tribe: NA 14

Alex Bugnon: CJ 8

Los Bukis: LA 54

Bush: RO 36

Busta Rhymes: B200 21; RBA 2; H100 44; HA 44;

HSS 53, 71; RA 14; RBH 13; RP 9; RS 14, 37

Tracy Byrd: CA 56; CS 15

## —C—

Caedmon's Call: CC 28

Shirley Caesar: GA 8; HS 47

Chris Cagle: CA 42; HS 24; CS 27

Dena Cali: RP 16; RS 22

The Calling: B200 164; HS 5; A40 1; H100 19; HA

18; T40 10

Cameo: HSS 47

Blu Cantrell: RBA 98; H100 46; HA 55; HSS 13; RS

31; T40 28

Mariah Carey: B200 52; HLA 25; PCA 18; RBA 36;

RBC 5; STX 14; HSS 47; RS 52

Larry Carlton: CJ 6

The Carpenters: HLA 34; PCA 28

Jose Carreras: PCA 40

Rodney Carrington: CA 60

Kurt Carr Singers: GA 14

Jeff Carson: CA 65

Aaron Carter: B200 47, 127

Case: H100 8; HA 9; RA 17; RBH 17; T40 8; TSS 29

Cash & Computa: HSS 37; RBH 89; RP 4; RS 6

Johnny Cash: CCA 14

Ceevov: DC 49

Chanticleer: CL 4; HS 42

Manu Chao: LA 66

Steven Curtis Chapman: B200 114; CC 9

Charlie Cruz: LT 46; TSS 6

The Chemical Brothers: DSA 24

Eagle-Eye Cherry: A40 25

Kenny Chesney: B200 149; CA 16

El Chichicuilote: LA 26; RMA 14

Chocolate Bandit: RS 51

Chris Thomas King: BL 15

Charlotte Church: B200 46, 105; CX 2, 4; HLA 5,

13; PCA 1

Circuit Boy: DC 35

City High: B200 160; RBA 89; H100 24; HA 22; RA

12; RBH 15; T40 31

CJ: DC 20

Eric Clapton: BL 3

The Clark Family Experience: CS 53

Classical Kids: CL 12

Patsy Cline: CCA 21

Tammy Cochran: CA 48; HS 34; CS 36

Kellie Coffey: CS 55

Coldplay: B200 158; A40 26; MO 32

Nat King Cole: HLA 31; PCA 24, 39; RBC 9

John Coltrane: JZ 17, 23, 24

Conjunto Primavera: LA 74; LT 28; RMS 7, 9, 32

Harry Connick, Jr.: HLA 33; JZ 3, 4; PCA 27

Coo Coo Cal: RS 65

Phil Coulter: LA 19; TSS 5

The Countdown Kids: IND 36

CoverVersions.com: HSS 60; RS 70

El Coyote Y Su Banda Tierra Santa: RMS 27

Robert Cray: BL 14

Creed: B200 1; INT 6; PCA 5, 16; A40 13; H100 11;

HA 11; MO 4; RO 1; T40 17

Crimewave: HSS 69; RP 7; RS 12

Cristian: LA 34; LPA 13; LPS 7; LT 11; TSS 28

Bing Crosby: HLA 21; PCA 12

Celia Cruz: TSA 13; TSS 34

The Crystal Method: EA 11; DC 16

Cuisillos De Arturo Macias: LT 42; RMS 24

Brian Culbertson: CJ 11

Cypress Hill: B200 64; RBA 26

Cyrus Chestnut: JZ 20

## —D—

D12: HSS 54; RS 67

Da Brat: RS 52

Daft Punk: EA 6; DC 8

Bobby D'Ambrosio: DC 20

Dana: DC 4

The Charlie Daniels Band: CA 38; IND 13; CS 37

Darude: EA 13; IND 50; DC 34, 43

Craig David: B200 96; RBA 54; DSA 19; H100 35;

HA 37; RA 69; RBH 65; RS 71; T40 23, 32

Miles Davis: JZ 22; RBC 20

Laura Dawn: A40 40

De La Soul: B200 136; IND 4; RBA 31; RBH 94; RS

61

Deep Dish: EA 25

Default: B200 190; HS 8; IND 5; MO 9; RO 9

Jack DeJohnette: JZ 25

Denise: DC 46

Dennis Da Menace: HSS 52; RP 20; RS 26

Kevin Denney: CS 49

John Denver: CA 63; CCA 10, 25

Depeche Mode: DC 26

Daisy Dern: CS 46



**Liberacion:** LA 14; RMA 7; LT 20; RMS 6  
**Lifehouse:** B200 144; A40 7, 32; H100 33; HA 32  
**Lil Bow Wow:** RBA 96; RA 47; RBH 47; RS 75  
**Lil' J:** HSS 14; RBH 60; RS 2  
**Lil Jon & The East Side Boyz:** IND 30; RBH 93  
**Lil' Kim:** H100 91; HSS 21; RBH 75; RS 42  
**Lil' Romeo:** B200 192; RBA 94  
**Lil' Smoke:** HSS 31; RBH 100; RP 6; RS 11  
**Lil Troy:** IND 24; RBA 76  
**Limi-t 21:** LA 42; TSA 5; TSS 36  
**Limp Bizkit:** B200 26, 179  
**Linkin Park:** B200 11; H100 32, 94; HA 30; MO 1; RO 5; T40 40

**Lit:** MO 37  
**Live Element:** DC 5  
**LL Cool J:** H100 88; HSS 50; RA 40; RBH 35; RP 14; RS 20  
**LMNT:** HSS 44  
**Lonestar:** B200 141; CA 14; CCA 24; A40 38; AC 6; CS 10; H100 65; HA 63  
**Jennifer Lopez:** B200 55; RBA 64; H100 14; HA 15; RA 44, 71; RBH 46, 76; T40 11  
**Lords Of Acid:** DSA 11  
**Patty Loveless:** CA 64  
**Lyle Lovett:** CA 26  
**Ludacris:** B200 8; RBA 1; H100 42, 88; HA 41; HSS 50; RA 10, 34, 40; RBH 12, 35, 36; RP 14; RS 20, 41, 52  
**Shelby Lynne:** HS 26; AC 27

## -M-

**Mack 10:** B200 48; RBA 4; RBH 98  
**Madonna:** B200 28; INT 17; DC 19; DSA 9, 18  
**Magoo:** RBH 84  
**Cheb Mami:** DSA 8  
**Barry Manilow:** IND 10; AC 30  
**Mannheim Steamroller:** B200 5; CC 1; HLA 2, 22, 32, 36; IND 1, 12; INT 5; NA 1, 5, 12; PCA 14, 25, 31  
**Marilyn Manson:** MO 34; RO 32  
**Victor Manuelle:** TSS 39  
**Bob Marley:** RBC 24; RE 1, 6, 11, 15  
**Damian "Jr. Gong" Marley:** RE 8  
**Rogelio Martinez:** RMS 28  
**Mary Mary:** CC 30; GA 4  
**Master P:** RA 57; RBH 58  
**Masters At Work:** DC 46  
**matchbox twenty:** A40 34; AC 4  
**Johnny Mathis:** PCA 49  
**Keiko Matsui:** CJ 17  
**Dave Matthews Band:** B200 108, 129; A40 18, 21  
**Maxwell:** B200 133; RBA 33; DSA 2; H100 52; HA 51; HSS 29; RA 11; RBH 11; RS 34  
**John Mayer:** HS 20  
**Yo-Yo Ma:** CL 2, 7, 15  
**Martina McBride:** B200 79; CA 5; CCA 8; PCA 50; CS 21  
**Paul McCartney:** B200 78; AC 21; H100 97; HSS 20

**Delbert McClinton:** BL 7  
**Nicole J. McCloud:** DC 40  
**Donnie McClurkin:** CC 18; GA 2; RBA 71  
**Michael McDonald:** CC 37  
**Reba McEntire:** B200 107; CA 10; CCA 19; H100 86  
**Tim McGraw:** B200 81, 139; CA 6, 13; CS 11, 18, 20; H100 57, 79; HA 56  
**Mark McGuinn:** CS 45  
**Brian McKnight:** B200 177; RBA 59; H100 76; HA 75; RA 22; RBH 23  
**Julie McKnight:** DC 21  
**John Mellencamp:** B200 117; A40 15; AC 28  
**Melody:** TSS 32  
**Roy D. Mercer:** CA 59  
**Natalie Merchant:** B200 98; INT 24; A40 31  
**Steven Mercurio:** PCA 40  
**MercyMe:** B200 184; CC 14; HS 7  
**Mesh stl:** RO 27  
**Jo Dee Messina:** CA 23; CS 11; H100 57; HA 56  
**Method Man:** H100 85, 96; HSS 35; RA 36, 58; RBH 32, 56; RP 5; RS 8, 45  
**Edgar Meyer:** CL 7  
**Micro:** DC 45  
**Luis Miguel:** B200 143; LA 2; LPA 1; LPS 12, 20; LT 23, 41; TSS 24, 26  
**Christina Milian:** H100 83; HSS 6; RBH 95; RS 9  
**Mimi:** RA 65; RBH 70  
**Minott:** RP 11; RS 16  
**Ismael Miranda:** TSS 33  
**Los Mismos:** LA 67  
**Mobb Deep:** RBA 80; HSS 74; RA 39; RBH 41; RP 24; RS 35  
**Jane Monheit:** IZ 9, 21  
**Ricardo Montaner:** LA 52; LPS 10, 17; LT 22; TSS 11  
**Montgomery Gentry:** CA 41; CS 26  
**Jessie Morales:** LA 27, 30; RMA 15, 16; RMS 35  
**Craig Morgan:** CS 60  
**La Mosca Tse Tse:** TSS 40  
**Brandy Moss-Scott:** HSS 38; RBH 92; RS 7  
**Mpress:** HSS 65  
**Mr. Cheeks:** B200 189; RBA 39; H100 38; HA 38; HSS 75; RA 8; RBH 8; RP 21; RS 27  
**Ms. Jade:** RA 68; RBH 68  
**Ms. Toi:** RBH 81  
**Nicole C. Mullen:** CC 22; HS 15  
**The Muppets:** CCA 10

**Anne Murray:** B200 89; CA 7; CC 6; HLA 10  
**Keith Murray:** H100 88; HSS 50; RA 40; RBH 35; RP 14; RS 20  
**Myra:** LPS 24  
**Mystikal:** H100 54; HA 54; HSS 42; RA 13; RBH 14; RP 10; RS 15

## -N-

**Naid:** DC 36  
**Na Leo Pilimehana:** WM 10  
**Nas:** H100 93; HSS 30; RA 55, 66; RBH 42, 73; RP 2; RS 4  
**Nate Dogg:** B200 32; RBA 3; RA 45, 63, 64; RBH 45, 64, 71; RS 58  
**Natural:** HSS 15  
**Frankie Negron:** TSA 17; TSS 12, 15  
**Nelly:** B200 134; RBA 78; DSA 3; H100 22; HA 20; HSS 23; RA 29, 41; RBH 31, 38; RS 18; T40 18, 37  
**Willie Nelson:** CCA 2, 18; PCA 10  
**The Neptunes:** H100 95; RA 61; RBH 59  
**New Found Glory:** HS 37  
**New Creation Of God:** GA 39  
**New Life Community Choir:** GA 36  
**New Order:** EA 5; DSA 20  
**NewSong:** B200 121; CC 11; HLA 19; HS 1  
**Next:** RA 49; RBH 49  
**Nickel Creek:** B200 197; CA 21; HS 9; IND 7  
**Nickelback:** B200 9; A40 4; H100 1; HA 2; HSS 1; MO 2, 26; RO 2, 21; T40 1  
**Stevie Nicks:** AC 22  
**Nivea:** HSS 46  
**No Doubt:** H100 36; HA 40; T40 20  
**Noreaga:** RA 72; RBH 74  
**North Mississippi Allstars:** HS 29; IND 20  
**The Notorious B.I.G.:** RS 69, 72  
**'N Sync:** B200 22, 176; HLA 16; PCA 11; H100 12; HA 13; RA 19; RBH 20; T40 15

## -O-

**Paul Oakenfold:** EA 12  
**Obioma:** DC 39  
**Mark O'Connor:** CL 7  
**The Offspring:** MO 11; RO 14  
**The O'Jays:** RBA 66  
**Oleander:** HSS 66  
**Jamie O'Neal:** CA 39; HS 19; CS 23, 40  
**Yoko Ono:** DC 38  
**Greg O'Quin 'N Joyful Noyze:** GA 10  
**Original P:** HSS 59; RP 13; RS 19  
**Eugene Ormandy:** PCA 44  
**Stacie Orrico:** HS 33, 40  
**Ozzy Osbourne:** B200 92; RO 13, 18  
**O-Town:** B200 97; AC 7; DSA 5; HSS 56  
**OutKast:** B200 31; RBA 8; H100 68; HA 66; RA 31; RBH 33  
**Outlawz:** IND 11; RBA 49  
**Ozomatli:** LA 53

## -P-

**Petey Pablo:** B200 70; RBA 32; H100 45; HA 47; HSS 40; RA 25; RBH 25; RS 40; T40 39  
**Lashun Pace:** GA 32  
**Lindsay Pagano:** HSS 17  
**Suzanne Palmer:** DSA 22  
**Palomo:** LA 38; RMA 19; LT 5; RMS 1  
**Brad Paisley:** CA 32; CS 9; H100 55; HA 52  
**Paul Van Dyk:** EA 8; IND 37  
**Laura Pausini:** LA 19; LPA 6; LPS 8; LT 13; TSS 16  
**Luciano Pavarotti:** PCA 40  
**Paycheck:** HS 50; IND 34; RBA 93  
**P. Diddy:** RBA 95; H100 29, 95; HA 29; RA 28, 61, 67; RBH 29, 59, 72; T40 25  
**Gary Peacock:** IZ 25  
**Carlton Pearson And The Azusa Mass Choir:** GA 20  
**Pet Shop Boys:** DSA 10  
**Philadelphia Orchestra:** PCA 44  
**Pink:** B200 10; INT 23; A40 39; DC 27; DSA 16; H100 5; HA 5; T40 3  
**Pink Floyd:** B200 16; INT 1; PCA 29  
**Alexandre Pires:** LA 43; LPA 19; LPS 5; LT 6; TSS 20  
**Play:** HSS 27  
**Plus One:** CC 35  
**El Poder Del Norte:** HS 41; LA 8; RMA 3; LT 35; RMS 16, 37  
**P.O.D.:** B200 35; CC 2; H100 53; HA 49; MO 3, 27; RO 4, 40  
**Point Of Grace:** CC 27  
**Christoph Poppen:** CL 5  
**Po' White Trash And The Trailer Park Symphony:** HSS 36; RP 12; RS 17  
**Elvis Presley:** HLA 40; PCA 13, 36; HSS 10  
**Pretty Willie Suella:** RS 54  
**Kelly Price:** B200 185; RBA 51  
**Prince:** IND 8; RBA 61  
**The Product G&B:** DC 25  
**Prophet Jones:** RBA 53  
**Puddle Of Mudd:** B200 49; H100 72, 84; HA 68; MO 6, 15; RO 7, 8  
**Puerto Rican Power:** LT 43; TSS 7  
**Puppah Nas-T:** DC 46

## -Q-

**A.B. Quintanilla Y Los Kumbia Kings:** LA 11; LPA

5; LT 38; RMS 20  
**Radical For Christ:** GA 28  
**Raekwon:** RBH 83  
**Rascal Flatts:** CA 29; HS 14; CS 24  
**Peter Rauhofer:** DSA 10  
**The Rawlo Boys:** HSS 31; RBH 100; RP 6; RS 11  
**Rayvon:** HSS 70; RBH 96; RP 25; RS 36  
**Los Razos:** LA 68  
**Redman:** H100 85; HSS 35; RA 36; RBH 32; RP 5; RS 8

## -R-

**Relient K:** HS 45  
**Remy Zero:** HS 39; MO 30  
**Rhythm Masters:** DC 15  
**Chris Rice:** CC 29; HS 21  
**The Riddler:** EA 15  
**Los Rieleros Del Norte:** LT 37; RMS 17  
**LeAnn Rimes:** CA 51, 54; A40 37; AC 18, 20; H100 78; HSS 12, 28  
**The Rippingtons:** CJ 23  
**Juan Rivera:** RMS 29  
**Lupillo Rivera:** HS 11; LA 3, 18; RMA 1, 11; LT 27; RMS 8, 11  
**R.L. Burnside:** BL 12  
**RL:** H100 91; HSS 21; RBH 75; RS 42  
**Dawn Robinson:** HSS 39; RS 39  
**Kenny Rogers:** CS 42  
**Rosabel:** DC 23  
**Paulina Rubio:** LA 22; LPA 7; LPS 36  
**Ja Rule:** B200 19; RBA 9; H100 8, 9, 14; HA 8, 9, 15; HSS 57; RA 2, 17, 44, 71; RBH 2, 17, 46, 76; RP 17; RS 23; T40 8, 11, 30; TSS 29

## -S-

**Sade:** DSA 21  
**Alessandro Safina:** WM 6  
**Safri Duo:** DC 41  
**Michael Salgado:** LA 55; RMS 40  
**Saliva:** MO 40; RO 31  
**Carlos Santana:** DC 25  
**Gilberto Santa Rosa:** LA 64; TSA 9; LPS 35; LT 21, 39; TSS 3, 25  
**Eddie Santiago:** TSS 38  
**Alejandro Sanz:** HS 30; LA 5; LPA 2; LPS 9; LT 18; TSS 18  
**Yoskar Sarante:** TSS 37  
**Savage Garden:** AC 19  
**Mark Schultz:** HS 32  
**S Club 7:** AC 14  
**Jill Scott:** B200 91; RBA 20, 84; RA 50; RBH 52  
**Peggy Scott-Adams:** BL 9  
**Earl Scruggs And Friends:** CA 53; HS 38  
**Joan Sebastian:** HS 35; IND 27; LA 7; RMA 2; LT 25; RMS 10  
**Bob Seger & The Silver Bullet Band:** PCA 38  
**Selena:** LA 41; LPA 18  
**Erick Sermon:** RBA 37  
**Sevendust:** B200 118; IND 3; MO 24; RO 16  
**Shaggy:** B200 163; RBA 100; HSS 70; RBH 96; RP 25; RS 36  
**Shakira:** B200 14; INT 22; LA 35; LPA 14; H100 7; HA 7; LPS 1; LT 3; T40 7; TSS 4  
**Sharissa:** RBH 99  
**Ben Shaw:** DC 14  
**SheDaisy:** CA 69; CCA 16  
**Blake Shelton:** CA 36; CS 25  
**Sherm:** HSS 25; RBH 86; RP 3; RS 5  
**Mark Shimon:** DC 44  
**Carly Simon:** H100 29; HA 29; RA 28; RBH 29; T40 25  
**Sir Ivan:** DC 48  
**Ricky Skaggs:** CA 74  
**Skip:** HS 31; RBA 69  
**Richard Smallwood With Vision:** GA 15  
**Smash Mouth:** B200 68; A40 24, 27  
**The Smashing Pumpkins:** B200 74  
**Esther Smith:** GA 34  
**Michael W. Smith:** B200 84; CC 5  
**Snoop Dogg:** IND 39; RBA 81; H100 91; HSS 21; RA 53; RBH 53, 75; RS 42  
**Soil:** HS 28  
**Marco Antonio Solis:** LA 39, 56; LPA 16; LPS 15, 29; LT 15, 26; RMS 21  
**Soluna:** DC 9  
**Sonicflood:** CC 25; HS 18  
**Soul Foundation:** DC 39  
**Bubba Sparxxx:** B200 166; RBA 63; H100 81; RA 38, 59, 75; RBH 39, 61, 78; RS 53  
**Britney Spears:** B200 4, 159; INT 14; DC 10; DSA 15; H100 50; HA 50; RBH 85; RS 55; T40 27  
**SPM:** B200 168; RBA 40  
**Spyro Gyra:** CJ 20  
**St. Germain:** CJ 16  
**Staind:** B200 44; A40 10; H100 27, 71; HA 28, 67; MO 7; RO 3, 19, 37; T40 22  
**Derrick Starks & Today's Generation:** GA 23  
**Jeffrey Steele:** CS 34  
**Tommy Shane Steiner:** CS 52  
**Stereophonics:** A40 29  
**Rod Stewart:** B200 80  
**Sting:** B200 40; INT 12; DSA 8  
**St. John's Childrens Choir:** HS 23; IND 17  
**Angie Stone:** B200 95; RBA 15; H100 63; HA 65; HSS 73; RA 18; RBH 18; RS 29  
**Stone Temple Pilots:** HSS 11; RO 34

**George Strait:** B200 62; CA 4, 47; CS 3, 51; H100 34; HA 33  
**Greg Street:** RBA 99  
**Barbra Streisand:** B200 15; HLA 3; INT 20  
**Strik nine:** HSS 8; RBH 62; RP 1; RS 1  
**The Strokes:** B200 147; MO 13  
**Sugar Ray:** A40 16, 35  
**Sum 41:** B200 83; H100 100; MO 12  
**System Of A Down:** B200 51; MO 8; RO 12

## -T-

**Tamia:** RS 73  
**Olga Tanon:** LA 61; TSA 8; LPS 27, 38; LT 31, 47; TSS 9, 23  
**Tantric:** MO 29; RO 20  
**James Taylor:** AC 17  
**Paul Taylor:** CJ 12  
**Kiri Te Kanawa:** CL 13  
**Los Temerarios:** IND 38; LA 10; RMA 4; LT 36; RMS 18  
**The Temptations:** PCA 45; RBA 41, 68; RBC 1, 6  
**Tha Eastsidaz:** IND 39  
**Thalia:** LA 37; RMA 18  
**Third Day:** B200 100; CC 8, 36  
**Third Degree:** DC 44  
**Carl Thomas:** RBH 83  
**Cyndi Thomson:** CA 35; CS 31  
**Three Mo' Tenors:** CX 10  
**Los Tigres Del Norte:** LA 24; RMA 13; LT 30; RMS 13, 31  
**Los Tigrillos:** RMS 23  
**Timbaland & Magoo:** B200 75; RBA 12  
**Timbaland:** RA 68; RBH 68, 84  
**Tina Ann:** DC 24  
**Aaron Tippin:** CA 50, 70; CS 4, 58; H100 25; HA 34; HSS 5  
**tobyMac:** CC 23; HS 16  
**T.O.K.:** RE 10  
**Too Short:** B200 152; RBA 29  
**Tool:** MO 20; RO 15, 17  
**Los Toros Band:** TSS 27  
**T.O.R.O.:** HSS 31; RBH 100; RP 6; RS 11  
**Tower Of Power:** CJ 19  
**Toya:** HS 25; H100 20; HA 24; HSS 9; RS 28; T40 12  
**Train:** B200 94; A40 5, 20; AC 13; H100 39; HA 39  
**Trans-Siberian Orchestra:** HLA 7, 29; PCA 3, 22  
**Tranzas:** LPS 40  
**Randy Travis:** CA 72; HSS 16  
**Travis:** A40 23  
**Faith Tret:** DC 7  
**Trick Pony:** CA 33  
**Los Tri-o:** LA 44; LPA 20; LPS 33  
**Travis Tritt:** CA 24; CS 12; H100 59; HA 59  
**True Vibe:** HS 49  
**Los Tucanes De Tijuana:** LT 7; RMS 2  
**Shania Twain:** CCA 7; PCA 48  
**Tweet:** H100 60; HA 60; RA 23; RBH 22, 84  
**Ronan Tynan:** IND 44; WM 5, 15  
**Steve Tyrell:** HS 43; IZ 5  
**Tyrese:** RBA 97; H100 90; RA 43; RBH 44  
**Moses Tyson, Jr.:** GA 18

## -U-

**U2:** B200 76; A40 9; H100 73; HA 73; T40 35  
**UB40:** RE 3  
**UGK:** B200 120; RBA 19  
**Uncle Kracker:** AC 10  
**Union Station:** B200 200; CA 22  
**Dawn Upshaw:** CL 4; HS 42  
**Urban Knights:** CJ 25  
**Usher:** B200 12; RBA 10; H100 2; HA 1; RA 1, 74; RBH 1, 79; T40 5  
**La Uva:** LPS 34; TSS 30

## -V-

**Jaci Velasquez:** B200 122; CC 12; HLA 20; LA 23, 25; LPA 8, 9; LPS 6; LT 9  
**Luther Vandross:** RBA 67; RBC 4; DC 3; RA 60; RBH 63; RS 63  
**Vangelis:** CL 6  
**Sergio Vargas:** TSS 21  
**Phil Vassar:** CA 66; CS 30  
**Jimmie Vaughan:** BL 10  
**Stevie Ray Vaughan And Double Trouble:** BL 2, 8  
**Veggie Tunes:** IND 18  
**Alicia Villarreal:** LA 50  
**V.I.P. Music & Arts Seminar Mass Choir:** GA 17  
**Virtue:** GA 13  
**Vita:** HSS 74; RP 22, 24; RS 30, 35  
**Carlos Vives:** HS 22; LA 4; TSA 2; LPS 2; LT 1; TSS 2  
**Voices On The Verge:** IND 42

## -W-

**The Wailers:** RBC 24; RE 1, 6, 11, 15  
**John Waite:** AC 29  
**Hezekiah Walker:** GA 40  
**Andre Ward:** CJ 22  
**Crystal Waters:** DC 2  
**Russell Watson:** CX 6  
**Weebie:** RA 57; RBH 58  
**Weezer:** B200 170; MO 19  
**Westbound Soljaz:** HSS 59; RP 13; RS 19  
**Kirk Whalum:** CJ 14  
**Barry White:** RBC 23

**Peter White:** CJ 4  
**Wild Horses:** CS 47  
**Hank Williams Jr.:** CCA 23; CS 54  
**Doug Williams:** GA 21  
**Lee Williams And The Spiritual QC's:** GA 35  
**Melvin Williams:** GA 21  
**Patrick Williams' New York Band:** CCA 17  
**Mark Wills:** CS 40  
**Vanessa Williams:** B200 105; CX 4; HLA 13  
**Nancy Wilson:** IND 45; IZ 7  
**CeCe Winans:** CC 31; GA 5  
**George Winston:** NA 7  
**The Wiseguys:** EA 18  
**Wisn Y Yandel:** LA 32; LPA 12  
**Lee Ann Womack:** B200 182; CA 20; AC 8; CS 32  
**Won-G:** RS 50  
**Chely Wright:** CA 68; CS 50  
**Finbar Wright:** IND 44; WM 5, 15  
**Keke Wyatt:** HSS 67; RA 26; RBH 26; RS 46

## -X-

**Xandro & Su Punto:** TSS 3; X-Press 2; DC 42

## -Y-

**Yanni:** NA 6, 8, 9  
**Trisha Yearwood:** CA 43; CS 38  
**Yes:** B200 186  
**Pete Yorn:** HS 12

## -Z-

**Charlie Zaa:** LA 36; LPA 15; LPS 22; LT 45  
**Zero 7:** EA 19  
**Zoegirl:** B200 137; CC 13; HS 2, 48  
**Rob Zombie:** B200 61; MO 21; RO 11

## -SOUNDTRACKS-

**Ali:** B200 154; RBA 42; STX 7  
**Ally McBeal: A Very Ally Christmas Featuring Vonda Shepard:** STX 18  
**Almost Famous:** STX 21  
**Amelie:** WM 12  
**Bridget Jones's Diary:** STX 24  
**Coyote Ugly:** B200 106; CA 9; STX 4  
**Crouching Tiger, Hidden Dragon:** CX 12  
**Down From The Mountain:** CA 27; STX 16  
**Dr. Seuss' How The Grinch Stole Christmas:** HLA 37; PCA 32; STX 8  
**Finding Forrester:** IZ 8  
**Grease:** STX 25  
**Harry Potter And The Soicerer's Stone:** B200 63; INT 16; STX 3  
**Jimmy Neutron Boy Genius:** B200 195; STX 12  
**Kingdom Come:** GA 22  
**A Knight's Tale:** STX 13  
**Lara Croft: Tomb Raider:** EA 14  
**The Lord Of The Rings: The Fellowship Of The Ring:** B200 123; STX 5  
**Moulin Rouge:** STX 17  
**Not Another Teen Movie:** STX 19  
**O Brother, Where Art Thou?:** B200 200; CA 2; INT 7; STX 1  
**Pearl Harbor:** STX 23  
**The Princess Diaries:** B200 178; STX 9  
**Remember The Titans:** STX 22  
**Save The Last Dance:** STX 15  
**Shrek:** B200 33; INT 15; STX 2  
**Spongebob Squarepants Original Theme Highlights:** STX 20  
**Swordfish: The Album (Soundtrack):** EA 12  
**Tae-Bo Inspirational: Walk By Faith...Not By Sight:** GA 27  
**Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album:** B200 181; RBA 43; STX 10  
**Training Day:** B200 194; RBA 73; STX 11  
**The Wash:** B200 135; RBA 34; STX 6

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**America: A Tribute To Heroes:** 17  
**God Bless America:** 50  
**MTV TRL Christmas:** 165  
**Now 6:** 148  
**Now 7:** 41  
**Now 8:** 2  
**Now That's What I Call Christmas!:** 3  
**Pulse:** 198  
**Radio Disney Jams: Vol. 4:** 199  
**Songs 4 Worship — Shout To The Lord:** 99  
**Songs 4 Worship Christmas:** 116  
**The Concert For New York City:** 39  
**The Time-Life Treasury Of Christmas:** 66  
**Totally Hits 2001:** 36  
**Wow Hits 2002: The Year's 30 Top Christian Artists And Hits:** 65



DECEMBER 22 2001		Billboard MODERN ROCK TRACKS™	
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	2	<b>NUMBER 1</b>	1 Week At Number 1
1	2	IN THE END WARNER BROS	Linkin Park ↗
2	1	HOW YOU REMIND ME ROADRUNNER	Nickelback ↗
3	3	ALIVE ATLANTIC	P.O.D. ↗
4	5	MY SACRIFICE WIND-UP	Creed ↗
5	4	WISH YOU WERE HERE IMMORTAL/EPIC	Incubus ↗
6	8	BLURRY FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd ↗
7	6	FADE FLUPELEKTRA/EEG	Staind ↗
8	7	CHOP SUEY AMERICAN/COLUMBIA	System Of A Down ↗
9	11	WASTING MY TIME TVT	Default ↗
10	12	CRAWLING IN THE DARK ISLAND/IDJMG	Hoobastank ↗
11	14	DEFY YOU COLUMBIA	The Offspring ↗
12	10	IN TOO DEEP ISLAND/IDJMG	Sum 41 ↗
13	16	LAST NITE RCA	The Strokes ↗
14	9	STAY TOGETHER FOR THE KIDS MCA	Blink-182 ↗
15	13	CONTROL FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd ↗
16	15	I'LL BE HERE AWHILE VOLCANO	311 ↗
17	20	THE MIDDLE DREAMWORKS	Jimmy Eat World ↗
18	17	DOWN WITH THE SICKNESS GIANT/REPRISE	Disturbed ↗
19	18	PHOTOGRAPH GEFFEN/INTERSCOPE	Weezer ↗
20	21	LATERALUS TOOL DISSECTIONAL/VOLCANO	Tool ↗
21	19	FEEL SO NUMB GEFFEN/INTERSCOPE	Rob Zombie ↗
22	22	MOVIES NEW NOIZE/DREAMWORKS	Alien Ant Farm ↗
23	25	19-2000 VIRGIN	Gorillaz ↗
24	23	PRAYSE TVT	Sevendust ↗
25	26	LAST TIME EPIC	Fuel ↗
26	34	TOO BAD ROADRUNNER/IDJMG	Nickelback ↗
27	38	YOUTH OF THE NATION ATLANTIC	P.O.D. ↗
28	31	NICE TO KNOW YOU EPIC	Incubus ↗
29	31	MOURNING MAVERICK/REPRISE	Tantric ↗
30	27	SAVE ME ELEKTRA/EEG	Remy Zero ↗
31	32	THE WAY YOU LIKE IT ARISTA	Adema ↗
32	28	TROUBLE CAPITOL	Coldplay ↗
33	24	FOREVER LAVA/ATLANTIC	Kid Rock ↗
34	35	TAINTED LOVE MAVERICK/WARNER BROS	Marilyn Manson ↗
35	29	BEAUTIFUL 220/EPIC	Flickerstick ↗
36	36	THE ONE COLUMBIA	Foo Fighters ↗
37	37	ADDICTED DIRTY MARTINI/RCA	Lit ↗
38	30	CLINT EASTWOOD VIRGIN	Gorillaz ↗
39	36	GIVING IN ARISTA	Adema ↗
40	33	CLICK CLICK BOOM ISLAND/IDJMG	Saliva ↗

DECEMBER 22 2001		Billboard ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	<b>NUMBER 1</b>	3 Weeks At Number 1
1	1	HERO INTERSCOPE	Enrique Iglesias ↗
2	2	ONLY TIME REPRISE	Enya ↗
3	3	SIMPLE THINGS WINDHAM HILL	Jim Brickman Featuring Rebecca Lynn Howard ↗
4	4	IF YOU'RE GONE LAVA/ATLANTIC	matchbox twenty ↗
5	5	THANK YOU ARISTA	Dido ↗
6	6	I'M ALREADY THERE BNA	Lonestar ↗
7	7	ALL OR NOTHING J	O-Town ↗
8	8	I HOPE YOU DANCE MCA NASHVILLE/UNIVERSAL	Lee Ann Womack ↗
9	9	DROWNING JIVE	Backstreet Boys ↗
10	10	FOLLOW ME TOP DOG/LAVA/ATLANTIC	Uncle Kracker ↗
11	10	THERE YOU'LL BE HOLLYWOOD/WARNER BROS	Faith Hill ↗
12	9	I WANT LOVE ROCKET/UNIVERSAL	Elton John ↗
13	14	DROPS OF JUPITER (TELL ME) COLUMBIA	Train ↗
14	13	NEVER HAD A DREAM COME TRUE A&M/INTERSCOPE	S Club 7 ↗
15	16	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting ↗
16	15	ONE MORE DAY ARISTA NASHVILLE	Diamond Rio ↗
17	21	HAVE YOURSELF A MERRY LITTLE CHRISTMAS COLUMBIA	James Taylor ↗
18	19	I NEED YOU SPARROW/CAPITOL/CORB	LeAnn Rimes ↗
19	17	I KNEW I LOVED YOU COLUMBIA	Savage Garden ↗
20	20	SOON CORB	LeAnn Rimes ↗
21	22	FREEDOM MPL/CAPITOL	Paul McCartney ↗
22	24	SORCERER REPRISE	Stevie Nicks ↗
23	23	GOD BLESS AMERICA COLUMBIA/EPIC	Celine Dion ↗
24	25	STANDING STILL ATLANTIC	Jewel ↗
25	27	EMOTION COLUMBIA	Destiny's Child ↗
26	28	FALLIN' J	Alicia Keys ↗
27	26	WALL IN YOUR HEART ISLAND/IDJMG	Shelby Lynne ↗
28	30	PEACEFUL WORLD COLUMBIA	John Mellencamp Featuring India.Arie ↗
29	29	FLY GOLD CIRCLE	John Waite ↗
30	NEW	TURN THE RADIO UP CONCORD	Barry Manilow ↗

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 254 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.

DECEMBER 22 2001		Billboard MAINSTREAM ROCK TRACKS™	
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	<b>NUMBER 1</b>	2 Weeks At Number 1
1	1	MY SACRIFICE WIND-UP	Creed ↗
2	2	HOW YOU REMIND ME ROADRUNNER	Nickelback ↗
3	3	FADE FLUPELEKTRA/EEG	Staind ↗
4	4	ALIVE ATLANTIC	P.O.D. ↗
5	7	IN THE END WARNER BROS	Linkin Park ↗
6	5	WISH YOU WERE HERE IMMORTAL/EPIC	Incubus ↗
7	6	CONTROL FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd ↗
8	9	BLURRY FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd ↗
9	8	WASTING MY TIME TVT	Default ↗
10	10	DOWN WITH THE SICKNESS GIANT/REPRISE	Disturbed ↗
11	11	FEEL SO NUMB GEFFEN/INTERSCOPE	Rob Zombie ↗
12	13	CHOP SUEY AMERICAN/COLUMBIA	System Of A Down ↗
13	12	GETS ME THROUGH EPIC	Ozzy Osbourne ↗
14	19	DEFY YOU COLUMBIA	The Offspring ↗
15	17	LATERALUS TOOL DISSECTIONAL/VOLCANO	Tool ↗
16	15	PRAYSE TVT	Sevendust ↗
17	14	SCHISM TOOL DISSECTIONAL/VOLCANO	Tool ↗
18	22	DREAMER EPIC	Ozzy Osbourne ↗
19	16	IT'S BEEN AWHILE FLUPELEKTRA/EEG	Staind ↗
20	18	MOURNING MAVERICK/REPRISE	Tantric ↗
21	27	TOO BAD ROADRUNNER/IDJMG	Nickelback ↗
22	23	CRAWLING IN THE DARK ISLAND/IDJMG	Hoobastank ↗
23	20	FOREVER LAVA/ATLANTIC	Kid Rock ↗
24	24	LAST TIME EPIC	Fuel ↗
25	25	GOD GAVE ME EVERYTHING VIRGIN	Mick Jagger ↗
26	21	DIG IN VIRGIN	Lenny Kravitz ↗
27	26	MAYBE TOMORROW THE LABEL/LIVE	Mesh Stl ↗
28	28	NOW OR NEVER FLUPEPIC	Dope ↗
29	29	SUNSHINE COLUMBIA	Aerosmith ↗
30	32	SINNER WIND-UP	Drowning Pool ↗
31	30	CLICK CLICK BOOM ISLAND/IDJMG	Saliva ↗
32	35	TAINTED LOVE MAVERICK/WARNER BROS	Marilyn Manson ↗
33	33	PAYBACK REPUBLIC/UNIVERSAL	Flaw ↗
34	31	REVOLUTION ATLANTIC	Stone Temple Pilots ↗
35	34	SMOOTH CRIMINAL NEW NOIZE/DREAMWORKS	Alien Ant Farm ↗
36	38	HEADFUL OF GHOSTS ATLANTIC	Bush ↗
37	37	FOR YOU FLUPELEKTRA/EEG	Staind ↗
38	37	THE WAY YOU LIKE IT ARISTA	Adema ↗
39	NEW	NICE TO KNOW YOU EPIC	Incubus ↗
40	NEW	YOUTH OF THE NATION ATLANTIC	P.O.D. ↗

DECEMBER 22 2001		Billboard ADULT TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	2	<b>NUMBER 1</b>	1 Week At Number 1
1	2	WHEREVER YOU WILL GO RCA	The Calling ↗
2	1	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting ↗
3	3	ONLY TIME REPRISE	Enya ↗
4	8	HOW YOU REMIND ME ROADRUNNER/IDJMG	Nickelback ↗
5	4	DROPS OF JUPITER (TELL ME) COLUMBIA	Train ↗
6	6	STANDING STILL ATLANTIC	Jewel ↗
7	7	HANGING BY A MOMENT DREAMWORKS	Lifhouse ↗
8	5	BE LIKE THAT REPUBLIC/UNIVERSAL	3 Doors Down ↗
9	9	STUCK IN A MOMENT YOU CAN'T GET OUT OF INTERSCOPE	U2 ↗
10	10	IT'S BEEN AWHILE FLUPELEKTRA/EEG	Staind ↗
11	13	DIG IN VIRGIN	Lenny Kravitz ↗
12	12	HERO INTERSCOPE	Enrique Iglesias ↗
13	18	MY SACRIFICE WIND-UP	Creed ↗
14	11	TURN OFF THE LIGHT DREAMWORKS	Nelly Furtado ↗
15	15	PEACEFUL WORLD COLUMBIA	John Mellencamp Featuring India.Arie ↗
16	14	WHEN IT'S OVER LAVA/ATLANTIC	Sugar Ray ↗
17	16	FALLIN' J	Alicia Keys ↗
18	17	THE SPACE BETWEEN RCA	Dave Matthews Band ↗
19	19	DRIVE IMMORTAL/EPIC	Incubus ↗
20	20	SOMETHING MORE COLUMBIA	Train ↗
21	23	EVERYDAY RCA	Dave Matthews Band ↗
22	21	EVERYWHERE MAVERICK	Michelle Branch ↗
23	27	SIDE INDEPENDENT/EPIC	Travis ↗
24	22	I'M A BELIEVER DREAMWORKS/INTERSCOPE	Smash Mouth ↗
25	26	FEELS SO RIGHT MCA	Eagle-Eye Cherry ↗
26	25	TROUBLE CAPITOL	Coldplay ↗
27	24	PACIFIC COAST PARTY INTERSCOPE	Smash Mouth ↗
28	28	EXTRA ORDINARY EZRA DRY GOODS/BEYOND	Better Than Ezra ↗
29	31	HAVE A NICE DAY V2	Stereophonics ↗
30	32	BAD DAY EPIC	Fuel ↗
31	30	JUST CAN'T LAST ELEKTRA/EEG	Natalie Merchant ↗
32	35	BREATHING DREAMWORKS	Lifhouse ↗
33	36	NEW YORK, NEW YORK LOST HIGHWAY/IDJMG	Ryan Adams ↗
34	29	LAST BEAUTIFUL GIRL LAVA/ATLANTIC	matchbox twenty ↗
35	34	ANSWER THE PHONE LAVA/ATLANTIC	Sugar Ray ↗
36	33	I WANT LOVE ROCKET/UNIVERSAL	Elton John ↗
37	40	CAN'T FIGHT THE MOONLIGHT CORB	LeAnn Rimes ↗
38	37	I'M ALREADY THERE BNA	Lonestar ↗
39	NEW	GET THE PARTY STARTED ARISTA	Pink ↗
40	38	I WOULD EXTASY	Laura Dawn ↗

DECEMBER 22 2001		Billboard TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	TITLE ARTIST IMPRINT/PROMOTION LABEL	
1	2	<b>NUMBER 1</b>	1 Week At Number 1
1	2	HOW YOU REMIND ME NICKELBACK ROADRUNNER/IDJMG	
2	1	FAMILY AFFAIR MARY J. BLIGE MCA	
3	3	GET THE PARTY STARTED PINK ARISTA	
4	4	HERO ENRIQUE IGLESIAS INTERSCOPE	
5	6	U GOT IT BAD USHER ARISTA	
6	5	TURN OFF THE LIGHT NELLY FURTAO DREAMWORKS	
7	7	WHENEVER, WHEREVER SHAKIRA EPIC	
8	9	LIVIN' IT UP JA RULE FEATURING CASE MURDER INC./DEF JAM IDJMG	
9	11	SUPERMAN (IT'S NOT EASY) FIVE FOR FIGHTING AWARE/COLUMBIA	
10	15	WHEREVER YOU WILL GO THE CALLING RCA	
11	8	I'M REAL JENNIFER LOPEZ FEATURING JA RULE EPIC	
12	10	I DO!! TOYA ARISTA	
13	16	DIFFERENCES GINUNINE EPIC	
14	13	FALLIN' ALICIA KEYS J	
15	14	GONE N SYNC JIVE	
16	12	EMOTION DESTINY'S CHILD COLUMBIA	
17	25	MY SACRIFICE CREED WIND-UP	
18	21	#1 NELLY PRIORITY/CAPITOL	
19	17	ONLY TIME ENYA REPRISE	
20	24	HEY BABY NO DOUBT FEATURING BOUNTY KILLER INTERSCOPE	
21	22	DIG IN LENNY KRAVITZ VIRGIN	
22	18	IT'S BEEN AWHILE STAIND FLUPELEKTRA/EEG	
23	30	7 DAYS CRAIG DAVID WILDSTAR/ATLANTIC	
24	26	STANDING STILL JEWEL ATLANTIC	
25	28	SON OF A GUN JANET FEAT. MISSY ELLIOTT, P. DIDDY & CARLY SIMON VIRGIN	
26	20	EVERYWHERE MICHELLE BRANCH MAVERICK	
27	23	I'M A SLAVE 4 U BRITNEY SPEARS JIVE	
28	27	HIT 'EM UP STYLE (OOPS!) BLU CANTRELL REDZONE/ARISTA	
29	29	BE LIKE THAT 3 DOORS DOWN REPUBLIC/UNIVERSAL	
30	38	ALWAYS ON TIME JA RULE FEATURING ASHANTI MURDER INC./DEF JAM IDJMG	
31	33	CARAMEL CITY HIGH FEATURING EVE BOOGA BASEMENT/INTERSCOPE	
32	31	FILL ME IN CRAIG DAVID WILDSTAR/ATLANTIC	
33	32	ONE MINUTE MAN MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/ELEKTRA REG	
34	39	A WOMAN'S WORTH ALICIA KEYS J	
35	35	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 INTERSCOPE	
36	37	DANCE WITH ME 112 BAD BOY/ARISTA	
37	36	WHERE THE PARTY AT JAGGED EDGE WITH NELLY SO SO DEF/COLUMBIA	
38	34	SMOOTH CRIMINAL ALIEN ANT FARM NEW NOIZE/DREAMWORKS	
39	NEW	RAISE UP PETE PABLO JIVE	
40	NEW	IN THE END LINKIN PARK WARNER BROS	

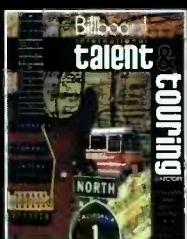


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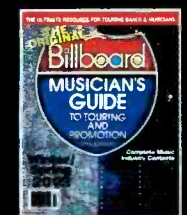
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DECEMBER 22 2001

# Billboard HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	12	<b>U Got It Bad</b>	USHER (ARISTA)	26	27	11	<b>I Wanna Talk About Me</b>	TOBY KEITH (DREAMWORKS (NASHVILLE))	51	44	16	<b>Lifetime</b>	MAXWELL (COLUMBIA)
2	2	16	<b>How You Remind Me</b>	NICKELBACK (ROADRUNNER)	27	30	8	<b>Where Were You (When The World Stopped Turning)</b>	ALAN JACKSON (ARISTA (NASHVILLE))	52	60	3	<b>Wrapped Around</b>	BRAD PAISLEY (ARISTA (NASHVILLE))
3	3	22	<b>Family Affair</b>	MARY J. BLIGE (J&R)	28	24	27	<b>It's Been Awhile</b>	STAINED (FLIP/ELEKTRA/EEG)	53	41	17	<b>Everywhere</b>	MICHELLE BRANCH (MAVERICK)
4	4	15	<b>Hero</b>	ENRIQUE IGLESIAS (INTERSCOPE)	29	29	5	<b>Son Of A Gun</b>	JANET (VIRGIN)	54	73	2	<b>Bouncin' Back (Bumpin' Me Against The Wall)</b>	MYSTIKAL (JIVE)
5	8	9	<b>Get The Party Started</b>	PINK (ARISTA)	30	39	7	<b>In The End</b>	LINKIN PARK (WARNER BROS.)	55	56	11	<b>Hit 'Em Up Style (Oops!)</b>	BLU CANTRELL (RED ZONE/ARISTA)
6	6	22	<b>Differences</b>	GINUWINE (EPIC)	31	35	11	<b>Dig In</b>	LENNY KRAVITZ (VIRGIN)	56	67	3	<b>Bring On The Rain</b>	JO DEE MESSINA WITH TIM MCGRAW (CURB)
7	9	9	<b>Whenever, Wherever</b>	SHAKIRA (EPIC)	32	32	46	<b>Hanging By A Moment</b>	LIFHOUSE (DREAMWORKS)	57	66	4	<b>Goodbye</b>	JAGGED EDGE (SO SO DEF/COLUMBIA)
8	12	5	<b>Always On Time</b>	JAY-Z FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)	33	34	9	<b>Run</b>	GEORGE STRAIT (MCA (NASHVILLE))	58	54	11	<b>Smooth Criminal</b>	ALIEN ANT FARM (NEW NOISE/DREAMWORKS)
9	7	12	<b>Livin' It Up</b>	JAY-Z FEAT. CASE (MURDER INC./DEF JAM/IDJMG)	34	36	7	<b>Where The Stars And Stripes And The Eagle Fly</b>	AARON TIPPIN (LYRIC STREET)	59	53	15	<b>Love Of A Woman</b>	TRAVIS TRITT (COLUMBIA (NASHVILLE))
10	5	15	<b>Turn Off The Light</b>	NELLY FURTADO (DREAMWORKS)	35	26	11	<b>Girls, Girls, Girls</b>	JAY-Z (RCA-A&A/DEF JAM/IDJMG)	60	68	2	<b>Take Away</b>	MISSY "MISSE" MIZELL (THE GOLD MIND/ELEKTRA/EEG)
11	16	9	<b>My Sacrifice</b>	CREED (NINTO-UP)	36	33	2	<b>Riding With Private Malone</b>	DAVID BALL (OJAY/TONE)	61	59	1	<b>Wish You Were Here</b>	INCUBUS (IMMORTAL/EPIC)
12	17	7	<b>A Woman's Worth</b>	ALICIA KEYS (J)	37	49	3	<b>7 Days</b>	CRAIG DAVID (WILDSTAR/ATLANTIC)	62	74	2	<b>No More Drama</b>	MARY J. BLIGE (J&R)
13	11	16	<b>Gone</b>	'N SYNC (JIVE)	38	38	7	<b>Lights, Camera, Action!</b>	MR. CHEEKS (UNIVERSAL)	63	62	9	<b>With Me</b>	LOVESTAR (BNA)
14	14	16	<b>Rock The Boat</b>	AALIYAH (BLACKGROUND)	39	31	4	<b>Drops Of Jupiter (Tell Me)</b>	TRAIN (COLUMBIA)	64	58	15	<b>Dance With Me</b>	112 (BAD BOY/ARISTA)
15	10	22	<b>I'm Real</b>	JENNIFER LOPEZ FEAT. JAY-Z (EPIC)	40	55	3	<b>Hey Baby</b>	NO DOUBT FEAT. BOUNTY KILLER (INTERSCOPE)	65	72	4	<b>Brotha</b>	ANGIE STONE (J)
16	18	1	<b>Superman (It's Not Easy)</b>	FIVE FOR FIGHTING (AWARE/COLUMBIA)	41	46	3	<b>Roll Out (My Business)</b>	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	66	—	1	<b>The Whole World</b>	OUTKAST FEAT. KILLER MIKE (ARISTA)
17	15	23	<b>Fallin'</b>	ALICIA KEYS (J)	42	45	5	<b>Good Morning Beautiful</b>	STEVE HOLY (CURB)	67	61	13	<b>Fade</b>	STAINED (FLIP/ELEKTRA/EEG)
18	25	7	<b>Wherever You Will Go</b>	THE CALLING (RCA)	43	48	5	<b>Standing Still</b>	JEWEL (ATLANTIC)	68	—	1	<b>Blurry</b>	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
19	23	5	<b>We Thuggin'</b>	FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)	44	57	3	<b>Break Ya Neck</b>	BUSTA RHYMES (J)	69	—	1	<b>Let's Stay Home Tonight</b>	JOE (JIVE)
20	20	19	<b>#1</b>	NELLY (PRIORITY/CAPITOL)	45	42	19	<b>I'm Tryin'</b>	TRACE ADKINS (CAPITOL (NASHVILLE))	70	63	13	<b>Drowning</b>	BACKSTREET BOYS (JIVE)
21	13	12	<b>Emotion</b>	DESTINY'S CHILD (COLUMBIA)	46	47	9	<b>Wrapped Up In You</b>	GARTH BROOKS (CAPITOL (NASHVILLE))	71	—	1	<b>From Her Mama (Mama Got A**)</b>	JUVENILE (CASH/MONEY/UNIVERSAL)
22	21	1	<b>Caramel</b>	CITY HIGH FEAT. EVE (BOOGA BASEMENT/INTERSCOPE)	47	37	11	<b>Raise Up</b>	PETEY PABLO (JIVE)	72	—	1	<b>Young'n (Holla Back)</b>	FABOLOUS (DESI RT STORM/ELEKTRA/EEG)
23	28	5	<b>Butterflies</b>	MICHAEL JACKSON (EPIC)	48	40	1	<b>You Gets No Love</b>	FAITH EVANS (BAD BOY/ARISTA)	73	71	13	<b>Stuck In A Moment You Can't Get Out Of</b>	U2 (INTERSCOPE)
24	22	14	<b>I Do!!</b>	TOYA (ARISTA)	49	51	8	<b>Alive</b>	P.O.D. (ATLANTIC)	74	—	1	<b>The Long Goodbye</b>	BROOKS & DUNN (ARISTA (NASHVILLE))
25	19	24	<b>Only Time</b>	ENYA (REPRISE)	50	43	6	<b>I'm A Slave 4 U</b>	BRITNEY SPEARS (JIVE)	75	70	15	<b>Love Of My Life</b>	BRIAN MCKNIGHT (MOTOWN/UNIVERSAL)

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. 876 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 22 2001

# Billboard HOT 100 SINGLES SALES

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	49	1	<b>How You Remind Me</b>	NICKELBACK (ROADRUNNER/IDJMG)	25	23	17	<b>Someone To Call My Lover</b>	JANET (VIRGIN)	51	—	1	<b>Hello, Goodbye, Hello</b>	BSK (KUKKO)
2	1	1	<b>God Bless The USA</b>	LEE GREENWOOD (CURB)	26	30	13	<b>Us Against The World</b>	PLAY (COLUMBIA)	52	36	13	<b>Buster</b>	DENNIS DEMPSEY (1ST AVENUE)
3	3	22	<b>The Star Spangled Banner</b>	WHITNEY HOUSTON (ARISTA)	27	27	8	<b>God Bless America</b>	LEANN RIMES (CURB)	53	67	10	<b>Break Ya Neck</b>	BUSTA RHYMES (J)
4	2	1	<b>Only Time</b>	ENYA (REPRISE)	28	24	8	<b>Lifetime</b>	MAXWELL (COLUMBIA)	54	57	25	<b>Purple Hills</b>	D12 (SHADY/INTERSCOPE)
5	5	12	<b>Where The Stars And Stripes And The Eagle Fly</b>	AARON TIPPIN (LYRIC STREET)	29	70	2	<b>Got Ur Self A..</b>	NAS (ILL WILL/COLUMBIA)	55	—	1	<b>Mambo No. 5 (A Little Bit Of...)/Ticky Tricky</b>	LOU BEGA (RCA)
6	4	13	<b>AM To PM</b>	CHRISTINA MILIAN (DEF SOUL/IDJMG)	30	26	4	<b>Ain't Nobody (We Got It Locked!)</b>	THE RAWLDS BOYS (HOUSE OF FIRE)	56	40	23	<b>All Or Nothing</b>	D-TOWN (J)
7	6	12	<b>Family Affair</b>	MARY J. BLIGE (J&R)	31	17	3	<b>I'm Waking Up To Us</b>	BELLE & SEBASTIAN (JEEPESTER/MATADOR)	57	52	6	<b>Always On Time</b>	JAY-Z FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)
8	7	1	<b>Dansin Wit Wolvez</b>	STRIK SINE (FADE/ECMD)	32	32	23	<b>This Is Me</b>	DREAM (BAD BOY/ARISTA)	58	65	9	<b>We Thuggin'</b>	FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)
9	10	33	<b>I Do!!</b>	TOYA (ARISTA)	33	38	5	<b>Olche Chium (Silent Night)</b>	ENYA (REPRISE)	59	45	13	<b>Jump Up In The Air</b>	ORIGINAL P (WE:TBOUND)
10	8	8	<b>America The Beautiful</b>	ELVIS PRESLEY (RCA)	34	—	1	<b>Part II</b>	METHOD MAN & REDMAN (DEF JAM/IDJMG)	60	61	7	<b>Because I Got High</b>	COVERVERSIONS.COM (COVERVERSIONS.COM)
11	14	2	<b>Revolution</b>	STONE TEMPLE PILOTS (ATLANTIC)	35	41	16	<b>Po' Punch</b>	P.O. WHITE TRASH AND THE TRAILER PARK SYMPHONY (POCKET CHANGE)	61	55	6	<b>We Are Family</b>	VARIOUS ARTIST (TOMMY BOY)
12	11	58	<b>Can't Fight The Moonlight</b>	LEANN RIMES (CURB)	36	34	4	<b>Ground Zero (In Our Hearts You Will Remain)</b>	CASH & COMPUTA (SELECT)	62	72	5	<b>Young'n (Holla Back)</b>	FABOLOUS (DESI RT STORM/ELEKTRA/EEG)
13	12	17	<b>Hit 'Em Up Style (Oops!)</b>	BLU CANTRELL (RED ZONE/ARISTA)	37	33	15	<b>Bye-Bye Baby</b>	BRANDY MOSS-SCOTT (HEAVENLY TUNES/DNA)	63	47	4	<b>Special Delivery</b>	G DEP (BAD BOY/ARISTA)
14	13	3	<b>It's The Weekend</b>	LIL' J (HOLLYWOOD)	38	46	7	<b>Envious</b>	DAWN ROBINSON (J)	64	60	4	<b>I Say Yeah</b>	DREAM STREET (J&R/EEG)
15	9	12	<b>Put Your Arms Around Me</b>	NATURAL (TRANS CONTINENTAL/MADACY)	39	31	20	<b>Raise Up</b>	PETEY PABLO (JIVE)	65	28	12	<b>Maybe</b>	IMPRESS (BIG 3/RTMIS)
16	16	6	<b>America Will Always Stand</b>	RANDY TRAVIS (RELENTLESS NASHVILLE)	40	35	19	<b>Enjoy Yourself</b>	ALLURE (MCA)	66	54	8	<b>Champion</b>	OLEANDER (REPRISE/COLUMBIA)
17	19	15	<b>Everything U R</b>	LINDSAY PAGANO (WARNER BROS.)	41	—	1	<b>Bouncin' Back (Bumpin' Me Against The Wall)</b>	MYSTIKAL (JIVE)	67	66	21	<b>Used To Love</b>	KEKE WYATT (MCA)
18	29	3	<b>Genie In A Bottle/Come On Over Baby</b>	CHRISTINA AGUILERA (RCA)	42	37	9	<b>Yes</b>	AMBER (TOMMY BOY)	68	64	2	<b>Can I Get That</b>	BEAR WITNEZ (J&R/ARGASM)
19	39	4	<b>Trust Your Love</b>	KODA (SOUNDWAVE/EPIC)	43	43	3	<b>Juliet</b>	LYNETT (ATLANTIC)	69	62	8	<b>Think Big</b>	CRIMEWAVE (CRIMEWAVE)
20	18	4	<b>Freedom</b>	PAUL MCCARTNEY (IMP/CAPITOL)	44	50	23	<b>Bootylicious</b>	DESTINY'S CHILD (COLUMBIA)	70	—	1	<b>2-Way</b>	RAYVON (BIG Y/IDJMG)
21	20	7	<b>Do U Wanna Roll (Dolittle Theme)</b>	R.L. SNOOP OGG & LIL' KIM (J)	45	44	23	<b>Don't Mess With The Radio</b>	NIVEA (JIVE)	71	53	3	<b>As I Come Back</b>	BUSTA RHYMES (J)
22	25	5	<b>Call Me Claus</b>	GARTH BROOKS (CAPITOL (NASHVILLE))	46	42	22	<b>Loverboy</b>	MARIAH CAREY FEAT. CAMEO (VIRGIN)	72	73	7	<b>To The Music</b>	A-TEENS (STOCK/HOLM/MCA)
23	21	18	<b>Where The Party At</b>	JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)	47	69	3	<b>I Won't Be Home For Christmas</b>	BLINK-182 (MCA)	73	—	1	<b>Brotha</b>	ANGIE STONE (J)
24	22	3	<b>God Bless The U.S.A.</b>	JUMP 5 (SPARROW)	48	48	29	<b>Fiesta</b>	R. KELLY FEAT. JAY-Z (JIVE)	74	—	1	<b>Burn</b>	MOBB DEEP FEAT. NOYD & VITA (LOUD/COLUMBIA)
25	15	2	<b>Get Mo</b>	SHERM FEAT. BIGGA PIGGAS (IDEAN'S LIST)	49	—	6	<b>Fatty Girl</b>	LUDACRIS, LL COOL J & KEITH MURRAY (FB/UNIVERSAL)	75	58	3	<b>Lights, Camera, Action!</b>	MR. CHEEKS (UNIVERSAL)

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.



# Latin Piracy

Continued from page 1

ment to produce more.

Chon knows he could get arrested and fined under Mexico's new, tough anti-piracy laws, and that worries him. And in a way, it baffles him, too, because he feels he isn't doing anything wrong.

"I don't even think about that," he says matter-of-factly when this journalist points out that what he does is illegal. "I go to work every morning, and this is my work. I'm not stealing anything—not like other people, who really go steal. I'm working for a living."

## PUNISHMENT TO FIT THE CRIME

While Chon raises his two children from someone else's master recording, without paying royalties or taxes, music sales in Latin America continue to plunge on their way to a four-year slide. This is the case even after the recording industry has launched awareness campaigns and partnerships with at least 10 local governments in an unprecedented effort to nip piracy in the bud and penalize what has long been a crime with impunity.

"At least we're detaining people for more than a couple hours," says International Federation of the Phonographic Industry (IFPI) Latin America regional director Raul Vazquez, alluding to the recent three-year prison sentence handed down to an illicit supplier of raw materials to sound-recording pirates in Mexico. "In Mexico and Brazil, we're making a lot of progress. We're keeping people in jail. Once we manage to get enough of that and we get enough credibility, then it might be a real deterrent."

According to the IFPI's 2001 interim sales figures, Latin America reported a 24.5% drop in units sold and a 20.2% drop in value for first-half 2001—more than any other region—with Brazil and Mexico hit particularly hard (40.6% and 10.9% down in units, respectively).

The culprits, everyone agrees, are an economic crisis, political turmoil, and, above everything else, a blossoming piracy industry that in Mexico alone represents a full 65% of all recorded music. This represents a loss of approximately \$300 million for the industry.

"Piracy is an extremely lucrative business," says Amilca Ayala, a prosecutor in Paraguay who works on intellectual property crimes. "It carries a low risk, few repercussions, and a lot of income. And it generates a flow of cash that's easily channeled into other businesses."

According to Marino Radillo, director of investigations for IFPI Latin America, earlier this year a Paraguayan pirate was found to have transferred millions of dollars to the Canadian account of an individual linked to the Hezbollah terrorist group. Because piracy is only a minor crime in Paraguay, the suspect was able to make bail and skip the country.

And then there are the smaller fish, like Chon.

## PIRACY AS ROUTINE

After being in the business of piracy for the past two-and-a-half years, Chon has slipped into a routine.

He purchases blank CDs and jewel boxes—which are generally imported from South East Asia—on a Puebla street, where he can find any and all raw material needed to fabricate CDs. Every three days he goes to Mexico City, where several stands sell CD covers and inlays, which are usually available before the actual album. In the best of cases, the replicas exactly match the real thing.

The same people who furnish him with covers also sell him the CD masters, which range from new product in all genres to hits collections compiled by the same pirates. Once the CD is available, Chon burns copies and adds the cover. Turnaround is swift. By the next day, he's selling to stalls and stands in swap meets and flea markets—and consumers are buying.



LAZO

It will cost Chon roughly 60 cents to make each CD. This includes approximately \$2 for a master (which he'll use to make as many copies as he wishes) and between 8 and 11 cents per cover. In turn, he will sell each CD to retailers for about \$1. Whatever price they set for customers, it's sure to be less than the average \$10-\$20 a legitimate CD costs in Mexico.

It's a cushy situation, but in the past year, Chon's begun to feel the heat, as police have stepped up the number of raids conducted at swap meets, wholesalers, and retailers. In the best cases, getting arrested means you have to pay a fine; in the worst ones, pirates are now doing time.

"We buy and sell in markets, so it's difficult for the police to be there," Chon explains. "But they can bust you during a raid. That's where you have to be careful, because they investigate first. Before, it would take them about a year from when they investigated to having a raid. But now, it's much quicker."

The investigations and their efficiency are part of the IFPI's new strategy to combat piracy. The organization has created a group of anti-piracy branches collectively

known as the Assn. to Protect Intellectual Phonographic Rights (APDIF). These are currently operating in 10 countries and working in conjunction with local law enforcement and prosecutors. APDIF's investigators and attorneys gather evidence and build the case against pirates and then turn over the information to local authorities, who organize raids and street operations and eventually prosecute and jail convicted pirates.

Roger Hernández, general director of APDIF Mexico, says, "These people operate from the shadows. So, we are beginning to operate from the shadows as well. I believe that through political will, through controls, and through investigations at all levels—retail, labs, and warehouses and imports of raw materials like virgin CDs—we can minimize piracy."

## RAIDS OF ALL SIZES

In Mexico, there are smaller raids—involving pirates like Chon—that investigators hope will eventually lead to bigger raids, such as the pair that occurred in October, one of which resulted in the dismantling of a laboratory with 250 machines and more than 1 million CDs. Hernández says he's currently waiting on orders to destroy more than 9 million CDs confiscated in Mexico within the past year alone.

In Punta del Este, Paraguay, where Ayala works as a prosecutor, the local APDIF chapter conducted a series of investigations leading to two major raids in 1999. One raid was of a factory that was pressing 20,000 CDs per day. Because Punta del Este borders the major CD markets of Brazil and Argentina, it's a prime location for the mass-fabrication and exportation of illegal recordings.

These are major piracy organizations, far removed from the Chons of the world. They are also considered to be "organized crime" because of the vertical integration of the operation, which includes manufacturing and distribution through a web of distributors, who often transport CDs to points of sale in company-owned trucks. A raid on an operation of this size can deal a huge blow to local pirates.

But cheaper equipment and CD-Rs have also increased the number of small-time pirates who operate individually and can even feed directly to the consumer.

Who could resist, when a legitimate CD costs \$20 and a pirated one can go for as little as \$1? The difference in price has an effect even on the U.S. market, where the Recording Industry Assn. of America's (RIAA) Anti-Piracy Unit assisted in the seizure of 1.3 million illegal CD-Rs at mid-year 2001. This number is up 133% from the 539,000 CD-Rs it had seized by mid-year 2000. As a result, the RIAA has also launched partnerships with local law enforcement in the U.S.

## WORKING THE STREETS

On a recent morning, detectives from Miami's Economic Crimes

Bureau are waiting to conduct a raid at a South Florida location. It's a far more genteel operation than that you would expect to find in Mexico or Paraguay. Because prosecutors must be able to prove that vendors have knowingly engaged in illegal sales, they are first served with a warning letter advising them to stop selling illegal material. If they persist, law enforcement can then come in, shut down a booth, confiscate any illegal items, and take the vendor to court.

Although piracy and counterfeiting laws vary from state to state, those crimes are a felony in Florida, with punishment ranging from as severe as five years' imprisonment to as light as community service.

Today, detectives are set to check on a couple of booths that have been served with warning letters. But they'll also scope out other illegal sales by engaging in what detective Leo Ricelli calls a "controlled buy," during which agents try to



CASTELLO BRANCO

establish that a vendor indeed knows that he is selling illegal CDs.

Josh (not his real name), a former vendor of pirate CDs who now helps the RIAA, is good at spotting counterfeit CDs (exact replicas of the real release), pirate CDs (compilations), and bootlegs (illegal recordings from a concert or performance), as well as developing contact with vendors.

But just like their Mexican counterparts, many vendors who knowingly sell illegal product genuinely don't think they are doing anything wrong.

"They feel, in general, that the artist and the industry are already making their money, and they're making money for themselves," one detective says. "They'll say, 'I can't believe I'm being arrested for this shit.'" But "this shit" translates into a yearly loss in the U.S. of more than \$300 million nationwide, according to the RIAA's numbers.

Sergeant L. Ingram asks, "At that point, how much can you excuse away? That's a big industry hit. I don't know that any industry wants to take that kind of hit."

"In terms of people's motivations for selling counterfeit [CDs]," Ingram continues, "the motivation is that you make money. But if you

have over 100 CDs, it's a felony. Depending on your background, a felony may not be a big deal. But it's an actual arrest situation. You are actually thrust into the system."

The prospect of an arrest was compelling enough that Josh, for one, stopped selling pirated CDs after he was served with a warning. And in his present legal state, he admits, "I can't possibly compete. Not when a real CD costs me between \$11 and \$13. That's why people like me will be out of business and people like Costco will stay in business," he adds ruefully.

## DOMINO EFFECT

At a distribution and retail level, the impact of piracy—both in the U.S. and abroad—is indisputable.

President of Universal Music Brazil and Southern Cone Marcelo Castello Branco says that in Brazil, "it's clear that labels make a major marketing investment just to see pirates sell 40%-50% of the product. There is a consensual situation where the industry has the opportunity to sell at ship-out, but for the second pressing, sales decline tremendously, because the market is already stocked by pirates."

Hinsul Lazo of H.L. Distributors in Miami says, "Stores still buy from me, but they're buying a lot less because they're selling a lot less. People walk into a store and say, 'A guy came into a restaurant and sold this CD to me for \$10 or \$8.' And it looks like a perfect copy." So perfect, in fact, that consumers are often unaware that they're buying illegal product, which is why the RIAA's investigations not only target swap meets and flea markets, but also retailers.

Despite all the inroads made in the fight against piracy all over the world, the problem will remain a daunting one as long as the technology to replicate the CD format becomes increasingly accessible.

As for Chon's assertion that he's entitled to make a living too, APDIF Mexico's Hernández is not convinced. "The basic issue is that piracy is regarded as a social problem," he says. "But it's a crime, a series of crimes—there's tax evasion and violation of intellectual property law—in a single action. We have to make people conscious of that. This is not a witch hunt."

In Mexico, where piracy was recently upped to the status of a major crime, paternalistic days are gone, Hernández says. "People would say, 'Poor guy. Leave him alone. He needs to eat.' But they can sell the real thing, and legal distributors offer many advantages. But that implies paying taxes and paying an accountant. Piracy is much easier."

Which is why Chon will never buy a legitimate CD—not even one he plans to copy. But, because there isn't an alternative, he will pay to see his favorite band play live.

"CDs by bands like Los Tucanes de Tijuana, Los Tigres del Norte—those sell very well," Chon says. "And I love to hear them play live. Now, paying to go hear them at a dance, that's a whole other story. In that case, it's a pleasure to pay."



# Troubadour Traditions

Continued from page 1

"At the time, we had no idea what was gonna happen with Five for Fighting. But it was so great to see him kind of leading the way."

After years of relative exile from the mainstream—and nearly two decades since their heyday in the 1970s—a wider interest in male singer/songwriters seems to be gaining favor with radio and video network programmers and mainstream listeners, as a new buzzed-about group of such artists (some with similar career trials as Gray and Ondrasik) seems to be emerging from under the radar.

Among them are Ondrasik's fellow Aware Records graduate John Mayer, alt-country prince Ryan Adams, alt-rock newcomer Pete Dinklage, former indie darling Elliott Smith, piano man Rufus Wainwright, soulful singer/slide guitarist Ben Harper, Canadian songcrafter Ron Sexsmith, lauded Brits Tom McRae and Badly Drawn Boy (the latter another one-man show), charismatic Texan David Garza, ex-Jellyfish/Grays member



*'These songs are finding an audience who wants to hear real songs, listen to the words, and be moved.'*

—RICK KRIM  
VP OF TALENT/MUSIC PROGRAMMING, VH1

Jason Falkner, Real World's Joseph Arthur, quirky storyteller Dan Bern, surfer-turned-musician Jack Johnson, and the recently-gone solo Ben Folds and Grant Lee Phillips (of Grant Lee Buffalo).

Helped out by the radio and TV exposure devoted to Gray's *White Ladder* singles—most notably, "Babylon"—Ondrasik, Yorn, and Adams are making waves, apparently confirming that more and more opportunities for such artists to be heard have arrived.

And that, say some of these male singer/songwriters and a number of industry execs, appears to come from a desire for more substantive music born out of two things—

one, years of seemingly ultra-present, manufactured teen pop, and, two, the Sept. 11 terrorist attacks.

Though noting that it is "quite subtle," Wainwright says there's "definitely something going on, whether it's Ryan Adams, or me, or Elliott Smith—it's almost like a low-grade fever, which we hope will spread and become a horrible disease!"

Wainwright and most of his peers stop short of proclaiming themselves part of a male singer/songwriter movement. "It could be something as big as a movement, or it could be something as small as a trend," rising indie star Johnson observes. "It could just be that boy bands are kind of fading and people are wanting to hear songs that actually come from a person—something that's not such a product."

Of the possibility of a full-fledged movement, Nic Harcourt, music director of Los Angeles noncommercial KCRW and an early supporter of *White Ladder*, says, "If you had asked me six months ago, I would have probably said no. You know, every now and then, somebody talented like David Gray sneaks through. But now, I think there is definitely an interest in these guys, and part of it may be a result of this new acoustic movement, or whatever you want to call it—groups like Travis, Coldplay, and Starsailor."

Modern AC WVRV St. Louis PD Mark Edwards says, "It may be the next big thing." But pop music is cyclical, he notes, and it may simply be no more than male singer/songwriters' turn to shine.

Veteran singer/songwriter John Hiatt concurs. "It just seems like every generation or two, the troubadours start coming around," Hiatt remarks. "I think it's a part of the American music tradition."

Whether they call it a trend, a movement, or happenstance, most agree that what's happening could be traced to the success of Gray's platinum *White Ladder* album (see story, page 76). With "Babylon" and the follow-up singles "Please Forgive Me" and "Sail Away," *White Ladder* seems to have, at the very least, pried open the door for Ondrasik's "Superman" and Adams' "New York, New York" singles. Both are getting solid airplay—especially on VH1, another staunch supporter of Gray's.

"You can't help but compare a lot of this new music to him," says Valerie Knight, PD at adult top 40 KRBZ in Kansas City, Kan. "You say, 'Oh, wow, it sounds a little bit like David Gray, so it's probably gonna work.'"

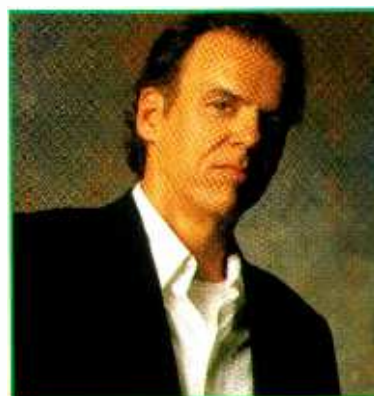
If nothing else, the album's success has inspired some of Gray's peers, who, like the 30-something Englishman, have experienced numerous label ups and downs while garnering piles of glowing reviews and selling relatively few records in the past.

"I find David's breakthrough—and just the whole way that thing went down—really encouraging," says Sexsmith, who is on his second label and fourth album. "He did the record by himself [after

EMI closed], and I don't think he had great expectations for it. It made me feel like my career might not be doomed to cult status my entire life."

## WHERE HAVE THESE GUYS BEEN?

So why have younger male singer/songwriters been ignored for so long? "That's a hard question to answer, because they've certainly



*'As far as the music biz goes, the singer/songwriter just doesn't exactly fit into the corporate mold as it now stands.'*

—JOHN HIATT  
VETERAN SINGER/SONGWRITER

been out there," admits Rick Krim, executive VP of talent and music programming at VH1.

Indeed, Gray, for example, went largely ignored in the early to mid-'90s as he criss-crossed the U.S. in support of his first three albums. As of early this year, his first two records—although critically lauded—had only sold a combined 20,000 copies in the U.S., according to SoundScan.

And few of his peers have fared better. Meanwhile, rock's pioneering class of male singer/songwriters—Neil Young, Bruce Springsteen, and such Billboard Century Award honorees as Billy Joel (1994), James Taylor (1998), Randy Newman (2000), and John Mellencamp (2001)—have prospered, despite trends.

"As far as the music biz goes, the singer/songwriter just doesn't exactly fit into the corporate mold as it now stands," Hiatt says with a laugh. "I think the bigger, the more corporate the music business gets, the more it's about entertainment and being an arm of a big entertainment conglomerate and less about music."

One reason for these younger troubadours' lack of mainstream impact is that a young, lonely guy soul-searching with a guitar or a piano often proves too difficult a sell to consumers, some execs and programmers believe. "One of the hardest things in the world is to set up a solo artist from scratch—whether they're male or female—and break them," says Ray Cooper, co-president of Virgin Records America.

"The cost of doing business to the point where you're doing your first TV can be a million dollars."

Krim says labels seem to have been looking for "something a little more immediate" in recent years, whether it's bombastic rock bands or teen pop acts.

Some note that Ondrasik probably benefited from using a moniker that evokes an image of a band instead of a lone singer/songwriter. "It's easier to get something across with a five-piece band with an attitude and a new sound," says Brandon Kessler, head of New York City indie Messenger, which has released albums by Bern and Chris Whitley. The problem, he adds, is often that the audience is underestimated. "I don't think they're just out there for stupid teenage bullshit," he says. "I think they've always wanted good stuff—they just needed there to be an opportunity for them to get to it."

In any event, because these acts were being skipped over, "a hole for music that's relatable" was created, Knight says. "And that's where the Five for Fighting track comes in and the Ryan Adams song comes in."

## SUBSTANCE VOID

Some say these tracks are filling a void of songwriting of substance. Others, like Edwards, add that they mark the return of "music that means something."

They are finding an audience "who wants to hear real songs, listen to words, and be moved," Krim says, pointing to the success of not only these solo artists but that of hard-rock act Creed as proof.

"I think a big part of [Creed's] success is that their songs connect with people," he points out. "There's a message to them, and it's positive. Ya know, you don't sell 10 million records just because you have a nice-sounding song. There has to be a connection."

In the wake of the terrorist attacks of Sept. 11, that connection has become even more important. "I happened to see some of the e-mails [Ondrasik's] been getting since Sept. 11," Krim continues. "And people are really listening to the words. They were beforehand, but even more so now, people are just paying so much closer attention to what the songs are saying and looking to music for their diversion, or for inspiration, or for hope."

From the shows he's played post-Sept. 11, Sexsmith says he's got the feeling that "people are looking for something to have a little more substance to it, or maybe they want less of that kind of escapism, or whatever. But maybe they want more of it. Maybe it's too soon to tell."

Certainly "Superman" and "New York, New York"—two personal and reflective tracks written prior to the attacks that carry Sept. 11 overtones—have been embraced in the past few months, boosting Ondrasik and Adams' careers.

Len Cosimano, VP of merchandising and multimedia for Borders Books & Music, says he's even start-

ing to see such older artists as Hiatt benefit from a change in attitude toward male singer/songwriters.

"It's hard to quantify," Cosimano says. "But I think part of it is that you're starting to see excitement over bands kind of wane."

Prior to and since the attacks, Ondrasik says he's had fans thank him for "bringing songs back to music. And the nice thing is that it's not just 25-year-olds—it's 14-year-olds, it's 15-year-olds. These kids know who Stevie Wonder is. They know who the Who is. They know who James Taylor is."

## THE POST-SEPT. 11 FUTURE

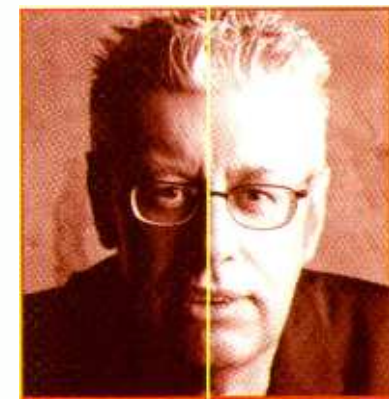
As is the case with almost any young artist in any genre, these musicians must have both support from their record companies and great songs if they are to continue to prosper and enjoy even a fraction of the early mainstream success of their predecessors.

The success of "Superman"—currently No. 15 on The Billboard Hot 100—would not have materialized, Ondrasik says, if not for a practically undying commitment to Five for Fighting's second album, last year's *America Town*, from Columbia.

"With [Five for Fighting], Pete Yorn, and John Mayer, they are interested in building careers," Ondrasik says. "And to see what they've done with my record—I mean, my record came out over a year ago! And they have stuck with it."

Similarly, it was months after ATO—the new BMG-distributed label co-founded by Dave Matthews—issued *White Ladder* that "Babylon" finally caught on.

Co-founder Chris Tetzeli says, "Because David was our only act—our first act—it was our mission,



*'One of the hardest things in the world is to set up a solo artist from scratch—whether they're male or female—and break them.'*

—RAY COOPER,  
CO-PRESIDENT, VIRGIN AMERICA

and we were able to give it focused attention and stick with it. We just knew we had something, and we went for it."

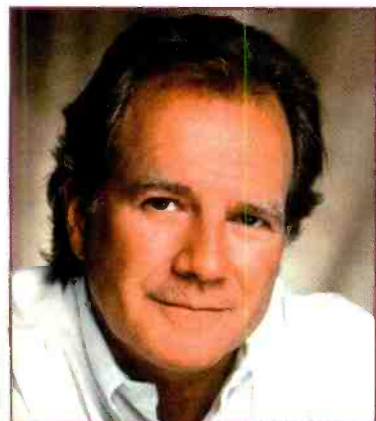
Columbia seems to be leading a  
(Continued on next page)



# Troubadour Traditions

Continued from preceding page

return to the "old days of artist development," Krim says. "In all these cases, whether it's Five for Fighting or David Gray or even Train's 'Drops of Jupiter'—they're obviously a band, but that song has that singer/songwriter vibe—it's a long haul.



*'I think it's gonna have to be a half a dozen breakthroughs ...At this point, I think everybody's being kind of tentative about it.'*

—LUKE LEWIS,  
LOST HIGHWAY PRESIDENT

"These records were worked for months. And I think there was a mentality—and I think there still is to a degree, but hopefully it's changing—of going for the quick hit, rather than taking the time to develop things. I think people are changing the way they're thinking, and learning now that you can't just shove these things out at radio—that you have to let them breathe, get a groundswell going, then you'll have a much better chance of success."

For Columbia—the career-long home of Springsteen and Joel—such artist development is very much in the tradition of the label, says Bill Botwin, executive VP/GM of the Columbia Records Group.

Botwin acknowledges that the label's approach to such artists as Five for Fighting and Mayer is "a bit of a throwback," considering today's marketplace. "And I'm really proud of it, and I think those of us at the management of the label are really proud of what we're doing with these artists, because they're not the easiest to get on the radio and on TV.

"A lot of it," Botwin continues, "is just based on a traditional, old-school approach. It's not so much just going for the *TRL* video and that kind of marketplace. It's much more based on touring and critical press and sort of just day-to-day, week-to-week maintenance of what

we're doing on those acts—and managing our own expectations."

## PRIORITY NO. 1

But in a time when artist development almost always takes a back seat to the bottom line, what is most important—Mercury Nashville chairman/Lost Highway president Luke Lewis notes—is that these guys, at the end of the day, "have hits."

"You can have singer/songwriters out the wazoo, and if they don't at some point write a compelling song that somehow or another gets exposed—or is compelling enough to get exposed by the gatekeepers in this industry—it's always going to be niched out," Lewis says.

He adds that although PDs—like most people in the music industry—are music junkies who may be hungry for songs with more substance, they may be a little slower warming to a song like "Babylon."

"Some of the programmers I've talked to have described that record—in terms of the way it broke through, or in the way they programmed it—as sort of a flavor track," Lewis says. "I don't have a sense that programmers, at this point, believe that there's a movement afoot. And I don't think that they believe that one artist is gonna change the pie. Ya know, I think it's gonna have to be a half a dozen breakthroughs, and then I guess it opens the door, and everybody will at least spend some more money marketing these people and trying to get them on the radio and do what we all do to get things exposed. At this point, I think everybody's being kind of tentative about it."

Despite the fact that more opportunities seem to be arising for these artists, it's unclear whether they've become a hotter commodity. "It's always been on the agenda that these kinds of acts do get signed," Cooper says. And Virgin is no exception, signing Harper, Arthur, and Brendan Benson, among others, during the past decade.

"I think the more intelligent A&R guys, whether they are working for major labels or working for smaller labels, gravitate to that quality of voice and the brilliance of songs," Cooper adds. "And you're always going to get a lot of these types of artists signed on that basis."

In the past few months, Ondrasik says he's heard that "Superman" has caused some changes in the A&R community: "I've heard a few rumors of people at record companies going, 'Ya know, we need to find something like Five for Fighting,' which is so great.

"But we've only seen a couple of songs," Ondrasik continues. "We'll have to see where we are two or three years from now. I think we still have a lot to prove. I've had one song that seems to touch people. You go to an Elton John concert, and you'll hear 50 of 'em. So I still think we have a long way to go, but it's nice. As a songwriter, you ask for one thing, and that's a chance to be heard. And guys like me [and] Ryan Adams, we're getting that chance.

"And will we grow into some of

these guys? Maybe a couple of us will. I just think it's exciting we're getting the chance. You look at guys like Ron Sexsmith and Elliott Smith, who are so under the radar, ya know, they deserve that chance, and they deserve the voice that people like James Taylor, Dylan, all those guys did. And if it does happen, it's about time."

Trend or movement, Ondrasik says the rise of such artists helps return a healthy balance to mainstream music in the U.S.—between sugary pop and songs and artists with integrity—that has been missing in recent years.

"I think that's why I—as a music fan—and my friends are so frustrated with pop music. You really don't have the balance," he says. "When we grew up, there was New Kids on the Block, right? But there was also U2 and the Police."

Hiatt concurs, "Good pop music is great. I love good pop music, I'm totally all for it, but there's been a lot of garbage—there's been a lot of turds floating down the river lately. Let's not kid ourselves, and I'm sure the labels aren't kiddin' themselves, either."

## SOMETHING TO KEEP IN MIND

One thing to keep in mind is that male singer/songwriters are sort of intended to clash with the mainstream. Or so says Wainwright, the son of quirky folk singer Loudon Wainwright III.

"The funny thing about male singer/songwriters is—and I can say this because I'm pretty much an expert



*'It could be that boy bands are kind of fading and people are wanting to hear songs that actually come from a person.'*

—JACK JOHNSON,  
RISING INDIE SINGER/SONGWRITER

on them, because my father was one—it's a very tenuous kind of situation, because it is kind of based on this macho, I'm-alone-in-the-world/I-don't-need-anybody-but-myself sort of vibe," Wainwright candidly explains. "So it thrives a little bit off of not having massive success, in a weird way—not being a success-monger is sort of part of being a great male singer/songwriter."

# NEWSLINE...

**Dave Grohl and Krist Novoselic** filed a countersuit Dec. 12 against Courtney Love (*Billboard Bulletin*, Dec. 13). The case involves the release of material by Nirvana, the band that had comprised Grohl, Novoselic, and Love's late husband, Kurt Cobain. The counterclaim, filed in Superior Court of Washington for King County, comes in response to an action Love filed earlier this year against Grohl, Novoselic, and Universal Music Group (UMG), seeking a declaration that Nirvana's contract with the company is void and that all rights pertaining to the band revert to her (*Billboard Bulletin*, Oct. 2). According to the countersuit, Grohl, Novoselic, Love, and Gefen Records agreed in 1996 to compile a boxed set of Nirvana recordings timed for release around Christmas 2001, the 10-year anniversary of Nirvana's landmark album *Nevermind*. Earlier this year, Love



obtained an injunction preventing the set's release. Grohl and Novoselic say that Love—who has a separate suit pending against UMG regarding her recording contract—has "thwarted negotiations" with Gefen over the release of a Nirvana hits set because she is "attempting to force Gefen and UMG into modifying her personal recording agreement." The countersuit's allegations include tortious interference with contract, related to the failure to deliver the boxed set; abuse of process; and trademark infringement, regarding rights to the nirvana.com domain name. Grohl and Novoselic seek the dismissal of Love's original complaint, court costs, and damages to be determined at trial. Love's attorney, Yale Lewis, denies Grohl and Novoselic's "conception that they were full partners in Nirvana" and denies allegations that Love is thwarting talks with UMG. The case is slated to go to trial next fall.

CAROLYN HORWITZ

**Cuban composer/flutist José Antonio Fajardo**, leader of the Fajardo y sus Estrellas orchestra, died Dec. 11 in New Jersey. He was 82. Fajardo, who defected from Cuba in 1961, was considered one of Cuba's great musicians and one of the great figures of *charanga*, a sound he is widely credited with revolutionizing by adding bongos and cowbells. Fajardo's last recording was his participation in *The Cuban Masters, Los Originales*, a Pimienta Records CD of Cuban legends that also featured Israel "Cachao" López, Alfredo "Chocolate" Armenteros, Carlos "Patato" Valdés, and Francisco Aguabella.

LEILA COBO

**Sony/ATV Tree** has re-signed Gretchen Peters to a new, multimillion-dollar songwriting and co-publishing contract. She has been affiliated with the company for 10 years. Peters' songs have been recorded by Trisha Yearwood, Pam Tillis, George Strait, Martina McBride, and Patty Loveless. She is currently working on music for an animated film scheduled for release next spring.

PHYLLIS STARK

**Tommy Boy** and the Warner Music Group (WMG), which owns 50% of the label, are nearing the end of negotiations to terminate their relationship, which will see the label free from corporate ownership and returned to independent status. Sources suggest that negotiations have reached the horse-trading stage, with the two partners dickering over who gets to keep what catalog and which artists. Also up in the air is what happens to the funding that WMG is under contract to provide until May 2002, sources say. Apparently, WMG is pushing for Tommy Boy to retain a greater portion of artists and catalog so that its payout will be lower. Once the deal is completed, Tommy Boy is expected to remain an ongoing entity, although what size and form the company will take has yet to be determined.

ED CHRISTMAN

**Early on-sales** for the return of Billy Joel and Elton John's Face to Face co-headlining tour are off to a record-setting pace in the Northeast. A sixth show for Philadelphia's First Union Center will go up Saturday (15) for Feb. 24, 2002, and is expected to join previous sellouts for shows on Feb. 13, 15, 17, 19, and 21. Boston's FleetCenter will go on sale with a fifth show for Feb. 2, joining previous sellouts for Jan. 22, 24, 29, and 31. The Hartford (Conn.) Civic Center has sellouts for Feb. 4, 6, 8, and 9, and the MCI Center in Washington, D.C. has sellouts for Jan. 13, 18, and 20. "We're not just going into the Northeast—we're taking it over," says Dennis Arfa, responsible agent for Joel; John is booked by the Howard Rose Agency. Clear Channel Entertainment will promote all of these dates. Last year's Face to Face tour grossed \$59 million from only 31 shows.

RAY WADDELL

**Columbia Records** has merged its urban and crossover radio promotion departments and eliminated the position of senior VP of urban promotion (*Billboard Bulletin*, Dec. 10). VP of crossover promotion Lisa Ellis has been upped to senior VP of urban/crossover promotion. Columbia Records Group executive VP of promotion Charlie Walk said in a statement that the changes were made "to provide our artists with a greater opportunity to excel at multiple radio formats."

RASHAUN HALL

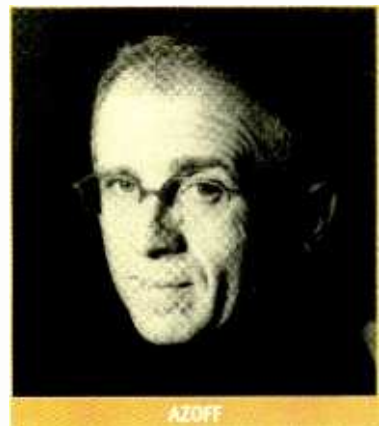


# U.K.'s Atlantic Crossing

Continued from page 1

All four artists appear in the top 10 of the current *Billboard* Top Classical Crossover chart. Brightman's *La Luna* (Nemo Studio/Angel) has charted for 67 weeks, accumulating sales of almost 750,000 units, according to SoundScan. Church appears with both *Enchantment*, her first release since switching to Columbia Records from Sony Classical, and *Our Favorite Things*, featuring Plácido Domingo, Vanessa Williams, and Tony Bennett. Watson's *The Voice* and Bond's *Born* continue to sell for Decca Records after more than eight months on the chart.

Just as importantly, every one in this quartet of Britons has placed albums on The *Billboard* 200 this year, helping to boost U.K. talent's share of the U.S.



AZOFF

record market. That share grew in 2001 to more than 8% of the total sales of the *Billboard* 100 biggest-selling albums—a notable advance on 1999's 0.2% share and last year's 1.7% (see sidebar, below). These advances indicate a change in fortunes since the newsmaking *Billboard* cover of Sept. 9, 2000, "The British Invasion: Why Can't U.K. Music Conquer the U.S.?", as well as the international "Atlantic Crossing" forum hosted by *Billboard* Nov. 9, 2000, in London to discuss that problem and possible solutions.

As with the very first wave of U.K. artists that took the U.S. by storm 37 years ago, these classical crossover talents have succeeded by offering something different. "There is some level of cachet that being British brings to the party," says Brian McClemens, music buyer at Ann Arbor, Mich.-based chain Borders Books & Music. "But I also think part of it is that it's been a British party. There hasn't been a lot of domestic competition on this front."

John Scher, former head of Metropolitan Entertainment Group—which promoted a handful of U.S. concert dates by Church this year and has produced a number of Brightman's tours—adds, "Being British is a help—it brings a certain classy overtone to America that our own people don't have. I've been with Julie Andrews where people were stunned just listening to her speak."

Welsh teenager Church has alone sold more than 1 million albums in the U.S. in each of the past three years. In

1999, her debut recording for Sony Classical, *Voice of an Angel*, was one of only two releases by U.K. artists to reach 1 million in SoundScan sales. Since then, consumers have bought 1 million copies of 1999's *Charlotte Church*, 1.2 million copies of 2000's *Dream a Dream*, and 379,000 copies so far of *Enchantment*, released this September. *Voice of an Angel*, meanwhile, has now reached sales of 1.7 million.

"There's something about the accent that drives it," one senior U.S. classical executive agrees. "If [Church] had been from Atlanta, I don't know how well it would have gone over." Universal Classics Group president Kevin Gore adds that Watson's nationality also helped break him in the U.S. "He's very charming and cheeky—he's irreverent, but not insulting," he says. Ironically, a similar personality has not helped one of the U.K.'s most successful pop stars in Europe, Robbie Williams, to break in the U.S.

For her part, Church believes that British pop music—such as that made by Williams and Atomic Kitten—is just too, well, British. "It has a really British sound that Americans just don't relate to. People in America think Robbie Williams is [uncool], whereas here he's the coolest thing, and I think he's brilliant."

Watson knows that the story of his upbringing in Salford, near Manchester, where he was once a cabaret singer and where he trained as a bolt cutter, has been a central part of his U.S. media portrayal, just as it was when establishing himself at home. "Certainly the record-buying public in America relates to that story," he says. "And it's true—it's not a preconceived idea."

American consumers bought more than \$5 million worth of tickets to see Brightman perform at 21 concerts in 2001, rating her as the year's ninth-most-popular British performer, based on concert grosses reported to *Billboard* sister publication *Amusement Business*. In 2000, she also ranked in the top 10 of touring Britons, grossing \$7.2 million from 34 shows. McClemens calls Brightman "remarkable" in her touring schedule. "She's the benchmark. Brightman really has [established herself as] this 'popera' icon."

Watson has not yet toured the U.S. extensively, but he has enjoyed national TV exposure, including four appearances on ABC's *Good Morning America*. Rick Blaskey, Watson's "concept producer" and managing director of London-based Music &

Media Partnership (he arranged the live performance for U.K. Universal label chiefs that led to Watson's Decca deal) says that when *Good Morning America* covered Watson singing live in New York City's Times Square in April, the retail results



CHURCH

were dramatic: *The Voice* "shipped 150,000 albums in the next 10 days."

Andria Tay, senior director of marketing for Angel/Blue Note/Manhattan, says the No. 1 driver for exposure for Brightman has been her PBS TV specials: "She's had one for every album." Brightman's *La Luna* special began airing in December 2000. A special bolstering her latest release, *Classics*, will start airing in March 2001.

McClemens says, "We see a bump the minute a PBS special airs on these artists. A national show like *CBS Sunday Morning* or *Good Morning America* has amazing penetration. The difference is that PBS tends to replay a special. PBS also works regionally, because you see waves hit at different times [as the specials air on different stations]."

So who is buying this repertoire? "The buyer tends to be older: 30 and above," McClemens says. "They tend to be a bit media-savvy, but not media-driven." However, the Borders buyer feels that Bond skews younger, shifting to more male than female and dropping by about five to eight years from the typical classical crossover fan. He notes, "They're nude on the cover [of *Born*]; that's kind of the extension of Vanessa Mae and the whole, 'Let's soup

up classical music and remind people that it was a powerfully sensual experience in its day when it was written and [that it] can continue to be."

To that end, Decca took the bold step of advertising *Born* during MTV's popular *TRL* program. The label has also had success in linking Bond with Jaguar, which featured the group of female musicians at its launch party for its new X series of cars. But radio airplay continues to elude this act, as well as the others.

Church, too, appeals to a younger audience than the typical classical crossover fan, and her publicity reflects that. She's been featured in many magazines geared toward the adolescent market, such as *Teen People*. "Charlotte, of course, got a lot of media attention because of her age," says Chris Griffin, the London-based marketing consultant recruited by Paul Burger, chairman of Sony Music U.K. at the time, who had signed Church. Griffin adds, "The thing that really helped Charlotte was a recording she did at Brixton Academy [in London] in March 1999, which was aired by PBS in America."

Church's former manager, Jonathan Shalit, says Burger made it clear that he would only sign the artist if Sony Classics president Peter Gelb was interested. "We also knew we could only take her to America on the back of a story from the U.K." Performances for the Pope and at the Prince of Wales' 50th birthday party helped build that. "The U.S. campaign initially worked on two fronts: We ran a direct-response campaign on CNN, which positioned Charlotte as an important artist, and Sony financed the TV special in the hope of getting PBS to play it."

Church's current manager, Irving Azoff, says she has a new PBS special for *Enchantment* that began airing in the U.S. this month. "With the kind of music she makes, there's not an obvious radio format," Azoff says. "Therefore, any kind of TV exposure is good for her. This special is performing better than the previous ones—we're seeing big increases in sales."

Church has also contributed her first song to a soundtrack: "All Love Can Be," for the upcoming Russell Crowe movie, *A Beautiful Mind*. Azoff doesn't expect the ballad to be worked to radio, but he sees it as important in Church's transition from classical crossover to mainstream artist. He says that Church's next album will not come out quickly. "We have to A&R it very carefully. [Colum-

bia Records Group chairman] Donny Ienner and [Sony Music Entertainment chairman] Tommy Mottola and I have talked about what Tommy refers to as a world-music-type approach—using her voice as an instrument."

Among the newer British names hoping to follow are soprano Becky Taylor and violinist Chloë Hanslip—both teenagers—signed to EMI and Warner Music, respectively, in the U.K.

"It's very difficult to get past the cynicism of being accused [of] trying to copy the Charlotte Church phenomenon," says Simon Millward, director of international press and promotion at EMI Classics. "But once people heard Becky, they were bowled over." Taylor went to America at the end of August, "and had appearances on the *Live With Regis and Kelly* show and in the Jerry Lewis telethon, as well as a bunch of big newspaper interviews in New York."

But that positive media attention for the 13-year-old soon amounted to nothing. "Unfortunately for us, the record was released on Sept. 11 and hasn't done as well as we had hoped," Millward says. To persevere, there are discussions for a TV program about Taylor in the



GORE

new year. "PBS broke [Andrea] Bocelli and Charlotte Church, and we're hoping it can do the same for us."

London-based Warner Classics GM Matthew Cosgrove is equally confident that Hanslip will make the grade stateside. "My colleague Artie Moorhead at Atlantic Classics is interested in taking her to America, and her [debut] album, *Chloë*, should launch there in the second quarter of next year."

*Chloë*, recorded with the London Symphony Orchestra (LSO), entered the U.K. classical charts at No. 2 in September—just before the artist turned 14. "Plans are now afoot to have Chloë attend the prestigious summer schools in Aspen [Colo.]," Cosgrove says, "as well as promo visits to America, before recording her second album—again with the LSO—in July or August 2002, for release in October."

Church says she prefers the prospect of a supposedly "risky" U.S. media interrogation by the likes of Howard Stern to the sometimes sanitized demands of the British pop press. "I've got nothing against [teen pop magazine] *Smash Hits*, but when they ask, 'Have you ever picked your nose in front of the camera?' ... ooh, intellectual question! I do like a challenge, and I like to be asked a good question." It's safe to assume that Julie Andrews never had to field an inquiry like that.

Additional reporting by Paul Sexton in London and Bob Allen of *Amusement Business* in Nashville.

## British Albums See Best U.S. Sales Year Since 1996

BY ADAM WHITE

LONDON—The U.K. government reported Dec. 12 that the country's food exports were at their highest for four years. And in America, Britain's "food of love" (to quote Shakespeare on music) is reaching similar peaks. During the past 12 months, U.S. consumers appear to have bought more recorded music by U.K. artists than in any year since 1996, judging by an analysis of The *Billboard* 200 for the period from Dec. 2, 2000, to Nov. 24, 2001.

Six releases by British acts were among the year's 100 biggest albums. (The full list appears next week in the *Billboard* Year in Music issue, Dec. 27.) They accounted for 8.8% of the total sales of those 100 titles. This compares with a 1.7% share in 2000 and a 0.2% share in 1999—U.K. talent's lowest such percentage in 34 years (*Billboard*, Sept. 9, 2000).

The half-dozen biggest Brit hits of 2001 were *I* by the Beatles (Apple/Capitol), *Lovers Rock* by Sade (Epic), *No Angel* by Dido (Arista), *White Ladder* by David Gray (ATO/RCA), *Dream a Dream* by Charlotte Church (Sony Classical), and *Gorillaz* by Gorillaz (Parlophone/Virgin). The titles' total sales while on The *Billboard* 200 came to 16.9 million units, according to SoundScan.

Of that total, the Beatles' *I* accounted for 7.7 million copies—just as the group made a major contribution to U.K. acts' 17.8% share of the *Billboard* biggest albums of 1965.

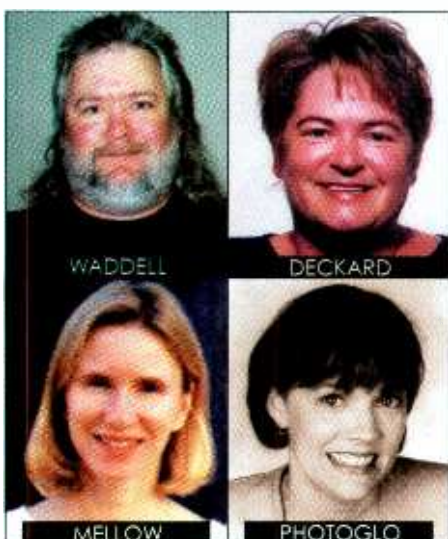
During the 2001 chart year, 934 albums reached The *Billboard* 200; 59 of them were by U.K. acts. These releases accounted for 8.1% of the total sales of the 934 titles, according to SoundScan. If the Beatles' *I* is removed from the equation, U.K. artists held 5.8% of the total sales of all the charted albums.

Fifteen British-artist albums on labels owned by (or affiliated with) EMI reached The *Billboard* 200 during the year, compared to 12 apiece for Warner, Sony, and Universal. BMG labels registered far fewer Brit hits, but at least placed titles by Dido and David Gray among the year's top 100 albums.

The 59 Brit hits ranged from albums by newcomers (such as Coldplay, Craig David, and Travis), to acts which broke in the '90s (Radiohead, Bush, Jamiroquai, Fatboy Slim), to "heritage" stars (Paul McCartney, Pink Floyd, Eric Clapton, Elton John, Depeche Mode, Bee Gees).

A number of the latter group fell short of previous album sales peaks, but on the 2001 touring circuit, the most popular Brits were mostly veterans. According to *Billboard* sister publication *Amusement Business*, the top five U.K. acts in concert this year were John (60.2 million in ticket sales from 37 dates), Clapton (\$33.3 million, 41 dates), Sade (\$25.8 million, 41 dates), Black Sabbath (\$23.1 million, 24 dates), and Rod Stewart (\$22.7 million, 54 dates).





## Billboard Staffs Up For Expanded Touring Coverage

"Billboard will be significantly expanding its coverage of live concert touring in 2002," announced editor in chief Timothy White this week, "with the addition of several new staffers and new responsibilities for several others."

Spearheading *Billboard's* coverage of this market will be senior editors Linda Deckard and Ray Waddell. Deckard arrives at *Billboard* after 26 years at sister publication *Amusement Business*, where she held various titles from reporter to West Coast editor to managing editor to her most recent position as senior editor. She will write the weekly Venue Views column in *Billboard*, effective with the Jan. 12 issue.

Waddell joined *Billboard* nearly two years ago after a long and successful tenure at *Amusement Business*. In addition to shaping *Billboard's* touring coverage in that time, he has contributed stories to nearly every section in the magazine as well as numerous album reviews. Waddell will oversee the magazine's new weekly touring section.

Both Deckard and Waddell will report to Nashville bureau chief Phyllis Stark. Each also will contribute to stepped up touring coverage in *Billboard Bulletin*.

Bob Allen, manager of the *Amusement Business* Boxscore/Talent Touring database, joins *Billboard's* chart department in a similar capacity. Among his first duties will be overseeing the evolution of Boxscore to greater depth. He reports to director of charts Geoff Mayfield.

Cynthia Mellow joins and Lee Ann Photoglo rejoins *Billboard's* advertising sales department as account managers focused primarily on the concert touring franchise. Both report to associate publisher/worldwide Irwin Kornfeld. Mellow most recently sold advertising for *The Musician's Guide to Touring & Promotion*. Prior to that, she was a longtime account manager for *Amusement Business*. Her duties will include all Eastern and Midwestern U.S. venue, venue services, and promoter advertising in *Billboard* and its related directories.

Photoglo adds *Billboard* duties to her current position as senior account manager at *Country Airplay Monitor*. Previously, Photoglo was *Billboard's* account manager covering the Southeastern U.S. She will now handle venue, venue services, and promoter advertising in *Billboard's* Western territory. All five staffers are based in Nashville.

### upcoming events

**Billboard/Airplay Monitor Radio Seminar & Awards**

Eden Roc Resort • Miami Beach • March 14-16, 2002

**Billboard Latin Music Conference & Awards**

Eden Roc Resort • Miami Beach • May 7-9, 2002

**Billboard R&B/Hip-Hop Conference & Awards**

Eden Roc Resort • Miami Beach • Aug. 7-9, 2002

for more info: Michele Jacangelo 646.654.4660  
bbevents@billboard.com

## THIS WEEK@



COMING MONDAY: Hip-hop veteran **Warren G** inaugurates a new label deal with Universal with the album *The Return of the Regulator*, due this week. In addition to appearances by longtime collaborators **Snoop Dogg**, **Dr. Dre**, and **Nate Dogg**, the set sports guest shots from **George Clinton** and **El DeBarge** and production by **Scott Storch** and **Battle Cat**. The review of the album will appear exclusively on *Billboard.com*.

Also, visit *Billboard.com's* 2001: The Year In Music section for a new weekly poll based on *Billboard's* year-end charts, plus newly added top-10 lists from **Jane Siberry**, **Lil' Troy**, members of **American Head Charge**, and more.

News contact: Jonathan Cohen • jacohen@billboard.com



## Licensing

## New MTV Show Based On Billboard Charts

*Billboard* and MTV recently partnered to create *Bangin' the Charts*, a new weekly MTV News television show that takes an in-depth look at the artists and music making moves on the *Billboard* charts.

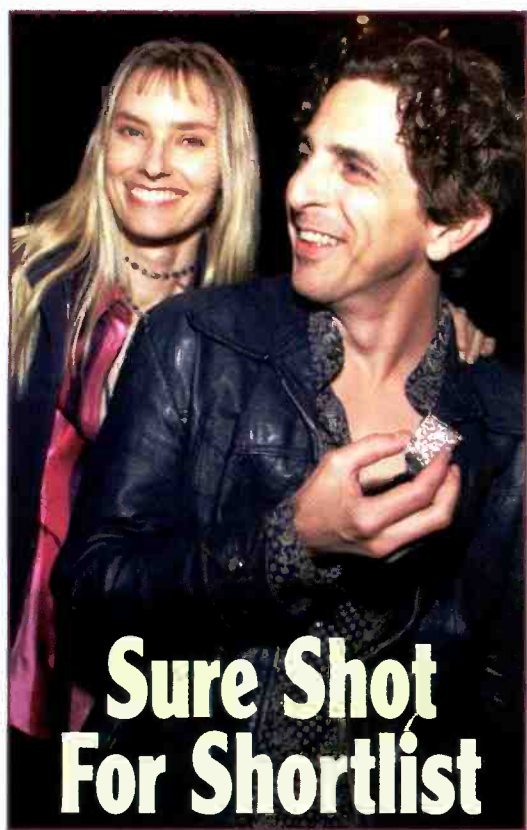
*Bangin' the Charts* surveys who's climbing the fastest, according to the *Billboard* charts and SoundScan data, and provides up-to-the-minute news and chart-based analysis.

The show exclusively features *Billboard* charts, including The *Billboard* 200, The Hot 100, Top R&B/Hip-Hop Albums, and Modern Rock Tracks.

*Bangin' the Charts* airs Friday at 5 p.m. (ET). Check local TV listings for additional air dates and times.

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## Sure Shot For Shortlist

Virgin Megastore's inaugural Shortlist Prize for Artistic Achievement in Music was awarded to Icelandic experimental rock outfit Sigur Rós at a recent ceremony at the Knitting Factory in Los Angeles. Soul vocalist Nikka Costa, below, opened the show with a typically manic set. Among the judges were Beck, Macy Gray, and Aimee Mann, who is pictured above arriving at the event with her husband, musician Michael Penn.

PHOTOS: IMAGE DIRECT

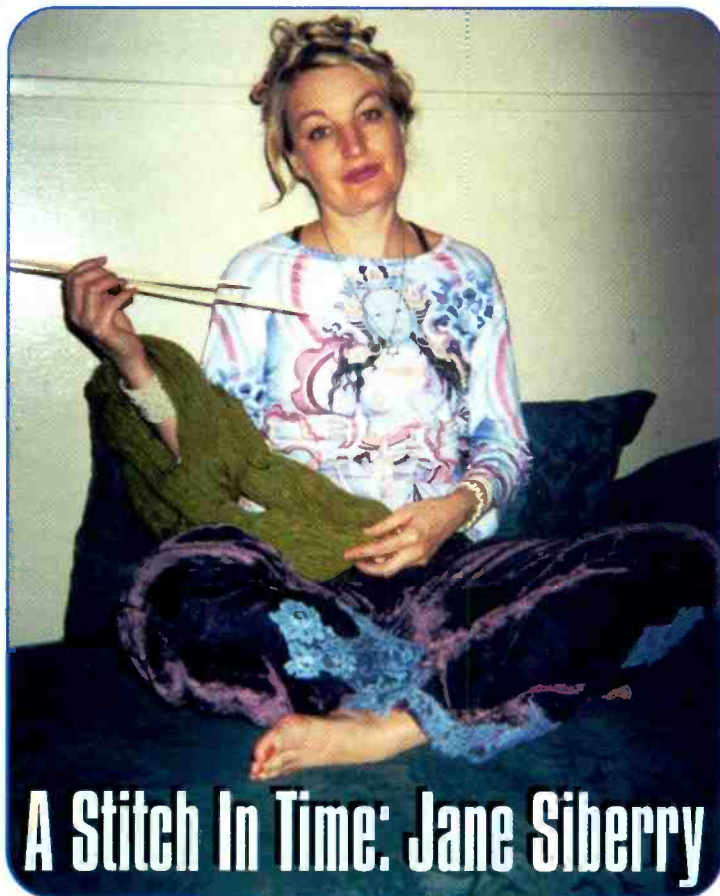


## Who Was Answering The Phones?

More than \$170,000 was raised at the 11th annual Music Row Celebrity tournaments in Nashville, benefitting the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research. The popular golf tournament and bowling bash brought together more than 1,500 music industry executives, all in support of the Frances Williams Preston Laboratories at the Vanderbilt-Ingram Cancer Center in Nashville. Among those participating were Vince Gill, Kix Brooks, Rebecca Lynn Howard, Deborah Allen, Mark Wills, Jessica Andrews, and Cledus T. Judd. Gathered around the T.J. Martell banner are the whole heap of folks who participated in the fund-raising spectacular.

# The Billboard BackBeat

EDITED BY CHUCK TAYLOR



## A Stitch In Time: Jane Siberry

PHOTO: K. LUMACHIO

Since embarking on a musical journey 20 years ago, Canadian singer/storyteller Jane Siberry has always followed the beat of her own drum. Her recently released 13th album, *City*—the seventh release from the artist's wholly owned and operated Sheeba Records—showcases numerous shimmering moments from her past, including collaborations with the likes of the Propellerheads' Alex Gifford and Joe Jackson, and music for films like 1991's *Until the End of the World*.

To support the disc, which is available exclusively at [janesiberry.com](http://janesiberry.com) and at her live shows, Siberry has embarked on a tour across the U.S. On a recent late-fall evening, she was performing two sets at New York City's famed Bottom Line. She relaxed backstage not with a tall one, nor a cup of tea. Instead, what eased Siberry's mind were knitting needles.

"I knit when I'm recording or taking long trips; it keeps my hands busy," explains Siberry, who completed two scarves during the recording of her last album, *Hush*, a collection of traditional American and Celtic spirituals. "And when I'm mixing in the studio, it helps me to hear better if I focus

on something else."

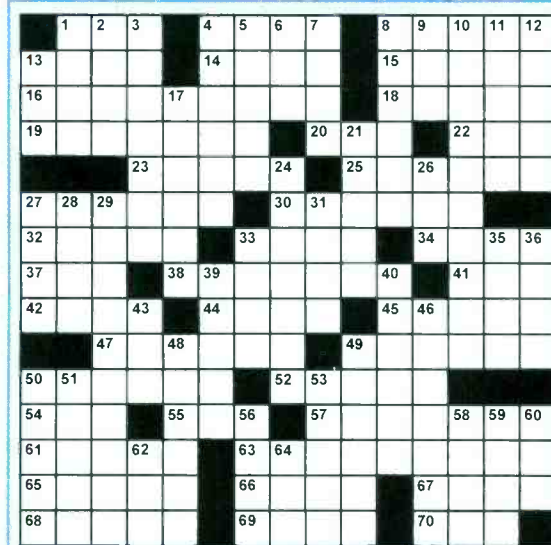
Siberry says she learned how to knit as a young girl. But, years later, Siberry remains unable to correct a dropped stitch. "I still can't do anything other than knit in a straight line," she offers, smiling. "If I happen to drop a stitch, I take it to my mom's house, and she fixes it."



Last summer, while touring the U.K., Siberry says she purchased "beautiful raw, undyed, oatmeal wool yarn in Scotland—but not just any ol' wool yarn. 'It was yarn from seaweed-fed sheep,' she notes. "Interestingly enough, it doesn't affect the texture of the yarn—but I did look closely at the yarn, as I thought it might be slimy, salty, or fishy."

By that tour's final performance, and after spending much downtime traveling from city to city on trains, Siberry was the proud creator of a new, rather worldly scarf. She recalls, "I started knitting at the top of Scotland and continued until the bottom of England. Everything worked together: the clackety-clack of the needles and the clackety-clack of the train tracks. Everything was in complete harmony."

MICHAEL PAOLETTA



## 'CHANGE IS GONNA COME' by Matt Gaffney

### Across

- 1 Clumsy fool
- 4 "Beatles for \_\_\_\_"
- 8 Looked for a place to rob
- 13 Early Beatles ballad
- 14 DeGrassi of new age
- 15 Plenty of
- 16 "Suburban skies" tune
- 18 Where Gloria Estefan owns a restaurant
- 19 Kids' injuries
- 20 Sixpence None the Richer's "There Goes"
- 22 Man in a striped shirt
- 23 Family tree women
- 25 Hard to get along with
- 27 "Dust in the Wind" band
- 30 Cold capital
- 32 1977 hit for Dean Friedman
- 33 Lotion ingredient
- 34 "Rub-\_\_\_\_"
- 37 The Cars name
- 38 James Todd Smith, in the music world
- 41 "\_\_\_\_ Believer"
- 42 Colleague of Emerson and Palmer
- 44 Certain game point in tennis
- 45 A little pizzazz
- 47 Law school subject
- 49 "We did it \_\_\_\_ we could"
- 50 Cajun music pioneer Joe
- 52 Computer company workers

### Down

- 1 Count Basie's "\_\_\_\_ Clock Jump"
- 2 Part of A.D.
- 3 Record buyers, say
- 4 Where artsy ideas are tossed around
- 5 As \_\_\_\_ resort
- 6 "You Can't Stop the Bum Rush" band
- 7 All of George Strait's live in Texas
- 8 Video director's need
- 9 "\_\_\_\_ only dreaming..." (Bangles line)
- 10 Depression-era musical plea
- 11 Movie-scorer Bernstein
- 12 Say "You're a God" to someone?
- 13 High-alert letters, to cops
- 17 "I give \_\_\_\_ a boy could give..." ("Tainted

- Love" line)
- 21 California, for example
- 24 Star flute player, maybe
- 26 Old-school rap name
- 27 Marx of philosophy
- 28 Cantata melody
- 29 "Silver Side Up" band
- 31 Roger Rabbit, e.g.
- 33 Down Under supergroup
- 35 They might call you out
- 36 Money for "One Night in Bangkok"?
- 39 Frankie, Denny, or Cleo
- 40 U2 album title word
- 43 And so forth
- 46 Take it all in
- 48 Lousy places to live
- 49 Let off the hook
- 50 Springsteen's "Two \_\_\_\_"
- 51 Billy Joel song "Downtown \_\_\_\_"
- 53 Suffix with Beatle
- 56 What countries earn in a year, for short
- 58 British prep school where James Bond went
- 59 Part of Michael Douglas' wife's name
- 60 Not after
- 62 Catch a band
- 64 Mel who hit 511 homers

The solution to this week's puzzle can be found on page 50.

## RIM SHOTS

by Mark Parisi



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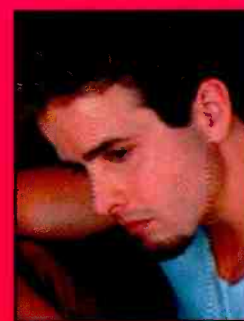
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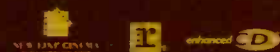
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