ANNIE LENNOX
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A Portrait of the Artist
By Melinda Newman
MANY CONGRATULATIONS TO
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FROM ALL AT 19 ENTERTAINMENT & BMG

LOOKING FORWARD TO YOUR EAGERLY AWAITED
ALBUM OF THE 21ST CENTURY
‘BARE’
RELEASED 2ND JUNE 2003
Labels Turn To Bonus DVDs To Drive CD Sales

BY JILL KIPNIS and MARGO WHITMIRE

LOS ANGELES—As record companies struggle to rebuild consumer interest in purchasing CDs, they are looking at combined CD/DVD packages as a way to add value for consumers and combat piracy. In some cases, the combo packages are simultaneously offered as limited-edition collectibles with a CD’s release; in others, the CD/DVD is introduced later to boost sales.

As Atlantic senior VP of marketing Vicki Germaine puts it, “At this point, we’re willing to stand on our head for people to buy our product rather than steal it.”

Retailers are sometimes at odds with labels regarding how best to serve the market with such projects, especially if the CD/DVD is issued after the CD-only version has been released. While labels say this strategy is a response to consumer demand, some retailers contend the titles rip off core fans who already purchased the CD only version.

(Continued on page 100)

BMG’s New Task: Maintaining Zomba’s Culture, Creativity

BY MATTHEW BENZ and CAROLYN HORNITZ

NEW YORK—With the acquisition of Zomba Music Group now complete, BMG Entertainment faces the task of effecting a smooth transition of ownership, while balancing the demands of a declining music market and parent Bertelsmann’s desire for a streamlined financial profile.

Concluding a process that began in June, when Zomba exercised a “put” option, BMG parent Bertelsmann has bought the rest of Zomba for $2.74 billion. BMG had owned 20% of Zomba’s recording business and 25% of its publishing business. Clive Calder has resigned as president.

(Continued on page 4)
BY WES ORSHOSKI

NEW YORK—Temperature-raising rapper Nelly leads the field for the 2002 Billboard Music Awards as a finalist in six categories, including album of the year, male pop artist of the year, and rap artist of the year.

The St. Louis rapper, whose sophomore set, \"Nellyville\" (RCA/BMG), was fueled by the ubiquitous \"Hot in Herre,\" finds that song and \"Dilemma\"—his collaboration with Des- ting’s Chris\’s Kelly Rowland—as finalists for top Hot 100 single. He’s also vying for the top male R&B/hip-hop artist and top R&B/hip-hop album honors.

Nelly’s nearest competition comes from Eminem and Ashanti, both of whom are finalists in four categories. The \emph{Eminen Show} (Web/Aftermath/Interscope) is up for album of the year and R&B/hip-hop album, while the Motor City rapper is vying for the male pop artist and top male R&B/hip-hop artist honors. Meanwhile, Ashanti is up for top female pop artist and female R&B/hip-hop artist. Her massive hit \"Foolish\" is up for the Hot 100 honor, while her eponymous\emph{Mercedes/Def Jam} debut is vying for top R&B/hip-hop album.

The awards show, now in its 13th year (see awards preview, starting on page 20), will air live at 8 p.m. ET and on a tape delay in other parts of the country. Fox will broadcast the ceremony from the MGM Grand Hotel/Casino in Las Vegas.

Omnipresent rock acts Creed and Nickelback and rapper Ludacris are each up for three trophies, while Pink, Usher, Ja Rule, and Puddle of Mudd are each in line for two awards.

After afternoon Nickelback was a finalist for both top pop duos/group and top mainstream rock artist—and that the band’s \"How You Remind Me\" was vying for the Hot 100 trophy—frontman Chad Kroeger says with a hearty laugh, \"Well, it sounds like we’ve got some pretty good competition. Sounds like we’re not gonna win.\"

Kroeger, talking to \emph{Billboard} after wrapping up a show in Newcastle, England, added, \"Any time you get [recognized] for anything it’s just really cool, because first off you get to show up and there’s usually a good after-show party. So even if you win or lose, everybody’s a winner until you get to the after-show party, and then everybody’s a loser!\"

The show, to be hosted by comedian Cedric \"the Entertainer,\" includes a number of special presentations. Cher on hand to receive the artist achievement award, which recognizes an artist who has helped redefine popular music. Michael Jackson, who also is slated to attend, will be presented with an award celebrating the 20th anniversary of \emph{Thriller.}\n
Additionally, Annie Lennox will be given the 2002 Billboard Centenary Award (see story, page 243), the magazine’s highest honor for creative achievement.

Finalists and winners are culled from charts in \emph{Billboard’s} \"Year in Music\” spotlight, with ranks reflecting overall performance on \emph{Billboard’s} weekly charts from December 1, 2001 through November 2002. The weekly charts are determined by sales data from Nielsen SoundScan and radio information compiled by Nielsen Broadcast Data Systems.

The following is a list of finalists for awards scheduled to be presented on the show:

- \emph{Album of the year: Missyeduardo, Pink; Nellyville, Nelly; The Eminen Show, Eminem; Weathered, Creed.\}

- \emph{Pop Artist (Female): Ashanti, Avril Lavigne, Jennifer Lopez, Pink.\}

- \emph{Pop Artist (Male): Emirem, Ja Rule, Nelly, Usher.\}

- \emph{Mainstream Rock Artist: Creed, Nickelback, Puddle of Mudd.\}

- \emph{Hot 100 Single: \"Dilemma,\" Nelly Featuring Kelly Rowland; \"Foolish,\" Ashanti; \"How You Remind Me,\” Nickelback.\}

- \emph{R&B/Hip-Hop Artist (Male): Eminim, Ludacris, Nelly, Usher. R&B/Hip-Hop Artist (Female): Aaliyah, Ashanti, Mary J. Blige, Faith Evans.\}

- \emph{Rap Artist: Fat Joe, Ja Rule, Ludacris, Nelly.\}

- \emph{Mainstream Rock Artist: Creed, Nickelback, Puddle of Mudd, Staind.\}

- \emph{Country Singers: Garth Brooks, Alan Jackson, Toby Keith, Tim McGraw.\}

- \emph{R&B/Hip-Hop Artist: Ashanti, Aaliyah, Eminem, Word of Mouf, Ludacris; Nelly, Nelly.\}


to continue from page 3

Zomba chairman/CEO but will maintain an advisory role for six to 12 months, working out of Zomba’s offices in New York and London.\n
A BMG spokesman says that there are no initial plans to integrate Zomba into BMG, noting, \"We intend to maintain Zomba as an integral company and its sister labels.\" The Zomba staff—including Jive/Zecca president Barry Weber—will stay on for now, working out of Zomba’s offices. According to a source, Calder has made arrangements for about 200 employees worldwide who have been with the company for at least five years to receive \"extraordinary bonuses\” in thanks for their support.

News of the completed Zomba purchase came within weeks of MG&M announcing it was buying out Clive Davis’ 50% stake in J Records and making him head of a newly reconfigured RCA Music Group (RGM) (\emph{Billboard}, Nov. 30). At the time, BMG chair- manCEO Rolf Schmidt-Holtz told \emph{Billboard\}

that \"BMG stands on three creative pillars:\" Jive/Zomba, RGM under Davis, and Arista under president/CEO Antonio \"L.A.\” Reid.

Essential to maintaining the Jive/Zomba pillar are the related tasks of retaining Zomba’s key executives and preserving its independent cultural and creative identity, says Nick Henry-Stolz, a music consultant for JP Morgan Chase in London. Along with Weiss, key Zomba personnel include European A&R head Martin Dodd, Zomba International Record Group managing director Stuart Watson, and Zomba Music Publishing senior VP of business affairs and creative operations Richard Blackstone.

BMG says the acquisition makes it the world’s third-largest music publisher, behind EMI Music Publishing and Warn- er/Chappell Music.

On the recorded music side, BMG will not gain market share in the U.S., because it already distributed Jive’s hit acts. However, the addition of Zomba’s Provident Music Group raises BMG’s profile in the Christian and gospel field.

The final $2.74 billion price tag is lower than the original reported price of about $3 billion. Still, it is a substantial sum for Bertelsmann, reflective of a time when Zomba’s market share was soaring on the success of such acts as Britney Spears, N Sync, and Backstreet Boys. (Backstreet Boys filed a lawsuit against Zomba Nov. 25 [see story, page 8].) By contrast, EMI Music Group’s market capitalization as of Nov. 26 was $1.9 billion.

Bertelsmann posted a profit through the first nine months of 2002 of 1.23 bil- lion euros ($1.22 billion), helped by a gain on the sale of its stake in AOL Europe back to Time Warner but reduced by a provision for the Zomba purchase. On Nov. 20, it secured a 1.5 billion euro ($1.48 billion) credit facility, the partial proceeds of which reportedly will go toward paying for Zomba.
When Steven Tyler guest stars on Lizzie McGuire, Dude looks like a Santa!

Lizzie McGuire

Friday, December 6 at 7:30PM | 6:30C

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Artists & Music
10 Executive Turntable: John C. Cody is promoted to COO/COO for BMG.
13 The Beat: Neil Portnow begins his presidency at the National Academy of Recording Arts and Sciences.
13 Busta Rhymes returns with his sophomore set, It Ain't Safe No More . . .
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Bookscro: Paul McCartney plays five shows in Japan.
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57 Latin Notes: Producer Sergio George reteams with Celia Cruz to give her forthcoming set a more youthful feel.
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"UP FRONT:" This is going to be one of those statements that makes you run to your chart books to make sure I'm right. But like Patsy says on Absolutely Fabulous, "Don't question me!"

For the first time in the chart's history, Shania Twain has the No. 1 album on The Billboard 200.

It's true. UP! goes where no Twain set has gone before, debuting in pole position. In its very first week, the Mercury release ranks higher than The Woman in Me did in its 107-week chart run and Come on Over did in its 151-week chart run. The former is platinum 12 times over, according to the Recording Industry Assn. of America, and the latter is platinum 19 times over, but that metal was collected from cumulative sales. There was never a week when either of them came out on top when Nielsen SoundScan added up the numbers.

UP! is Twain's third consecutive top 10 album. The Woman in Me peaked at No. 5 in 1996 and Come on Over went to No. 2 in 1997. The debut of UP! comes five years and two weeks after Come on Over made its first appearance.

On Top Country Albums, UP! is Twain's third set to reach the top spot. An earlier eponymous release stopped at No. 67 in 1995. The Woman in Me spent 29 weeks at No. 1, and Come on Over was on top for 50 weeks.

IN THE MATERIAL WORLD: A posthumous collection from George Harrison enters The Billboard 200 at No. 18. Brainwashed (Dark Horse/Capitol) is the first set by the former Beatle to enter the chart in more than 10 years. Live in Japan debuted the week ending Aug. 1, 1992, and peaked at No. 12h in a chart run of only two weeks.

Brainwashed is the highest-ranking Harrison album since Cloud Nine reached No. 8 in 1988.

Harrison's first solo effort to chart was Wonderwall Music, which debuted the week of June 11, 1969, giving Harrison a solo chart span of 23 years and 11 months. Including his work with the Beatles, it produces a total chart span of 38 years. 10 months, and one week, track back to the debut of Meet The Beatles the week of Feb. 1, 1964.

MUSIC LIVES ON: The late 2Pac continues to have posthumous chart entries on The Billboard Hot 100 than the number of hits he had during his short life. The rapper charted seven times before his death in September 1996, including the double-sided No. 1 hit, "How Do U Want It?" (California Love). This issue, "Thugz Mansion (Amura/Death Row/Interscope) is the highest new entry on the Hot 100 at No. 50. It is 2Pac's ninth posthumous song to chart, his highest-ranked title since "Changes" peaked at No. 32 in January 1999, and his highest debut since "Do for Love" opened at No. 27 in March 1998.

More Litigation Hits Aimster, Kazaa

BY BRIAN GARRITY

NEW YORK—In their ongoing litigation against unauthorized file-sharing networks, the Record Industry Assn. of America (RIAA) and National Music Publishers’ Assn. are turning up the heat by copyright infringement disputes with Aimster and Kazaa.

The trade groups are accusing peer-to-peer (P2P) service Aimster of violating a Nov. 4 court order to block the tracking of copyrighted works on its network. The two, which are suing Aimster (aka Mudder) for copyright infringement, filed a motion Nov. 20 in U.S. District Court of the Northern District of Illinois for a hearing to find the Web company and its founder, John Deep, in contempt.

The RIAA is asking the court to appoint a compliance officer and to fine Deep $1,500 per day, with the money going to the court.

In a statement, RIAA senior VP of business and legal affairs Matt Oppenheim said that Deep “has apparently decided to flout the court’s authority.” Aインスター could not be reached for comment.

Meanwhile, in a separate action, the trade groups—in conjunction with the Motion Picture Assn. of America—are arguing in Los Angeles federal court that they should be able to sue the parent company of the Kazaa P2P network, Australia-based Sharmann Networks. There had not been a ruling at press time. A decision is expected in the coming weeks.

While the company conducts limited business in the U.S., it has been striking deals in Europe with such companies as leading European Internet service provider Tiscali. Under reported terms of the deal, Sharmann will promote the Tiscali broadband service in exchange for a finder’s fee for each Kazaa user that signs up for high-speed Internet access.

It also has an alliance with U.S.-based Brilliant Digital Entertain- ment, operator of Altro—a secure file-swapping service that runs simultaneously with the Kazaa P2P network. While some labels have been testing promotional download distribution through a pilot version of the system, Altro has yet to enter into wide distribution with Kazaa users.

If the court rules in favor of the labels, Sharmann will be added to an ongoing lawsuit under way in Los Angeles federal court against StreamCast Networks, operator of the Morpheus network, and Grokster. These companies also use the same base Fast Track technology that Sharmann uses to operate Kazaa.

A hearing is set for Monday (2) in which the labels will call for a summary judgment that will preclude the shunting of the file-sharing networks without a full trial.

The trade groups maintain that the companies are aware that the services are being used to facilitate copyright infringement on a massive scale for movies and music, that they built and controlled the networks in a way that could easily prevent the copyright infringements from occurring, and that they are making millions in the bargain.

The Electronic Frontier Foundation filed a motion to dismiss the case, arguing that the services differ from Napster merely because of their inability to monitor user activity.

In The News

• SoundExchange, the digital-performance-royalty collection organization, announced Nov. 22, a temporary suspension of small-webcaster performance-royalty obligations due to the uncertainty as to whether these artists if the Webcasters have already paid their minimum fees of $500 per year. When fees kick in, a small Webcaster in business since 1999 would owe $2,500. The suspension is authorized by the Small Webcaster Act of 2002, which Congress has passed. Royalties will not be due until Dec. 15 or when the rates and terms on Webcaster agreements in the new law are published in the Federal Register, whichever date comes first.

• The U.S. Naval Academy in Annapolis, Md., seized on Nov. 26 nearly 100 midshipmen’s computers suspected of containing illegally downloaded music and movies. Naval Academy officials say punishment could range from loss of military leave time to court-martial and expulsion. Insiders close to the institution say the punishments could be severe because the computers are government property. The seizure underscores a problem facing college administrators across the country, as file-sharing students pull free music and movies off the Web slow down the ability of outsiders to logon to the high-speed Internet networks.

• Alison Wenham, chief executive of the U.K.’s Assn. of Independent Music (AIM), has written to the BBC and the British culture secretary to appeal with the public broadcaster to preserve its music programming. The BBC recently dropped five music specialty programs from radio station BBC London 94.9, replacing them mainly with talk shows. Ms. Wenham says the BBC’s action has prompted 600 e-mails from disgruntled listeners.

No Jive For Backstreet Boys

BBI/BPI File Suit Against Zomba

BY MELINDA NEWMAN

Backstreet Boys are seeking to have their recording agreement with Zomba-owned Jive Records terminated in a multi-million-dollar suit filed in New York’s U.S. District Court Nov. 25.

Backstreet Boys’ holding company, Backstreet Boys Inc. (BBI) and Backstreet Productions Inc. (BPI) filed suit against Zomba Recording Corp., alleging breach of contract and trademark infringement.

According to the suit, in a 1999 agreement, Backstreet Boys promised to deliver their fourth album by April 30, 2002. In return, they would receive a $5 million advance, which would serve as the final payment in a series of advances.

BBI alleges that Zomba refused to participate in a video selection—as is its contractual obligation—for the fourth album, and instead, decided to go forward with a solo release from Backstreet Boy Nick Carter, the album Note or Never. The group contends that because its contract with Zomba states that all five members must participate in the recording process, and Carter was busy recording his solo record, Zomba made it impossible for the group to meet the April 30 deadline. Carter, and Backstreet Boys, therefore, did not receive their $5 million advance. Furthermore, by tying up Carter with recording and promotional activities for Note or Never, Zomba also precluded the group from touring, which resulted in lost revenue.

BPI also alleges that by using Backstreet Boys’ logo to promote Carter’s solo album, it has infringed upon BPI’s trademark for Backstreet Boys, which does not allow the name to be used to promote the recording efforts of a solo artist.

A Zomba spokeswoman says the company does not comment on litigation.

Hadda Brooks Dies At 86

BY CHRISS MORRIS

LOS ANGELES—In 1945, singer/plant Hadda Brooks established both her own storied career as “Queen of the Boogie” and the fortunes of iconic R&B label Modern Records with her debut single, the instrumental “Swingin’ the Boogie.”

Brooks, 86, died Nov. 21 in a Los Angeles hospital.

She had recently undergone open-heart surgery.

Raised in L.A.’s Boyle Heights neighborhood, Brooks studied classical music as a youth and worked as a regional pianist in a dance parlor. In 1945, she was approached by Jules Bihari, one of the company’s founders, and offered $900 to record a side for his new company. She worked up a tune along the lines established by boogie-woogie pianists Pete Johnson and Albert Ammons, and her career took off.

Brooks began singing in 1947 at the suggestion of bandleader Charlie Barnet. Her smoky vocals elicited the hits “That’s My Desire,” “Out of the Blue,” and “What Have I Done?” She appeared in the films A Place To Love and The Plaid and the Beautiful and in 1951 hosted her own local TV show in L.A.

Brooks retired in 1971 but she returned to music after celebrated 1987 club gigs in Los Angeles and New York. In 1984, she signed to Virgin’s Pointblank imprint, which reissued her Modern sides and released a new album, Time Was When. She made her last appearance in L.A. in September.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

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YEAR-TO-DATE SALES BY ALBUM FORMAT

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YEAR-TO-DATE ALBUM SALES

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YEAR-TO-DATE ALBUM SALES BY STORE TYPE

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<tr>
<td>2002</td>
<td>22,000,000</td>
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The Century Award:
ANNIE LENNOX

The Artist Achievement Award:
CHER

2002
Liquid Audio Brass Resign, New Chiefs Named

BY MATTHEW BENZ
NEW YORK—Liquid Audio president/CEO and co-founder Kerry Kearby has resigned, as has senior VP of business development and co-founder Robert Flynn.

In a letter to employees, Kearby wrote that he had resigned because he could not continue to be part of the company "for the long-term health of the business" and that the company had "not been able to adapt to the change of circumstances that we faced in this industry." A spokesperson for Liquid confirmed that Kearby had resigned but declined to comment further.

The company's other executive, Robert Flynn, also stepped down from his role as COO. Flynn had served as co-founder and executive VP of the company since its inception.

Liquid Audio had faced financial difficulties in recent years, including layoffs and a restructuring of its business model. The company had sought to create a new ecosystem for digital music distribution, but struggled to gain traction against more established competitors.

The resignations come amid ongoing challenges for the digital music industry as a whole, with companies like the late Napster and the controversial MP3.com struggling to find a viable business model.

Additional reporting by Emily Green in Washington, D.C.
Your focus on business

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YEAR IN VIDEO 2002

Billboard and Retail Merchandiser magazines partner to publish this special supplement to appear simultaneously in both publications. We look at the video market trends and top stories of 2002. We recap the year’s top titles and companies and explore DVD’s explosive growth.

Bonus distribution at Consumer Electronics Show 2003!

issue date: jan 11
ad close: dec 16

Michelle Wright 323.525.2302 • mwright@billboard.com

UPCOMING SPECIALS

SHOCK RECORDS 15TH ANNIVERSARY - Issue Date: Jan 25 • Ad Close: Jan 2
ASIA PACIFIC QUARTERLY #1 - Issue Date: Feb 8 • Ad Close: Jan 14
2003 RECORD RETAILING DIRECTORY - Issue Date: March 5 • Ad Close: Jan 15
HALL & OATES 30TH ANNIV. - Issue Date: Feb 15 • Ad Close: Jan 21
LATIN MUSIC 6-PACK #1 - Issue Date: Feb 22 • Ad Close: Jan 28
TOURING QUARTERLY #1 - Issue Date: Feb 22 • Ad Close: Jan 28

MIDEM I

Billboard’s MIDEM I spotlight provides a preview of the 2003 MIDEM conference with a look at U.S. indie record companies attending the conference, the strength of indie partnerships in this declining music sales era and an at-a-glance guide to key label executives from around the world attending MIDEM.

Bonus distribution at MIDEM!

issue date: jan 18
ad close: dec 20

Gene Smith 646.654.4616 • gsmith@billboard.com

SUGAR 70TH ANNIVERSARY

Join Billboard as we celebrate the 70th anniversary of independent Italian publisher Sugar. We take a look at Sugar’s history, current success and feature capsules of Sugar’s writers and artists including Andrea Bocelli’s remarkable career.

Pay tribute to Sugar by participating in this special tribute!

issue date: jan 18
ad close: dec 20

Christine Chinetti 44.207.420.6067 • cchinetti@eu.billboard.com

MIDEM II

Billboard’s MIDEM II spotlight features a profile of MIDEM’s new executive, Paul Zilk, and an interview with veteran MIDEM chief, Xavier Roy. Plus we provide a guide to key publishing company executives from around the world and profile top executives, contact information and business priorities for this year’s event. Bonus distribution at MIDEM!

issue date: jan 25
ad close: jan 2

Gene Smith 646.654.4616 • gsmith@billboard.com
A NEW BEGINNING: Neil Portnow will officially start as president of the National Academy of Recording Arts and Sciences (NARAS) Monday (2) in Santa Monica, Calif. Portnow was named to the position Sept. 30 but continued in his post as senior VP of West Coast operations for the Zomba Group, where he was under contract (Billboard, Oct. 12). At NARAS, Portnow replaces president/CEO Michael Greene, who resigned in April. A Zomba representative did not know if Portnow’s position would be filled.

MAVERICK MOVES: Daniel Savage is departing his position as Hollywood Records’ senior VP of marketing, sales, and synergy to become GM at Maverick Records, effective Jan. 2, 2003. He replaces Fred Croshal, who announced his departure earlier this year (Billboard, Aug. 5).

FLYING HIGH: Jackson Browne, Jack Tempchin, and J.D. Souther have settled a lawsuit they filed against Warn-er/Chappell Music in February over unpaid royalties for an undisclosed amount (Billboard Bulletin, Nov. 26). The songwriter's allege they were underpaid royalties for songs on Elek-tra's Eagles: Greatest Hits, 1971-1974, including “Best of My Love” and “Take It Easy.” The writers said their royalties should have been based on a floating rate rather than the 1975 mechanical license statu- tory rate and that the agreement had lost them $10 million.

DEAR DIARY: Pierre Cossette, best known as producer of the Grammy Awards telecast for more than 30 years, has written his autobiography, Another Day in Show Business (ECW Press). The tome comes out in late February 2003—just in time to coincide with the Feb. 23 Grammys. Coincidence?

HAPPY NEW YEAR: There was a time when overseeing the dropping of the ball at midnight was enough for Dick Clark on New Year's Eve. Not anymore. This year, Clark will have three ABC specials as we watch 2002 slip into 2003. The trio will start at 10 p.m. and go into the wee hours of 2003. Among the participating acts are Coldplay, John Mayer, Alabama, B2K, Kelly Clarkson, Missy Elliott, Las Ketchup, Nelly, Rod Stewart, Third Eye Blind, Justin Timberlake, and Uncle Kracker.

ELVIS FANS UNITE: When we read a Nov. 25 Associated Press report about Elvis Presley Enterprises (EPE) reversal of its October decision to no longer sanction festivals that feature Elvis impersonators, we had to investi-gate further. So we called Todd Morgan, EPE’s director of media and creat-ive development, who, quite frankly, sounded a little tired of discussing the whole matter already.

“We have nothing against Elvis impersonators, who do a good job and have good intentions,” he says with a sigh. It just seems that more and more of the festivals were focusing on impersonators, some of whom, as the AP quoted EPE CEO Jack Soden as saying, “just should not have gone outdoors in outfits like that.” Morgan adds, “The impersonator component was getting more important, and our licensing department contacted all of the festivals we normally have in the corporate marketplace with and said that we weren’t going to be cooper-ating with festivals with impersonators anymore.”

A coda here is that EPE itself does not utilize Presley impersonators at any of its properties, most notably Graceland. “We have nothing against them,” Morgan says, “we just don’t go there.”

For a festival, being sanctioned by EPE is tantamount to getting the Good Housekeeping seal of approval. Morgan says all of the Presley fes-tivals held annually worldwide, only about 12 are sanctioned. Turns out that when the EPE letter arrived, it caused quite a few of the sanctioned festivals to get their white, sequined jumpsuists in a twist. They ratted out what Morgan calls “several intelli-gent letters” explaining why imper-sonators and EPE’s blessing at festi-vals were not mutually exclusive. And, in what has become all too rare in the corporate marketplace today, EPE listened and decided the festival organizers were right and reversed its decision. On behalf of the festi-vals, we say, “Thank you. Thank you very much.”

BY RASHAUN HALL

Busta Rhymes is an unstoppable creative force. Coming off the platinum-plus success of Genesis, his J Records debut, Rhymes returned Nov. 26 with his sophomore J release—and ninth career offering—It Ain’t Safe No More.

Having released Genesis less than a year ago, some might view the turnaround time between albums hasty. But for Rhymes it was the opposite.

“When I’m finished with one album, I don’t have shit to do until the next,” says Rhymes, whose songs are published through T’Ziah’s Music/Warner/Chappell (BMI). “I’ll be doing shows and partying at the concerts, but after the show is over I’m mad bored. So instead ofkidding around, I might as well write some rhymes and make some hot, new shit. I have to do something to occupy my time.”

Rhymes began production on It Ain’t Safe No More... following his stint on the Area tour with Moby and David Bowie.

“It didn’t influence the direction of the music, but it did influence my outlook on how many motherfuckers I’m not getting off a way to reach because I’m not their kind of artist,” Rhymes says of the tour. “I don’t [usually] get those platforms to perform and promote what I’m doing. So when I went out there, I felt like I had never had an album out before.

“‘For the most part, I treat it all the same,” he adds. “People em-brace a feel-good energy even if they don’t understand the culture or the music. If the energy feels right, they’ll still throw their hands up for you and embrace your vibe. Vibe is priceless—you just have to be able to communicate in a way that can help them relate to what you specifically want them to relate to. If people see you smiling, they’re going to smile with you.”

SURPASSED EXPECTATIONS

The success of Genesis, which peaked at No. 2 on the Top R&B/Hip-Hop Albums chart and at No. 7 on Billboard’s 200, marked Rhymes’ second-most-successful effort, after 1997’s When Disaster Strikes.

“It wasn’t everything that I expected it to be, but it definitely met a level of expectation that kind of superceded what I did expect, be-cause [Genesis] was one of the first hip-hop albums I had put out,” Rhymes says. “I didn’t know what to expect, and in a situation where there really wasn’t a track record to say that they know what they’re doing in this area, you’re going to expect the worst first.”

That said, Rhymes has even higher hopes and expectations for It Ain’t Safe No More.

“I love this album in a way that I haven’t loved an album in a long time. I have the comfort of knowing that I’m back in a good place in the market.’’

—BUSTA RHYMES

Safe No More... “I love this album in a way that I haven’t loved an album in a long time. With the comfort of knowing that I’m back in a good place in the market, I feel like this time we can really put the nail in the coffin and kill this shit and in an overwhelming way supercede everything that I’ve accomplished in my career.”

J Records VP of urban music Ron Gillyard agrees: “We hope to raise the bar even higher with this album. Creatively, this is one of his best. If not his best album.”

“We have to give all credit to Busta,” Gillyard adds of the setup for the album. “My conversation with him before doing this album was that he’s raised the bar to a certain level, and now he has to exceed that. He did that himself. He checked into a space creatively, and thus we have It Ain’t Safe No More...”

BREAKING FROM THE PACK

According to Gillyard, Rhymes has always been able to separate himself from the competition. “What always sets Busta up, no matter what quarter he comes in, is that he’s going to give you a visu-al that separates him from the pack. Though we don’t do the million-dollar videos, he taps into another creative space and comes up with something that makes him stand out.”


“If the early response to lead single “Make It Clap” is any indication of how well his new album will do, the rapper is on his way to getting the respect of Billboard, the single was No. 29 on the Hot R&B/Hip-Hop Singles & Tracks chart and at No. 19 on the Hot Rap Tracks chart.

“Radio always takes their time with me for some reason,” Rhymes says of the single. “Then after a while, once they figure it out and they get the new direction—because I don’t like to give people the cliched approach to music—that’s when things start getting really crazy. I’m looking for-ward to it going in that same direction, and so far, it seems like we’re getting those implications.”

Managed by Mona Scott and Chris Lighty for New York-based Violator Management, Rhymes takes a hands-on approach to every aspect of his career and serves as executive producer on It Ain’t Safe No More... “If at any given point—being that tomorrows are never promised—my career comes to a screaming halt, I don’t want to live with the regret that I wasn’t able to die in my own iniq-uity,” Rhymes says. “I’d rather know that if something didn’t go right, it’s because of me, as opposed to leaving it in somebody else’s hands.”

www.billboard.com
By Margo Whitmire

Saliva fans may want to pop some popcorn and settle into a dark room for their first listen to Back Into Your System (Island), the second set from the Memphis rockers.

“Our music listens like a movie,” frontman Josey Scott says. “It has peaks and valleys, tension and resolution, and I think that’s what attracts people to it.”

With the success of “Hero,” Scott’s collaboration with Chad Kroeger for the Spider-Man soundtrack, and featured Saliva tracks on Training Day, A Knight’s Tale, Resident Evil, and Blade 2, the group kept in mind its marketability in the soundtrack community in mind when making the new album.

As the principal writer, Scott says, “I wanted to take my time and sort of lay it all out on the line creatively to make an album that wasn’t conceptual, necessarily, but had a beginning, middle, and end.”

A Wiser, Smarter Window

If the plot to its 2001 Grammy Award-nominated debut, Every Six Seconds, was that of five ambitious, wide-eyed musicians warping for the big time, Back Into Your System, Scott says, “tells the story from then until here. It’s a wiser and smarter window into our lives.”

With songs like the Southern, metal-sounding “Holding On” and the title track, legendary Bearsville Studios, guitarists Chris D’abaldo and Wayne Swanzy, drummer Paul Crosby, bassist Dave Novotny, and Scott were conscious that the album avoid any genre labels while reflecting the different musical influences of each member.

“I’ve never really been about titles,” Scott says. “Coming from Memphis, which is the Liverpool of America, in my opinion—we come from all these melting pots of styles, and in the industry, if you have a little bit of hip-hop influence and use it as spice as we do, you’re automatically pigeonholed as rap-rock.”

Produced by Bob Marlette, who produced the group’s first album and has also worked with Ozzie Osbourne and Marilyn Manson, Back Into Your System features the notable “Best in Pieces,” a track backed by a mournful guitar riff written for the band by Nikko Sixx of Motley Crue. “I was really blown away by it. Not just by it being Nikko Sixx but by [him as a] songwriter,” Scott says. “We went into the studio with it and the rest of the guys fell in love with it, too.”

A Wider Audience

With the album’s first single, “Always,” already gaining airplay on modern-rock radio, Stu Bergen, executive VP of Island Records, hopes that Back Into Your System has the potential to appeal to a wider audience than Every Six Seconds: “banking also on the good will that retailers gave to that set. ‘Retail really stepped up and took a shot on the last album when they were a baby band coming out of Memphis,” Bergen says. “We’re going to go out and be very aggressive in the fourth quarter.”

Grant Cruiger, manager of the Franklin Furnace Warehouse, says, “We’ll display it on our front-end new-release wall and in the bins that feature [artists on the] Billboard Top 100. Their last album sold really well, so I think the fact that they’re on our front-end will really help them.”

Island is also heading a grassroots campaign targeting the fans of the first album and also those of a similar audience. “We have various street teams across America right now handing out flyers, stickers, and fliers,” Bergen says. “Coming out of Josey’s involvement with ‘Hero’ this summer and his raised profile as a result, we specifically started a long-time out to create awareness of the new Saliva record.”

Saliva’s appeal stretches also to videogames and the World Wrestling Entertainment (WWE) community; the act has received songs for Midway’s Spyhunter, Johnny Moseley Mad Trix, Gotham, and ESPN Summer X and has appeared at a WWE pay-per-view event. Booked by Pinnacle Entertainment, the group is currently trying out the new material with audiences as headliners of the Nokia Buzz Band tour with Audioslave and a tour of a Deadman until the end of December.

“There’s something for everybody on here,” Scott says. “Back Into Your System, whose songs are published through Word Rock/SCAP, is a perfect fit for such fans. Slayer fans that have had respect for Peter Gabriel, because no matter what style you might be into, you know when someone is telling the truth, and we’re telling the truth when we speak on this record.”

House of Glass

During the past two decades, popular and prolific composer Philip Glass has had little need to worry about his representation in the retail marketplace.

Relationships with such major labels as Columbia Masterworks (later Sony Classical) and Nonesuch have assured that most of his major works have been documented. Those relationships continue to bear fruit: In October, Sony released the soundtrack to Biyoggyatrí, the film of the much-lauded trilogy Glass scored for visionary director Godfrey Reggio, and on Dec. 10, Nonesuch will issue Glass’ score for Stephen Baldy’s new film adaptation of Michael Cunningham’s Pulitzer Prize-winning novel, The Hours.

Even so, those labels and others have barely scratched the surface of the voluminous Glass oeuvre. “It is possible to appeal to a broader audience of much of which has, however, slipped into circulation via radio broadcasts, live recordings, and other unauthorized sources. The rest of the scenario, though far more common in the pop music world than in contemporary classical music, is hardly surprising: Insatiable fans go online, trading illicit sound files and even selling them.

According to Don Christensen, a longtime Glass associate who is currently in charge of cataloging the many hours of private recordings the composer has accumulated over the years, he and producer Kurt Mularcik had already been considering starting a new label to issue the gems they were discovering in the archives when he found a bootleg CD of Glass’ 1990 film score for Candyman available on the Internet. The discovery jump-started Orange Mountain Music, established by Christensen and Mularcik in September 2001.

The label, whose name is a play on the well-known Iron Mountain storage facility, issued an authorized version of the much-demanded piece. “It’s a much more interesting record than the bootlegs,” Christensen explains, “because not only does it have Candyman, but it also includes the music from the sequel and has documentation.”

Christensen spread the word via a promotional Web site, orangemountainmusic.com, as well as through philipglass.com and the various fan-created sites. The grassroots approach has resulted in sales of 4,000 copies—minimal by major-label standards but a respectable showing for a self-run enterprise.

“The major record companies’ approach to selling music doesn’t really fit into these little niches,” Christensen says, “so they do a bad job of it, or don’t do it at all. It really appears that they’re not interested if it’s not going to sell huge numbers of records. And those labels and distributors seem to have a lock on retail.”

Instead, Orange Mountain has doggedly pursued an anti-establishment course. The label deals directly with any and all artists and distributors in Europe and Japan. Bucking most recent trends, the label sells its releases with a mandatory minimum order of 10 pieces, 30 days billing, and no returns. As a result, at present the label is almost entirely missing from traditional brick-and-mortar accounts in the U.S.
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Cordero: A Fusion Of Latin Heritage, Southern Upbringing

BY CHARLES DAUGHERTY

With Lamb Lost in the City, bilingual rock act Cordero makes its bid to prove that even hardcore garage-punk rock can be infused with pure Latin music, yielding an insurmountable sound still faithful to both musical roots.

Combining salsa percussion and horns with Southern indie-rock guitars comes natural to lead singer-songwriter Ani Cordero. It's the musical personification of her life. Growing up Puerto Rican in Atlanta, Cordero was equally exposed to the Latin music of her relatives and the local rock into which she immersed herself.

"I come from an indie-rock background," she says. "Drums were my first instrument. But I also grew up listening to Latin music. For me, combining the two was natural."

After playing with bands that include Number One Family Mover and Man or Astroman, Cordero moved to Tucson, Ariz., in 1999 to write and record her own music.

"I'm still new to all of this," she says of her songwriting. "I always knew that I wanted to work on my own music, combining everything I grew up listening to."

Later that year, the singer moved to New York, where she formed Cordero with members of such indie-rock bands as Rock-A-Teens, James Hall, Bee & Flower, and Blasco Ballroom.

Lamb Lost in the City (issued Oct. 29 on Daemon Records) is the culmination of the frontwoman's experiences in the Big Apple. The strongest factor in the album's six Spanish and five English tracks is that they offer a variety that defies categorization. Daemon label manager Andrea White says. "Here we have an alternative-rock band playing Spanish music. The album's mix of high-energy Spanish songs and slower, deeper English songs gives it a unique identity that we think will have a great appeal to listeners. It's like listening to alternative music in Latin America."

She continues, "Cordero is introducing something new. When one thinks of Latin music in America, Gloria Estefan or Enrique Iglesias comes to mind. Cordero is introducing a new kind of Latin music to the independent and college-rock crowd. Our goals with Cordero are to spend time with artist development. The best way to market them is to tour them extensively. We are basing a grassroots campaign around their live shows."

The band recently completed an 18-city tour of the East Coast and the Midwest, with plans to hit the West Coast before year's end. The album tracks "Vamos Nenas" and "Hellfire" have been serviced to college radio. White notes, "We have high expectations for the radio success of Cordero."

Cordero is self-managed and is booked by Laurel Deppen at Silver Leaf Booking in New York. The group's songs are published by Cordero Music, BMI.

SOUND TRACKS

ON THE DISNEY TRAIL: Walt Disney Records has not only two potent soundtracks currently in the marketplace. The first is Treasure Planet, which features the ballad "I'm Still Here (Jim's Theme)" by four-time Grammy Award-nominated songwriter John Rzeznik of Goo Goo Dolls. Rzeznik also wrote the end-title song, "Always Know Where You Are," which is performed by BBMak. Additionally, the album offers a full orchestral score by Academy Award-nominated composer James Newton Howard.

For Rzeznik, writing "I'm Still Here" was remarkably simple. To tap into the lead character's rebellious "a-cause angst, the artist says he just reached back to his own youth, noting, "I felt a lot like that when I was his age."

 Treasure Planet is Howard's third score for a Disney animated feature, following Dinosaur (2000) and Atlantis: The Lost Empire (2001).

Of his work for Treasure Planet, he says, "It's very much in that wonderful tradition of Korngold and Tiomkin and Steiner. Those composers have such a legacy of spectacular music that there was an expectation that the music really had to perform on a classic level."

Disney's other noteworthy soundtrack offering is the set accompanying Tim Allen's new film, The Santa Clause 2. The album features the end-credit track "Santa Claus Lane" by teen star Hilary Duff, who has the title role in the Disney Channel's international hit series Lizzie McGuire and recently starred in the Disney Channel original film Cadet Kelly.

Duff made her singing debut this summer on the Lizzie McGuire soundtrack from Disney Records with the single "I Can't Wait," which quickly catapulted up the Radio Disney charts (No. 1 for seven non-consecutive weeks: "Santa Claus Lane" will also be featured on Duff's own holiday-themed album of the same name from the Disney label, which went to retail Nov. 5.

The Santa Clause 2 soundtrack also features a mix of new and classic holiday songs by a wide range of popular acts. Shedaisy gives a country twist to "Santa's Got a Brand New Flag," while Brian Setzer offers a swing-music rendition of holiday favorite "Jingle Bells." Chuck Berry performs the playful "Run Rudolph Run," and Unwritten Law and Sum 41 contribute a timeless "Unwritten Christmas."

The collection also features such classic acts as the Shirelles ("Blue Holiday"), Louis Armstrong & the Croonermands ("Zat You Santa Claus"), and Brenda Lee ("I'm Gonna Lasso Santa Claus").

THORNBERRYS HIT IT BIG: Nickelodeon's hugely popular TV series The Wild Thornberrys joins the ranks of kiddie shows making the transition onto the big screen. It does so with a sterlingNickelodeon soundtrack that benefits from the contributions of such superstars as Paul Simon, P. Diddy, Brandy, and Peter Gabriel.

Although the film is undeniably aimed at kids, the soundtrack is intended to be a multi-generational project. "This is more than a children's record," says president Barry Weiss. "It's an album for the whole family to enjoy. We're honored that some of the most-respected artists in the music world have been able to contribute to the album."

Albie Hecht, president of film and TV entertainment for Nickelodeon, agrees. "By combining Grammy Award-winning artists, today's biggest pop stars, and African world musicians, this soundtrack will be enjoyed by a very broad audience."

Among the set's highlights is Simon's lovely "Father & Daughter," as well as Gabriel's revision of his classic "Shaking the Tree," on which he duets with Shaggy. Gabriel also offers the entertaining new recording "Animal Nation."

Making fine appearances on the album as well are Nick Carter ("End of Forever"), the Pretenders ("Get Out of London"), Hugh Masekela ("Motla La Pula"), and Angélique Kidjo With Dave Matthews ("Tvoya").


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Primal Scream Presses On With Controversial ‘Evil Heat’

BY CHRISTOPHER BARRETT
LONDON—Few acts can still genuinely claim to be relevant 18 years into a recording career, but with seven genre-straddling albums under its belt—and following ragging controversy post-Sept. 11, 2001—indie-rocker-cum-psychedelic-electronics exponent Primal Scream is proving to be as uncompromising as ever.

“It’s a masterpiece,” says Columbia’s London-based international marketing manager Charlotte Wagert, describing the band’s latest set, *Evil Heat*.

Boasting a stellar cast of collaborators, including Robert Plant and Kate Moss, *Evil Heat* was released Aug. 5, internationally, debuting at No. 9 in the U.K. a week later. The set stereed Nov. 26 in the U.S. via V2.

“Despite *Evil Heat’s* many influences and musical diversity,” Wagert continues, “the overall feel of the album is extremely cohesive.”

Controversy has surrounded the album from the outset, following the live premiere of the track “Bomb the Pentagon” shortly before Sept. 11, 2001. Completely rerecorded and rewritten, it now appears on *Evil Heat* as “Rise.”

There was a period of time before confirming a deal with Epic when it appeared that the album might not see the light of day in the U.S. “There was never a doubt that we’d put this record out in the States,” says Rab Andrew, who handles the band for Glasgow, Scotland-based GR Management.

A decade since its breakthrough album, *Screamadelica* (1991), won the coveted Mercury Music Prize, and with such U.S. talent as the Strokes and the White Stripes in vogue, the question remains: Whether Primal Scream can reach the sales peak it has never been any pressure to better *Screamadelica*, just to better ourselves.

**NEW, OLD, ANCIENT KIDS**

Considering the new wave of U.S. competition, Duffy jokes that

It’s a “new bunch of kids influenced by an old bunch of kids influenced by an ancient bunch of kids influenced by a dead bunch of kids.”

*Evil Heat* sees core band members Duffy, Bobbie Gillespie, Andrew Innes, Robert Young, and Gary “Mani” Mounfield augmented by My Bloody Valentine’s Kevin Shields and joined by an array of collaborators.

Alongside former Led Zeppelin frontman Plant, who plays harmonica on “The Lord Is My Shotgun,” and supermodel Moss’s duet with Gillespie on the Lee Hazlewood cover “Some Velvet Morning,” stands the considerable production skills of David Holmes, Jaggz Kooner, and Andy Weatherall, the last of whom reinvited the band’s sound in 1990 with his dance mix of the band’s “Loaded” single.

“Robert Plant lives nearby our studio. Duffy would take us for a hiking, hiking, bumping into each other, and we all know he’s an amazing blues harpist, so we couldn’t resist asking him. And we’ve known Kate Moss for years. The Scream had never done a duet before, and in keeping with the Hazelwood original, she fills those boots of Nancy Sinatra beautifully.”

The first single, “Miss Lucifer,” was the U.S. sales chart at No. 25 following its July 22 release. Sales were perhaps hindered by the single’s uncompromising sound and the lack of reaction at commercial radio. James Curran, head of music at U.K. rock station Virgin Radio is one of the programmers not to playlist the track: “It is quite a demanding listen. However, I shows that Primal Scream are not happy to rest on their laurels.”

**BETTER LUCK AT MTV**

Boasting the superband superband, “Miss Lucifer” found music TV more hospitable. MTV Networks Europe’s London-based VP of talent and music Fleur Sarfaty was supportive of the single from the outset: “As soon as Sony brought the video in, we knew we had to make it a network priority. We also agreed [to] an exclusive period with [MTV] in the States, where it is gradually building a solid audience. The videoclip has been serviced to stateside outlets.

Rob Campbell, head of rock and pop at HMV, foresees a bright future for the set. “Touring will help maintain sales in the U.K., and then I’m sure the end-of-year polls in the monthly and weekly magazines will rank it very highly,” he says. “There will be sales to be had right through to January 2003 all over the world.”

Primal Scream has been busy promoting *Evil Heat*. Upon its international release, the band played the summer festival circuit, most notably Denmark’s Roskilde Festival, as well as V2002 Festival in Italy. Meanwhile, the band (booked by Martin Horne at London-based International Talent Bookers) has been on a concert trek through Europe. A series of stateside dates are being eyed for late 2002/early 2003.

“We love playing in the U.S. Compared to Europe, it’s not a tour—it’s a road movie!” Duffy says with a laugh.

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Black Crowes’ Uncertainty Births Chris Robinson Solo Career

BY JONATHAN COHEN
After the Black Crowes wrapped a North American tour in late October 2001, the group’s frontman Chris Robinson drove back to his Malibu, Calif., home facing myriad uncertainties.

Although it wouldn’t be publicly announced until several months later, he knew the Crowes would be going on a long hiatus, perhaps never to reform. He also knew he needed an outlet for the new music bubbling inside of him. Within weeks, and without the assistance of his bandmates (including his brother, Rich), he was demolishing the material that would eventually comprise *New Earth Mud*—which serves as Robinson’s solo debut for Redline Entertainment.

“I was on the beach, and I realized I had no band, no manager, no record deal; nothing except these ideas and these songs that were laid out in front of me,” Robinson says. “That was the most exciting thing in the world. It was solely put in my lap. I really had an opportunity to say, ‘This is how I feel.’”

By the end of 2001, Robinson had a record deal with manager Kelly Curtis (Pearl Jam) and written more than a dozen songs, including collaborations with Crowes keyboardist Eddie Harrsch and the band’s former guitarist, Marc Ford. “We hadn’t spoken in a long time, but we still had so many mutual friends,” Robinson says of Ford, who co-wrote “Sunday Sound.” “It was nice to

be able to strike up another musical dialogue with him away from the Crowes.”

The new music is published by Psychedelic Hippopotamus/BMI, teamed with U.K. producer/multi-instrumentalist Paul Stacey in the spring to record the album track set in Paris. As opposed to the Crowes’ often rough-and-tumble sessions, Robinson embraced spon-taneous vocal arrangements such as “Could You Really Love Me” and “Safe in the Arms of Love,” which were still being tweaked in the studio right before they were put to tape.

“Although Rich and I could be very spontaneous and work, it was always filled with a lot of drama,” Robinson says with a laugh. “I don’t think it benefits anyone to start to get precious over little things. It is about the music; when it’s happening and when you’re focused and everyone is trying to do the best for that piece of music.”

Robinson’s trademark soulful, evocative vocals were on *New Earth Mud* (issued Oct. 29), which large-eschews the Crowes’ more hard-rock leanings in favor of slow-building ballads (“Untangle My Mind,” “She’s on Her Way”), unashamed love songs (“Katie Dear,” written for his wife, actress Kate Hudson), and happy-go-lucky funk (“Ride”). Stacey chipped in on guitar, bass, and organ, while his brother, Jeremy, played drums.

Minuteman principal Matt Jones played the bulk of the keyboards. Both Stacey brothers are backing Robinson on his maiden electric tour, which wraps Dec. 18 in Burlington, VT., and is booked by Don Muller at Creative Artists Agency. Earlier this year, the artist opted to play his first solo shows acoustically, supported only by Paul Stacey. That pairing is chronicled on a limited-edition vinyl-only live album Redline will issue Dec. 17.

“This is for people who really love Chris Robinson and what he’s about,” Redline product manager Ryan Dolan says. Initial pressings of *New Earth Mud*—which debuted at No. 2 on the Heatseekers chart—incuded a DVD featuring studio footage shot by Darren Ankenman in Paris and four songs from the live vinyl release. Dolan says a stand-alone DVD will be released in the first quarter of next year.

In keeping with Crowes tradition, fans are permitted to record and trade Robinson’s live shows.

Although the Crowes were staples at mainstream-rock radio, the label is expanding its reach for *New Earth Mud* to triple-A and college stations.

“This record is perfect for triple-A,” says WXRT Chicago assistant PD/MD John Farneda, who began spending “several days” in the city. “Great well ahead of the record’s Oct. 14 add date. “It’s not a Black Crowes record, but if people spend some time with it, it will grow on them,” he says. “It’s inside of the U.K., where we syndicated interview programs Rockline and Classic Rockline, as well as NPR’s World Cafe, to promote the set. Dolan reports that Redline will augment that radio campaign with “everything from print ads to TV times buys” in the 10 core markets that have traditionally supported the Crowes.

Online, the newearthmud.com site includes such features as streaming clips from the album, plus unreleased live songs and behind-the-scenes photos. Dolan says that those who pre-ordered the record through major online retailers were “given access to a stream right away.”

Robinson beams at the seeming-ly limitless possibilities ahead of him. “If I wrote 15 new songs and wanted to go play them, we could book dates and just go play to the people who want to see it,” he says. “It’s great to do that kind of music, but maybe not every day, not every hour.”

Robinson beams at the seeming-ly limitless possibilities ahead of him. “If I wrote 15 new songs and wanted to go play them, we could book dates and just go play to the people who want to see it,” he says. “It’s great to do that kind of music, but maybe not every day, not every hour.”

“Robert Plant lives nearby our studio. Duffy would take us for a hiking, hiking, bumping into each other, and we all know he’s an amazing blues harpist, so we couldn’t resist asking him. And we’ve known Kate Moss for years. The Scream had never done a duet before, and in keeping with the Hazelwood original, she fills those boots of Nancy Sinatra beautifully.”

The first single, “Miss Lucifer,” was the U.S. sales chart at No. 25 following its July 22 release. Sales were perhaps hindered by the single’s uncompromising sound and the lack of reaction at commercial radio. James Curran, head of music at U.K. rock station Virgin Radio is one of the programmers not to playlist the track: “It is quite a demanding listen. However, I shows that Primal Scream are not happy to rest on their laurels.”

**BETTER LUCK AT MTV**

Boasting the superband superband, “Miss Lucifer” found music TV more hospitable. MTV Networks Europe’s London-based VP of talent and music Fleur Sarfaty was supportive of the single from the outset: “As soon as Sony brought the video in, we knew we had to make it a network priority. We also agreed to an exclusive period with [MTV] in the States, where it is gradually building a solid audience. The videoclip has been serviced to stateside outlets.

Rob Campbell, head of rock and pop at HMV, foresees a bright future for the set. “Touring will help maintain sales in the U.K., and then I’m sure the end-of-year polls in the monthly and weekly magazines will rank it very highly,” he says. “There will be sales to be had right through to January 2003 all over the world.”

Primal Scream has been busy promoting *Evil Heat*. Upon its international release, the band played the summer festival circuit, most notably Denmark’s Roskilde Festival, as well as V2002 Festival in Italy. Meanwhile, the band (booked by Martin Horne at London-based International Talent Bookers) has been on a concert trek through Europe. A series of stateside dates are being eyed for late 2002/early 2003.

“We love playing in the U.S. Compared to Europe, it’s not a tour—it’s a road movie!” Duffy says with a laugh.
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BUSH
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DEATH IN VEGAS
DISTURBED
DOVES
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BOB DYLAN
FAITHLESS
BRYAN FERRY
GOMEZ
HERBERT GRÖNEMEYER
HEYDAY
ENRIQUE IGLESIAS
ILL NINO
JAMIROQUAI
JEWEL
PATRICIA KAAS
ALICIA KEYS
KORN
LENNY KRAVITZ
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MANIC STREET PREACHERS
GARY MOORE
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MUSHROOM HEAD
NADA SURF
XAVIER NAIDOO
NO ANGELS
OTTO
OUR LADY PEACE
OZZY OSBOURNE
PHANTOM PLANET
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CHRIS REA
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PAUL SIMON
BRUCE SPRINGSTEEN
STAIND
STARSAILOR
SUPERTRAMP
JAMES TAYLOR
THE CALLING
THE MUSIC
THE TRAGICALLY HIP
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**MGM, BMAs Proving A Perfect Match**

**With MGM As Homebase, Event Takes Advantage Of Multiple Vegas Venues**

**BY CHRIS MORRIS**

LOS ANGELES—The Billboard Music Awards show sets up shop at the MGM Grand Garden Arena. Comedian Cedric “The Entertainer,” who has his own weekly show on Fox, will serve as the program’s host.

“We’ve been fans of Cedric’s ever since seeing him in *The Original Kings of Comedy movie,* executive producer Bob Bain says. “Cedric’s new TV series is hilarious, his funny and controversial movie *Barbershop* is a hit, and he’s known across the board through his unforgettable Budweiser commercials. His sense of humor seems tailor-made for our audience.”

The Vegas location also seems tailor-made for the show, says Michael Levitt, who produces the show with Paul Flattery. “Audiences at award shows in New York and L.A. tend to be real jaded—What awards show is it we’re going to today? By moving the show to Vegas, not only did it give the show its own personality, but it was also a homerun, as far as connecting with the fan base of people from all over the country who are flowing through Vegas and come to our show. That creates so much energy on our show that you don’t see anywhere else.”

Also on hand for the annual celebration of the year’s musical best-sellers will be B2K, K’Chazi of N Sync, Joe, Justin Guarini, Keith Urban, LL Cool J, Master P, Lil’ Romeo, Nick Carter of Backstreet Boys, Nivea, and Snoop Dogg.

**Several special awards will be presented during the two-hour event, which will be telecast live (8 p.m.-10 p.m. EST) by Fox except on the West Coast, where it will be tape-delayed. Annie Lennox will accept the Billboard Century Award, the magazine’s highest honor for creative achievement (see page 20). Additionally, Cher will be on hand to collect the artist achievement award, which will be presented to her by Aerosmith’s Steven Tyler. Flattery says, “Cher has been at the top of pop music through five decades. She’s contemporary, as well as a legend.”**

And, on the 20th anniversary of the release of his landmark recording *Thriller,* Michael Jackson will be feted with an award honoring that creative and commercial high point. “Michael Jackson’s *Thriller* is the biggest-selling album in the world, the biggest-selling album in the U.S. behind the Eagles’ *Greatest Hits* album, and the biggest album by a solo artist,” Flattery says. “This is a chance to give Michael Jackson a meaningful award for what was and is a watershed achievement in popular music.”

**Thriller** logged a record 37 weeks at No. 1 on The Billboard 200, and seven of its nine tracks reached the top 10 of The Billboard Hot 100. It stayed on The Billboard 200 for nearly two years.

On the evening before the awards show, the Billboard Bash at Studio 54 at the MGM Grand will feature the presentation of several non-television-awarded events and exclusive live performances.

For the show’s look this year, the producers turned to British designer Mark Fisher, who has crafted stage settings for the Rolling Stones, Pink Floyd, U2, the MTV Movie Awards, and the Super Bowl.

“What he’s come up with is on a huge scale,” Flattery says. “It’s meant to be big. It’s almost like if you open a clamshell—it’s got that feel to it. He basically creates this canvas that can be ever-changing with lights. It’s got a bridge in it. We’re using three screens which are not together, so the imagery will go across three screens, but it won’t be one continuous image.”

For those equipped with the latest technology, the setting should look as spectacular at home as it will in the house, because the show will be telecast for the first time in the widescreen 16-by-9 format. As it has in years past, the broadcast will feature an off-site performance. Last year, Britney Spears followed in the footsteps of Aerosmith and Bette Midler with a remote turn at the Bellagio. This year, Cher—who turned in a dazzling number at the Rio two years ago—will appear from the Stratosphere Hotel.

Levitt says, “We always look for those water-cooler moments—those things people will talk about the next day. We expect to have another outdoor performance this year that captures the flavor of Las Vegas, because that’s always exciting.”

The Billboard Music Awards are presented annually to the No. 1 artist of the year, as well as the artists with the year’s top albums and singles, based on sales and airplay. Awards and the Super Bowl are chosen from the Billboard weekly charts published from December 2001 through November 2002; sales data for these charts is supplied by Nielsen SoundScan, while airplay information is supplied by Nielsen Broadcast Data Systems.

Destined to be one of the top-earning tours of the year, Cher’s trek will gross some $85 million and play to more than 1 million people before taking a break for the holidays. She’ll extend the tour indefinitely into next year. “This [is] the best Cher has ever been,” says tour producer Brad Wavra of Clear Channel Entertainment. “If this is the culmination of a life’s work in music, she is representing it well on this tour. The show, the audiences, the performances have been out of this world. When she says it’s the Cher-est show on earth, she means it.”
With 'Cry,' Hill Continues To Satisfy Country, Mainstream Audiences

BY RAY WADDELL

Eight years into an ever-growing career, Faith Hill has managed to cross over successfully while arguably staying true to her core country fan base.

Hill's 1999 opus, Breathe, debuted at the top of the Billboard album charts, and the pride of Star, Miss., rarely spent a week at No. 1 in October with her most recent album, the 14-track Cry. Her fifth Warner Bros. release, Cry debuted at No. 1 on The Billboard 200 and on the Top Country Albums chart with first-week sales of 472,000 copies, according to Nielsen SoundScan. Debut single "Cry" also came out at the top of the Billboard Adult Contemporary singles chart.

Hill realized stunning success out of the box, her debut album, Take Me As I Am, came in 1998, with her debut single, "Wild One," spending multiple weeks atop the country chart. She scored her biggest hit so far with "Breathe," a song she performed at the 1999 Billboard Music Awards.

Throughout the course of this relatively young career, Hill has delivered five top 10 Billboard Hot 100 hits, eight No. 1 country singles, two No. 1 country albums, and two No. 1 Billboard 200 albums. She has sold some 25 million records worldwide and received numerous industry awards. Her 2000 Soul 2 Soul tour (with husband Tim McGraw) took in slightly less than $50 million and was the top-grossing country tour of that year.

After a self-imposed hiatus following that tour, Hill surfaced again this year with Cry. The artist tells Billboard that what she'll most remember about 2002 is "the process of making Cry and the opportunity to take my music around the world. My producers and I, along with some of the most amazing musicians, worked to create an album full of music of which I am very proud. Having the opportunity to do a promotional tour of Europe and Japan was not only exciting but sharing my music, but it was also an amazing experience for my family."

Another highlight of this year was an appearance on the venerable TV show Saturday Night Live. "I've watched the show since I was old enough to watch it, and doing the show was a blast."

Hill is slated to perform "When the Lights Go Down" during this year's telecast. She calls the tune "one of the most powerful songs I've ever recorded."

Run-D.M.C. Tribute Set

When Jam Master Jay was tragically murdered Oct. 30 in his Queens, N.Y., recording studio, it marked the end of Run-D.M.C. one of the most influential groups in pop music.

Several superstars are coming together at the Billboard Music Awards for an all-star tribute to the legendary group. Among the artists slated to appear are Nelly, P. Diddy, Nas, and Steven Tyler and Joe Perry of Aerosmith, who revived their band's career with a 1996 remake of "Walk This Way" with Run-D.M.C.

More acts are expected to be added.

Jay (aka Jason Mizell), 37, formed Run-D.M.C. in 1982, with Joseph "Run" Simmons and Darrel "D.M.C." McDaniel. The trio landed a number of hits, including "My Adidas," "King of Rock," and "Down With the King."

Run-D.M.C. paved the way for a number of rap acts to follow into the mainstream by becoming the first such group to appear on Saturday Night Live and American Bandstand.

The billboard Music Awards appearance is expected to be one of the last by Simmons and McDaniels together: Shortly after Jam Master Jay's death, they announced the group's retirement. Simmons said, "As a tribute to the positive legacy of Jam Master Jay, we started together and we want the Run-D.M.C. legacy to always reflect the three of us together."

Nelly's World Heated Up In 2002

BY RASHAUN HALL

If there's a formula for crafting a crossover hit, rapper Nelly has it. Two years after his stunning Fo' Reel/Universal debut Country Grammar topped both the Billboard 200 and the Top R&B/Hip-Hop Albums chart and sold more than 7.9 million units (according to Nielsen SoundScan), the St. Louis native mined multi-platinum again with his follow-up, Nellyville.

Released June 25, Nellyville debuted at No. 1 on The Billboard 200 and has sold 4 million units so far, according to Nielsen SoundScan.

He'll perform that album's No. 1 smash "Hot in Herre" nine at the Billboard Music Awards, "As soon as I heard it, I knew that it was it," Nelly told Billboard earlier this year of the Neptunes-produced "Hot in Herre." "Then, I had to make one of those [unforgettable] books. I started playing with it, and it just came to me. I think everyone's been to that party where it was real hot, but it was so off the chain you didn't want to leave. You'd rather start taking off clothes than leave."

"Hot in Herre" earned the rapper his first No. 1 on both Billboard Hot 100 and the Hot R&B/Hip-Hop Singles & Tracks chart. His most recent success came via his collaboration with Destiny's Child's Kelly Rowland on the record's second single, "Dilemma," which topped both The Billboard Hot 100 and the Hot R&B/Hip-Hop Songs & Tracks chart.

In fact, "Dilemma" spent 10 weeks on The Billboard Hot 100, tying with Askari's "Foolish" as the longest-running No. 1 on that chart in 2002.

Nelly's performance at this year's Billboard Music Awards will come at the tail end of his national Nellyville tour, which also features American Fabulous, Big Tymerz, and Lil' Wayne.

Creed Soars Higher In '02

'Weathered' Has Act Nearing U.S. Sales Of 23 Million

BY CHRISTA TITUS

The year 2002 arrived with Creed indisputably on top. The Orlando, Fla., band's third set, Weathered, debuted in the Dec. 8, 2001, issue at No. 1 on The Billboard 200. It remained in pole position for eight consecutive weeks and was certified five-times platinum by February. Lead single "My Sacrifice" went to No. 4 on The Billboard Hot 100, followed by "One Last Breath" at No. 6, third single "Bullet" reached No. 11 on the Mainstream Rock chart.

Creed—comprising vocalist Scott Stapp, guitarist Mark Tremonti, and drummer Scott Phillips—kept Weathered's momentum going by launching a world tour Jan. 14, at the Lakeland (Fla.) Civic Center. Despite being sidelined twice (Stapp sustained injuries in a car accident, then was struck by a lorry), the band has remained committed to the road, grossing more than $27 million from 59 reported dates.

Many fans find Creed's appeal in its lyrics, which often explore feelings of inner turmoil and pain, as well as love and joy. "The words I write, I write for myself. The idea of those words connecting with people who are also searching for light at the end of the tunnel is gratifying," Stapp said in a previous interview with Billboard. "This band has seen a whole lot of the country over the past few years, and it's been said to feel tension and anger among kids. If one of our songs can help break or relieve some of that tension, that's a staggering, truly humbling gift."

The band's catalog sales attest to its continued strength: On the Nov. 30 Top Pop Catalog albums chart.

"I write for myself. The idea of those words connecting with people who are also searching for light at the end of the tunnel is gratifying."

—SCOTT STAPP
Timberlake's Appeal 'Justified' By Solo Success

BY MARGO WHITMIRE

Bursting with inspiration from Motown great Marvin Gaye and '70s soul crooner Donny Hathaway, Justified—the solo debut from 'N Sync's Justin Timberlake—showcases the performer's strong vocal range.

"The highlight of the year for me was creating my album," Timberlake tells Billboard of his first solo effort. "I love to be in the studio writing music, and this album is all me. I am happy with it. The memories and friendships I made during the making of Justified will last a lifetime."

In sharp contrast to the glossy produced tracks of 'N Sync, Timberlake's spontaneous, beat-boxing approach to this project proved a justifiable success, as it bowed at No. 2 on The Billboard 200 in the Nov. 16 issue. The album sold 440,000 copies in its first week, according to Nielsen SoundScan.

With the help of producers Timbaland and Chad Hugo and Pharrell Williams of the Neptunes, Timberlake co-wrote and recorded all of the songs on Justified during a freestyling six-week period.

After it premiered at the 2002 MTV Music Awards, Timberlake's first single, "Like I Love You," became an instant radio hit; it peaked at No. 11 on The Billboard Hot 100.

Even before his high-flying debut, Timberlake had already logged his time in the record books with his 'N Sync groupmates Lance Bass, JC Chasez, Joey Fatone, and Chris Kirkpatrick. The quintet owns the two highest sales weeks in Nielsen SoundScan history: 2000's No Strings Attached moved 2.4 million units in its first week, while 2001's Celebrity pushed through 1.9 million copies in its first week of release.

Timberlake will perform his second single, the hip-hop ballad "Cry Me a River," at the Billboard Music Awards.

"I'm so excited about performing at this year's awards," says Timberlake, promising that "this performance will be very different from anything I've ever done before." Whatever Timberlake's solo fortunes, the singer stresses that 'N Sync will continue. "We're not just a recording group. We're friends," Timberlake told Billboard in a separate interview earlier this year.

"That's not going to change just because I've made a record on my own. If anything, I'm going to be more fresh when I go back to 'N Sync after having done this project."
LONDON—Though by her own admission reclusive and private, in person, Annie Lennox radiates warmth and intelligence and is all too modest about her musical contributions. But that may be in part because she simply cannot remember a lot of them.

Reclining on a green sofa in the snug, cozy library at the Covent Garden Hotel here, shielded from a gray, rainy London fall day, she eyes the CD album covers strewn before her. Even with the visual prompts, she fears she will not be able to conjure the specifics of each project she created with Dave Stewart, first as members of the Tourists and then Eurythmics, and later as a solo artist.

"Dave and I used to make an album every year, so it was a very, very intense couple of decades. Looking back on it, I barely remember these records," Lennox says, turning the CD covers over in her hands.

"I don't live with this every day," she says. "I have a life, and I worked on that, you know." Because when the Eurythmics machine was running full-tilt, she's the first to admit, "I couldn't get a life."

She may not be able to remember, but the rest of us cannot forget the images of Lennox so well in the collective musical memories. Like David Bowie before her and Madonna after, Lennox has melded sound and vision and created frequently arresting new personas throughout a career in which she never compromised her musical ideals.

Consider the spiky, close-cropped red hair and black mask from the Touch era, the preening Elvis wanna-be in the "Who's That Girl?" video, or the Regency diva in distress in "Walking on Broken Glass." All of these personas intersect with an unbreakable beautiful voice that can be angelic and menacing at the same time but is always melodic.

It is not just the stripped-bare voice that is extraordinary, it is her command of the written word and her ability to turn a phrase that can literally send chills down the spine or readily warm the heart that makes her such a remedy in a world of prepackaged pop.

Lennox is this year's recipient of the Billboard Century Award. The honor acknowledges the creative achievement of one artist's still-developing body of work.

Now in its 11th year, the inaugural award was bestowed in 1992 and was named for the imminent 100th anniversary of Billboard in 1994.

Lennox was the last Century Award honoree named by Billboard editor in chief Timothy White, in conjunction with publisher Howard Lander. White died June 27.

Like previous Century Award honorees, Lennox will receive a trophy designed by jeweler/sculptor Tina Marie Zippo-Evans, who custom-crafts the award for each recipient.

The only daughter of Tom and Dorothy Lennox, Annie Lennox was born on Christmas Day, 1954, in Aberdeen, Scotland.

She first showed her musical inclinations when she tinkered on a toy piano at the age of 3. Several years later, she switched to the flute and was accepted at London's prestigious Royal Academy of Music.

Disenchanted with her classical training, Lennox dropped out of school, began writing songs, and, while living in a series of tiny apartments—or bedsits—supported herself by working in book shops and waitressing.

It was in 1976, during her shift at Pippins—a health-food restaurant in Hampstead, North London—that she first met Dave Stewart. The two quickly became a romantic and musical duo. Along with Stewart's friend, Peet Coombes, the pair formed the Tourists (after shedding the initial name, the Catch). After some short-lived success, both the Tourists and the Lennox/Stewart love affair came to an end.

In 1980, Eurythmics—named after the art of performing bodily movements in rhythm accompanied by music—were born. Three years later, Lennox and Stewart were catapulted to stardom when the title track to their second album, Sweet Dreams (Are Made of This), became an international hit. (To this day, it remains the duo's only No. 1 in the U.S.)

Hit after hit followed, as did Grammy and Brit Awards. But by the late '80s, burned out by a seemingly endless cycle of recording and touring, Lennox stepped back. She re-emerged three years later with her stunning solo debut, Diva, which showed in no uncertain terms that this sister could definitely do it for herself.

That was followed in 1995 by Medusa, a beautifully nuanced album of well-selected cover songs. Her primary focus since then has been on raising her two daughters, Lola and Tali.

But Lennox stepped out publicly again in 1999, when she and Stewart—with whom she has remained close—reunited professionally for an album, Peace, and a short tour.

Lennox is now putting the finishing touches on her first solo album since Medusa. At the hotel, she previewed for Billboard material from the untitled new album.

The songs are gorgeously lush, elegant, and eloquent, and for someone who readily admits to having taken herself out of the current music scene to be a mom, it is startlingly contemporary.

There may still be a few rough edges on the recording—which she declares "a work in progress"—but what is immediately apparent is that Lennox's writing craft remains sharp and poignant and her voice as emotive and crystalline as ever.

Though physically she is still lean and angular, internally, it seems that some of her sharp edges have been softened. Instead of the anger that haunted much of Eurythmics' best work, there is a vulnerability that is informed by experience and wisdom.

The album is slated for worldwide release in the first half of 2003 on BMG (and RCA in the U.S.).
Was there a conscious moment when you realized you were an artist? 
Yes, there was one really significant moment when I realized it. I was at the Royal Academy of Music studying flute, and I was a dreadful player. I didn’t want to wake up shorty to realize that I was going to end up in some provincial school for 12 years.

I come from working-class stock, and I was brought up with a strong work ethos. I thought I’d already blown my one opportunity, as it were, which was to get into the academy. I thought I was going back to the factory—the one I was told about as soon as I came out of the womb.

I never would have expected my parents to give me a penny, and they couldn’t anyway. So I supported myself: I worked in a book shop, I waited tables, and I tried to figure out who I was. The real turning point for me was about the time I was at the academy.

In fact, you quit three days before your final exams.
That’s right; I just stopped. I didn’t even show up for any history or music lectures. It was so mad. They didn’t even know I was there. I didn’t want to be there. I lived in London, in a series of bedsits. Notting Hill Gate was exceedingly tony, and I met this guy called Steve in a book shop I worked in. He had this fantastic record collection, and basically, I just got exposed to the albums that he had. There were two very significant albums in this record collection. One was Talking Book by Stevie Wonder. I just kind of identified with that and that extraordinary voice, and then I listened to Joni Mitchell and it was, like, “Whoa.” So I was really a hybrid between Stevie Wonder and Joni Mitchell, walking the streets as a singer/songwriter, but nobody knew it but me. That’s mad, isn’t it?

But you developed that inner belief that you have to have in yourself.
It’s very odd, but you do have to have that. At the time you think you’re a loser. Everybody thinks they’re a loser; they think there’s no chance. There are so many people out there who want to do this, whatever your ambition is. I didn’t have an ambition for fame or money—it had nothing to do with that. It was on a spiritual and soul level; I was on a mission.

Your life changed again in 1976, when you met a very disheveled Dave Stewart after your friend brought him into the restaurant where you were waitressing. Was the connection instant?
He was a bit shambling, [laughs]. He was going through a rough time in his life. I could see he was a very special person. Everybody surely in life has had the occasion where we’ve met one individual—maybe if we’re fortunate we meet a few—and we just feel connected. I think artists, particularly, understand what that is all about. The artist is the one who’s out there, immersed in the world of imagination and perception and questioning. So very often, you can feel like you’re the only one on the planet. So if you meet a like mind, you feel immensely gratified: “My God, there are two of us on the planet.” So that was the feeling.

How soon after you met at the restaurant did you start writing?
I met him one night, and he came and visited the restaurant. I lived in this little bedsit in Camden Town and I had a harmonium, and wherever I moved, the harmonium went with me. I loved it and I wrote on it, and God, talk about giving yourself a bit of baggage [laughs]. I think why I got to meet up with David in the first place was I told a friend of mine that I was writing songs and I’d been offered a publishing deal of some sort, a really slippery deal. And a part of my brain was saying, “Don’t sign the paper,” and [my friend] said, “You must meet my friend, because I think he knows a bit about this.” And it was Dave.

And you didn’t sign the paper.
Nooo. Tore it up and threw it away. And said, “Whoa, we were meant to meet each other, that’s right.” “Yeah, you write songs, well, I write songs.” We were writing within days, but we were scalawags. Everything Dave had, he had in two plastic bags. I think he still had a guitar, but all the other things he had were in these two bags.

Along with Peet Coombes, you and Dave formed the Tourists and got signed to Logo Records.
At the time we got that first record deal, I was sitting next to Dave [at the Logo Records office]. They said, “We’re quite happy to give you an advance.” I think it was around £3,000. Whatever it was, we thought, “We can’t be doing too badly.” At the time, to be honest, it was jaw-dropping stuff for me. So I just said, foolishly, “I’m not in it for the money.” And Dave crushed my foot under the table. So naïve. I’m still naïve, and I celebrate my naïvitude, actually.

But you’re still not in it for the money.
But I’ll take it, though. I’ll earn it and put it in the bank account.

Were you writing much for the Tourists? 
Peet Coombes, who’s dead now, was a very prolific songwriter and took copious amounts of speed. One of the things it does to people is make them think they are incredibly intelligent and make them write songs that are incredibly fast, and that’s what he did. Peet became the main songwriter. I didn’t co-write with Peet. He and Dave had more of a collaborative thing. I was like the singer.

I remember the punk era was just starting to happen. It was almost an overnight event. We got rid of all our flared jeans, which I was wearing now, but I wouldn’t be seen dead in them then. We made them all drainpipes, we all went to second-hand clothes shops, dyed our hair luminous colors, and you know, had a bit of a tougher attitude, to be honest with you.

But the Tourists’ music wasn’t punk.
That was the thing, because the music was kind of . . . we were very confused, let’s face it. The thing is, I think, basically, it was all a mistake. We should have never formed that band. And unfortunately, we had a hit record. It’s fortunate and unfortunate. We got a hit with a cover version that was supposed to be deeply ironic, but no one really understood that but us. It was a song by Dusty Springfield called “I Only Want to Be With You,” and it marched itself up to No. 4 on the [U.K.] charts. And on the back of that, I think we confused people even more. In those days it looked like we were selling out, and those issues were very important at the time. And so we off we went, feeling a little strange about ourselves.

I really see my coming out of the egg when the Tourists broke up. I think I had all my learning experience there, and then we knew what we didn’t want to be.

You and Dave wrote a manifesto when you formed Eurythmics. What was in it? 
I don’t remember now, but I think it was what we were and what we weren’t. Because we’d been through such a lot. At the end of the Tourists, we were on our way to make a tour of Australia, and Peet came to us and said, “I don’t want to do this anymore.” We were just sort of limping off to Australia minus him. So there we were in Australia, and it was a very cathartic moment, because it was basically down to the two of us. But we, the band, were left with the debt. That was the other thing: Everyone else had made a fortune but the band. The management company got 20% of the gross, the agents—everyone—and we were still in debt, you know.

Let’s talk about In the Garden, the first album from Eurythmics.
We worked with [producer] Conny Plank. He was in Cologne in Germany, and he was obsessed with electronic equipment. We weren’t there yet with that record. We thought, “We’ve locked it, but we didn’t. In the Garden was our little experimental moment.

But then you were on RCA, and the label wanted to drop you after this album, right?
Oh, I’m sure they would have wanted to. With a name like Eurythmics, I mean, any label worth their grain of salt would. They didn’t know what to do with us, because we came back and said—we were very angsty—riddled and all that. And Dave came out with that rhythm, and I came with “the du du du du du” [Hums main riff]. And it’s very edifying when you think about this: Before a song comes, you think it’s [terrible], everything’s crap: “I can’t do it. Who am I fooling?” And all then of sudden, it’s there [Snaps her fingers].

Have you heard Marilyn Manson’s version? No, I never did. I wasn’t that curious, really. I think people like Marilyn Manson have to exist. The only problem with Marilyn Manson—Marilyn, if you’re listening to this [laughs]—is, how do you outdo Marilyn? How do you out-Marilyn Marilyn? Where do you end up? Because at the end you’re a parody, unfortunately. The thing does leave your tail after a while. So the only perverse thing that Marilyn probably could do is straighten up. If I were him that’s what I would do, and that’s a good career move [laughs].

This is where your video success started.
Yeah, [video] was a whole new phenomenon. I didn’t know about video. Then we heard about it and said, “That’s a good idea. I loved it. I thought, This is a way for me to be the many mes that I think I am.” By and large, I am quite—well, there are many sides to me, somehow it seems. One seems to be that I’m very, very shy and fairly reclusive—and I do admit to that—and the other side is that I’m an exhibitionist if there’s a platform to do it, which has been music and performance—because I’m not an exhibitionist if it were just, “Come to look at me.”

Did you ever write a song thinking it was going to make a great video?
Afterwards, maybe, but when it’s all done and dusted, you’re just so grateful that you were able to write one, to be honest. It’s a very odd thing to want to do. It’s coming from nowhere: You can’t see it, you can’t smell it, you can’t touch it. You’re looking at a blank
Music has always been about making a connection and trying to find a way to feel less alone. Absolutely. Connectedness. Let’s face it, the urban society that we are presently living in, it doesn’t matter how much money you have. I’ve felt that I was on the outside most of my life. I did as a child. I did as an adolescent. I did as a grown-up. And then when I discovered, boom, “Oh, yeah, artist,” it was like, “Oh, I found myself here.” I can be an alien, but I must belong to the tribe of artists, whoever they are. They don’t really belong to anywhere, but they’re passing through and I can join with the other aliens.

After years of struggling, Sweet Dreams really took you to another level. I’ll say, but there’d been a buildup. Three albums with [the Tourists]. Another album [as Eurythmics]. So four albums, this is the fifth. But that’s cool. It doesn’t just happen overnight. And if it does happen overnight, big problem. I don’t think it’s a gift to be shot up to Mars (suddenly). I don’t think it does a human being a great deal of good.

Were you prepared for success when it came? Look, it’s like this. It was like a big, big, big door we’d been hammering on, and it finally opened. My reaction when those doors opened, I supposed, was terrifying, because you are there. It’s a hell of a thing to cope with. It’s not normal.

It seems like the fame was a byproduct of creating the music and that if you could have avoided it, you would have been happier. (Wording) You don’t need that. You don’t need that, but some people do. I’m not saying I’m right, but it has to be seen for what it is. You know, a whole bunch of inflated egos get away with some pretty horrific stuff.

Misogyny is endorsed, violence, disgusting behavior toward our fellow man . . . it is worrying when you’ve got kids, because they [are exposed to] it.

That’s a fairly cynical look at it. No, it’s the pragmatic side of me. It’s not even cynical; I’m not even going there. It’s just what I see.

At this point, your career becomes focused on creating this image of you that is ever-changing. There was also the dichotomy of exposing yourself through your lyrics, while remaining somewhat a mystery. For example, on the cover of the Eurythmics’ third album—Touch, released in 1984—you’re wearing a mask. You also look androgynous and are flexing your muscles. You’re fooling around with our traditional images of beauty.

That was me. Let me go into the realm of being a woman artist in a man’s world. I thought, “If you can’t beat them, join them” or “I will be as powerful as a man.” I wasn’t, and I still don’t think I am. I’m a great deal older than I was then, and I’ve been through a great deal more and a lot more sort of inner questioning. But there is the short haircut, the muscle stance, the mask that has always interested me. You’re very exposed. You bare your soul when you write songs; you expose yourself as an artist to the world. You are very vulnerable, so you have to come back stronger. I’m not the normal conventional, cute girl singer. I’m not. I’m not, I’m not conventionally beautiful. Maybe it’s just a picture of me, of where I was at the time. For me it says a lot—it’s kind of obvious, really, and it did kind of make an impression.

Most writers thrive on being able to observe anonymously. Was it harder for you to write the less you were able to be the fly on the wall? It’s always been hard to write, no matter what. That’s why Dave and I were good. I felt the partnership was a strong one. What I had to offer had a limit, and then he would come in and put his bit and we’d come up with something strong. I like working in partnership with people. It is hard working on one’s own.

The first hit from this album was “Here Comes the Rain Again,” which you and Dave wrote after another fight.

We were in the Mayflower Hotel, near Columbus Circle, overlooking Central Park. We were in our 30s or approaching them. Our relationship creatively, it wasn’t tempestuous—not at all—but when you get two strong-minded types together, you’re going to have strong ideas and maybe the odd clash here and there, and there was a lot of tension. It was more about tension. I think any married couple, unless they’re very unusual, has tension. And when you’re in a group together, everyone knows it’s 50 times worse than being in a relationship. There’s just pressure, pressure, pressure all the time. I was very angsty-ridden that Dave always wanted to do a million things at once.

There are songs on that album—throughout your career, actually—that are autobiographical. Like the feeling you fell in “Who’s That Girl?” Did you ever think that you can put too much of yourself into a lyric?

Oh, I censor myself a lot. Sometimes people will say, “Who’s that song?” It can be about that person and that experience, but another time it’s another person or another time or it’s directly about this. But also, when you’re dealing with writing songs, you’re dealing with rhyme and phrasing.

“Right by Your Side” is one of your few songs that is just an unashamedly nice song. Well, there’s always got to be one (Laugh). Be Yourself Tonight, released in 1985, marked a move away from the synthesizers. We were really on a roll with live performances then. We knew this music was going to be performed around the world.

You are a fascinatingly compelling person onstage. It’s impossible to take one’s eyes off you. Yet, you don’t like the experience. What happens between the time you leave the dressing room and get onstage!

It absolutely feels like I’m going to die before I go onstage. Every single time, every single time. And I’m trying to do whatever it takes to overcome it, to stay with it, to stay on it.

Obviously you have to have a ritual, and the ritual starts from the minute you get up. You think: “OK, you’ve got a concert to do that night. Sit down, say hi to everybody. Check it out, look at the stage, look at the venue. Go in the dressing room, read a book, do some yoga, do whatever you have to do to be physically calm, fit, tuned in. Watch the time go on, eat, check out other people’s dressing rooms.” The walk from the dressing room to the back of the stage is scary. You hear this silence. I’m terrified through the entire concert. You’ve got to get through those next two hours and be super-special for the audience. It’s like a race. It’s not until you get right through to the very, very final encore that you can relax.

A highlight on Be Yourself Tonight is “Would I Lie to You?”, which features one of your best vocal performances.

I love to sing in the studio, because you get that sound that’s a lot better than the ones you could normally make, because they’re just gloriously enhanced.

I don’t rate myself as a singer. I think that when I hear wonderful singers like Mary J. Blige or Alicia Keys, there’s great singers on every street corner and they really are great singers, and they can sing and they can sing and they can do. I have my own sort of thing that I made. If people like me, if they connect with it, it’s just that it’s particular to me. You know what I’m saying. I’m not being modest.

You’ve got two of your heroes on this album. Stevie Wonder plays harmonica on “There Must Be an Angel (Playing With My Heart).”

Oh, that was astonishing. To be in Los Angeles and have the idea that Stevie Wonder would be on your record, you must be off your head. “He’s not going to come play for us.” But he did! Very late at night, about 11 o’clock, he came in. People who like that are on another level. Just to be in his presence. Everybody I know—I’m not being facetious—they go bananas over him. And he just radiates this incredible warmth. Not only with his extraordinary musicianship, but the fact that he’s a human being.

Then there’s Aretha Franklin on “Sisters Are Doin’ It for Themselves.”

Well, I’ll tell you the honest truth about that. In my mind, that song was written for Tina Turner. Aretha didn’t know who we were; she didn’t have a clue. I was quite intimidated, because how can you sing with Aretha? It’s just, “Try to stay on the bicycle.” I just wanted her to feel comfortable.

Did you expect it to turn into the female manifesto that it did?

I still feel that women are the unsung heroines: mother, housekeeper, housewife—it’s the most important thing in the world, and it’s not given the reverence that it ought to. It is by women. We know. It’s funny, because I woke up that morning and I had the whole song in my head, and that doesn’t happen very often. “Now there was a time,” “Sing!” and I could see it. It used to be like that and now it’s like this, and what’s happening is we do it to ourselves, nobody else is going to do it for us. It’s not about masturbation, but it could be.

Did anyone think it was?

I thought everybody thought it was, “Doing it for yourself.” Listen to it again. “Ringing their own bells.” But it was never intended that way.

Let’s talk about “Missionary Man,” from your 1986 album, Revenge. I read that
I’m going to switch to “Thorn in My Side,” which musically has a very fun, girl-group vibe going on. You even have a girl backup singer on it. I did most of my back ups myself. I just enjoyed it. Harmonies come to me, and I liked taking on different personalities. It’s not because I don’t want to sing with other people.

I remember making the video for it, and I remember having the Hell’s Angels come in to be on it and being honored to have them come in.

That was during your leather period. And to be honest, that was a fashion problem: when you were in a place like Texas and you were wearing that outfit. Can you imagine? It’s over a hundred-and-something degrees. You’ve got the lights, you’ve got the leather, you’ve got the heat. I just remember having a gallon of Gatorade in the side of the stage and just pouring water over the top of my head, because it was all you could do. Ridiculous. How ridiculous.

Next up is Savage, which is your darkest album, and you say it’s your favorite. Why is that? Because I like the dark stuff. It’s very, very brutalised, [Quote lyrics] “Everything is rotten. Allonic to the bone.”

That’s a tough, tough lyric. Well, I lived it. When you come out with a line like that, whether it’s a good line or not, there was no real genuine reality that I could face, somewhere. I could lay my head down where it was safe and it was comfortable. Everything was just.

“I Need a Man” was the first video you worked on with director Sophie Muller. She has said that you’re more fearless in video than you are in real life.

She’s right. There’s a persona that comes from me and is written from me. It’s expressing yourself, and it’s brilliant. It’s like people go to Rio de Janeiro or Venice and they get dressed up and at that day or that moment, they are [the] king of salsa or whatever it is. And we should all have an opportunity to free ourselves in that way. When you’re a child, you get to play any role and you get to be other things—a lion or an Indian or whatever it was—and we don’t do that as adults.

We Too Are One, which came out in 1989, was the beginning of the end for Eurythmics. Me and Dave never ended. Me and Dave never said we’d split, and we never did split. We are very good friends, and that’s a testament to something. And it’s an ironic title, We Too Are One, because we hadn’t slept together in years. We were a couple, we did split, up and then we formed a duo, so it was very odd.

Do you look at that album fondly or as a troubled project?

I don’t look at it all. I don’t look at any of them, to be honest.

How long after We Too Are One did you think, “I can make a record by myself,” with the result being 1992’s Diva?

I guess it wasn’t until Diva was finally mixed. [Until then], it was a question mark. I thought I had it in me, and I thought it was absolutely essential that I stick my neck out and try to do it. Otherwise I wouldn’t know who I was as a recording artist and a writer on my own without Dave. Because I’d always thought of Dave as my mentor, as my partner, Dave as my this or that. I embarrassed to carry me, Poor man. He had to carry me—how awful.

You waited three years to release a new album and then came back with Medusa, an album of covers, in 1995. You caught considerable criticism for that.

Well, yes, I had to, of course, and they were absolutely right. I couldn’t [write], and I didn’t want to.

Because you know, I’d had the [one] baby and then I had another baby and I just thought, “Well, I’m going to do this. I think I’ve done enough records now, and if I did a decent cover version, it’s all right.”

Of course I knew I was going to get flak for that, but that’s another power thing not in that I know people will give me flak. It’s for the course, and I came prepared for that. I’m the most severe critic and so is Steve, so let’s have a bit of a understanding: and that is, you don’t do it for people you love. You don’t do it for people to hate you. You do it for yourself.

Dave Stewart and Annie Lennox in 1999

Dave features “Legend in My Living Room,” which is a narrative about when you were 17. You don’t write many songs that are narratives.

Probably not. I wish I could. Like Sting is this consummate songwriter. I can make commentary on every subject if you ask me, but I don’t try to do that commentary about the world in my songs. I write more about my inner world. I know it’s all me, me, me, me. I know that. In some ways, it seems you are so self-obsessed, but actually, it is the only head I have. It is the only brain I have, so what else can I do with it? As long as I’m generous and loving and giving with other people, does it matter? As long as they get something from it. Do you know what I’m saying?

Diva started a long and fruitful working relationship with producer Stephen Lipson.

He came around to hear some of [my demos], and he said: “All right, then, I’ll see you around.” He left, and I thought, “Aw, he doesn’t like them,” and almost slid down the back of the door and slammed down. When he left I was shocked. Then he rang me up and said, “When are we going to work together?” And I said, “I thought I was crap, wasn’t I?” and he said, “No, they were great. They were fantastic.” I needed to do this album. I needed to prove it.

The video for “Walking on Broken Glass” features John Malkovich and Hugh Laurie. You normally didn’t have celebrities in your videos.

Somebody said, “John Malkovich is in town—let’s call him up.” He said yes. I said, “That can’t be!” But he showed up. I was too scared to speak to him. I kind of avoided him slightly. I just didn’t know what to say: “How’s the play going?” “What was the flight like over here?” I don’t remember talking to him much, but we got along really well. He had to carry me down the stairs [in the video]. It was, like, so

Lennon, age 2, with parents Tom and Dorothy

needed to get to find my own persona without Dave. All of us have doubts. I’m a very doubting person.

We didn’t have any question mark. We didn’t have some kind of avoidance of Dave. I felt it was all you could do. Ridiculous. How ridiculous.

Was there rhyme or reason to the songs you picked? For example, you’d been a fan of “Whiter Shade of Pale” since your teens.

Every time I heard that song—It heard it two days ago—I love it. That song’s great. So many of the songs on this album are amazing. At least I have good taste! They’re all good songs, man. Steve did come with some suggestions: “No More I Love You’s.” It’s an amazing song. Kind of genius touch. It was a brilliant, brilliant song. And there’s a Paul Simon song, “Something So Right?”. [Quote lyrics] “I’m the first to admit it—I’m the first to admit it, but the one to do it.” There you go; what a songwriter. Follow that. There’s nothing like that nowadays. Who can stand shoulder to shoulder with Paul Simon?

But you can’t turn off the muse, can you? Sometimes the muse abandons you and it’s what you call the follow-up, and it could be a long time.

Clearly the muse returned. On first listen, what I grasped from this new album was a sense of peaceful acceptance in the lyrics, whereas there was a lot of anger in much of Eurythmics’ material.

Yeah, there was a lot of anger. I’ve developed a new skill—don’t know if I had it. K K boogie, I’ve been doing it the last few months. I just have to share it with all of you [laughs]. I don’t know whether there’s aggressiveness in me. I love to explore that dynamism. And it doesn’t hurt anybody.

Maybe you’ve kick-boxed the anger out of you. Well, for the time being [laughs]. Yeah, it’s an ongoing process.

don’t normally touch anything like that. She was normally the one who had the panic attacks on the planes. I drank vodka, cried, had my head in her lap all the way to Los Angeles, and after that I just had a significant fear of flying because I wasn’t with my kids. I just never want to be away from my kids like that. It’s not healthy.

In the late ’90s, you and Dave reunited to play a retirement party for John Preston, an RCA executive you’d worked with. How did that come about?

We had a phone call from his wife, whom we’d known for a long time, asking if we could come and play. They had red velvet curtains, we came out, and it was a very nice moment. It was like the fairy godmother came and waved the magic wand and turned the pumpkin into the carriage. There are a few times in life when it really is Disney.

Did it feel like you hadn’t been apart?

It was like anything that happened had to happen. We either had to go to therapy for 10 years and sort it out, or I didn’t understand you. Why are you like this?” “No, no, you don’t get me.” Or just get back together and play.

We started writing songs again, and we didn’t know we were making an album. And then halfway through, Dave [asked], “Are we making an album?”

After Peace was released in 1999, you both decided to tour and split the proceeds between Amnesty International and Greenpece. Why?

I said to Dave, “If we’re going to do this, let’s at least open people’s minds to the possibility of some things.” We have [so much freedom], and we take it for granted. We don’t vote. By and large, democratic countries have that privilege, whereas non-democratic [countries] do not have that and individuals will be tortured and will suffer for having said what ever. And when I understood that and when the penny finally dropped with me, I thought, “Well, yes, we have to do this.” We wanted to tell people that they could join these organizations to empower [themselves], to be proactive and be an activist.

It’s part of the responsibility of fame. And having said that, you also have a responsibility to the cause that you’re trying to further. For example, dear Sinéad O’Connor had all the best intentions in the world, but she tape the [Letterman] show. And they taped it for Night Live, and for her, it was a powerful statement—something that was very liberating for her. Unfortunately, it backfired on her. I think she’s an immensely powerful individual.

You’ve been working on a new solo record, your first since 1995. It’s been such a long time. Did you think that maybe you wouldn’t make another album?

Yeah, I became very disillusioned. I loved doing Peace I loved doing it. But Peace, I stumbled into that. But I’m so removed from pop culture youth culture.

But you can’t turn off the muse, can you? Sometimes the muse abandons you and it’s what you call the follow-up, and it could be a long time.
Beyond the NEON Lights of the Vegas Strip
Lies a Thriving Market for National Acts
And Fertile Ground for Local Artists

BY JAIME BUEGGER

In many ways, Las Vegas is a tale of two cities. There is—and always will be—the notion that this is Wayne Newton’s town. Memorials to larger-than-life entertainers of the past stand tall and proud: There’s the Elvis-A-Rama museum, the Liberace Museum and the Casino Legends Hall of Fame. Reminders of the days when the Rat Pack ruled the neon nightlife remain in the form of production shows and celebrity impersonators. Recently, Frank Sinatra Jr. enjoyed a stint on the Strip, ensuring that his father’s legacy and connection to Las Vegas lives on. Newer and bigger hotel-casinos continue to spring up at a furious pace, drawing unprecedented numbers of tourists that come to participate in the mythology that surrounds this desert town.

But beyond the neon of the Vegas Strip lies the sprawling landscape of stucco houses and two-story apartment buildings, stretching farther and farther into the desert as the Vegas Valley’s population continues to swell at a rate of approximately 6,500 new residents a month. This is the other Las Vegas, the one that draws people from all over the country, not just to visit, but to stake their claim in a city that offers endless sunshine, a relatively low cost of living and a nightlife full of options ranging from the mega-venue clubs and big-name concerts on the Strip to the smaller clubs and bars bereft of camera-toting tourists.

NEW ERA

Nowhere is this contrast in entertainment options felt more sharply than in the music offered to locals. On any given night, Las Vegas residents might have the choice between seeing the likes of Bruce Springsteen or the Rolling Stones pack a 15,000-seat arena or catching local rockers doing their thing in a smoky dive.

It wasn’t always this way. Just a decade ago, neither Bruce nor the Stones—and especially not the younger artists of the MTV generation—would grace Vegas stages. Those were left to second-rate, aging headliners. An evening with Huey Lewis & the News was considered a good night out on the town.

Thankfully, things did change, and the city transformed itself into a major concert market attracting high-profile acts. When the Hard Rock Hotel opened its doors in 1995, it brought in not only Sheryl Crow and the Eagles as its first night, but also ushered in a new era of entertainment as other mega-resorts built their own concert venues and followed suit. Don Marrandino, president and COO of the Hard Rock, reasons that before the inauguration of his hotel, younger and edgier artists simply weren’t sought. “I don’t think Las Vegas embraced current rock music,” he says. “No one really focused on that demographic—22-year-old people never thought, ‘Wow, I really want to go to Vegas.’”

As the area’s concert market grew into a giant, so did the city’s population, expanding at a rate faster than it ever had. From the outside, it might seem that homegrown acts performing their own original music blossomed out of this population explosion, but an independent rock scene has always existed in Las Vegas, hidden from the rest of the world in the shadow cast by the Strip’s neon towers.

Fifteen years ago, when the population was half of what it is now, the local music scene was flourishing. “You had a radio station, KUNV 91.3, that dedicated itself to helping out the bands that didn’t get the radio play from the big fish,” recalls Jeff Higginbotham, founder of NVLocalmusicscene.com, a comprehensive Web site devoted to promoting local music. “There was actually support among the local bands and the local media.”

THE LOCAL SCENE

These days, the local music scene is often criticized as being fragmented. The intricate relationship among the bands, the venues and the audiences is seen by some as just plain weak. Ryan Kindler, owner of Big Lizard Records, a local label focusing on punk and hard alternative music, faults the transient nature of the city. “Bands come and go, venues come and go, and supporters come and go,” he says. “It’s tough for a band to build any sort of fan base when people and clubs come and go so regularly.”

That Las Vegas is able to attract the hottest acts to play on the Strip at three area arenas (MGM Grand Garden Arena, Mandalay Bay Events Center and the Thomas & Mack) is another factor to consider. What makes the tourist market so strong nationally is seen by some as energizing the local music...
VITAL STATISTICS
A Selective Guide To The Clubs, Stores, Studios, Stations And Labels Of Sin City
Compiled by Jaime Buerger

Virgin
A vinyl record store featuring obscure punk, hardcore and indie rock. There's a good selection of local music, as well as vintage clothing and plenty of 'zines for sale.

Big B's CDs & Records
A small, independent store with a great selection of indie rock and pop. They also carry new and used CDs and records.

Hipopiste.com Records & CDs
A one-stop destination for urban music, vinyl, and DJ supplies. They have a great selection of independent artists.

Liquid 303
A haven for DJs, Liquid 303 boasts a collection of electronic music on record and CD.

Odyssey Records
A mammoth new and used record store, with a great collection of hip-hop and R&B.

Record City
(Various locations) A vinyl collector's paradise, this independent store has a great collection of local music.

Virgin Megastore
(Forum Shops, Caesars Palace) This store is the place to go for more than just music, it also carries books, DVDs and memorabilia.

Wax Trax Records Inc.
(2909 S. Decatur Blvd.) With more than 1 million records in stock, Wax Trax specializes in '50s '60s music on vinyl, CD and cassette.

Adult Contemporary
KMXB 94.1, KMQZ 100.5, KSNE 106.5. KMXB plays a good mix of modern adult rock, as well as some top 40. KSNE and KMQZ stick to the standard light 'n' easy format.

Community
KNPR 89.5, KUNV 91.5. KNPR is one part news and one part classical music. KUNV plays jazz all day and adopts a mixed format on the weekends.

Hip-Hop/R&B
KCEP 88.1, KVEG 97.5, KVGS 107.9. KCEP is a community radio station playing a mix of contemporary R&B, hip-hop, classics and gospel. An adult urban station, KVGS plays mostly old-school music.

Oldies
KQOL 93.1, KSTJ 102.7, KJUL 104.3. KQOL is a prototypical '50s '60s oldies station, while KJUL plays big-band and standard tunes, and KSTJ sticks to all-'60s format.

Rock
KOMP 92.3, KKLZ 96.3, KXPT 107.5. Continuing its domination over the airwaves, KXTE plays a hard-alternative format and the popular It Hurts When I Pee show, featuring obscure indie tunes and local rock. KOMP's playlist is a combination of modern and classic rock and its The Homegrown Show plays all local rock. KKLZ is strictly classic rock, except on Sunday nights when it features more obscure garage rock from the '60s. KXPT also adheres to the classic-rock format.

Top 40
KLUC 98.5, KFMS 101.9. Vying for the mainstream listening audience.

Big Lizard
Independent label specializing in alternative and punk-rock music. Its roster includes local, national and international acts.

Cin Sity
Cin Sity specializes in rap and hip-hop releases.

Digital Insight
The largest commercial studio in Nevada recorded seven platinum albums last year. Artists who have worked here include Ricky Martin, Missey Elliott and Faith Hill.

Pro-Camp Studios
This is a great place to record, mix, master or just do video editing. Includes in-house staff of studio musicians and background vocalist to cover all styles of music.

RMS
Firmly enconced in the middle of the desert on the Valley's outer edge, RMS has been in business for 22 years and has seen the likes of Dionne Warwick, Paul Anka and Natalie Cole grace its studio.

Rock and Roll Ranch
The Ranch covers everything from singer-songwriters and commercial bands to demos, voice-overs and full-blown albums.

Up Front
Computer-based editing and mastering, as well as CD duplication, are available here. Engineering is provided by Matt Breunig, a Berklee School of Music-educated multi-instrumentalist, technician and producer.

Aladdin Theatre for the Performing Arts
(3667 Las Vegas Blvd. S.) This medium-sized venue is revered for providing the city with hip acts and legendary rockers throughout the years.

The Cooler Lounge
(1905 N. Decatur Blvd.) An English pub/college hangout where local bands play on weekends.

The Double Down Saloon
(4640 Paradise Rd.) Boosting the best jukebox in town, punk rockers and bikers gather to listen to punk, rockabilly and ska.

House of Blues
(3950 Las Vegas Blvd. S.) Located inside the Mandalay Bay Hotel-Casino, HOB brings in acts ranging from Guns N' Roses to Newfound Glory and the occasional local-band showcase.

Huntridge Theater
(1208 E. Charleston Blvd.) This 1940s movie theater now hosts local and national punk bands.

The Joint
(4455 Paradise Rd.) Located inside the Hard Rock Hotel-Casino, the Joint pulls in big acts (The Rolling Stones, Beck, Bob Dylan) to pay an intimate venue.

Junkyard Live
(2327 S. Eastern Ave.) A hip hangout and live music venue. Junkyard also hosts hip-hop and Latin-music nights.

MG M Grand Garden Arena
(2799 Las Vegas Blvd. S.) Paul McCartney the Rolling Stones and Aerosmith all recently played this 12,000-seat arena.

Orleans Arena
(4500 W. Tropicana) Opening in May 2003, this 8,000-seat venue will present a wide array of events catering to local audiences.

Rain in the Desert
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Dirty Rock 'N' Rollers The Killers Are Carving Their Niche On The Local Scene

"I think our music is terribly sexy," says a deadpan Ronnie Vannucci Jr., the 26-year-old drummer of the Killers. "We're not really trying to sound that way. It just comes out like that."

In a town such as Las Vegas, these homegrown rockers don't seem to realize the irony in aligning themselves with a culture where sex is a bloated marketing point driven by the corporate gods. After all, this is a city where the many varieties of nude bars are as prevalent as the coffee incarnations offered by the ubiquitous Starbucks. Yet the Killers' brand of entertainment is an anomaly in Sin City. It isn't forced or packaged in the way that much of Las Vegas' other extracurricular activities are. In a city where punk has been drawn the biggest crowds and Limp Bizkit-flavored rock is something inspired to by many local bands, the Killers are determined to carve their own niche into the music scene. And people are taking notice.

The four-piece new wave-inspired band—besides Vannucci, the Killers are comprised of singer Brandon Flowers, guitarist Dave Keuning and Mark Stoermer on bass—has been playing together less than a year and have yet to sign a record deal. Still, its three-song demo has been prominently reviewed by local press, and, though the band's first gig was just this past spring, the Killers are quickly gaining a solid reputation for their live shows. Sporting glistening and eye shadow that's as much David Bowie as Robert Smith, Vannucci says of his bandmates, "We're all hams. It's ridiculous."

For those eager to smack a label on the Killers, it's easy to throw them in the same camp with similarly monickered bands playing a rock 'n' roll for the masses (The Strokes, the Vines, the White Stripes, the Hives). And while the Killers do share the fuzzy guitar riffs and raw vocal characteristics of the new school of garage rockers, the band is just as likely to give a nod to glam-rock stalwart T. Rex as it is to influential garage-revivalist Mick Collins. "We've been pigeonholed as sounding like '80s rock, and I'm just going to give you the standard answer: That's when we were kids. That's what we grew up on," says the 21-year-old Flowers. "We grew up on New Order, the Smiths, the Cure and Depeche Mode."

Despite the respect and interest received in Vegas, the Killers' music remains largely unheard by those outside of the local scene. "We're not afraid to say we're ready to do whatever it takes—well, within reason—to make people love us," Vannucci says. But the band is patient, preferring to focus on producing a higher quality demo than promoting itself as the musical flavor of the moment in an attempt to attract major-label attention. "We know that rock 'n' roll fashions come and go. The way I look at it, if it's fucking good, it's gonna stick around," Vannucci reasons. "What we're about is playing good rock 'n' roll music, and I think it's a matter of time before people wake up and realize there's something here [in Las Vegas] and that something needs to be heard."

—Jaime Buerger

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Beyond The Neon

Continued from page 37

scene. "People who live in Las Vegas are overstimulated. It takes a lot to impress the residents," says Nicole Sligar of Shoestring Promotions, a grassroots marketing machine that has promoted local music for more than a decade. "People in Vegas are really spoiled.

UST a decade ago, neither Bruce nor the Stones—and especially not the younger artists of the MTV generation—would grace Vegas stages. Those were left to second-rate, aging headliners. An evening with Huey Lewis & the News was considered a good night out on the town.

Still, others are hopeful, especially for the newer and younger bands that are popping up, many of whom are building a solid following in the indie-rock and emo community. The Killers, with their self-titled demo, has been placed on the Warped Tour line-up, the largest and most popular circuit of its kind and a significant step up for the band. Their debut album, released in April, has been well-reviewed by national press after being premiered in the local scene. Stone Temple Pilots and The White Stripes are just two headliners that the Killers have played with.

"We want to get our music heard as much as possible," Vannucci says. "It's about the music, and people need to listen to it."

—Nicole Sligar
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Don’t call One More Weekend an emo band. “We’re rock,” says drummer Pete Kraynak tersely when asked to describe the band’s sound. It’s not emo. “No,” answers singer/guitarist Nick Faella, a little defensively. Whatever you call it, One More Weekend’s heartfelt hard rock has been attracting audiences in Las Vegas since its debut in 2001. Its just a little over a year, OMW (featuring Faella, Kraynak, bassist Pat Laundra and guitarist Justin Dionisio) has established itself as one of Vegas’ most promising acts and has built one of the town’s biggest followings, thanks to some savvy marketing techniques and a dedication to fans.

“We’re really lucky, we have a great fanbase,” Kraynak says with a smile. That great fanbase has helped OMW build a street team with more than 85 members—fans who hand out flyers for shows and know every word to OMW’s poignant songs of loss and heartache. The respect between OMW and its fans, most of whom are high-school age, is mutual. In a town where most local-music venues are bars with video-poker machines, OMW is dedicated to playing only all-ages shows, not an easy task. Kraynak puts it simply: “The venue situation is atrocious.” In the time that OMW has been together, two all-ages venues have closed down. More and more, the band seeks salvation out of town, recently performing in Idaho, Utah and Southern California, and hopes to expand its reach as much as possible.

“I don’t want to do anything else but play music. I don’t want to have to work,” says Faella, who was recently laid off from a Web site job. He’s just articulated every musician’s dream but says it with such sincerity that you really believe he’ll get there. When asked if OMW is looking for a major-label deal, Faella says, “I think we’re looking for more tightness as a band first.”

Would the group be ready for a major if approached? Faella thinks about this. “I don’t know,” he says. “I don’t ever like selling myself short, but, honestly, I’d probably say no.” The crowds at OMW shows would most likely disagree, though. Still, it’s exactly this kind of honesty and thoughtfulness that got them hooked in the first place. Most bands would take any opportunity to proclaim themselves the next big thing, but OMW is too busy working on songcraft and honing its stage show to engage in such bravado.

Describing the band’s sound, Faella laughs. “I suppose we should figure that out once and for all.” Adds Kraynak, “I think of it as a mix between the Foo Fighters, Thursday and the Juliana Theory. It’s kind of somewhere in there.” They don’t seem too comfortable backed into this corner, but it doesn’t really matter anyway, as there are hordes of local kids who aren’t worried about labels and just want to hear great music and see a band that respects them. “I like playing to kids that like the music,” says Kraynak. It’s that simple.

Josh Bell
be tapering off—even the casinos have been embracing local music as of late. Last month, the House of Blues hosted a CD-release party for local hard rockers Clockwise, the only band in recent memory to sign a major-label deal. (RCA released Clockwise's Healthy Manipulation on Nov. 5.) This past Labor Day weekend, the locals-focused Station Casinos Inc. played host to "Acoustic Palooza," an all-day unplugged festival organized by local singer-songwriters Michael Soli and Shawn Eiferman, along with Thomas Mares. The event was a showcase for local, regional and national acts—Shawn Mullins, Tracy Bonham and Corey Glover headlined.

Held each May, the annual EAT’M (Emerging Artists & Technology in Music) conference hasn't produced any local-band success stories yet, but it still provides a place for locals to shop their musical talent to labels. Last year, the Strip was the playground for EAT’M, with music showcases held at the Hard Rock, the Aladdin Hotel-Casino, the House of Blues and the MGM Grand.

For all its ups and downs—and competition with the Strip for locals' attention—the Las Vegas local music scene continues to thrive, diversifying itself with a growing number of musicians doing everything from hip-hop and electronica to hardcore punk and emo. The scene will always stand as a dichotomy between the draw of national acts on the Strip and unknown bands playing for 150 people in small, suburban clubs, but perhaps therein lies the appeal of this frenetic city. As Hard Rock's Marrandino puts it, "If you look in the paper every day, there's always something going on—always."
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By Lars Brandle

London—A battle is under way in Britain, the result of which could determine the royalties charged to concert promoters. In one corner, a consortium led by British classical-music concert promoters; in the other, royalty collecting body the Performing Right Society (PRS), with the Copyright Tribunal performing the role of judge and adjudicator.

The ASNP, British Concert Promoters (ABCP) has taken exception to a plan instigated by the collecting society to raise the royalty rate applied to live classical concerts and recitals in the U.K. As a consequence, the consortium has taken up the matter with the tribunal—a vehicle set up under law for resolving disputes—some 30 months since the initial hit was felt.

**ALREADY ON THE RISE**

Tariff LC (Live Classical) is the PRS rate that applies to live classical concerts and recitals. As of July 6, the tariff is 4.8% of box-office receipts for ticketed events. For events with no admission charge or an average admission charge of £5 ($7.68) or less, the fee is £7.96 ($12.55) for the first 50 persons admitted, plus £3.98 ($6.27) per 25 persons thereafter.

The ABCP's challenge is based on an initiative the collecting society launched to increase the fee it receives from promoters, event organizers, and, in some cases venue owners, for large concert events that contain copyrighted material the PRS controls. That fee has been rising in annual increments since July 2000. Under the PRS plans, that tariff will increase from the 2000 level of 3.25% of box-office receipts to about 7.25% by 2007.

**THE BEGINNING**

The ABCP's argument, however, does not end with classical music. Its warnings that the increase could lead to an increase in the payment for rock and pop performances has gathered pace. PRS executives report that they believe rock promoters—who don't do anything with classical music but are aware that, if we lose this one, they'll go for rock and pop next.

To date, the referral has received backing and financial support from the ABCP, the Theatrical Management Assn., the Assn. of British Orchestras, the Institute of Leisure and Amenity Management, the British Arts Festivals Association, the Concert Promoters Assn., and Raymond Gubbay Ltd., among others.

“Ever since we've been joined by the National Federation of Music Societies, who are small-scale promoters, which means we are now covering the whole spectrum from 100 people in a church to doing 10,000 at Wembley Stadium in London,” Sanderson says. “I don't know how much money there is to go to the tribunal; therefore, you've got to have a good, unified body.”

The tribunal is expected to be hearing early in the new year. Robinson says, “We've written to both PRS' response to our referral and proposals, and the Steering Group and lawyers meet next week to consider our next step.”

**BY SUSANNE AULT**

Los Angeles—In a prime example of rock's current fascination with hip-hop, veteran act Guns N' Roses (GN'R) has granted classic Beastie Boys DJ Mix Master Mike support status while on tour this winter.

As this is the first time GN'R has toured since 1993, the bill was suitably attractive as an “evening with.” Yet GN'R frontman Axl Rose apparently realized that it was a stretch of time that GN'R's brand of metal has largely been on the touring sidelines, urban sounds have increasingly moved into the spotlight.

While on hiatus, Rose watched the 2001 film Scratch, a documentary starring Mike that chronicled the history of the DJ scene, and “he liked it,” says Mike (whose real name is Mike Schwartz). “He got interested in what I did.”

Thanks to Scratch, which was nominated for the top Grammy Prize at 2001's Sundance Film Festival, Mike says, “I'm getting a great opportunity to spread the DJ culture. Big props to Axl for recognizing me as an artist.”

Peter Schwartz, Mike's booking agent at the Agency Group, adds, “DJs are becoming more mainstream. Many of the rock bands have them—Limp Bizkit, Sugar Ray—it's becoming common.”

**FATTENING THE FAN BASE**

Playing in an arena setting for 32 shows through Jan. 3, 2003, at Los Angeles' Great Western Forum, Mike is performing to his biggest crowds yet. He's had a fine career as a solo act, but recently, he's been playing one-off shows in smaller universities and club-sized venues, like a gig in September at the University of Utah.

In support of his latest album, The Return of the Cyclones, Mike is listed in GN'R Tour print ads as a special guest, in front of opening punk act CKY. Seeing that as a great way to fatten his fan base, Mike is consciously adding rock to his set, so as not to alienate the core GN'R crowd.

“I am always up to the challenge of broadening my audience. I went back to my old bag of tricks and started bringing out rock stuff to do in between the scratch routines. It's madness on the turntable,” explains Mike, who is also spiffing up his show with moving robots and by laping cameras to his hands for display on giant video screens.

Grantled, Peter Schwartz says, “Guns fans are true Guns fans, so I feel like those people have a feel for this. I see problems in the PRS' response to our referral and proposals, and the Steering Group and lawyers meet next week to consider our next step.”

Still, the GN'R audience can be a rough bunch to please—proof being the riots breaking out among attendees Nov. 7 over a canceled concert that night at Vancouver's GM Place. In that case, the plug was pulled because Rose's plane was delayed.

GN'R is no stranger to tardiness: during its first handful of dates, the headliner has averaged being 60 to 90 minutes late, says Steve Hyman, executive director for Moline, Ill., the Mark of the Quad Cities, which hosted GN'R Nov. 17. So Mike could very well have his work cut out for him in his first major solo effort.

**CLEARING UP THE HICCUPS**

“We did have a bit of nerves right then, of course,” Schwartz admits when asked to relate his experience with GN'R, where the tour was supposed to kick off. “You do think the rest will be bad. But sometimes you get hicups in the beginning. It's one of those things where a band has a certain reputation out there, and you have to feel that this could happen, some level of rolling the dice. But I feel confident that it will really work out the way it should.”

While the frontman comments that the varied bill “where you're trying to appeal to as many fronts as possible” may help spike tour attendance, which he thinks is running lower than expected so far, that's a bit of a challenge GN'R with the next time out together.

Speaking for himself about GN'R's current tour track record, Mike says, “It's shit happens. But show, CKY opens up, and I'm second, in a power slot.”

Hyman says, “They're talented musicians, but people aren't sure. It's their first time out together.”

Bottom line, though, Mike knows GN'R is running the show. They are giving me love for what I do,” he says. “So I'm going to give it back tenfold. I'm going to get [the audience] hyped, set the hall on the tee for Axl to kick it off.”

**CONCERT REVIEWS RETURN**

With the increased importance of touring to today's artists, Billboard will once again be running reviews of live concerts on the Reviews & Previews pages (see page 47 this issue). Up to three concerts and/or musical shows will be reviewed each issue. Billboard.com will have longer versions of these reviews and additional reviews.
### Tour Package

In one of the most creative touring packages of the year, acoustic guitar virtuoso Leo Kottke paired with Mike Gordon—bassist for jam band king Phish—for a run of club dates that began Oct. 2 at the Jammy Awards at New York’s Roseland Ballroom and wrapped Nov. 19 at the Boulder Theatre in Boulder, Colo. Touring in support of their Private Music/RCA Victor release, Clone, Kottke and Gordon played such well-known, intimate venues as New York’s Bowery Ballroom, the 9:30 Club in Washington, D.C.; Park West in Chicago; and the Fillmore in San Francisco.

“I don’t know if I ever had this much fun on the road,” says Kottke, which includes about 80% of each year’s tour. “I’ve never been involved in a break. It still amazes me when someone calls to say they want to pay me to come and play. And after all this time, to find something brand-new like this is a real surprise.”

Gordon is equally enthused about the tour. “This has been great fun, a whole new experience for me,” says Gordon, who is more accustomed to playing with a full band at amphitheaters, arenas, and mega Phish-fests than the intimate rooms on this tour. He says that in this setting, without the “pyrotechnics,” there’s “a greater responsibility for groove.”

Kottke says the two of them have discovered a real compatibility, both in the studio and onstage. “This is still something Mike and I feel like we do at our best,” admits Kottke, who seldom works with other artists and has always toured solo in the past. Initial efforts to get together stalled, he says, until things came together at a sit-down in Phish guitarist Trey Anastasio’s recording studio in Vermont. “We were about to give up when we found this little place. We found the way in and found how to be there as ourselves without feeling like a square peg in a round hole.”

Compared with the “commotion” of a Phish trek, Gordon says the nature of his tour with Kottke is a major change. “Traveling on the road with just two people, no road manager or sound man, is relaxing, actually. After years of paying our dues, things have gotten pretty comfortable with Phish, with tour buses and people to handle everything. When Leo and I get groovy with one of our guitars, it’s sort of a soft storm.”

Kottke admits that even he is a little surprised at how well the often experimental vibe of the record translates to live performance. “The trick for me is finding out how to listen,” he says. “It turns out that you wind up playing the other guy’s instrument, and he plays yours, at least mentally. It takes on kind of its own momentum.”

And each performance took on a distinct, never-duplicated personality. “As far as I’m concerned, if you know exactly who you’re going to do it, it eliminates one of the elements of risk, and risk is essential to live performance,” Kottke says. “If disaster isn’t possible, it’s not going to be any fun. And disaster doesn’t ruin everything; it’s just emotionally devastating.”

The tour was booked by Choo Hooper at Monterey Peramula Artists, booking agency for both Phish and Kottke. “I thought this was a really great combination,” Hooper says. “It was really interesting for Leo to do and for Mike to do. It was a real departure for both of them, and I think fans of both artists appreciated it.”

Hooper says the tour was routed and booked very conservatively. “We were very modest in our choice of venues,” he says, adding that the strategy paid off and attracted fans of both Phish and Kottke in relatively equal numbers.

### Strait Ahead

After a successful fall run, George Strait has added 21 more dates to his Road Less Traveled arena tour, beginning Jan. 16, 2003, at the Bi-lo Center in Greenville, S.C., and wrapping Feb. 28 at Freedom Hall in Louisville, Ky. This year, Strait played to 377,341 people and grossed $19.6 million from 24 dates, according to Billboard Boxscore. Tammy Cochran will open all dates, most of which will be performed in the round. Strait is managed and booked by the Erv Woolsey Co. Like the fall run, next year’s shows will be mainly promoted by Vanderbilt Enterprises and the Messina Group.
What’s Next For Hard Music?

A roundtable of experts sound off on the current state of the genre and where it might be headed.

BY BRYAN REESMAN

The hard-music/heavy-metal world is poised at the precipice of change. While some new-generation bands such as System Of A Down, P.O.D. and Puddle Of Mudd are thriving, others such as Papa Roach have lost some commercial steam. With nu-metal past its mainstream peak, old-school nostalgia on the rise (thanks to potential reunions by such stalwarts as Judas Priest and Van Halen) and the music economy in a state of disarray, where will metal go from here?

To discuss hard music’s survival and evolution, Billboard assembled a panel of insiders: David Draiman, lead singer for Disturbed; Steve Lenner, president of Wind-Up Entertainment, home of Creed; Bob Chiappardi, president/owner of Concrete Marketing, a longtime force in hard rock; Scott Greer, VP of worldwide marketing for Epic Records, which boasts Korn and Mudvayne among its hard-music acts; and Eddie Trunk, a syndicated DJ who hosts a metal show on radio station WNEW NYC.

In recent years, there’s been a lack of real artist development at the major labels. Do you think majors will begin to better cultivate their metal/hard-rock bands?

GREER: I do think that artist development is alive and well at the labels; it’s just in the label’s approach. Look at Mudvayne. We didn’t force ourselves to go to radio until six months after the record came out. We knew that, for this band, there was a current of excitement and enthusiasm, and we wanted to cultivate that, because we knew they would have a die-hard fan base.

DRAIMAN: Mudvayne is a unique example, and I don’t think you can utilize it in the way that you would like. They’re a band that has some songs that potentially could get radio play. They also have that Slipknot link, and they immediately have validation because of that—not to take anything away from them, because they are an incredibly brilliant band. But I think that the cultivation you’re speaking of was not as integral because of the allegiances that they had.

CHIAPPARDI: That’s more of a common occurrence in the urban community, where you have those allegiances.

GREER: But just because you have that association doesn’t mean anything. It wasn’t an automatic for Mudvayne to blow up, no matter what. My point is: Had we gone to radio right out of the box, we might not have had the band’s single ["Dig"] evolve the way that it did. By waiting and having those 100,000 fans in the bank to help we groundswell of excitement when the track hit the radio, to me was key. Artist development is part of every aspect of a label, not just one person who has it in their title.

LENNER: Artist development is being compromised everywhere, based upon the state of the business. But it needs to happen to break a band. Unless you see something, majors are not doing the level of artist development that they’ve done in the past. It’s just how it is.

There are new avenues of exposure for metal bands—video games, movie soundtracks and commercials. Is that a good thing?

GREER: Good Charlotte are on EA’s Madden NFL 2003 football video game, and the amount of kids who listen to that track when they’re playing the game is huge. You can look at that in terms of video rotation. That’s an area that we’re exploring and utilizing. We’re competing with different forms of entertainment, whether it’s kids paying their cell-phone bill or paying for video games. Those are your competitors, so you have to use these mediums for exposure.

DRAIMAN: It’s funny that you use that example, because that exact opportunity was presented to us prior to Good Charlotte, and we turned down. You have to make (Continued on page 39)
What's Next

Continued from page 37

very careful choices, depending on where you come from and what you stand for. You have to decide whether or not it is in the spirit of your band and what you represent and the image that you portray, to go ahead and lend one of your songs to a video game like Madden's football. I think that you need to be very, very careful. Obviously, the opportunity to reach millions of people, given the success of the game, is certainly an inviting thing, but what will that ultimately do to you? What does that mean to your core fan base? And what does it do to your integrity as a band and the longevity of your career?

CHIAPPARDI: I think it can be a great vehicle for certain bands. It really comes down to what the M.O. is.

LERNER: I think we need to be aware that times are changing and kids are spending more time in front of their PlayStation 2 than they are tuned into their radio station. And more exposure gives you the chance of breaking through the clutter and competition in the marketplace. If it works for the band, you need to look at every avenue out there to get them across.

Is there a trend against overhyping albums? The new Disturbed album, Believe, hit No. 1 without a huge pre-release buzz.

LERNER: For an established artist, you need to protect the music before it gets out there. For a new artist, you're right. A year ago, big acts would go to radio four weeks before their album was in stores. Now, lots, and four or five weeks later, they still can't go and buy it. By the time it does finally hit the stores, they may be on to something else.

DRAIMAN: Case in point: the last Korn record. They went ahead and put the single out two months prior, video out two months prior. By the time the record was ready to street, the single had burned and was dropping off the charts and the video was dropping in rotation. It was at the end of its lifespan.

GREER: The single (“Here to Stay”) was leaked in advance of our going to radio, as well as the album being leaked. When you have a record out there 12 weeks in advance of the release, it forces you to analyze and really think about your plan.

CHIAPPARDI: One of the problems that the music industry has created for itself is the importance of the first-week numbers, and that's why you have this stuff so early. Everyone is so concerned with making sure that they enter at No. 1, No. 2 or whatever, they'll sacrifice the natural development of an album, and I think that's one of the big problems.

Do you see a "return to the more melodic hard-rock sound of the '70s and '80s?"

DRAIMAN: I think that the entire genre seems to be leaning more towards this more melodic end of things, be it in bands like Black Sabbath and Iron Maiden. It's the melodies that will hopefully capture, not just an audience that consists of males ages 15 to 25, but it will also capture the older audience, and it will certainly capture that most coveted trophy, which is the female audience.

TRUNK: Something that we get caught up in all the time are the terms "hard rock" and "heavy metal." Those terms encompass the heaviest of the heavy bands. To people who still think Bon Jovi and Def Leppard are hard rock and heavy (Continued on page 42)
By Bryan Reesman

In an attempt to stem the tide of bootlegging and lagging sales, major labels are turning more and more to value-added content. Such extras take many forms, whether it's limited-edition releases of the newest albums by Queens Of The Stone Age (with a bonus DVD) and Disturbed (packaged with a DVD in a small book) or the rare tracks and special booklets included with reissued catalog albums by Judas Priest and Ozzy Osbourne.

While the majors are finally tapping into bonus materials, the concept of special packaging has been cultivated by independent metal labels seeking to give fans the most bang for their buck. "Retailers are more open to taking them in," states Marco Barbieri, president of Century Media and Nuclear Blast, home to Shadows Fall, Iced Earth, Dimmu Borgir and Hammerfall, "especially if you do something that's a limited edition—which sometimes can be a Catch-22. If it's too limited, retailers can get pissed off that they can't fulfill their need or can't reorder the title; at the same time, you can't make too many of them, because then what's so special about it?"

"If fans really like an artist, they would like to—and deserve to—see some special things that they wouldn't otherwise see," asserts Mike Carden, president of Eagle Records, which owns hard-rocker label Spitfire Records, home to Zakk Wylde, Dio and Alice Cooper. "We do Digipaks, special pop-up artwork, tour editions, enhanced CDs and special folders and booklets." He says Spitfire received so many orders for the limited edition of ohGr's Welt CD, they re-pressed it. "It's really cool artwork," he says. "It cost us a fortune to do, but it was really worth it. The fans really dug it."

Metal bands have traditionally tried to give fans extra goodies. "When I first started getting into metal in the late '70s and early '80s, a lot of it was collecting every single by Iron Maiden because they would have unreleased tracks and new artwork," recalls Tracy Vera, senior VP of Metal Blade Records. "You would collect every 12-inch by Iron Maiden or every version of W.A.S.P.'s F**k Like a Beast on different colored vinyl. It's the same philosophy, the consumer getting these extra materials."

Iron Maiden just issued two titles through Sanctuary/Columbia/Legacy: Edward the Great: The Greatest Hits, a remastered compilation featuring a 24-page color booklet, and Eddie's Archive, a limited-edition tin casket containing three double-CDs of vintage live material and B-sides, an Eddie shot glass and an Iron Maiden family tree on parchment paper.

Roadrunner Records often releases limited-edition, fold-out Digipaks of high-profile releases—like Fear Factory and Soulfly—with bonus tracks and occasional bonus videos. Some are simultaneously released with the regular edition, while others come out later. "We often do those with records that we see coming in as imports," explains Bob Johnsen, senior director of marketing for Roadrunner Records. "The thinking behind it is, a record's coming in as an import and is costing a kid $8 bucks. The Slipknot Digipak was a great example. That thing was selling 300 a week as an import. You can't stop it from happening. The only way is putting one out that has more material and costs kids less. They've been doing great packages overseas for years, and we're just coming around to the concept."

"In Europe, it was a wonderful tool to add a substantial amount of sales to your release," says Stefan Koster, consultant for SPV, which recently put out limited-edition releases by Doro, Kreator and Motorhead. To avoid having fans complain about a limited edition being released after they've already purchased the regular version, he says, "The big issue was that you always had to release them simultaneously so as not to piss off fans. We always thought that it didn't take away from regular sales (Continued on page 40)
at all, it just enhanced the whole package, and thus delivered more sales at a higher price.”

Jim Pitulski, MD for InsideOut Music America, says that his label began releasing simultaneous lim-

ited editions of major releases to give something back to their hard-

core fans, like the new Star One album Space Metal, packaged as a

small book with a bonus disc of rare tracks. “Lately, it’s becoming an

effective weapon in combating piracy and downloading,” observes

Pitulski. “One way to entice people to own it anyway is to give them

something special. You can’t download packaging. We didn’t anticipate

it becoming this practical, but now it’s going to become a necessity.”

Limited editions are a growing market. Roadrunner just released a
double-CD version of Jerry Cantrell’s Degradation Trip, which

was how the former Alice In Chains guitarist originally intended it to be

issued. Metal Blade will release the forthcoming Amon Amarth album

with its first EP and a new song, the

upcoming Six Feet Under live album

with a bonus DVD and the new

Spock’s Beard DVD with a bonus

CD. Spitfire is working on an

Overkill live DVD that features a

two-hour concert, plus vintage films from earlier in the band’s career.

Notable limited-edition CDs this year include Sanctuary’s two-
disc version of The Best of Bruce

Dickinson, featuring rare material;

SPV’s classy fold-out color Digipak

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- Food Nuance
- Guide To The Osbournes
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SPECIFICATIONS:

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of Doro’s Fight, with an extra track, bonus video and photo gallery; Nuclear Blast’s limited Dimmu Borgir double DVD version of World Misanthropy, packaged in a fold-out box with two DVDs and a CD with music and PC features; Spitfire’s tour edition of Alice Cooper’s Dragontattoo, with two bonus videos and four bonus tracks; and Century Media’s issue of the Shadows Fall album The Art of Balance, with a bonus CD-ROM containing a band biography, photo gallery, PC art, interviews and three videos.

But there is a downside to this bonus-feature bonanza. Koster says that many retailers balk at albums released in multiple formats, whereas Barbieri says that some retailers want more limited editions to satisfy customer demand, making the concept less special. Pitulski believes, however, that the special edition may eventually become the standard edition, which has frequently become the case in the booming DVD market.

“I believe the DVD format has a very good chance of becoming the next generation of special product, that will then turn into normal product,” predicts Koster. “The DVD is an all-around wonderful way of portraying an artist. In Europe, the Motörhead DVD was released with a CD compilation. It gave you both worlds in one package.”

Indeed, the DVD, not to mention the slowly developing DVD-Audio format, offers more space and greater potential to maximize bonus material. For example, TVT’s Sevendust DVD, Retrospect, includes a wealth of such features: live performances, interviews, music videos, TV appearances and an EPK. Pitulski states that DVD documentary footage of bands making albums is also popular with fans. “It’s very endearing,” remarks Pitulski. “It’s a growing market right now, and I think the most exciting thing is DVD-Audio and the capacity for audio-visual content. That’s where the future is going to be. You’re going to see some pretty spectacular things happening.”

When it comes down to brainstorming ideas, Barbieri notes that his staff is comprised of genre fans who collect music themselves. “We just want to give kids something that will make them happy,” he says. And happy customers are repeat customers.
metal. I think you have to draw a little bit finer line (as to) really what qualifies and what doesn’t.

DRAIMAN: The definition of metal—specifically this categorization of nu-metal—is exceptionally confusing. It incorporates the rap-rock category, and it incorporates anybody who utilizes a DJ. If you can have bands like Limp Bizkit, P.O.D. and us in the same genre, it really does blur the lines a bit.

TRUNK: I think a lot of bands maybe don’t want to carry the heavy-metal banner past a certain point. It might be cool in their early stages to be considered a metal band, but when they start selling boatloads of records, they don’t necessarily want the name attached to it because they’re afraid some sort of stigma may come with it.

Could extreme metal, as embodied by bands like Cradle Of Filth, become an important part of the metal/hard-rock scene?

GREER: I hate to speak in terms of sub-genres and genres, because I think it’s so trendy. But I think that, overall, heavy-metal music is in the process of redefining and realigning itself. Two years ago, you had bands on Ozzfest that were on their way to a potentially long career. But this past year, a lot of those bands may be looking for day jobs. I think that was because the market people can sing, and there are songs that remain stuck in your mind—and you’re not simply bludgeoned by the power and not simply leveled by the aggression—I think that that is what is going to be able to translate to a greater range of people.

LERNER: For me, I’m actually looking at that being more of a niche

“What two years ago, you had bands on Ozzfest that were on their way to a potentially long career. But this past year, a lot of those bands may be looking for day jobs.”

—SCOTT GREER, EPIC RECORDS
CULTURAL SNOBBERY? "The language barrier effectively limits the amount of sales you can expect to achieve in the U.K. We're not renowned for our skill at or interest in other languages in this country." So notes Big Dada label boss Will Ashon as he underscores one of the reasons why European rap acts, particularly those who rap in their native tongues, rarely infiltrate the U.K. market.

Big Dada is breaking that mold by signing a non-English rapping act, French trio TTT. Ashon signed the outfit because, apart from its skills, he liked its humor. That comic quotient is patently demonstrated on TTT's debut album, C'est N'est Pas un Disque (This Is Not a Record). Released earlier this year, the set is receiving favorable response in the U.K.

Rapping in English, however, doesn't necessarily make things easier. Although the English-rapping Finnish duo Bombfunk MC's charted two U.K. hit singles in 2000 (including "Preyestress," which reached No. 2) and its 2002 sophomore set, Burnin' Sneakers, delivered two Finnish chart-toppers ("Super Electric" and "Live Your Life," Epic/Sony) it did not release the Bombfunk MC's album in the U.K.

"The label pulled the commercial release due to a lack of media support," says the act's manager, Richard Ogden, adding that "musical and cultural snobbery at the labels and at some of the media" is the main barrier European acts face.

On a positive note, Source/Virgin France act Saian Supa Crew has watched two of its albums earn U.K. release via Source/Wordplay. An international-oriented version of its last set, X Raisons (X Reasons), with British and American collaborations will be released early next year as Raisons: Do Stand Out Version.

Other non-U.K. artists will also be testing the U.K. waters. English-rapping Danish act Outlandish's sophomore album, Bread & Barrels of Water, will receive a U.K. release early next year through BMG Denmark. Championing the forthcoming release is BMG U.K. head of international R&B marketing, Europe Mervyn Lyn. "The album is outstanding and deserves a U.K. release," he says. The act's very topical Danish radio hit, "Guantanamo," will be used for promotion in the U.K.

NORWEGIAN REFILL: Norwegian hip-hop duo Tungtown has just released a six-track EP in the U.K., Palafy (Refill), on D20/Capitol. It's the follow-up to its sophomore album, Marketed (Dark Times), released earlier this year by EMI Norway. It features Norwegian rappers veteran/Teo Productions artist Son of Light, as well as "the underground buzzgassing rapper Dirty Opland," according to Tungtown producer DJ Popa Lars (aka Lars A. Sandness).

COMING SOON: Upcoming releases on the U.K. front include fiery rapper MCD's "Love Thing" (RnM), featuring MCD's U.K. soul singer Noel McKoy. The single precedes the Entrapment album due in March 2003... Socio-politically conscious hip-hop band Asian Dub Foundation releases its debut Virgin album, Enemy of the Enemy, in February 2003. It will be preceded by the band's EP (Fortress Europe, also on Virgin) Jan. 26... R&B/hip-hop hit Big Brovaz burst into the top five in November with "Nu Flow," the title track from its album. Having originally given the album a low-profile release, Epic plans to repackage it in the new year... Virgin is keeping the underground buzzgassing rapper Falacy with two promotion-only vinyl records. The first, "Jacket," as "Beats," uses the Bollywood sample from Truth Hurt's "Addicted" and snatches of Neptune's produced beats. It was released in early November... Dropping in early March will be Falacy's first solo single, "Big 'n' Flashy," featuring Virgin labelmate Tubby T.

Producer/DJ The Force, formerly the DJ/producer in the hip-hop/R&B hand Nash, returns with solo EP Mind the Gap via BBE. He is ably supported by fellow rappers Phoebe One and Blak Twang. ... Solid Crew MC Romeo Plus, who topped up his 1998 top five hit, "Tomoone Dunn," with the Solid Love album on Relentless. It's indeed a solid effort. Focusing on the U.K. lifestyle and underpinned by R&B, hip-hop, and U.K. garage influences.

Other rap acts currently enjoying U.K. success include...
DECEMBER 7 2002

Billboard

TOP R&B/HIP-HOP ALBUMS

Sales data compiled from a national subset panel of core R&B/hip-hop stores by Nielsen SoundScan

ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL

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The Billboard Spotlight

**Rap**

**Analysis: What The Charts Say**

**UMVD, Indies Grab Biggest Slices**

**BY MINAL PATEL WITH GAIL MITCHELL**

Claiming nearly half of the rap and hip-hop market share in the first 10 months of 2002, Universal Music and Video Distribution (UMVD) leads the pack, although by a smaller margin than it held last year. Through the charts of the Nov. 9 issue of Billboard, UMVD had placed 58 rap and hip-hop titles on the Top R&B/Hip-Hop Albums chart, compared to 71 in 2001 overall. Measured year-to-date, that chart performance helped UMVD compile a hefty 48.3% chunk of 2002's rap album sales, down slightly from the 49.1% it held at the same point last year. Eminem's The Eminem Show accounts for more than 10% of the distributor's 2002 hip-hop sales. Other heavy hitters contributing...

**MC LYTE:** To a great extent, MC Lyte personifies the phenomenon known as the female MC: resilient, bold, multitalented. Having broken through the male-dominated rap industry in 1988 with "I Cram to Understand U" and her debut album, Lyte as a Rock, the Brooklyn-born MC was the first female MC to take on social issues. Her success paved the way for artists like Queen Latifah and Missy "Misdemeanor" Elliott. Nearly 15 years later, MC Lyte is still regarded as a prominent member of the rap community and shows no signs of slowing down. Her latest CD, Underground Beats, Volume I, is due in January via Artist-Direct. She continues to do voiceovers for Mattel Toys and Nike, has recently recorded a song with Erick Sermon and Rah Digga (due later this year) and appears in the surfer-girl film Blue Crush. Humble despite her achievements, Lyte credits her longevity in the game to timing. "I came at a time when no other female rapper was giving rap in a story form," she says. "That was my niche. From there came 'Cappuccino,' 'Poor Georgy' and all those other raps that had stories to them. My very first single release, 'I Cram to Understand U,' was a politically and socially conscious song about a guy who was addicted to crack. I was able to make an impact in that way. And there weren't many other female rappers at the time, so I could stand up and get that little bit of shine." And shine she did. On the heels of Lyte as a Rock came 1991's Eyes on This, which featured the No. 1 hit "Cha Cha Cha," and 1991's Act Like You Know. Then 1993's Ain't No Other spawned the Grammy-nominated single "Roughneck"—the first gold single by a female rap artist. With more female rappers on the scene today, MC Lyte says the game has changed. Absent, she notes, is the camaraderie that once existed among male and female MCs. "It wasn't sects and crews; it wasn't 'This is my crew, and I'm just gonna stay over here,'" she explains. "Everybody intermingled. If [that kind of camaraderie] does exist today, I'm unaware of it. I have my friends with whom I hang in hip-hop like Chuck D, Da Brat and Kool Moe Dee. I talk to them one-on-one, but I don't feel that sense of unity. There was nothing else to do [back then] but be together. We could enjoy one another's company and talk. Now everybody that's made money is..."
Big Man Behind The Boards:
A Q&A with Murder Inc.'s
Irv Gotti

BY RASHAUN HALL

Irv Gotti just wants to be heard, and, if you've been listening to the radio during the last year, you would have no choice but to hear him. Gotti (aka Irving Lorenzo) is the mastermind behind Murder Inc. Records, which serves as home to multi-platinum acts like Ja Rule and Ashanti. Prior to establishing his Murder Inc. imprint as a joint-venture pact with Island Def Jam Music Group in 1997, the former Def Jam A&R executive was instrumental in the careers of rappers like DMX. In addition to his imprint, Gotti's production company, Top Dawg Productions, has crafted tracks for Toni Braxton, Eve, Mariah Carey and Fat Joe. Gotti was awarded two 2002 BMI Urban awards and one 2002 BMI Pop Award for his work behind the boards. He was also nominated for Producer of the Year at this year's Billboard R&B/Hip-Hop Awards.

Recent Murder Inc. releases include two Gotti-helmed sets, Irv Gotti Presents The Inc. and Irv Gotti Presents... The Remixes. Upcoming Murder Inc. releases include projects by Charli "Chuck" Baltimore's The Diary, due in this

with Island Def Jam Music Group
in 1997, the former Def Jam A&R
executive was instrumental in
the careers of rappers like DMX. In
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Productions, has crafted tracks for
Toni Braxton, Eve, Mariah Carey
and Fat Joe. Gotti was awarded
two 2002 BMI Urban awards and
one 2002 BMI Pop Award for his

month, and Cadillac Tah's debut
set, due in 2003. Billboard recently
spoke to Gotti about his inspira-
tion and work.

What was your initial vision
for Murder Inc.?

When I initially started the label, I
looked at the success of [both]
Death Row and Bad Boy, and I
wanted to form a bridge between
the two. I didn't want to be as
over-the-top and gangsta as Death
Row because I felt they did that so
well. You couldn't do any better
than they had done it. With Bad
Boy, I loved their fire and the fact
that they just kept dropping hit
record after hit record. They
even had the R&B thing. I want-
ed to form a bridge somewhere
in between the two. I definitely
looked at their success and bor-
rrowed from both of those compa-
nies. When I thought of the name
Murder Inc., I wanted it to be
shocking and bold. I wanted
people to hear it and remember it.
Then, when Death Row came out,
[the artists] said, "I'm a Death Row
inmate." I liked that double
meaning. When Bad Boy came out,
[the artists] said, "I'm a bad boy." So,
booo - "I'm a murderer." Then,
I wanted a chant, and that's how
"It's murder!" came about. As
soon as you heard it, you knew we
were there. All of those factors
went into play, and then I always
knew that it would be backed with
music. I knew I had to come with
the right music. All of that shit that
I just said didn't matter if I didn't
come with the right music.

With Ja Rule having released four albums in four years and the breakout success of Ashanti this year, when do you guys rest?

There's no time to rest, but it's
cool. I like the grind. We say,
"Pain is love," and all the work
that we're doing and all the suc-
cess that we're having spreads
throughout other people. We're
making sure that our people are
good because they're getting
money. The same with our fami-
lies. If we have to get out here
and grind for the sake of our
loved ones and our people, I'm
going to strip them on my back
and grind it out because I see
what it's doing for my people.

Top Dawg Productions,
your production company,
has also had a lot of success

"IT COMES TO A POINT WHERE
YOU WANNA GO OUT
ON YOUR OWN: 'I
WANNA SAY THIS,
OK, FELLAS!' SO
THEY'RE UP
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ESPECIALLY ONCE
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THE RECORD LABEL
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—MC Lyte

female rappers, MC Lyte
is "just happy everyone is
being given the opportunity
to say something. I know the odds
they're up against. If you think
about it, every female MC has
come from a crew. I came from
Audio Two, Fosy from the Firm
and Jay-Z, Lil' Kim from Junior
M.A.F.I.A., Latifah from Native
Tongues and Eve from Ruff

another opportunity, and God is
allowing that to happen right now.
I am so blessed to be able to come
back in a forum where I know so
much more now. It's like a new
lease on life. It feels good."

QUEEN LATIFAH: Regally
and rhythmically stepping
into the rap scene, Newark, New Jersey's

"WHEN I LEFT
MOTOWN A COU-
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AGO, I WAITED
BECAUSE I WANT-
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THROUGH MY
OWN LABEL AND
OWN MY OWN
MASTERS. IT
DIDN'T MAKE
SENSE TO SIGN
TO A LABEL AND
MAKE THAT
SACRIFICE."

—QUEEN LATIFAH

Queen Latifah (né Dana
Owens) decreed aural
notice with her feminist-
consciousness turns of phrase on
the single "Ladies First" and the
Tommy Boy debut album that
spawned it, 1989's All Hail

Ryders. It comes to a point where
you wanna go out on your own: "I
wanna say this, OK, fellas? So
they're up against: some things
now, especially once you've cre-
ated this image and the record

label doesn't want you to change
from that."

Despite the huge success of some
contemporary female rappers, Lyte
says she wouldn't trade her ear-
ly, scuffling days in the business.
"The only thing I would wish for is

a. Billboard? Right. Later, Latifah? Right. Later. If you think about it, every female MC has come from a crew. I came from Audio Two, Fosy from the Firm and Jay-Z, Lil' Kim from Junior M.A.F.I.A., Latifah from Native Tongues and Eve from Ruff Ryders. It comes to a point where you wanna go out on your own: "I wanna say this, OK, fellas?" So they're up against: some things now, especially once you've created this image and the record label doesn't want you to change from that."
ATTENTION INDUSTRY FOLKS:

No magazine can touch the untouchable XXL. Here are the facts: after only five years in the game, we are consistently outselling big-dog publication peers like Vibe and rock rag giants like Rolling Stone and Spin on the newsstand. (Skeptical advertisers with tight budgets—check our ABC files if you think your boy is lying.) But hey, I know what all you cynics out there want to know: how does XXL stack up against the forefather of rap mags—The Sauce—pardon me, I mean The Source? Well, I'm glad you asked.

Yeah, it's true that they still move more units than we do, but remember their brand name was established 15 years ago. That's right, mathematicians, they're teenagers. Like I said, we've only been at it a nickel strong. That's a third of the time, and we are closing the gap at a feverish pace. Oh boy, we're hot! Just peep our year-end issue, featuring that Braveheart Nas who made the switch. So should you.

Yes, many have laid claim to challenge Go-Go and company over the years, only to fail miserably (Rap Pages, Rap Sheet, Blaze, etc.). But this battle is different—and the people at 215 Park Avenue South know it. You don't believe it? Go call over there (212.253.3700) and ask them. We got them running scared like Flavor Flav from the police.

Why do you think they're constantly changing editors over there like I change bandanas? Good luck to the new regime, but it remains to be seen if anything can stop XXL's momentum. Why are readers all over the USA changing allegiances after all these years? Simply put, XXL is a better magazine with better writers, better photos, better design, better... everything.

I'm tired of spewing sap, suckers, it's time for you to pick up the phone and holla at my boy, Jonathan Rheingold (212.462.9590) and book some ads. It's never too late to be part of this peaceful uprising. Cut the check. It's time to ride with the future and forget the past. '03 is all about me. Hear my voice ecko, I mean echo, chumps!

Happy New Year,

Elliott "YN" Wilson
Editor-in-Chief
Rap music was born in America but has since taken on the world. Billboard's correspondents offer a capsule look at notable homegrown hip-hop artists in key international markets who are finding success in multiple territories.

World Rap-Up Shows

How Hip-Hop Travels

rreggae, soul and dance, she went on to record another album for Tommy Boy (1991's Nature of a Sista) and two albums for Motown (1993's Black Reign and 1998's Order in the Court). "When I first signed to Tommy Boy, there was the stigma that female rappers couldn't sell," she recalls. "So we couldn't get a recording budget over the minimum. Those walls came down with MC Lyte and Salt-N-Pepa's Push It, which had pop elements on it. Before that, we [female rappers] were mainly underground. But when Black Reign came out, Lyte went gold, and Da Brat and Foxy Brown went platinum... with everyone having such success from 1994 to '96, everyone wanted a girl in the camp."

The one thing Queen Latifah misses about the female rap scene back then is "people taking chances with the music and being individual."

The whole landscape was different; we all weren't coming from the same angle. Me, I had all kinds of influences in my music, from jazz to reggae to singing. People struggled to be different then." Being different is the current that energizes Latifah's forthcoming solo album on her own Flavor Unit/EMI label. (This is a separate project from her latest hits album Motown is doing which features two new tracks.) Queen Latifah describes the yet-until album as a progression of Black Reign, the last album on which "I was in a position to do what I wanted. My brother had just died, and no one wanted to get in my space. I'm hearing everyone else's music and trying to go forward, not backward. There's not a lot of sampling, and I'm still trying to touch on the same vibe: party records, melodies, tight beats and rhymes, giving people something to think about." In between, the rapper has been flexing her acting chops, appearing most recently in the film Brown Sugar and preparing to shoot a CBS-TV pilot. Among the other acts she and Flavor Unit Records co-CEO Shikim Comperre have signed are Storm P, Aposhuls, The Athletes and Confidential. A compilation featuring several of the artists, The Unit—100% Hate Proof, was released Oct. 8.

Jumping more into the business side of the industry is a route Queen Latifah would like to see more of her female peers travel. "I'm inspired by Missy Elliott," she says. "She came with a different sound, worked on the production side and then started her own label. When I left Motown a couple of years ago, I waited because I wanted to come through my own label. And own my own masters. It didn't make sense to sign to a label and make that sacrifice. You can't worry about selling a million when you've got a record you can license and place in movies, TV and elsewhere." Pointing to Ms. Jade and Shawna from the Ludacris camp as newcomers to keep an eye on Queen Latifah notes, "Any female rapper who comes with her own style, stays true to what she does, understands the work that's involved and stays with the right people will be around 10 years from now. But you won't be on top all the time. If you can accept that, you'll be all right."
Jam Master Jay, 1965-2002

The hip-hop community recently lost one of its pioneers with the death of Jam Master Jay (aka Jason Mizell), who was shot and killed Oct. 30 in his Queens recording studio. Born Jan. 21, 1965, Jam Master Jay joined Joseph "Run" Simmons and Darryl "D.M.C." McDaniels to form Run-D.M.C. in 1982. The trio signed to Profile Records and released its first single, "It's Like That," a year later. The single peaked at No. 15 on the Billboard Hot R&B/Hip-Hop Singles & Tracks chart. The group went on to score hits with songs such as "My Adidas," "King of Rock" and "Down With the King." The group's biggest chart success came via its cover of Aerosmith's "Walk This Way"—featuring the Boston-based rock act—which peaked at No. 8 on the Hot R&B/Hip-Hop Singles & Tracks chart and No. 4 on The Billboard Hot 100, arguably re-igniting Aerosmith's career. Run-D.M.C. recently experienced its own career revival, touring with Aerosmith and Kid Rock. Arista/BMG Heritage released a Greatest Hits set, which debuted at No. 56 on the Billboard Top R&B/Hip-Hop Albums chart.

Last year, the act released its Arista debut, Crown Royal, its first studio set in eight years. That set debuted at No. 22 on the same chart. The group was said to be planning a new album for next year, celebrating 20 years in music. Run-D.M.C. achieved a number of firsts for a rap act. Its eponymous debut album was the first rap album to be certified gold. The group was also the first rap act to win a Grammy, appear on American Bandstand, Saturday Night Live and the cover of Rolling Stone. In addition to his success with Run-D.M.C., Jam Master Jay also had an ear for talent. The DJ-producer was responsible for the early success of Onyx, whom he signed to his JMJ imprint. He also produced much of the group's debut set. Jam Master Jay also worked closely with the group's DJ, DJ Premier. DJ Premier was said to be one of the most influential figures in hip-hop. He is credited with creating the "clown" style of rap, which became popular in the 1990s. The style involved a DJ playing a record while rapping over it, creating a humorous effect.

In his memoir, "The DJ," DJ Premier wrote about his relationship with Jam Master Jay. "When we first met, I was just a kid growing up in the Bronx. Jam Master Jay was already a legend in the game. He was one of the first DJ/Producers to really make it big. He had a hit record with Run-D.M.C. and was already playing on television shows like American Bandstand. We started working together when I was just 15 years old. We would go to his house and practice all day. He would teach me how to beatbox and how to rap. He was like a mentor to me."

The early success of Onyx, whom we're interested in... (to be continued)

—Rashaun Hall

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Behind the Boards
Continued from page 48

Recently, not only with Murder Inc. artists, but outside acts. Is there a difference when you produce inside and outside the "family"?

Even when I produce outside artists, I give it my all, and I try and find a niche for them. As my brother describes it, "When something there, and I want to keep it flooded to the point where people are familiar with it and it's fresh with Irv Gotti Presents... Then, along with that, I want to break new artists. A good way of doing that is by putting out these albums. Now, Irv Gotti Presents... The Remixes was spawned because I had a lot of remixes and I didn't know what to do with them. I had a "Happy" remix. I had two remixes of "Baby" with Crooked I and Scarface, respectively. Then Nas and I hooked up, and we did the "The Pledge" (Remix)."

I had four or five remixes, so I said, "Shit! I basically have an album!" It's a great listen, if I may say so myself. It came together quick, but it's a hot album because there is an hot new album on there.

Is Nas now a Murder Inc. artist?

There's a strong affiliation with Murder Inc. and him. We're going to do this worldwide Murder Inc. tour together next year (Billboard, Nov. 9). I did a couple of tracks on his next album (God's Soul), and one of them will probably be the single. I'm pretty sure if I call him to get on one of my albums he'll be there. It's just a strong affiliation. When we all kicked it, it was like, "Why not help each other and be there for each other?" We're all good dudes, so let's make it happen.

With the music element firmly in place, are there plans to expand into films?

Definitely. We have a lot of great ideas that are already in the mix. I just came out with Half Past Dead, and there are a lot of other things we want to get done [after that]. Personally, with me directing...
than a hip-hop band,” says Andreas Håkansson at Universal Music Sweden. The group has a production and publishing deal with Murlyn Music in Stockholm and is managed by Stockholm’s The Unit and U.S.-based Sound Management in the U.S. In October, The Face was released in Norway, Finland, Denmark, the Czech Republic, Greece, Hungary, Switzerland and Singapore by Universal Music, while in Spain and the U.K. the album has been picked up by Universal-owned IMS. Plans include recording Spanish language tracks, releases in Mexico and Brazil and a possible European tour with a major rap act. The tracks “Bullet” and “She’s a Freak” will be heard in the top-selling episodes of the HBO television series Sex&Drugs & Rock&Roll in the U.S.

—JOHAN LINDSTROM

**ARTISTS:** Roy Paci & Areuska
**Album:** Baciamo le Mani
**Label:** Extra Label/Virgin Music
**Italy Web site:** www.virginmusic.it

**MILAN—**Even if Roy Paci & Areuska’s debut isn’t immediately visible as a rap/hip-hop act, they do provide an all-too-rare example of an Italian urban/underground act finding an audience in other territories. Their 2001 Extra Label/Virgin album, Baciamo le Mani, (Let’s Kiss Hands)—a reference to the Mafia rituals of Areuska’s native Sicily—features an intriguing selection of rock steady/ska/reggae originals and covers. The album has a long guest list that includes Meg, the vocalist with rap act 99 Posse. She contributes to a splendiferous version of the Mogol/Lucii Tenco ‘80s classic, “Se stasera sono qui.” This is, in fact, one of several singles from an album that has been picked up in at least eight European territories, mainly by Virgin affiliates (Spain, Germany, France, Austria, Hungary and Poland) but also by the Labels imprint in Belgium and Holland. Carlo Martelli, GM of Extra Labels Italy, says, “Even though I regularly talk to my foreign colleagues on the phone, it was a presentation at a Virgin international conference in Portugal that aroused their interest in this project. I have to admit, however, that this wasn’t too hard to persuade them to take a chance on Roy Paci.” The thirtysomething jazz trumpeter from Turin had worked with numerous artists, including Mann Chao. Meanwhile, says Martelli, “The presence of another recognized name, the Spanish rapper, Dani Carbonell of Macaco, was an added bonus. In addition to name recognition, Roy Paci & Areuska’s main weapon is they’re a sensational live act. Wherever they have played—Belgium, Holland, France, Poland, you name it—a genuine buzz has been created. I think people have also been attracted by their physical appearance: They could easily be extras in The Sopranos!” Martelli concludes, “At the start, our expectations for this album were modest, say 5,000 units, but, slowly but surely, we have more than tripled that amount.”

—MARK WORDEN

**CHART ANALYSIS**

**Contd from page 47**

To UVMID’s huge share include Nelly’s Nellyville, Ludacris’ Word of Mouf and Ja Rule’s Piss In Love, Fourth-quarter releases such as the soundtrack from Eminem’s film 8 Mile, Jay-Z’s The Blueprint 2: The Gift & the Curse and Ja Rule’s The Last Temptation could swell the wholesaler’s already dominant position by year’s end.

**DIDDY’S BIG DRUM**

As an aggregate, independently distributed labels held this year’s single sales—totaled 7,000,000 units through the first 10 months, consistent with where indices stood in 2001. Indices held just shy of a 14% market share, down from 14.7% at the same point last year. Among artists, John’s Thug Moves, paced by the radio hit “My Neck, My Back,” spurred sales for two different labels, sold first by original imprint Dirty Down (75,000 units) and later by Artestis (more than 400,000). Among distributors, Koch’s roster outfitted all other independents and even some major labels, aided in part by the Ying Yang Twins’ “Bear With Me,” which reached the top 10 on the Top R&B/Hip-Hop Albums chart. Of the major distributors, BMG is the only one to have placed more rap titles on the Top R&B/Hip-Hop Albums chart than it did the year before, charting 26 through October 2002, compared to 20 in all of 2001. Consequently, its hip-hop albums share grows from 8.6% in the first 10 months of last year to 12.6% at the same point of the current year. P. Diddy’s last album through BMG last year’s “Bad Boy Tuesdays” imprint became a free agent, the multi-act We Invented the Remix, was the drum major for BMG’s rap parade. But the wholesaler also built its share with new albums from five acts Mystikal and E-40. Clive Davis’ two-year-old J Records label brought Busta Rhymes to BMG’s party, and the Neptunes’ new Arista-linked Star Trak label adds the Clipse’s Lord Willin’, which spent two weeks at No. 1 on top R&B/Hip-Hop Albums. U.S.-based manager to work alongside Australian manager Andrew Parisi of Wicked Lester Management. Says Vodrick, “They sound like no other act. They’re international but Australian hip-hop without being parochial.”

—CHRISTIE ELIEZER

**LADY RAPPERS**

**Continue from page 59**

Trina has made a name for herself as a no-holds-barred, hardcore rapper from the Dirty South—known for serving up a 100-proof brand of hip-hop: straight, no chaser. Trina says her aim has been to be real and daring, much like the female MCs who came before her. “In this business, you gotta be willing to take risks and not be afraid,” she says. “You watch MC Lyte, Salt-N-Pepa, Queen Latifah—all of them have been on the scene, off the scene, behind the scene. And we will respect them today because of what they put down for the industry. That’s very important.” Like those women, Trina says she’s always looking for ways to remain relevant—new style, new image. She has just released “Be Alright” (featuring Ludacris), the second single from her sophomore Slip-N-Slide Atlantic CD, Diamond Princess; she’s showing a lead role in an indie film, has just launched her Diamond Princess Wear clothing line and is working on a nail polish and lingerie line.

Trina walked onto the rap music stage in 2001, when she was featured on the album www.thagg.com by fellow Miami rapper Trick Daddy. In 2000, she returned the favor, featuring on Trick Daddy’s album. Atlantic release, Da Baddish, Trina says she realizes that not everyone has embraced her music with open arms. “I get good press and bad press, but good and bad press are better than no press,” she contends. “They say, ‘Be real,’ but when you get too real, people can’t take it. I kind of go for a character form on records. Everything is not actually a personal opinion of mine. I think people like that I’m talking about things that go on in society each and every day. But, sometimes, they think it’s too blunt. Me, I’m a dare-taker. I’m not afraid of what’s behind the closed door.”

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**Latin Notes.**

**Still Cruizin':** In 2001, Celia Cruz broke ground by recording a song that incorporated rap and reggaeton. It was pretty risqué stuff for the time, especially for a woman of—let's call it—a certain age.

The daring paid off, for "La Negra Tiene Tumbao" (The Black Chick Has Swung) not only boosted Cruz's career (which had already garnered new attention with "La Via Est'un Carnaval" [Life Is a Carnival]) but also tropical music in general. Now, Sergio George—who produced and co-wrote the track with Fernando Osorto—is looking to repeat the feat with Cruz's upcoming album (which she starts recording in December), as well as other material he has pending for release next year.

"I'm really going toward young-oriented music and I'm going to target the youth much more with Celia, because I think she's an ambassador of good music," George says. "With her credibility attached to it, she can take it far." Although details of Cruz's new album, due in 2003 on Sony Discos, are yet to be finalized, it will include duets with Panamanian rapper El General and Chilean-based Brazilian band Áxé Bahía, a group whose members, all singers and dancers, have an average age of 24. George is producing five tracks on the album (Oscar Gomez, in Spain, will produce the others), not necessarily in the same vein as "La Negra Tiene Tumbao," he says, "but very edgy, pop, tropical tracks."

The track "La Negra Tiene Tumbao," as it turns out, was an accident. Originally hired to do a "traditional" record, George decided to try something different with the last song "I played it for Celia, not knowing how she would respond, and that was the track she most reacted to," he says. Now, George is concentrating on developing tropical (not salsa) domestic acts that can "hit a nerve with young audiences and make music that's bilingual," although mostly in Spanish. "There's a lot of opportunities opening up and labels have to change their approach," he adds. "They have to get more people working the streets who know what people want." George is also working on albums by Frankie Negron and Huyl Dunbar.

**ALL SPANISH SANTA: As reported in the Nov. 19 edition of Billboard Bulletin, conversations are under way for Carlos Santana to record an all-Spanish album featuring duets with a varied roster of female singers. The disc would be released by BMG U.S. Latin next year, with plans to begin recording at the beginning of the year. Santana would be discussing the possibility of an all-Spanish disc since the release of Supernatural in 1999, which included a duet with Ana. His current album, Shaman, which includes a full Spanish-language track, "Toy Es Afio" (Today Is Goodbye) with Alejandro Lerner. Details on who will participate in the upcoming album have yet to be released.**

**JMUZIC JUMPSTARTS: Jmuizc Records, a new label specializing in Latin acts that perform in English, has announced it will launch operations with the release of the debut album of Austin singer-songwriter Patricia Yonne in January. Jmuizc was founded by David Jordan, a self-described "third-generation Mexican American" who was recently VP of marketing for American Music Corp. "We're targeting the second, third generation of English-speaking Latin listeners," says Jordan, who is based in Los Angeles.

Yonne's album is actually a joint venture between the artist and the label that will be distributed through Southwest Wholesale, with which Jmuizc has a distribution deal. Jmuizc plans to release a compilation album next year, as well. As for Yonne, who is the sister of film director Robert Rodriguez, her disc is mostly in English, with three Spanish-language tracks. It will be initially promoted to college radio.

**IN BRIEF: Disa Latin Publishing, the publishing company for Disa Records, has signed a publisher-affiliation agreement with BMI. Disa's roster includes Palomo, El Poder del Norte, and Libración, among others. BMI has also signed an agreement with songwriter Flor Encarnación, who works with many of Disa's artists, and with radio personality/recording artist René Almendares Coello, who has released several albums of "spoken" songs on Fonovisa.**
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**Latin Pop Albums**

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**Regional Mexican Albums**

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Nielsen SoundScan, the world leader in tracking the listening habits of consumers, is considered the industry standard for monitoring the music business. Nielsen SoundScan also monitors the sales of video and music titles. Nielsen SoundScan is the choice of the Recording Industry Association of America (RIAA) for its Annual Sales Report. Nielsen SoundScan is the primary source for the Billboard charts. Nielsen SoundScan provides the most accurate and comprehensive data on music sales in the United States. Nielsen SoundScan's market research provides insights into consumer behavior, helping marketers make informed decisions about their products. Nielsen SoundScan is a division of Nielsen, a global performance marketing and information company. Nielsen SoundScan's data is used by the music industry, media, and advertising sectors to understand consumer trends and make strategic decisions. Nielsen SoundScan provides a comprehensive view of the music business, from consumer behavior to market trends, making it the go-to source for music industry professionals. Nielsen SoundScan's data is trusted by the industry and is the standard for measuring music sales. Nielsen SoundScan's data is used by Billboard, the leading music publication in the world, to compile its charts. Nielsen SoundScan's data is also used by other media outlets, providing a trusted source of music industry data. Nielsen SoundScan's data is used to track sales of music albums, streaming services, and more, providing a comprehensive view of the music industry.
### HOT LATIN TRACKS

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### TROPICAL/SALSA AIRPLAY

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### REGIONAL MEXICAN AIRPLAY

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**Panama Holds First Rock Awards**

**BY ANASTACIO PUERTAS CAICEDO**

PANA MA CITY — The local Panamanian rock movement got a boost with the first Panama Rock 2002 Awards, which took place recently at a Panama City nightclub and aired live on Radio Caracol.

Los 33—a group formed in the '80s that has recently changed its sound—was the big winner of the evening, taking home album of the year for Arriba (Up) on Sony Music, as well as best pop/rock band, best live band, and best song—for “Cosas Que Pasan” (Things That Happen). Other multiple winners included Caged.

Three awards, including one for best alternative band, and Rabanos, which won in the international category and best Latin rock band categories.

Organized by panamarock.com, the Panama Rock Awards were heavily promoted on local radio and in the press. As well as its live airing, the event was also shown later on Video Conectate, which boosted the brand.

The first single of the year, “Canción” (Up), was released by La Noche, to promote the festival. The Universal Music company, to staff back up the event, has announced some of the first artists to perform in the noncompetitive section of the event. Among them is the reunite rock trio Los Prisioneros, marking the first time the original lineup of the band will appear at the festival. When Los Prisioneros performed at the Quinta Vergara, the fest’s historic stage, in 1991, guitarist Claudio Narea had already left the band.

International guests announced so far are Mexico’s Maná, Argentinian singer Diego Torres, and folk-pop group Los Nocheros. Funk/R&B vets Kool & the Gang and romantic Italian crooner Franco Simone have also been confirmed.

Other Chilean acts to perform at the festival include reggae group Gordwana and Joe Vasconcellos. Two Argentine groups—Kafé con Leche and Porto Bahía, will bring to the event the frenzy that this Brazilian, dance-driven rhythm has triggered among children and adults in this country.

**Hernández Co-Hosting Canción de Viña**

**BY SERGIO FORTUNO**

SANTIAGO, CHILE—Myriam Hernández, Chile’s most successful female artist in the field of roots music, who has recently formed the late '80s, will co-host the forthcoming 44th edition of the Festival Internacional de la Canción de Viña del Mar, Chile’s premier annual music festival. Hernández will continue at the stage with Antonio Vodanovic, who has hosted the event since 1976.

The festival will take place Feb. 19-24, 2003. Canal 12, the TV station in charge of the production and broadcasting of the event, has announced some of the first artists to perform in the noncompetitive section of the event. Among them is the reunite rock trio Los Prisioneros, marking the first time the original lineup of the band will appear at the festival. When Los Prisioneros performed at the Quinta Vergara, the fest’s historic stage, in 1991, guitarist Claudio Narea had already left the band.

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**América Latina**

**IN MEXICO:** Cristián Castro is celebrating his first decade of music with a Sunday (1) concert at Mexico City’s Auditorio Nacional. Castro is expected to share the stage with such friends as Raúl Di Blasio, Olga Tañón, and Alicia Villarreal. The concert will be recorded for a live album—his first—to be released early next year. The album, to be released on BMG U.S. Latin, will include orchestral and ranchero versions of his songs... Margarita Vargas, leader of veteran band Sonora de Margarita, has taken a big step with her new album, Peligro (Danger), released Nov. 8 on Peersless/MCA. Produced by Rike Santander and Bernardo Ossa, the disc gives a slightly more international style to the group, in hopes of expanding its reach beyond Mexico, Colombia, and Central America. The first single is “Mi Bombón” (“My Bouquet”), an original written and recorded by newcomer Casas... Vicente and Alejandro Fernández’s Zonas Invisibles (Unbeatable Ties) tour, which started in their hometown of Guadalajara and has traveled through the U.S. and Central and South America, is now returning to Mexico. Father and son are slated to perform Dec. 14 at Mexico City’s Foro Sol, with a capacity of 40,000.

**IN CHILE:** It took only three hours for Porto Seguero’s self-titled debut to reach platinum status—30,000 units—proving that Chile’s axé fever is still running high. The Universal release capitalized on the huge popularity of axé music, a style born in Brazil that blends hip-hop rhythms, dance beats, and sexually charged Portuguese lyrics. Like Axé Bahia, another Chilean big-seller in the genre, Porto Seguero’s members—Indio, Poon, Cherry, Paloma, and Thago—whose average age is 24, are all from Brazil, but the group’s ties to Axé Bahía don’t end there. Porto Seguero replaced the former group as the dance troupe on one of the most-viewed programs on Chilean TV. Mechero, a daily magazine show for teens broadcast by the Mega (formerly Megavisión) Network. Porto Seguero was produced by Chilean composer/singer Daniel Guerrero, former member of the romantic duo La Sociedad.

**IN ARGENTINA:** Popstars-bred bands Bandana and Mambru are scheduled to share the stage Dec. 21 for a show at Buenos Aires’ Club Vélez stadium (capacity 50,000). Production company RBB together with BMG Argentina, the label that releases both groups, are working jointly to promote the show throughout Latin America and Spain. Details are expected to be announced in coming weeks.

**IN CANADA:**Mega Goldstone, president and CEO of Universal Music Canada, says that while the label’s recent releases have been well received, the industry is struggling. “It’s just a tough year for the business,” he says. “This one, I learned more in the past 12 months than in the previous four years,” he says. “Having said that, I’d never want to go through it again.”

**In COLUMBIA:** The annual Latin Billboard Awards, considered the industry’s most prestigious, were held recently in Miami. Among the winners were Marc Anthony, who took home four awards, including album of the year for his CD, and salsa star Tito Puente, who was honored for his lifetime achievement. The Latin Recording Academy announced the nominees for its 10th annual Latin Grammy Awards, to be held Nov. 14 in Las Vegas. The nominees are:

- **Album of the Year:**
  - “Unbeatable Ties” by Zonas Invisibles
  - “Vive conmigo” by Fito y Huaso

- **Song of the Year:**
  - “Chico” by Yari
  - “Pepino” by Mauro Barrientos

- **Best New Artist:**
  - Natalia Jiménez
  - Ceci Arias

- **Best Rap/Salsa Album:**
  - “El Último” by Will Smith
  - “En el Barrio” by Tito Puente

- **Best Rap/Salsa Song:**
  - “Como Te Duele” by Yabo Soto
  - “La Dama” by Tito Puente

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### Billboard HOT DANCE MUSIC

**Club Play**

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**Maxi-Singles Sales**

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### Billboard HOT DANCE BREAKOUTS

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**Charts data compiled by Nielsen SoundScan**

**Billboard**

- **HOT DANCE MUSIC**
- **CLUB PLAY**
- **TOP 10**
- **HOT DANCE BREAKOUTS**

Visit www.billboard.com for more information.

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**Note:** The above text is a natural representation of the Billboard Hot Dance Music chart. The data includes the top 10 club songs and top 10 dance breaks along with details about the albums that have performed well in this genre. The chart ranks songs based on various factors including airplay, streaming, and sales.

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**Billboard’s Hot Dance Music Charts**

- **Clubbable**
- **Top 10**
- **HOT DANCE BREAKOUTS**

Visit www.billboard.com for more information.

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**Charts data compiled by Nielsen SoundScan**

**Billboard**

- **HOT DANCE MUSIC**
- **CLUB PLAY**
- **TOP 10**
- **HOT DANCE BREAKOUTS**

Visit www.billboard.com for more information.
BY JIM BESSMAN

One of country music’s longest-running road shows came to a close Oct. 26, when the Statler Brothers played their last concert performance in the 10,000-seat Salem Civic Center in Salem, Va. The Statler Brothers have been together since 1954 and have recorded more than 100 albums, including the Grammy-winning _What Makes You Special_ in 1974. The group’s popularity continued throughout the 1970s and 80s, with hits like “Flowers on the Wall” and “The Final Answer.” They were inducted into the Country Music Hall of Fame in 1996.

The Statler Brothers’ own historic recording career commenced when Cash was late for a session at Owen Bradley’s fabled Quonset Hut studio, Cash producer and Columbia executive Don Law asked the group if they wanted to record something. Grant says, “So Don pushed the button and we recorded “Flowers on the Wall,” just the Statlers and [Cash’s group] the Tennessee Three, and that was the start of it.” A 1965 country smash that crossed to No. 4 on the pop charts, “Flowers on the Wall,” which would receive renewed life in the 1984 movie _Pulp Fiction_ and in Eric Heatherly’s 2000 cover, launched the Statlers’ long hit-making run, first with Columbia and then with Mercury.

“The Statler Brothers are one of the greatest groups to come out of the South,” says Reid. “They have been a huge influence on so many of our current artists.”

The Statler Brothers opened for Reade on the last of their farewell tour in 1997 at the Fiddler’s Green Amphitheatre in Colorado. The group has been together for over 40 years and has recorded 27 studio albums and two live albums. Their last album, _The Statler Brothers: Greatest Hits Live_, was released in 1998. The Statler Brothers are known for their close harmony and their ability to connect with their audiences, and their music continues to be popular today.

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### DECEMBER 7, 2002

#### TOP COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week #</th>
<th>Peak Rank</th>
<th>Label</th>
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<tr>
<td><strong>NEW</strong></td>
<td></td>
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<td></td>
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<tr>
<td>SHANIA TWAIN</td>
<td>Up!</td>
<td>1</td>
<td>38</td>
<td>MCA 75127</td>
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<tr>
<td>FAITH HILL</td>
<td>Cry</td>
<td>1</td>
<td>38</td>
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<td>DIXIE CHICKS</td>
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<td>4</td>
<td>10</td>
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<tr>
<td>TOBY KEITH</td>
<td>Unleashed</td>
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<td>ELVIS PRESLEY</td>
<td>Elvis' 30 hit Hits</td>
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<tr>
<td>ALAN JACKSON</td>
<td>Let It Be Christmas</td>
<td>5</td>
<td>13</td>
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<td>RASCAL FLatts</td>
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<td>KENNY CHESNEY</td>
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<td><strong>GREATEST GAINER</strong></td>
<td></td>
<td>3</td>
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<td>VARIOUS ARTISTS</td>
<td>Totally Country Vol. 2</td>
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<td>ALAN JACKSON</td>
<td>Drive</td>
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<td>ALISON KRAUSS + UNION STATION</td>
<td>I Can't Wait</td>
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<td>BROOKS &amp; DUNN</td>
<td>It Won't Be Christmas Without You</td>
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<td>SOUNDTRACK</td>
<td>O Brother, Where Art Thou?</td>
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<td>GEORGE STRAIT</td>
<td>The Road Less Traveled</td>
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<td>On A Mission</td>
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<td>Strong Enough</td>
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<td>JO DEE MESSINA</td>
<td>A Joyful Noise</td>
<td>36</td>
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<td>MONTGOMERY GENTRY</td>
<td>My Town</td>
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<td>SHANIA TWAIN</td>
<td>Up! (Country Mixes)</td>
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<td>WILLIE NELSON &amp; FRIENDS</td>
<td>Five瀄介紹</td>
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<td>MARK WILLIS</td>
<td>Forgive</td>
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<td>NICKEL CREEK</td>
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<td>ANNE MURRAY</td>
<td>Country Gren'n</td>
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<td>TOBY KEITH</td>
<td>Pull My Chain</td>
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<td>BRAD PAISLEY</td>
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<tr>
<td>GARY ALLAN</td>
<td>Ain't Got A Hat</td>
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<tr>
<td>TIM MCGRAW</td>
<td>Set This Circus Down</td>
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<td>GEORGE STRAIT</td>
<td>The Best Of George Strait: 20th Century Masters</td>
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<td>LEE ANN WOMACK</td>
<td>The Season For Romance</td>
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<td><strong>LAST WEEK #1</strong></td>
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<td>JOHNNY CASH</td>
<td>Man With A Memory</td>
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<td>ALAN JACKSON</td>
<td>Honky Tonk Christmas</td>
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<td>FAITH HILL</td>
<td>Breath</td>
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<td>WILLIE NELSON</td>
<td>Everything</td>
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<td>BROOKS &amp; DUNN</td>
<td>Merry Christmas Wherever You Are</td>
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<td>JACOB CREEK</td>
<td>The Greatest Hits Collection</td>
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<td>JOHNNY CASH</td>
<td>Secret Of Giving: A Christmas Story</td>
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<td>TRISHA YEARWOOD</td>
<td>The Sweetest Gift</td>
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</tbody>
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**Notes:**
- The greatest gainers are those that have been charted for at least three weeks.
- Webisode ratings are based on Nielsen SoundScan data for the week ending December 7, 2002.
- Nielsen SoundScan is a service that measures sales of albums, singles, and music videos in the United States.
- Billboard is a trademark of Capstone Publishing LLC, which is owned by the same company as Nielsen SoundScan, LLC.
- Billboard's Hot Country Albums is a chart published by Billboard magazine that ranks the top-performing country music albums in the United States.
- The chart is based on sales data provided by Nielsen SoundScan, which collects data from a variety of retailers and distributors.
- The chart is updated weekly and is published in Billboard magazine and on its website.

**Source:** Billboard Magazine, December 7, 2002 issue.
**DECEMBER 7, 2002**

### HOT COUNTRY SINGLES & TRACKS

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<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Imprint &amp; Number Distribution Label</th>
<th>Artist</th>
<th>Peak Position</th>
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<tr>
<td><strong>1</strong></td>
<td><strong>THERE'S NO LIMIT</strong></td>
<td><strong>Dr. Carter</strong> / Country Legends</td>
<td>WARNER BROS. 16680/WRN</td>
<td><strong>31</strong></td>
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<tr>
<td><strong>2</strong></td>
<td><strong>FAMILY TREE</strong></td>
<td><strong>Daryle Singletary</strong></td>
<td>COUNTRY RECORDS 2968/CR</td>
<td><strong>32</strong></td>
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<tr>
<td><strong>3</strong></td>
<td><strong>BROKEN HEARTSVILLE</strong></td>
<td><strong>Joe Nichols</strong></td>
<td>ORION SOUTH 4008/OPS</td>
<td><strong>33</strong></td>
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<tr>
<td><strong>4</strong></td>
<td><strong>PRACTICE LIFE</strong></td>
<td><strong>Andy Griggs With Martina McBride</strong></td>
<td>VI 172241/VI</td>
<td><strong>34</strong></td>
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<tr>
<td><strong>5</strong></td>
<td><strong>A MEMORY LIKE I'M GONNA BE</strong></td>
<td><strong>Tanya Tucker</strong></td>
<td>TONYGARI/ALBUM CUT</td>
<td><strong>35</strong></td>
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<td><strong>6</strong></td>
<td><strong>Seattle</strong></td>
<td><strong>Ricky Van Shelton</strong></td>
<td>BNEW 610495/BNEW</td>
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<td><strong>7</strong></td>
<td><strong>FOREVER EVERYDAY</strong></td>
<td><strong>Lee Ann Womack</strong></td>
<td>RCA NASHVILLE 78786/RCA</td>
<td><strong>37</strong></td>
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<td><strong>8</strong></td>
<td><strong>CRAZY</strong></td>
<td><strong>Tim McGraw</strong></td>
<td>MCA NASHVILLE 172274/MCA</td>
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<td><strong>9</strong></td>
<td><strong>WHERE THE LIGHTS GO DOWN</strong></td>
<td><strong>Faith Hill</strong></td>
<td>MCA NASHVILLE 172262/MCA</td>
<td><strong>39</strong></td>
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<td><strong>10</strong></td>
<td><strong>WHAT A BEAUTIFUL DAY</strong></td>
<td><strong>Chris Cagle</strong></td>
<td>CAPITOL 77816/CAP</td>
<td><strong>40</strong></td>
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### TOP COUNTRY SINGLES SALES

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<thead>
<tr>
<th>#</th>
<th>Title</th>
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<th>Imprint &amp; Number Distribution Label</th>
<th>Artist</th>
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<tr>
<td><strong>1</strong></td>
<td><strong>PICTURE</strong></td>
<td><strong>Kid Rock Featuring Sheryl Crow &amp; Alanna Moon</strong></td>
<td>WARNER BROS. 16680/WRN</td>
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<td><strong>2</strong></td>
<td><strong>GOODBYE'S</strong></td>
<td><strong>George Strait</strong></td>
<td>MERCURY 172272/M</td>
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### DECEMBER 7, 2002

- **Pie chart availability.** Billboard's audio, video, and electronic data are monitored and tracked for reporting purposes only. Complete lists are available to subscribers of Nielsen Broadcast Data Systems' audio, video, and electronic data. **©Copyright 2002 Billboard.** All rights reserved.
JENNIFER LOPEZ
This Is Me . . . Then
PRODUCERS: various
Epic 86231
RELEASE DATE: Nov. 26
From the swoonily romantic tone of its lyrics to the high-energy, dance-club-ready style of its video clip, this anthology project could easily have become yet another rehash. Lopez unabashedly essays her much-publicized relationship with actor Ben Affleck on a set that strives to establish her as an artist of more depth than previously displayed. She may never win the full respect she craves (and increasingly deserves), but even sayayers will have to serve props to Lopez for the considerable growth she reveals as both a performer and tunesmith. With muse-musician Cory Rooney by her side, she deftly blends streetwise hip-hop with enough old-school soul reference to keep namecheckers busy for hours—starting with the clever interweaving of the Stylistics’ “You Are Everything” into the hit, hound-the-One.” —BG

JULIANNA HOLLOWAY
The Last Temptation
PRODUCERS: various
Mudra Inc./Def Jam Records
440 063 487
RELEASE DATE: Nov. 19
On The Last Temptation, rapper/actor Julianne Holloway picks up where her 2001 release, Pure is Love, left off, further engaging radio-friendly thugs ballads with wispy-voiced choruses across the hardcore hip-hop that marked her early career. Unquestionable cultural impact, the album’s two best moments—the Ja Rule-by-numbers “Meaner” (which follows in the vein of last year’s Jennifer Lopez collaboration, “I’m Real”) and “The Pledge Remix,” which also features vocals from Nas and 2Pac—other guest turns come from Bobby Brown (“Thug Lovin’’), the Neptunes (“Pop N’ S’S”), and Charli Baltimore (“Last Temptation”). And primary producer Irv Gotti has his sound—a mixture of syrupy rhyming and sweet vocals over smooth-as-silk samples—down to a science at this point. Predictable, perhaps, but such aural connections rarely fail as a crowd pleaser. —BG

TIM MCGRAW
This Perfect Night & the Dancehall Doctors
PRODUCERS: Byron Gallimore, Tim McGraw, Darran Smith
Curb Records 78746
RELEASE DATE: Nov. 26
Recording with a road band wouldn’t raise an eyebrow in most circles, but for Nashville the move is unusual, if not revolutionary. McGraw makes a big to do of it here, and even with producer Byron Gallimore at the helm, the results thankfully own a rich heartbeath and surprising soul. This is a great record, from the military-style intro and “event” feel of opener “Comfort Me” and soft swells of ballads “Tickin’ Away” and “All We Ever Find” to the warm regret of “Red Ragtop” and ambitious vocals of “That’s Why I Made Mexico,” perhaps McGraw’s best ever. His personality and swagger are aces in the hole, best played on a thumpin’ “Illegal” and later on the intimate ballad “I Know How to Love You Well” and ornerie “Real Good Man.” Perfectly imperfect and totally fearless, this may well be McGraw’s crowning achievement in a career already studded with success. —RW

R&B/HIP-HOP

THE ROOTS
Phrenology
PRODUCERS: various
MCA 088 112 996
RELEASE DATE: Nov. 26
Further establishing the two-turntables-and-a-microphone ethos that defines much contemporary hip-hop, Phrenology details how the Roots delve deeper into the use of organic instrumentation on their latest effort, experimenting with everything from Bad Brains-style punk to Queen-inspired bombard (“Rock You”) and Rolling Stones-styled guitar licks (“The Seed 22”). Mixing rock, funk, soul, and jazz, Phrenology marks the band’s most challenging—and rewarding—album. Much of that success lies in its ability to skillfully pull together the best of the Roots’ live act, which has been largely missing in previous studio work. This is perhaps best reflected on the epic “Water,” a sprawling and strange 10-minute, groove-tuned jam that is a microcosm of the album’s possibilities. Notable guests include Nelly Furtado (“Sacrifice”) and Talib Kweli (“Rolling With Heat”). —BG

VARIOUS ARTISTS
Paid in Full/Dream Team
PRODUCERS: various
Roc-A-Fella Rec 30210
RELEASE DATE: Nov. 26
Team Roc-A-Fella is developing a telling double album of Jay-Z’s The Blueprint 2: The Gift & the Curse double-disc offering, the imprint returns with a two-CD soundtrack, the film Paid in Full. The first disc—Paid in Full, hosted by rap legend the World Famous Bruckie B, pays homage to the ‘80s via classic tracks from Mase featuring Frankie Beverly (“Before I Let Go”), Eric B. & Rakim (“Paid in Full”), and Phife Collins (“In the Air Tonight”). Dream Team, the set’s second disc, features new music from the Roc-A-Fella roster. Amid the highlights is the title track, featuring Elzhi “Bouncing and Sampling Queen’s “We Are The Champions,” Dame Dash, Kanye West, Big Pun, Young Jeezy, and Twista crown themselves the best in the game.” —RH

TALIB KWELI
Quality
PRODUCERS: various
Rawkus/MCA 3048
RELEASE DATE: Nov. 19
With two albums under his belt via collaborations with Mos Def and DJ Hi-Tek, underground rager Talib Kweli makes his solo debut with Quality. The apt title only hints at what the Brooklyn, N.Y., native has to offer. On lead single “Waiting for the DJ,” Kweli teams with Bilal to pay homage to the master of the turntable. The infectious single is gaining Kweli and Bilal some airplay. Black Thought and Pharoahe Monch join Kweli on the high-octane “Guaranteed,” which is an incredible collaboration. The album’s shining moment is the soulful piano-driven “Get By.” The track, produced by Kanye West, is an across-the-board smash. One of the year’s best rap albums. —RH

DRU HILL
Dru World Order
PRODUCERS: various
Def Soul 3377
RELEASE DATE: Nov. 26
Like every successful group, Dru Hill has had its fair share of hardships. Solo sets and side projects aside, the Baltimore quintet is still churning out hits. But the group found time to add a new member, Sisqo. And, while it has done some ballads, the group’s rap sound is still intact. This album is the latest move toward R&B, a departure from their hip-hop roots. —RH

(Continued on page 66)
VITAL REISSUES

**B.B. KING**
The King Years COMPOSITION PRODUCER: John Brown ORIGAL PRODUCERS: various

RELEASE DATE: July 30
This U.K. label has released this extensive compilation of B.B. King’s early recordings, beginning with “3 O’Clock Blues” (1951) and concluding with “That Evil Child” (1971). The four-CD boxed set includes a booklet that chronicles King’s early career, including many vintage pics, as well as providing photos of famous “chitlin’ circuit” clubs. Also included is an extensive discography, notes on every track in the collection, written by Colin Escott. The Vintage Years is a must for fans and collectors. To sit back and listen to these four CDs is to hear the coming of age of one of the most important blues artists in the history of the genre. This music was born of zilliones of hours on the road, digging in smoky dancehalls and juke joints, playing the blues in good times and bad. The Vintage Years is an authoritative, particularly well-engineered, compilation. History never sounded so soulful. Distributed in the U.S. by Navaree.

**HOLIDAY**

**SHA NA NA**
Rockin’ Christmas PRODUCER: Jacko Marcellino

The Gold Label 2105

EN VOGUE
The Gift of Christmas PRODUCERS: Denzel Foster, Thomas McElroy, Timothy Eaton

Discretion 7713

VARIOUS ARTISTS
O Christmas Tree – A Bluegrass Collection for the Holidays PRODUCERS: various

Rounder 116 610 513

**NEW AGE**

**STEVE HOWE**
Skyline PRODUCERS: Steve Howe, Paul Sutin

Inside Out 6 93723 65362 4

RELEASE DATE: Nov. 5

Steve Howe’s Skyline sounds as if it could have come out of a Yes album, with its heraldic synthezisers chords trumpeting a grand entrance while Howe’s electric guitar rings out the soaring melody. But that

grandiose intro (“Small Acts of Human Kindness”) is deceptive opening to the nearest—and best—album from the long-time Yes guitarist. Instead, Howe creates intricate but less ostentatious orchestrations, over-dubbing multiple guitars, making le+-kus tolo, and, on “Moment in Time,” the venerable Danielecoriolar sitar. Howe distills his greatest contributions to Yes, intricate, thoughtful improvisations and a frighteningly vast array of tonal colors and techniques, including the C&W tinging guitar licks of “Bitter Winds,” the jazz voicing of “Camera Obscura,” and the undulating, enwinded footage of “Resonance.” Keyboardist Patsy Sin co-ordinated most of the tunes and tastefully flutes out the arrangements, but it’s Howe’s guitar playing that’s the star atop this Skyline.

**ON DVD**

**MEN IN BLACK II**

Columbia TriStar 7128 ( widescreen), 9152 (full screen)

RELEASE DATE: Nov. 26

This two-disc DVD brings viewers close to all kinds of alien lifeforms via its extensive group of special features. An “alien broadcast” icon that flashes periodically during the film’s playback can be turned on to access crew in-sights into the making of that particular scene. A nine-part behind-the-scenes section closely details the film’s art direction and the looping of the special effects. Noteworthy sections include one that follows Rick Baker, the film’s “visual effects master,” as he creates creatures with puppets, animatronics, and make-up. Will Smith fans will particularly love the blooper reel, which sees the actor cause Tommy Lee Jones and Rosario Dawson to have laughing fits. Also of high interest is a feature on director Barry Sonnenfeld’s “guide to comedy,” which outlines how he approaches the genre.

**ICE AGE**

Fox 4664

RELEASE DATE: Nov. 26

For fans who want to know everything about Sid the Sloth, Manny the Woolly Mammoth, Diego the Sabre-toothed Tiger, and Scrat the Sabre-toothed Squirrel, this two-disc DVD offers tons of info-packed footage that details the entire process of their creation. From their voices to their initial drawings to their final animation, viewers get an incredible inside look into the work of the Blue Sky team. A hilarious new short, Scrat’s Missing Adventure, is also relevant enough to own this DVD. Find out if Scrat will ever save his nut and live happily ever after. The DVD also includes the director commentary, deleted scenes, and Blue Sky’s 1998 Academy Award-winning animated short Danny. A must-have for animation buffs.

**PAUL McCARTNEY**

**Back In the U.S.**

EMI 71589

RELEASE DATE: Nov. 26

If you did not get the chance to see Paul McCartney on his just-wrapped tour supporting last year’s Driving Rain, this DVD offers a simply fascinating look at the concert. The disc’s concert film includes an impressive set of 28 songs, interspersed with brief off-stage footage and comments from McCartney. Why did he choose to play “Eleanor Rigby” on tour, for example? According to the film, he thinks what the audience would most like to hear when coming to his show. McCartney also says that it is not scary to perform on stage as he originally wrote them, either by himself, on guitar, or piano, and that he prefers the comfort of a band’s backing. This insight leads us into his solo performances of “Blackbird,” “I’m Only Sleeping,” and “Yesterday.” Special features section also take viewers into the inner workings of the tour and includes McCartney’s band, Accompanying this DVD, but not sold separately, is a two-disc CD of the same title (Capitol 43218).

**DAVID BOWIE**

Best of Bowie
Virgin/EMI 24349 01069

RELEASE DATE: Nov. 19

From one of the most musically innovative artists of the past three decades, this 47-track video collection affirms the physically striking David Bowie’s “renchent for innovative visual art. Regularly combining music and video throughout his career, Bowie used MTV to provide a global forum for the medium. East of Bowie demonstrates the artist’s constantly evolving and challenging work. A talented actor, Bowie has consistently drawn viewers and listeners to his enigmatic persona, with the help of director Steiger, including Richard Linklater, D.A. Pennebaker (“Ziggy Stardust” from the filmmaker’s Ziggy Stardust and the Spiders From Mars). David Mal- let, Julien Temple, and Steve Barron. Source material from this video compilation include such TV programs as the BBC’s Old Grey Whistle Test and That’s the Spirit. Dutch TV’s TopPop (a late-late era “Rebel Rebel”), and The Dick Cavett Show, for the performance of “Young Americans,” a poor audio recording of which unfortunately detracts from an otherwise compelling presentation. Bowie, with the superb early performances of the Old Grey Whistle Test, highlights the video accompanying the deluxe edition of the album’s “Ashes to Ashes” and the testosterone-removed “I’m Afraid of Americans.”

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Eva,

This is an excerpt from a letter discussing the innocence of the cross and the role of love in the context of various musical elements.

Your love, as expressed through the work of Dobson and Austin, is like a shining star in the midst of chaos. This love, reflected in the timeless and enduring legacy of Figures 11 and 7, speaks to the essence of what it means to truly love someone. It is a love that endures, a love that is not defined by fleeting moments or transient experiences.

In the context of the musical landscape, this love is mirrored in the works of various artists, each contributing to the rich tapestry of sound and sentiment. From the soulful drive of Figures 11 and 7 to the soaring melodies of Figures 11 and 7, each piece captures the essence of love in its own unique way.

As we continue to navigate through the complexities of life, let us not forget the power of love to uplift and inspire. Let us strive to move closer to the track marks left by Figures 11 and 7, to be guided by the voice of love that echoes through the airwaves.

May your journey in love be one of great beauty and fulfilling purpose. May the music of Figures 11 and 7 continue to be a beacon of hope and inspiration in the lives of those who listen.

Sincerely,

[Signature]
BY JIM BESSMAN

The successful synergy of the principals in Nashville husband-and-wife indie publishing team Steve Diamond and Teri Muench-Diamond has just generated a co-publishing administration deal with Sony Music Publishing.

Diamond notes that the Sony pact is a culmination of the pair's own 10-year partnership in building the ASCAP companies Diamond Cuts, Real Diamonds, and Hand Picked Songs, as well as the placing of numerous songs by Diamond with artists representing many genres.

Diamond says, "A few weeks ago I was fortunate enough to receive eight platinum, gold, and multi-platinum records [in recognition of songs on albums by] Brooks & Dunn, Dream Street, Backstreet Boys, Faith Hill, Michael Montgomery, Vince Gill, and Lonestar, as well as the soundtrack for The Princess Diaries."

"But the last few years have been extremely exciting," he adds, pointing to his songwriting credits from the period, including Lonestar's No. 1 hit "Not a Day Goes By."" Faith Hill’s “Let Me Let Go,” and All-4-One and Michael Montgomery’s "I Can Love You Like That."

WRITER TO THE STARS

Diamond compositions have also been cut of late by the varied likes of Vince Gill, 98°, ‘N Sync members Lance Bass and Joey Fatone (for the film On the Line), Dennis Coffey, Joe Cocker, John Farnham, True Vibe, Britney Spears, and former Inno-cense member Amanda Latonu.

"Some of my more recent collabora-tions include Backstreet Boys, Richie McDonald of Lonestar, Luis Alberto Cuestas de la Ley, and Travis Tritt—for the Disney film My Peoples."

Diamond continues, adding that past hits and cuts have come from acts ranging from Eric Clapton and Willie Nelson to L.A. Guns, Anita Pointer, and Paul Rodgers.

"What distinguishes me as a song-writer is the ability to write in many different areas of music—and the

Diamonds Are Golden
With Sony

Steve Diamond
AND TERRI MUECH-DIAMOND

know-how to present songs accordantly," says Diamond, who has also produced for rock acts Dream Street and Rebeakah Ryan. "I come from a Beatles-influenced melodic-rock background, but my writing skills were honed through Nashville eye-of-the-needle songwriting precision—and the fact that we also have several artists signed to us that we're producing and are very close to getting recording deals."

Diamond is the writer in the marri-age. "Teri gets the songs recorded and placed and does most of the business," Diamond says. The couple moved from Los Angeles, where she was a long-time A&R executive at RCA Records and worked with a distinguished roster that includes Bruce Hornsby, Brian Ross, Kenny Rogers, Mr. Myster, Rick Springfield, and the Pointer Sisters.

Signed as a recording artist by Mike Curb at 15, Diamond studied music at UCLA and was a session and touring musician. His initial songwriting success came with Clapton’s 1983 single “I Got a Rock & Roll Heart," which he co-wrote.

"That opened my eyes to the thought of just being a songwriter and producer and living a relatively normal life," Diamond says. "I met Teri when I was pitching songs [to her] when she was at RCA. She liked a couple of them, and we stayed in touch. The relationship grew from there."

A&R EXPERTISE

His wife has "an amazing song sense and unflaggingly knows what songs will work for what projects," he continues. "After leaving RCA to start our companies and our family, she represented some very successful writers, including Diane Warren, Billy Steinberg, and Tom Kelly. She wrote the 'Art of Pitching Songs' section for the Writer's Digest book The Songwriter's Workshop and co-authored the book, Attn: A&R, which is a guide to getting into the music business that has been used as a text in music-business programs. And in addition to working my songs through the company Hand Picked Songs, she works with writers Paul Vann, Susan Pomerantz, Sam Lorber, Will Robinson, Rick Chadacoff, and Ken Miller."

The songwriting team has a future full of promises. "Teri and I have covered so many songs with the publishing companies I represent," Diamond says, "that if I hit a songwriting wall, I just hit the floor and start another."

Diamond’s other songwriting activities involve travel. "On a recent trip to Stockholm, I wrote with André Bagge and Anders Bergström for the band Triple 8," he reports. "And a recent five-day trip to New York yielded four covers, including ‘Do You Still’—which will be a single for Jacinda Latora on J Records in January—and a recording with Cherie Amore on Lava Records."

Covering virtually every stylistic band expresses music Diamond expresses no preference. "I just care about the songs being the best they can be," he says. "We frequently do demos of the same song with several treatments, because great song can be done in any style."

Though independent, Diamond looks for the new Sony link to further his companies’ existing relationships with Nashville acts. "We have relationships with many acts in Nashville, Los Angeles, and New York offices and amplify what we’ve started.

"We just want to stay focused and work with good people on projects that we believe in. Teri and I sometimes have to make a rule and say we won’t talk about business for a day, an hour, or whatever, but I always seem to break it by saying, ‘Teri, what do you think of this song idea?’ We just feel very lucky to be working together.

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Walters
Gifting


Steve Diamond
AND TERRI MUECH-DIAMOND

Diamonds Are Golden
With Sony

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Labels Reach Out And Touch Wireless Services

BY BRIAN GARRITY

NEW YORK—In search of additional revenue generators in the face of declining sales of prerecorded music, the major labels and their parent companies are more aggressively pursuing business opportunities in wireless entertainment and related services.

In the latest case in point, Sony Music Entertainment has acquired New York-based wireless entertainment company Run Tones Inc. The major is using the purchase to launch a division specifically focused on content and services for mobile phones and other devices. Financial terms were not disclosed.

The Mobile Products Group will be responsible for the expansion of Sony Music's global wireless entertainment service, which currently include ring tones and album previews; this includes overseeing the Run Tones brand and business.

Run Tones currently operates ring tone services for AT&T and personal photo service RUPhotos. The company also offers a range of business-to-business services.

“What we see going forward is really an explosion—in the U.S. and elsewhere—of new handsets and new technologies and new capabilities, which offer much richer promise in terms of the kinds of audio and imaging and other types of content that can be delivered to the phone,” says Thomas Gewecke, senior VP of Sony Music Digital Services (SMDS), the new name for the mobile technology group.

Sony is hardly alone in seeing such growth potential.

Warner Music Group (WMG), chasing a similar market, has launched a new promotion and commerce service on AT&T's wireless services platform.

“Wireless companies need music to showcase their new data services platform,” says Michael Nash, senior VP of Internet strategy and business development at WMG.

WMG will enable consumers to buy ring tones (some of them higher sound quality, "polyphonic" ring tones), stream-free song clips, and artist audio messages; download artist images; send music links to other AT&T users via text messaging; and connect to amazon.com to buy CDs. The services vary in cost from 99 cents to $1.99.

WMG executives and the other companies involved in the initiative say that in the short term, they view the AT&T wireless offering largely as an information and promotional channel. But they note that the deal helps lay the groundwork for future mobile commerce opportunities.

Labels and related wireless entertainment services companies say they see a big opportunity in ring tones.

Indeed, beyond the Warner content, AT&T has a whole music entertainment platform for mobile phone users. It also features editorial and metadata from iSTCN.com's Rhapsody and Upoc Music, a specialist in hip-hop-related programming; recommendations from amazon.com; and online radio playlists from a total of 1,900 stations across the country via a service known as Now Playing on YES.

Some studies estimate that more than $1 billion was spent on ring tones in Europe last year, and additional research estimates 1.5 million plus ring tones are purchased on the Internet each month in North America. And the market is theoretically only growing. According to some studies, the youth mobile phone market is expected to double in size in 2003, to more than 49 million subscribers.

“We feel we’re on the cusp of a much faster growth rate for these services in the U.S.,” Gewecke says. “The thing we’re really encouraged about is that historically there haven’t been that many handsets in the U.S. that could even support a music ring tone or graphic, and there are a lot more out there today.”

J.J. Rosen, VP of mobile technology for SMDS and chief technology officer of Run Tones, points out that the U.S. market is now poised for growth with the rise of integrated billing.

“The ideal way to bill here in the U.S. is integration into the customer’s monthly phone bill,” he says. “It’s only very recently—in the last 12 months—that the carriers have solved those problems.”

Also looking to capitalize on that market is Moviso, a mobile phone services business owned by Vivendi Universal Net USA that has launched a new prepaid debit card allowing consumers to buy ring tones.

Initial distribution for the cards will be through more than 6,000 stores nationwide, including 7-Eleven convenience stores and Wherehouse Music.

Universal Music & Video Distribution will provide distribution services. Prepaid cards are $4.99 each and available on most handsets from AT&T, Cingular Wireless, and T-Mobile.

Moviso says early trials indicate that consumers purchase and change ring tones twice as often—from an average of three purchases per month to more than seven—with the use of retail offerings like prepaid cards.

Likewise, third-party services operating outside the label system are chasing this growing segment of consumers. Zing!, a provider of ring tones and other mobile entertainment services, has cut a deal with Microsoft to have its service carried through the mobile version of its MSN Internet service.

DCN Records Builds Its Brand With Live Recordings

BY BRIAN GARRITY

NEW YORK—DCN Records has inked a two-year extension with Koch Distribution, while the label's Web site, dcn.com, has entered into a deal with online retailer inc.com to provide e-commerce services.

The deals come as New York-based DCN—which started as a Webcaster and syndicator of live music content—marks its one-year anniversary in operation as a label.

Since bowing at the end of 2001, the label has released two dozen live albums and hundreds of performances recorded in its network of nightclubs across the U.S. Those releases have collectively sold more than 150,000 units, according to Nielsen SoundScan.

DCN COO Usher Winslett says the company's revenue has increased five-fold in the past year, and it is on pace to break even by the third or fourth quarter of next year.

Winslett says the label's strategy is focusing on releases that generally can break even on sales of 1,000-2,000 units, thanks to low production and marketing costs that total less than $6,000.

Later this year the company plans to market a string of regional releases that are exclusively distributed in certain areas of the country based on the location of the artist's fan base. Winslett says the break-even on such releases—which will also be available for purchase online—is less than 1,000 units.

The company has also entered into a deal with Insound to release a string of albums that will be sold exclusively through the online retailer, which specializes in indie rock. In turn for exclusivity, Insound will prominently market the albums on its site and to its user base.

DCN officially launched in July 2000 with the Digital Club Festival, an online music event in which 35 music venues in 25 U.S. cities were equipped with high-speed Internet connections. Performances by more than 200 bands were Webcast live over three nights.

After the festival, DCN extended the concept of recording and Webcasting live concerts into a full-time business. The company now records and Webcasts about 25 live full concerts every week.

With many of the acts that play DCN venues signing away control of the sound recording rights from performances in those clubs in exchange for the Webcast exposure, the company has built a library of performances from more than 200 acts. DCN releases live albums from that catalog of recordings.

The label currently has records on the market from Dispatch, Ralph Stanley, the Meat Puppets, Deep Banana Blackout, the Handsome Family, Blue Mountain, Gary Pierce (formerly of Jacko Pierce), and Imperial Teen. Its top sellers to date are Dispatch—whose Gut the Van has sold more than 40,000 units—and is the largest DCN release—and Grammy Award-winning artist Stanley, who has been successful with the tour, "Where Art Thou?" soundtrack, to which he contributed.

DCN maintains it is offering a compelling alternative business model that takes a more holistic view of an artist's career.

"Somehow the mainstream record industry has evolved into a hit factory, where a studio album is viewed as the 'product' and everything else that the artist does is viewed as a marketing tool for that product. Think of how often you hear a band's tour described as 'in support of X album.' Isn't the tour important in its own right?" Winslett asks. "If that product doesn't sell a million units, then the artist is viewed as a failure—never mind the fact that the artist might be a brilliant performer with a strong core following."

Winslett says the goal is to provide new opportunities for artists—either within the traditional record industry or as an alternative to it. He says part of DCN's appeal to artists is the online promotional opportunities it offers. Not only does the company Webcast live performances through its Web site, but it also syndicates performances captured in its clubs to the likes of AOL Music—which features DCN content on its Artiste Discovery Network, an emerging artist feature—and on sites of third-party sponsors, including Budweiser. DCN has also placed more than 20 of its affiliated bands in TV commercials and another six bands in radio spots.

In the future, DCN plans to release at least one or two albums per month. Upcoming releases include live albums from Philadelphia rock band the Capitol Years, New York-based singer/songwriter Sam Bisbee, New York ginder-blue/rock band White Ilassie, and rockabilly artist Wanna Jackson.

www.billboard.com
Bookstores Report Third-Quarter Earnings

BY MATTHEW BENZ

NEW YORK—Borders and Barnes & Noble report improved overall third-quarter revenue, while music sales remain mixed.

Borders Group says same-store sales of music in its main superstores segment showed a low single-digit decline in percentage terms for the quarter ended Oct. 27. Overall revenue for those stores was $511.8 million, up 6.5% from the same period last year. The books, music, and video retailer posted a net loss of $1.8 million, or 2 cents per share, in line with forecasts. That is down from a net loss last year of $3.1 million, or 4 cents per share.

"We are pleased to have met expectations while investing in pre-holiday promotions, as well as in long-term efforts, such as the continued opening of new stores, enhancements to Title Sleuth self-serv kiosks, and the Borders in-store pick up service for amazon.com/borders customers," Borders Group chairman/president/CEO Greg Josefowicz said in a statement.

Borders shares closed Nov. 22 down 49 cents at $19.30.

Barnes & Noble reports book-store sales for its fiscal third quarter ended Nov. 2 of $839 million, up 16% from the same period a year ago. Net income was $3.8 million, or 5 cents per diluted share, thanks in part to the smaller net loss turned in by barnesandnoble.com (Billboard Bulletin, Oct. 29), of which it owns 36%.

Barnes & Noble had a net loss last year of $6.8 million, or 10 cents per diluted share.

Its shares closed Friday down 25 cents at $23.39.

Antebi, Gibbs Form Partnership

Company Represents Musicians, Extreme-Sport Athletes

BY TODD MARTENS

LOS ANGELES—Artist manager Jeff Antebi, who heads the Waxploitation firm, and sports manager/marketing veteran Carter Gibbs have teamed to create Savren Sports Management.

The firm, which will operate out of offices in Los Angeles and San Diego, will represent musicians and extreme-sports athletes.

Savren also includes Kabuki Digital, a label that releases CDs associated with videogames.

Antebi brings to Savren his clients Tha Alkaholiks, King Britt, Tweaker, and Josh Wink, among others. Gibbs brings athletes that include Tommy "Tomcat" Clowers.

Carter is Savren's CEO; Antebi functions as its president.

Declarations of Independents

HAVING A BALL: There's a new national distributor on the block: Canton, Ohio-based Red Ball Distribution.

Red Ball is a division of Integrity Global Marketing (IGM), the non-traditional mass marketing company that created and marketed Billy Blanks' Tae Bo videos. IGM has hired two music execs with experience in nontraditional sales as co-executive VP's: Shelly Rudin, who formerly held senior executive titles at Peter Pan Industries and PolyGram, and Andy Perl, previously with Essex/Intercontinental and Metacom.

Rudin is based in Edison, N.J.; Perl in Boca Raton, Fla.; they will split their time in Canton.

Rudin says, "We feel there are opportunities for product that is unique out there."

NEW SHOP, OLD PUNK FOR KOCH: Koch Entertainment Distribution is moving into a new facility in January.

Koch's shift won't involve a change of address: The new 90,000-square-foot facility will be located in the same industrial park on Harbor Park Drive in Port Washington, N.Y. BUT the company will see a 50% increase in capacity: Its old space was only 60,000 square feet.

Michael Rosenberg, president of the distributor says that the move has been spurred by a 20% increase in business this year.

In other Koch news, the company has sealed an exclusive deal with Lawdale, Calif.-based SST Records. Founded in 1977 by Black Flag guitarist Greg Ginn as an outlet for the pacsetting hardcore punk band's releases, SST went on to release important albums by Hüsker Dü, the Minutemen, Bad Brains, the Descendents, Soundgarden, and others. (SST's releases by the Meat Puppets and Sonic Youth have since reverted to the bands.) For most of its existence, SST's product was distributed by a wide skew of specialized rock indies.

Koch's deal with SST will also cover catalog on the label's subsidiary imprint CRUZ.

Koch—which also handles the long-running punk label Epitaph—says new releases are forthcoming from SST, which for years has existed primarily as a catalog operation.

EXITS AT RYKODISC: Unmentioned in Billboard's coverage of Joe Regis' installation as Ryko Label Group president (Billboard, Nov. 23) were the departures of a couple of long-time Ryko executives.

Rykodisc president George Howard and GM, Jill Christiansen both resigned from the label. The label's head of promotion, Sean O'Connell, has also reportedly exited, but a spokesperson for the company could not confirm this at press time.

Howard, who had run the Ryko imprint Slow River Records, was named president of the label in September 1999 (Billboard, Oct. 2, 1999); he had remained based in the Boston area after the label shifted its headquarters from Salem, Mass., to New York. Christiansen had previously served as Rykodisc's director of marketing.
MAYER'S Room for Squares, Kelly Rowland's Simply Deep, and Korn's Untouchables. Then, from Dec. 1 through Jan. 4, 2003, The Rising will offer a larger rebate that effectively devalues the album from the $18.98 list price down to $10.98, with wholesale cost going from $12.45 to about $5.99, retailers say. Again, the rebate is effective for sales verified from each account's point-of-sale reports to Nielsen SoundScan.

So far, the album has scanned 1.8 million units and is currently selling at a 16,000-units-per-week clip. The move is viewed as a way to reignite sales of The Rising through the holiday selling season. Moreover, the tactic could keep the album prominently positioned in stores in anticipation of some high-profile TV appearances by Springsteen that are currently under consideration.

In addition, Columbia has made good on its promise to deliver more special editions of the album into the market. The initial allotment quickly sold out, and it took a while to print up another 25,000 units of the album, which contains a 40-page booklet and carries a suggested list price of $24.98.

Sony Music and Columbia executives didn't return calls for comment.

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WMG, Milan Make Distribution Deals

BY CAROLYN HORNITZ

Under the exclusive deals, WEI Inc. will manufacture and distribute Milan releases in the U.S., and Warner Music International will market and distribute the label in the rest of the world, excluding France and Japan. In those countries, Milan continues to go through Universal.

The label was previously distributed by BMG in most territories. The 25-year Milan label—which is based in Paris and has offices in Burbank, Calif.—is known for its soundtracks and compilations that focus on trance, world music, electronic, and other genres.

Soundtracks in its catalog include Backdraft, Brazil, Ghost, Mulholland Drive, and Mousson Wedding; in addition, Milan puts out the electronic Man Ray series. The WMG deals also cover Milan sister label Jade, which specializes in liturgical music.

The first release under WMG is the soundtrack to the Brazilian film City of God, due Jan. 14, 2003.

"Over the years, Milan has served as a beacon of artistic integrity, demonstrating that there is a strong demand for high-quality music that exists outside of the mainstream," WEI CEO Jim Caparzo said in a statement. "We're confident we will be able to enhance Milan's distinguished track record by providing them with WEI's unparalleled resources."
Music Biz Wants to Play (Online) Games
MS, Sony, Nintendo Roll Out Interactives, Set Stage For Industry Opportunities

BY BRIAN GARRITY
NEW YORK—Makers of videogame console systems are in the midst of rolling out services that make it possible for users of such products as Microsoft’s Xbox, Sony’s PlayStation 2, and Nintendo’s GameCube to connect to the Internet and play with other gamers online. The rise of such interactive gaming experiences, in turn, is setting the stage for a host of new opportunities for the music industry.

In the latest development, Microsoft has launched Xbox Live, an online game arena for broadband users that allows Xbox owners to connect online via Xbox Live and interact with each other in a shared environment during their game sessions.

“The online arena is officially open, and the days of sitting alone silently playing videogames in the living room are over,” J Allard, GM of Xbox at Microsoft, said in a statement. “We’re thrilled to be bringing the next step in social entertainment and community to console gaming.”

GETTING IN ON THE GAME

While online gaming revenue is expected to be limited over the next two years, online game subscriptions are expected to reach $670 million by 2004, according to Jupiter Research.

The music business has already found videogames an attractive tool for both promotion and profit, from exposure of music on game titles to licensing of music to games; the release of soundtrack albums; and the sale of game products at music retail, whether game-console titles or related music.

With online gaming, game executives say, opportunities could extend to everything from mixing downloads to incorporating Internet radio into the play experience.

“Obviously, there are people in the music industry who wouldn’t be happy if we started making it easy for people to share music with the people they’re playing with. So there are a lot of issues to work out,” 2002 Xbox Live GM Cameron Ferroni admits. “But from a vision perspective, as we look down the road, we understand there really are some cool integration points, like being able to say, ‘Hey, these are the tunes we’re going to listen to for this session.’”

Microsoft has not yet announced any plans or partnerships in that area, but Ferroni believes that’s where the thinking is heading.

“There are some interesting ideas [being discussed] on going more toward streaming models...
Family-Themed ‘Lilo & Stitch’ On DVD/VHS In Time For Christmas

BY JILL KINIPS

LOS ANGELES—The theme of ohana, a Hawaiian term signifying the importance of family, is a central topic in the animated film Disney’s Lilo & Stitch, which focuses on how an unlikely bond between a young Hawaiian girl and an alien creature brings a family together. The idea is apropos, as Disney hopes to attract a wide demographic of holiday-season consumers by releasing the film Dec. 3, on VHS ($24.99) and DVD ($29.99). The DVD version includes a variety of extra features including deleted scenes; behind-the-scenes footage about the making of the film and its animation style; an exploratory guide to the Hawaiian island and a mini-documentary featuring “InterStitch-als,” film cells of Stitch interrupting the action of numerous classic Disney films.

Writing background from Chris Sanders and Dean Deblois originally pitched the idea that turned into Lilo & Stitch during their last day of work on 1998’s Mulan. “I had this old idea sitting on a shelf that I had come up with in 1985,” Sanders says, “and the concept is that a monster named Stitch. We promoted [to Disney] to make a very risky film story-wise and character-wise. We wanted to leave Disney convention behind and do a take on difficult issues with characters that would be perceived as real. They were neither heroes nor villains—like us.”

FAMILY-FOCUSED

Indeed, the film’s main characters, sisters Lilo (a huge Elvis Presley fan), and Nani, are dealing with the death of their parents and the constant watch of state worker Cobra Bubbles (voiced by Ving Rhames). Older sister Nani, (voiced by Tia Carrere), struggles to take care of Lilo, keep a job, and pursue a romantic relationship.

In the midst of these problems, Lilo adopts Stitch—a small, destructive monster who is being pursued by a bumbling troop of aliens—with the belief that he will be the family dog. Through the mayhem brought on by Stitch and his pursuers, Lilo and Nani ultimately recognize the strength of their bond and Stitch realizes he has a place in their home.

Deblois says that he learned about the Hawaiian concept of ohana while on a trip to the islands. “At the point when we traveled there for a research trip, we had been running into a wall story-wise. Lilo was always going to be about family. But the subtext of having [Stitch] have to change was digging us into a hole.”

“Because of the music of Elvis, you’ll have people who may not have [otherwise] been introduced to the film. You also have the Disney fans and people who have seen the movie.”

—GORDON NO.

BIUENA VISTA HOME ENTERTAINMENT

Lilo & Stitch were dealing with a whole other culture again. We didn’t have to be told that Hawaiians were very sensitive and protective of [their] heritage. One of the pre-eminent dignitaries was sharing their culture.

Using a unique rounded, watercolor animation style last used on Disney’s 1941 classic Dumbo also appealed to the film’s creators. DeBlois notes, “The watercolor style is so beautiful to look at. I find myself stopping and staring.”

DeBlois and Sanders are now discussing features for a Lilo & Stitch collector’s edition DVD, slated for release next year. It will contain more deleted scenes, director commentary, and “making of” footage.

KEEPING PEOPLE IN STITCHES

Buena Vista Home Entertainment senior VP of marketing Gordon No was working on a promotional campaign for the title, which will extend through the fall of 2003. A direct-to-video sequel will launch next summer, while an animated series based on the film will begin airing next season. (The network is still to be announced.)

A “mobile Graceland” truck, which set out nationwide in August, continues to tour in honor of the anniversary of Presley’s death. New this year is a Lilo & Stitch movie clip. Consumers who buy the VHS or DVD have a chance to win one of 25 vacations to Hawaii and can send away for a free Scholastic Lilo & Stitch storybook. A $3 coupon good toward the film’s soundtrack is also included in each package.

Buena Vista has created a special Hawaiian holiday display for retailers. “We’re combining the lush tropical look of Hawaii and Christmas,” No notes. “[For example], you’ll see holiday lights on hammocks. I think it will certainly stand out.”

He believes that the film has broad appeal, both in style and demographics. “It’s heartwarming and it also has this irreverence and comedy. It has something for everyone: adults, kids, and teens. There might be grandparents buying it as a gift for their grandchildren. Because of the music of Elvis, you’ll have a crowd of people who may not have otherwise been introduced to the film. You also have the Disney fans and people who have seen the movie.”

Bob Sauber, senior visual product manager for the Los Angeles-based Virgin Megastores chain, says that though the title is competing with many top blockbuster video products this holiday season, Lilo & Stitch will be a top 10 title for the chain during the holiday season. “It’s certainly on the list of must-have DVDs this year,” he says. “There are a lot of extras on the DVD that keep you coming back for more. Even if you’ve seen it at the cinema, you’re still going to want to buy it. The Disney brand always counts for something.”
<table>
<thead>
<tr>
<th>DATE</th>
<th>TITLE</th>
<th>LABEL/DISTRIBUTING LABEL &amp; NUMBER</th>
<th>PRINCIPAL PERFORMERS</th>
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<td>DECEMBER 7, 2002</td>
<td>STAR WARS: EPISODE II-ATTACK OF THE CLONES (WIDESCREEN)</td>
<td>WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT</td>
<td>Ewan McGregor &amp; Natalie Portman</td>
<td>PG</td>
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<td>A VERY MERRY POOH YEAR</td>
<td>WARNER HOME VIDEO</td>
<td>Winnie The Pooh</td>
<td>PG</td>
<td>22.99</td>
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<td>MONSTERS, INC.</td>
<td>DISNEY / TOY STORY HOME VIDEO ENTERTAINMENT</td>
<td>Billy Crystal, John Goodman</td>
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<td>SPIDER-MAN (WIDESCREEN)</td>
<td>COLUMBIA PICTURES HOME ENTERTAINMENT</td>
<td>Tobey Maguire, Kirsten Dunst</td>
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<td>DECEMBER 7, 2002</td>
<td>SPIDER-MAN (PAN &amp; SCAN)</td>
<td>COLUMBIA PICTURES HOME ENTERTAINMENT</td>
<td>Tobey Maguire, Kirsten Dunst</td>
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<td>THE LORD OF THE RINGS (SPECIAL EDITION-WIDESCREEN)</td>
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<td>PG</td>
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<td>Tobey Maguire, Kirsten Dunst</td>
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<tr>
<td>DECEMBER 7, 2002</td>
<td>THE SANTA CLAUSE</td>
<td>TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT</td>
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<td>SB VST HOME ENTERTAINMENT</td>
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<td>E.T. THE EXTRA-TERRESTRIAL</td>
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<td>Henry Thomas, Dee Wallace</td>
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<td>DECEMBER 7, 2002</td>
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<td>REDUCED THE RED-NOSED REINDEER</td>
<td>WARNER HOME VIDEO</td>
<td>Doreen Tracey, Fred Allen</td>
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<td>DECEMBER 7, 2002</td>
<td>IT'S A WONDERFUL LIFE</td>
<td>WB HOME VIDEO</td>
<td>James Stewart, Donna Reed</td>
<td>NR</td>
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<td>DECEMBER 7, 2002</td>
<td>BARNEY'S CHRISTMAS STAR</td>
<td>WB HOME VIDEO</td>
<td>Ben, Eddy, Drew, Kristina</td>
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<td>DECEMBER 7, 2002</td>
<td>REDUCED THE RED-NOSED REINDEER</td>
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<td>Doreen Tracey, Fred Allen</td>
<td>G</td>
<td>9.98</td>
</tr>
</tbody>
</table>

**Notes:**
- **W** - Widescreen, **P** - Pan & Scan, **G** - General Audience, **PG** - Parental Guidance, **PG-13** - Parental Guidance - 13+, **PG-14** - Parental Guidance - 14+, **R** - Restricted, **NR** - Not Rated
- All sales data compiled by Nielsen VideoScan. All rights reserved.
For the first time ever, Billboard and Retail Merchandiser magazines partner to publish **THE YEAR IN VIDEO** - a special supplement to appear simultaneously in both publications. We take an in-depth look at the video market, trends, and top stories of 2002. We recap the top titles and companies of the year as well as explore DVD's market penetration and its explosive growth at retail.

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Michel Lambot, Impala & PIAS
Hilary Rosen, RIAA
Dave Stewart

Michael Bebel, President & CEO, Pressplay (USA)
Jonatha Brooke, Singer / Songwriter, Bad Dog Records (USA)
Ann Chaitovitz, National Director of Sound Recordings, AFTRA (USA)
Ted Cohen, VP, Digital Development & Distribution, EMI Recorded Music (USA)
Laurent Fiscal, Managing Director, VirginMega (France)
David Goldberg, VP & General Manager Music, Yahoo! (USA)
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Blair Schoof, Head of Business Development New Media, BMG Europe (Germany)
Jean Vincent, Director of Legal & International Affairs, Adami (France)
Didier Wang, Co-Founder, RetSpan (France)
Barney Wragg, VP, Advanced Technology, Universal Music’s eLabs (UK)
Njara Zafimehy, President, GERA-Europe (France)
Spanish Gov’t Makes Piracy Vow

Administration Promises Tougher Measures; Sgae Poll Shows Who Buys Illegal CDs

BY HOWELL LLEWELLYN

MADRID—The Spanish government has promised to tackle the issue of CD piracy head-on for the first time, announcing tough new measures that will take effect next April.

Justice minister José María Michavila outlined the government’s proposals during a two-day international seminar titled “Music Against Intellectual Property,” organized Nov 20-21 by Spain’s authors and publishers’ society, SAGE.

A detailed survey into piracy that the SAGE presented during the seminar claimed that slightly less than 23% of all CDs bought in Spain are pirated (not including domestic downloading), mainly through the widespread practice of street sellers burning CDs from blank discs laid out on sidewalks. The survey claimed that 62% of people who buy illegal CDs never buy legal sound-carriers.

Michavila told delegates that, effective April 25, 2003, a modification of Article 282 of Spain’s criminal justice law will permit those who, according to the minister, would be lodged before acting against street sellers will be in force.

The minister also said the penal code will be changed to include “aggravating circumstances,” such as the use of minors or membership of a criminal organization. He said border controls will be tightened and the European Union from April 1 next year will make it easier to tackle CD piracy networks across national frontiers.

Reminding the seminar that his ministry had just inaugurated “fast track for 282 trials” for certain offenses that will mean swifter action against piracy, Michavila added that “this epidemic does not deserve the word piracy, which has romantic connotations. We must explain to citizens that having an illegal record is not going against [the postman] who sell the CDs but contributing to the exploitation of a human being. The networks that attack artistic creation are the same that control drugs and arms trafficking, and sexual exploitation.”

SAGE executive president Teddy Bautista cites 40 music related businesses have closed in Spain because of piracy. He says copyright generates 1 billion euros ($1 billion) a year in Spain, of which the SAGE administers 25% in terms of authors’ rights.

The SAGE commissioned a survey published Oct 22 and Nov 4 through U.K.-based research company Millward Brown and Spain’s Culture and Entertainment Research Center. It found that 1.5 million Spaniards bought illegal CDs—5% of the population between 17-50 years of age—and that each of those purchased an average of 3.45 units each year.

The survey estimates that 20.7 million illegal CDs are sold in Spain per year (22.9% of all CDs). At the seminar, Bautista stressed that in 1998 just 23 million blank CDs were shipped in Spain. However, the figure in 2001 was 138 million, with most of those used in street piracy or home downloading.

The survey confirmed the much-covered youth market to be the largest consumer of illegal CDs, with 54% of pirated product buyers aged 15-24. In addition, 25.3% of buyers are aged 25-34. One in five (20.9%) of the aforementioned age group buy illegal CDs.

The report confirms that Spanish music sufferers more from piracy than international repertoire spans. Spanish-language CDs account for 69.1% of all illegal sales, while English-language repertoire accounts for 28.6%.

In the legal market, 56.3% of repertoire is in Spanish, 32.4% in English, and 11.3% is instrumental.

On the Top 10 illegal sales list, between July and October, only one English-language album appeared, Eminem’s “The Eminem Show,” at No. 10. The top three albums were all related to the CD-driven TV talent show Operación Triunfo.

MTV’s Hansen Makes Plans

Prep Work For Next Year’s EMAs Has Already Begun

BY GORDON MASSON

LONDON—The 2002 edition of the MTV Europe Music Awards (EMA) is still receiving plenty of airtime around the planet, but that hasn’t stopped the team behind the show from preparing for next year’s 10th anniversary event.

Since the first EMAs in Berlin in 1994, the show has visited Paris, London; Rotterdam, the Netherlands; Milan; Dublin; Stockholm; Frankfurt; and this year’s host, Barcelona (Billboard, Nov 30). Although next year’s event is still the better part of 12 months away, MTV Networks Europe president/CEO Brent Hansen says the short-list of cities is tightening. “We’re down to two or three cities,” he says, adding only that Southern Europe is not in the picture.

Planning starts literally the day you finish the show,” he continues “but apart from making sure that the venue is available and everything is sorted for the infra-structure, the real work starts about seven or eight months out.”

This year’s show was the biggest EMAs event to date, but Hansen says: “We’re not necessarily looking to get bigger. There’s obviously a certain threshold in terms of size that we need to do that set and get that kind of performance-based environment together, but we would go to a smaller venue...otherwise we’d get down to one venue and set in later years.”

Although he would not be drawn on next year’s short-list of cities, Hansen hopes the 10th anniversary will herald something special. “Frankly, it’s complicated and difficult to show to do, and I’m not sure how much I want to stretch the resources further than we do already, but I’d quite like to shake it up a bit as a format.”

This year’s show, Hansen comments, was “a tough one, and it was hard putting it together, but I was more than happy with the result.” Answering criticism that this year’s show was very U.S.-centric (of the 12 performing acts, only four were European), Hansen retorts: “To be honest, we get criticism whatever we do, and we have conversations ourselves about this. But [the U.S.] seems to be where the audience interest is for artists at the moment. We would like to have more European and British artists, but those are the artists that our audiences throughout Europe want to see—they’re 15 million people voted, so it’s a pretty democratic process.”

He adds that MTV is vigorously lobbied by numerous cities keen to stage the awards show: “With Stockholm [in 2000], for instance, the government came to us because they thought it would be really important for them and very presti-ious to do it.”

Looking ahead to next year’s millennium show, he says: “I do like the idea of constantly moving the location around, although it makes it harder for us—there are a lot of things we have to reinvent each time because of that, but it’s definitely worthwhile. The cities we have been to have really enjoyed having us as part of their calendar, and it’s certainly helped give MTV local channel opportunities that they can then build on. And the artists and the labels quite the idea that it’s somewhere different each year. We are justifiably proud of the EMAs, so we’d like to do something next year that is a good celebration of a property that we are all very proud of.”
<table>
<thead>
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<th>Country</th>
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<th>Album/Single</th>
<th>Label/Production Company</th>
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<td><strong>Singles</strong></td>
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<td><strong>FRANCE</strong></td>
<td><strong>Singles</strong></td>
<td><strong>ALBUMS</strong></td>
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**ALBUMS**

**JAPAN**
- Robbie Williams: "Westlife"
- Herbert Grönemeyer: "Die Toten Hosen" 
- Paul McCartney: "Get Back"
- Tatsuro Yamashita: "Kamikaze" 
- TLC: "Crazysexycool"
- Mika Nakashima: "Honeymoon" 
- Selim Ozawa: "Hello Hello"
- Mai Kuraki: "Fist of God World Tour"
- Noriyuki Makihara: "Yamato: The Golden Road"
- Crystal Kay: "Keena Tetsujin"
- Eric Clapton: "Me and Mr. Johnson"

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- Noriyuki Makihara: "Yamato: The Golden Road"
- Crystal Kay: "Keena Tetsujin"
- Eric Clapton: "Me and Mr. Johnson"

**HITS OF THE WORLD**

**Canada**
- Dave Matthews Band: "Do You Remember"
- Matchbox 20: "Push" 
- Joe Bonamassa: "The Day after Today"

**Spain**
- Shania Twain: "Spun Out"
- Coldplay: "Paradise" 
- Lady Gaga: "Just Dance"

**Australia**
- Shania Twain: "Spun Out"
- Coldplay: "Paradise" 
- Lady Gaga: "Just Dance"

**Italy**
- Shania Twain: "Spun Out"
- Coldplay: "Paradise" 
- Lady Gaga: "Just Dance"

**New Entries**
- Matchbox 20: "Push" 
- Joe Bonamassa: "The Day after Today"
- Shania Twain: "Spun Out"
- Coldplay: "Paradise" 
- Lady Gaga: "Just Dance"

**New Re-Entries**
- Matchbox 20: "Push" 
- Joe Bonamassa: "The Day after Today"
- Shania Twain: "Spun Out"
- Coldplay: "Paradise" 
- Lady Gaga: "Just Dance"
Billboard's correspondents in Europe offer a look at noteworthy hard rock and metal acts making an impact on the international market.

**ON TOP FROM DOWN UNDER:** New Zealand's D4 began the year picking up awards for its album *dirrty* in its own backyard. Since then, it has hit the road across Europe, playing some 200 dates, including the Reading and Glastonbury festivals. Non-nonsense power riffs, shout vocals, and bags of attitude recall the glory days of the Ramones and the Stooges, with a dash of AC/DC thrown in. On its European release on Infectious Records in the summer, *dirrty* received rave reviews for its raw, high-octane rock songs about girls and partying, which chimed perfectly with a musical climate that has also seen the Strokes, the White Stripes, the Hives, and the Vines rise to prominence during the past year. The first single from the album, "Rockandroll Motherlucker," was released Nov. 25 in Europe and, despite obvious difficulties with airplay, has only added to the group's rambunctious reputation. "It's a statement of intent," singer/guitarist Dion says. "It's who we are, and there's plenty more to come."

**REASONS TO BE CHEERFUL:** Hundreds Reasons came into the spotlight after band members had sent out only three demo tapes. Within weeks, the group was supporting feisty Canadian rockers Kittie. U.K. indie label Pierce Panta released the quintet's first EP, and as the band relentlessly built its reputation with live shows, Columbia Records came knocking. Its debut album, *Ideas Above Our Station*, was released to critical acclaim in May. Hit No. 6 on the U.K. album chart, driven by touring, pop radio airplay, and the band's appearance on the veteran British TV music showcase *Top of the Pops*. The band's musical style is an exciting British shot on such acts as *At the Drive In*. "Hundreds Reasons have already delivered four top 40 singles and a top 10 album," Columbia U.K. senior marketing manager Jason Racham notes. "We are extremely proud to be associated with an act of such high integrity and talent."

**SWEDEN'S HAMMER:** Five years ago, when Hammerfall fell from Gothenburg, Sweden, released its first album, the band offered a fresh take on vintage heavy metal. MNW released Hammerfall's latest set, *Crimson Thunder*, at the end of October in Sweden and saw immediate success. "It's fun, because they have two groups of fans: the 30-somethings who listen to Iron Maiden and Judas Priest and the 13-year-olds who like the melody and the metal," MNW promotions manager Andre Lindgren says. "They've recycled the best of the '80s heavy metal with today's technology."
Sony Music Entertainment Japan
Bows Copy-Protection System

**BY STEVE MCCLURE**

TOKYO—Sony Music Entertainment Japan (SMEJ) introduced new copy-protection technology Nov. 20 that will enable music files to be copied onto personal computer hard drives in a way that the label can control.

Besides regular CD-audio tracks (which are not playable on PCs), CDs encoded with Sony's new Label Gate format will include a secondary sound source of compressed audio files that can be played back on and copied to PCs. To do that, users have to obtain a decoding key by a dedicated web site. While the first copy of a song can be made free of charge, users will be charged roughly 200 yen ($1.63) for each additional copy they make.

Its music data that has been copied to a PC's hard disk can be played back using proprietary playback software called Magislip. Label Gate will also employ Sony's OpenMG X digital-rights-management system (Billboard Bulletin, Aug. 9). As a first step, all SMEJ five-inch CD singles will be released in the Label Gate format starting Jan. 22, 2002.

Logistics and fulfillment for the system will be handled by Label Gate, a Sony subsidiary that provides system operation and online billing, data storage, and distribution services for Japanese labels operating download sites. Besides Sony, 16 Japanese labels have a minority stake in Label Gate.

Japanese label Music Japan, Toshiba EMI, and Universal Music Japan have all released cpy-protected CDs, Sony, which has lobbied behind other Japanese record companies in introducing copy-protection, says it is encouraging other labels to adopt the Label Gate technology.

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**SONY MUSIC ENTERTAINMENT JAPAN**

Washington, D.C., Dec. 7

The World Intellectual Property Organization (WIPO) has asked the International Music Managers Forum (IMMF), representing 11 national Music Managers Forums (NMMFs) groups, to participate in the WIPO's Copyright Law Division (CLD). The IMMF will be involved as a non-governmental organization, alongside other bodies as the International Federation of the Phonographic Industry, the International Federation of Musicians, and international authors association CISAC. IMMF chairman and NMPF U.K. council member Peter Jenner says, "Recording artists have always been the last people to find out about changes in copyright legislation, and they have never been consulted, merely wheeled out and given a script. The artists, through their managers, can now hope to be ahead of the game rather than responding to a fait accompli."

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**SONY MUSIC ENTERTAINMENT JAPAN**

Sony Music Europe (SME) and Sony Music have created a new joint post for long-serving U.K. senior VP John Aston, giving him Europe-wide sales responsibilities. As senior VP of Sony Music U.K., Aston will be responsible for the London-based NMPF and负责 Logan, and report to John Cafferty, SME's corporate head. SME will be involved as a key international executive to the IMMF and will be involved in the SME's management of copyright law. SME's managing director, John Cafferty, says, "Aston is a key player in the Sony Music U.K. operation, and his new role will be crucial in managing the company's international operations."
By Knut Alexander Steen

OSLO—Fred Engh, recently appointed GM of Warner Music Norway (WMN), is looking to place a greater emphasis on local A&R to take the company forward.

Former marketing manager Engh was confirmed at the helm of the Oslo-based Warner Music International (WMI) affiliate Oct. 29. He replaced managing director Mats Nilsson, who left the company in June, when WMI restructured its Scandinavian operations. Nilsson is now GM of indie EVA Records Norway and an acting consultant for the International Federation of the Phonographic Industry (IFPI) in Norway. Since Nilsson’s departure, Engh had been heading the Norwegian company in tandem with financial controller Øyvind Larsen, both reporting directly to London-based executive VP of Warner Music Europe Gero Caccia. Larsen now reports to Engh, who continues to report to Caccia.

Engh tells Billboard that his first priority is to strengthen, then Warner’s Norwegian repertoire, but he adds that increasing market share is another key target. “Though it will be a tough challenge, it’s certainly not impossible,” he says. “It all depends on placing your bets right.”

According to Caccia, “Over the past few years, we have had the opportunity to strengthen our position in the Norwegian music business, and I am confident we will strengthen our presence in this important territory.”

Fred Engh has begun his industry career at PolyGram in Norway in 1980, moving over to Warner Chappell Music in 1987, when it was launched by WMI. At that point, Engh was marketing manager but took on additional responsibility for A&R later that year. In 1995, when he relinquished his A&R responsibilities.

In his A&R role, his signings included two best-selling acts: singer/songwriter Anne-Grethe Preus and pop band September Whose, whose five albums to date have sold a total of 350,000 copies in Norway. Engh says, “We have a lot of local productions which are going really well, with very promising artists, such as soul diva Noora, folk-rock band Gate—whose album became the Norwegian chart the same week it came out—rock act Big Band, and jazz ‘reinventors’ Jaga Jazzi, who have received acclaim all over Europe. And there is an abundance of impressive international artists. It should be possible to do very well in Norway.”

“Now one has taken my place as marketing manager,” he adds. “I look forward to being busy in that job as well, at least for a while. If everything runs smoothly and we can generate sufficient cash flow in the time to come, we might be looking for someone to take over, but as yet there are no plans for that.”

According to figu- rehead, the Norwegian music market was down almost 6% in value during the first six months of 2002 compared with the same period in 2001; annual figures for last year showed a fall in value of 4.9%. While acknowledging that this has been a rough year for the record industry, Engh says, “I don’t think that there will be any reduction in staff at WMN in the foreseeable future. He says, “I don’t cut, no re- structuring—nothing whatsoever.”

Universal Music Norway GM Petter Gass says Engh’s appointment is a positive move for Warner Music. “Fred Engh has stayed with the company for a very long time,” he comments. “Although we only worked together in 1986 at Poly- Gram, I know him well as a marketing man, and he is fiercely loyal. Engh is one of those people who genuinely like everything from Warner and very little from other companies. I hope he will do a fantastic job.”

Danish Music Vet Degner Opens New Chapter with ArtPeople

By Charles Ferro

COPENHAGEN—Former Sony Music Denmark managing director Jan Degner’s innovative new venture is already proving a hit, only three months after its launch. But the biggest successes noticed by Degner’s company, ArtPeople, in the first few weeks of its existence have not come from them.

After Degner left Sony Denmark early this year, following Sony’s restructuring of its Nordic operations in January (Billboard, Feb. 2), he began planning a new business concept that would combine music with other forms of entertainment. He unveiled the company Sept. 1. ArtPeople has three arms: record label MusicPeople; AP Book Publishing (books celebrating musicians and politicians—or other luminaries)—for lectures; and book-publishing/DVD unit People’s Press.

Although the official opening date coincided with the music label’s first release—rock act Aja’s debut album, “Galaxy”—it’s the company’s main immediate impact. Its first two publications, “Albym” by Benny Q. Holm and “Degner: MusicBusiness” (written by Degner himself) topped the national best-seller list.

“Just short a minute, I’ve discovered there’s demand for this type of thing,” Degner says. By Nov. 11, “Degner: MusicBusiness” was No. 1 on the Danish book retailers’ best-sellers list; the publishing unit’s first DVD release, a compilation of five singer-songwriters, “The Real Thing,” topped its official respective chart the same week. “Albym,” released Sept. 15, had earlier caused a stir in publishing circles when it became the first book ever to be advertised on Danish TV.

Degner co-owns ArtPeople 50/50 with ad agency Vibroek Duckert & Partners, which trades as the People Group. The latter houses several joint-venture units under one roof specializing in such areas as film, advertising, information technology, and public relations. Degner’s new offices are in the People Group’s Copenhagen building; “It’s a good choice, as it combines the group share networks and can call upon each other for special services.”

Degner has shipped 4,000 units to date, according to Degner, and peaked at No. 35 on the official Danish charts. The act has been nominated in the New Talent category for the forthcoming P3 Awards, organized by the Danish Broadcasting Corp. (DRC) top-40 radio station. Winners of the annual awards, scored for Dec. 5, are decided by public votes.

One of the quirkiest projects to emerge from the new company is “Homme Sauve” (Brain Songs), an album of Verdens Gang’s Serge Degner, the release of one of the country’s most popular singers to Madsen, complemented by a show and a video.

The label is also working with DRT on a compilation soundtrack for an upcoming TV series that follows Danish post-war history through the 1970s. Distribution is handled by GDC, which distributes most major labels here from its central hub in the Copenhagen suburb of Herlev.

Overseas, Degner says, “I’ll tap into the international network I’ve built up, including a lot of former Sony people who’ve started indie labels or other ventures. My plan is to represent some indies here in the future. I envision us as a mid-level outfit, fitting in between the indies and the majors. And if any of the majors decide they don’t want to waste time with an office in Copenhagen, they can use us.”

Another sector the company is looking into is concert booking, following the recent bankruptcy of Rock On and Rock Nilsen, Norway’s three major promoters (IPH and ICO being the other two). “We will explore new areas as the business develops,” Degner concludes.

In addition to Degner and creative director Jakob Qvist, ArtPeople has six full-time staff, plus three freelance artists focusing on MusicPeople sales and promotion.
Thornton Inherits Slash's Studio
Actor's Musical Career Thriving In Ex-GNR Guitarist's Home Studio

BY CHRISTOPHER WALSH

Billy Bob Thornton has been busy. Since recording 2001’s Private Radio (Lost Highway), he and a large cast of fellow musicians have cut 25 tracks for his next release, as well as a complete album of early to mid-1960s covers for later release, all in the Los Angeles home studio he inherited from his prior occupant, ex-Guns N’ Roses (GNR) guitarist Slash.

“I was looking for a house that had a studio,” Thornton says. “I thought it was going to be like a little home studio, so I would still have to record most everything somewhere else, but at least it would be a place to work. Instead, we made Private Radio entirely there. We’re pretty happy with it.”

The studio’s modified Trident 80B console was retained, explains engineer/producer Jim Mitchell, who will work extensively with GNR, as well as Slash and GNR bassist Duff McKagan.

“It now has Uptown Automation on both the input and monitors,” Mitchell says, “so it’s a channel of automation, which is pretty good for a home studio.” The studio also features two IZ Technologies RADAR 24 hard-disk recorders, allowing 48 tracks of 24-bit/96kHz recording.

RADAR, Thornton says, was the digital format that most closely matched the warmth of analog recording, an attainment since equaled, Mitchell adds, by Pro Tools HD.

“Billy really cares about the sound, as do I,” Mitchell says. “At the time, we were trying to get something that sounded as close to analog as possible but also to be able to fit 48 tracks in the machine room and have all the editing functions and ease that comes with a hard-disk recorder. We found that the RADAR was the best thing out there at the time, not just for the money but for sound quality. Pro Tools HD is great, and if you go 192kHz/24-bit, the Pro Tools HD will win. But we still do most of our stuff 24-bit/48k; at that [resolution], they’re on a par, sonically.”

Add an exquisite collection of vintage guitars, keyboards, amplifiers, drums, and racks of outboard compressors and EQ by Neve, API, and Avalon Design, and it’s clear that this is not the studio of a hobbyist. I have to overcome that ‘actor’ bag, even though I’ve played music my whole life,” explains Thornton, who performed with Little Feat at an Oct. 14 concert celebrating the 25th anniversary of the band’s live album,Waiting for Columbus. “We did do a couple of big tours, and we opened for Elvis Costello and Little Feat, so we’ve earned a certain degree of respect. I wanted that way more than selling records, in truth.

Thornton is joined on his current recordings by guitarist Randy Mitchell, Mike Finnegan on organ, and drummer Matt Laug, as well as Stya/Damon Yankees guitarist Tommy Shaw. Muscle Shocks keyboardist/producer Barry Keettel, and Little Feat guitarist Fred Tackett. “[Producer] Dan Lanois played guitar on two songs,” Thornton adds. “We actually cut one at Dan’s place. Warren Zevon has been here. We recorded two songs: Dwight Yoakam and I did one with him, and I’m going to be singing background on a few songs on Warren’s new record.”

The next album will be more rock’n’roll than the Nashville-influenced Private Radio, Thornton confides. “It’s still Southern-styled stuff but probably more representative of what we do. We’re very proud of it. With movies and everything, I have to do it when I can. Fortunately, we’ve got the studio here.”
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GETTING SOME MO' JOE. Fat Joe is not afraid to tell it like it is. Although he is enjoying careers in music and film, he has these words of advice for any music artist who wants to cross over into the movies: "Acting is harder than it seems. It's a lot more time-consuming, and you have to take a lot more orders from people. When you have a director, whatever he says goes."

The Bronx, N.Y. native has appeared in several movies, but his latest film, Universal Pictures' Empire, is undoubtedly his best so far. Opening Friday (6), the film—in which Fat Joe plays a thug—is a cautionary tale about drug deal and the gangster lifestyle. Set primarily in the Bronx, the movie has a few plot twists that make it an atypical gangster flick. The film's stars include John Leguizamo, Denise Richards, Isabeli Fontana, Somia Braga, and Treach from Naughty by Nature. Empire—written and directed by Franc Reyes—is also the first film from Arenas Entertainment, the Universal-backed company that is the major film studio focused on the Latino culture.

Fat Joe (whose real name is Joe Craci) is proud of his Puerto Rican heritage. "Latinos are really underrepresented in film and TV. I'd just like to be able to be part of the cause that's about representing our people. I actually turned down the movie Shaft to do Empire. I was honored to do this movie, not just because the director is Latino but also because of working with a cast that includes John Leguizamo and Treach."

He adds with a laugh, "You can't have a movie about the Bronx and not have Fat Joe in it."

When asked if he worries about being typecast as a thug or gangster, he says, "I want to play a taxi driver or a school teacher or more positive role models. But sometimes you have to go where the good projects are."

"Fat Joe adds that rappers usually get outlaw roles because of the thug lifestyle they often talk about in their music. "We're definitely cast in these roles because of the music. It's easier to sell the movie with an image people already know."

With Fat Joe's new album, Loyalty (Terror Squad/Atlantic), being released around the same time as Empire, he says that juggling promotion of the two projects is a lesson in prioritizing. "My music career will always be first and foremost. But I'm not shy about promoting a movie which I think is excellent."

IN BRIEF: An Evening With the Dixie Chicks, the country trio's first new primetime TV concert special in two years, will be telecast Dec. 10 on NBC. In other NBC programming news, Ashanti is the latest artist to play a '90s pop star on the network's retro drama American Dreams (Billboard, Oct. 26). Ashanti will play Dionne Warwick and perform "Walk On By" in an episode premiering Dec. 15... Sharon Osbourne, vice president of Telepictures Productions, has inked a deal with Telepictures Productions to host her own talk show, which is expected to launch in fall 2003...
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POP GOES THE COUNTRY: Shania Twain gave her fans more for their money with two CDs for the price of one, and her fans rewarded her in kind with the second-largest sales week of 2002. Opening at 674,000 units, Twain’s Up! falls shy of the 1.3 million that The Eminem Show had in its first complete sales week, but beats the 809,000 that Eminem moved in the following week.

With the volcano, Twain rewrites Nielsen SoundScan’s record books, breaking the high mark for a country female solo act set just six weeks ago when Faith Hill opened The Billboard 200 with 472,000 (Billboard, Nov. 2). Up! also yields the biggest SoundScan week for a country act other than Garth Brooks, a distinction Dixie Chicks earned more than three months ago when their latest began with 780,000 (Billboard, Sept. 14).

Twain’s previous high came during Christmas week of 1999, when Come On Over—bolstered by a version comprising pop mixes—moved 355,000 copies. Remarkably, the 1997 title was into its third holiday selling season at the time it hit that number. Overall, Come On Over has sold 14.4 million to date, more than any other album since SoundScan began tracking sales in 1991. This week, it leaves 12-6 on Top Pop Catalog Albums (up 83%), the highest-ranked non-Christmas title on this issue’s catalog chart.

The CD version of Up! includes two discs, one of country mixes, the other with the same songs wrapped in pop mixes, for a $19.98 list. Hard to tell that this is a premium-priced album, as Wal-Mart led low-ballers with a $9.84 sale price, while Kmart and Target Stores also dipped under $10. Not surprisingly, more than 80% of Twain’s first-week sales come from mass merchants.

A fixturing problem prevented Mercury from packaging Twain’s two mixes together in a cassette package, so the label opted to offer separate country and pop tapes.

Combined, the two taped versions shipped fewer than 100,000 units, with the country set accounting for at least 60,000 of those. That one moves 8,000 units on Nielsen SoundScan, good for No. 23 on Top Country Albums and No. 189 on The Billboard 200.

SO SPECIAL: Special editions account for four of the big spikes on The Billboard 200, with the highest going to Celine Dion, who garners the Pacsatter cup as her sales more than double (121-56, up 111%). Jumping on board with their own limited-editions are Puddle of Mudd (60-43, up 38%), No Doubt (67-50, up 44%), and Korn (138-105, up 32%). Each of the four adds videoclips and/or audio tracks.

Audioslave begins with 162,000 (No. 7), that’s down from the 430,000-unit start that gave predecessor Rage Against the Machine its last No. 1 in 1999 but matches the opener of its other root’s last chart-topper, Soundgarden’s Superunknown in 1994. Mudvayne also rocks at No. 17 with 79,000 units; the best week by either of its prior albums was 19,500.

REST OF THE STORY: While Shania Twain has her best week ever, other new entries find key artists losing ground from past accomplishments. In Rule—whose last two albums bowed at No. 1 on The Billboard 200, the more recent at 361,000 units in October of last year—opens at No. 4 with 238,000, Matchbox Twenty, which started with 365,000 when its last album came out in May 2000 (No. 3), has set for 178,000 as it opens at No. 6. Toni Braxton, who bowed at No. 2 with 199,000 in May 2000, does 98,000 (No. 13). Not exactly what Shanta was looking for.

The calendar makes the numbers look even more dreary than they are, as album units are down 32% from where they were in the same week last year. The decline is exaggerated because Thanksgiving arrived a week earlier in 2001, so this issue’s charts are competing with one of last year’s biggest-selling frames. Conversely, when Easter arrived two weeks earlier than it did last year, it gave the artificial appearance of an increase over same-week sales. What will be meaningful is to compare sales from next issue’s charts with Thanksgiving’s 2001 stanza.

Sure to be key in the holiday parade is Now Or Never, which starts at No. 2 with 316,000 units. That’s more than the hits compilation series’ last edition did when it opened with 288,000 in the Billboard dated Aug. 10 but less than the 419,000 that kicked off Now 9 in this year’s April 6 issue.

Meanwhile, crows pop at Universal Music & Video Distribution, which owns each of the top five on The Billboard 200, the first such monopoly since BMG Distribution swept the top five in the Billboard dated Nov. 6, 1999, and the top six a week earlier.

SINGLES MISSED: Maintaining her lead at the top of the Hot R&B/Hip-Hop Singles & Tracks chart for a third consecutive week, Missy “Misdemeanor” Elliott’s “Work It” tacks on another 15 million audience impressions, bringing her total to 75.4 million. The single now sits at the all-time R&B airplay record, besting the 73.8 million impressions Ashanti’s “Foolish” posted in the April 20 issue.

The largest gain in airplay on R&B/Hip-Hop Singles & Tracks is made by 2Pac’s “Thugs Mansion,” his 13th posthumous appearance on the chart. “Thugs” gains 8.7 million audience impressions for a total of 21.8 million listeners and climbs 32-21 on Singles & Tracks. 2Pac extends his mark for the most posthumous appearances on the chart, not exactly a record one would strive to beat.

BEAUTIFUL MUSIC: Christina Aguilera’s “Beautiful” jumps 15-9 on Top 40 Tracks in its third chart week, becoming only the second song this year to reach the top 10 of that chart in that short amount of time. The other, Eminem’s “Lose Yourself,” also made it in three weeks and is now spending its sixth week at No. 1.

Only one song made the top 10 of Top 40 Tracks in less time during the chart’s four-year history: Janet Jackson’s “All for You,” which hit No. 10 in its second week. “All” eventually made it to No. 1, as did four of the other nine tracks that made the top 10 in three weeks (including “Lose Yourself”)

On the Hot 100, “Beautiful” earns Greatest Gainer/Airplay honors and zooms 39-22. It’s Aguilera’s fastest-climbing solo track since her 1999 maiden chart single, “Genie in a Bottle.” Unlike “Genie,” which had the added push up the chart of a top five-selling single, “Beautiful” has made its quick ascent solely on radio play.

SUNDAY BEST: With Hot Shot Debut honors, Randy Travis posts his highest opener on Hot Country Singles & Tracks in nearly five years as “Three Wooden Crosses” bows at No. 52. It’s Travis’ highest debut since “Out of My Bones” arrived at No. 39 in the March 7, 1998, issue. A striking parallel of redemption, “Crosses” is the lead single from Rise and Shine, Travis’ second Christian set. It’s being worked to country stations by the Nashville-based Warner Bros. Christian division.

TURN THE PAGE: This issue marks the first week of the 2003 chart year for all Billboard charts. Some 2002 chart champions will be honored Dec. 9 at the Billboard Music Awards, to be held at the MGM Grand Arena in Las Vegas and aired on Fox at 8 p.m. ET (see stories, pages 4 and 209. Complete 2002 artist, title, and label rankings will appear in our Year in Music issue, dated Dec. 28.

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<td>Upl!</td>
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<td>NEW</td>
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<td>NEW</td>
<td>JOHN MAYER</td>
<td>(23.4/1/3)</td>
<td>Room For Squares</td>
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<tr>
<td>NEW</td>
<td>KENNY CHESNEY</td>
<td>(23.4/1/3)</td>
<td>No Shoes, No Shirt, No Problems</td>
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<td>NEW</td>
<td>PAUL COLLINS</td>
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**Greatest Gainer**

| NEW | VARIOUS ARTISTS | (23.4/1/3) | Totally Country Vol. 2 | 23 | | |
| NEW | PUDLE OF MUDD | (23.4/1/3) | Come Clean | 9 | | |
| NEW | ALICE JONAS | (23.4/1/3) | Drive | 1 | | |
| NEW | TONY BENNETT & K.D. LANG | (23.4/1/3) | A Wonderful World | 41 | | |
| NEW | GOOD CHARLOTTE | (23.4/1/3) | The Young And The Hopeless | 7 | | |
| NEW | VARIOUS ARTISTS | (23.4/1/3) | WBW Christmas | 47 | | |
| NEW | SEAN PAUL | (23.4/1/3) | Dutty Rock | 26 | | |
| NEW | UZ | (23.4/1/3) | The Best Of 1996-2000 & B-Sides | 3 | | |

**Newsmakers**

<p>| NEW | CELENE DION | (23.4/1/3) | A New Day Has Come | 1 | | |
| NEW | UZ | (23.4/1/3) | The Best Of 1996-2008 | 34 | | |
| NEW | LIL JON &amp; THE EAST SIDE BOYZ | (23.4/1/3) | Kings Of Crunk | 15 | | |
| NEW | DAVID GRAY | (23.4/1/3) | A New Day At Midnight | 17 | | |
| NEW | INDIA.ARIE | (23.4/1/3) | Voyage To India | 6 | | |
| NEW | NORTON JONES | (23.4/1/3) | Totally Hits 2002: More Platinum Hits | 21 | | |
| NEW | CHEVELLE | (23.4/1/3) | Wonder What's Next | 14 | | |
| NEW | BARRY MANILOW | (23.4/1/3) | A Christmas Gift Of Love | 63 | | |
| NEW | TOBI AMOS | (23.4/1/3) | Scarlet's Walk | 7 | | |
| NEW | LL COLD J | (23.4/1/3) | 10 | | |</p>
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<td>LOS TIGRES DEL NORTE</td>
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<td>This Is Who I Am</td>
<td>HEATHER HEADLEY</td>
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<td>TRACY CHAPMAN</td>
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<td>170</td>
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<td>FLOETRY</td>
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<td>Another Earthquake</td>
<td>AARON CARTER</td>
<td>174</td>
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<td>GranDES Exitos</td>
<td>SHAKIRA</td>
<td>175</td>
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</table>

**Notes:** |
- **Artist:** The name of the artist(s) responsible for the work. |
- **Title:** The title of the work. |
- **Imprint & Number/Distributing Label:** The label (record company) under which the work was released. |
- **Units:** The number of units sold, which is a measure of the popularity or commercial success of the work. |
- **Release Date:** The date on which the work was officially released. |

This table provides a snapshot of the most popular songs of the year 2000, ranked by sales units. It reflects the chart data from Billboard magazine, which tracks the performance of recorded music in the United States.
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### DECEMBER 2002

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<th>LABEL</th>
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<td>Arista</td>
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<td>Island/Erasure</td>
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<td>David伺</td>
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#### BILLBOARD 100 SINGLES SALES

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<td>Shady/J-Records</td>
<td>Shady/J-Records</td>
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<td>Shiny</td>
<td>Ace Of Base</td>
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<td>Dr. Dre</td>
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<td>10</td>
<td>A Thousand Miles</td>
<td>Brandi Carlile</td>
<td>Columbia</td>
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<tr>
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<td>All My Life</td>
<td>593 G-Unit/Shady/J-Records</td>
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<td>The Game</td>
<td>Aftermath</td>
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<td>13</td>
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<td>Missy Elliott</td>
<td>LaFace</td>
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<td>Mary J. Blige</td>
<td>Arista</td>
<td>Arista</td>
<td>Arista</td>
</tr>
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</table>

**Notes:** Billboard's peace of mind service. © 2002, VMG Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled from U.S. retail scanner data supplied by Nielsen SoundScan. Billboard’s Daily Service. Radio Top 40. 130 stations in Top 40, Pop, R&B/Hi-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, compiled by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.
Top Indie Stores Hang Tough
Continued from page 3

ever had on our credit watch.

There is a consensus that urban retailers, as well as dance stores, are being hit the hardest by the industry downturn (Billboard, Oct. 5). Ken Anderson, owner of VIP Records in Long Beach, Calif., will testify that being an urban retailer is not easy right now. “I have been through a lot of ups and downs, and I have never seen anything like today,” Anderson says. “I have never been challenged where I don’t see a way out. I have never been fearful of my future in the business the way I am now.”

On the other coast, Sy Lerner, owner of Hot Waxx in the Jamaica section of Queens, N.Y., says, “This is the first Christmas that I am reducing my inventory [instead of] increasing it. In addition to urban merchants, retailers who are dependent on hit product are having an especially hard time. The independent stores that know their customer are doing fine,” says Ron Strabala, manager of Electric Fetus in Minneapolis. “The independent stores that rely on selling hits aren’t going to make it. They can’t compete on a playing field where the boxes and chains are selling product below their distributor cost.”

**Hanging on for the Holidays**

Many are predicting that more independent merchants will go out of business after the holidays. “There are a lot of independent retailers that have been doing this for a long time [and] are not having fun anymore because it’s too hard,” one longtime one-stop executive says. The holiday season proves that such operators will close up shop and look for an easier, more lucrative way to make a living.

According to multiple sources, that’s what Bob Hoyt—owner of the Record Express chain in Chicago—did last year. “This year, the nearly 30-year-old regional chain has been quietly liquidating its stores all year, going from 16 units down to two, with the remaining stores not expected to close by the year’s end. Hoyt did not return calls for comment.”

Michael Kurtz, executive director of indie-store coalition the Mid-Mountain Marketers Network, says his members are holding their own, but even “our healthy ones with great margins and adequate margins are holding their breath. We don’t know where the music industry is headed.”

But for all the problems plaguing music retail in general and independents in particular, label sales and distribution executives insist that you just can’t write off “all the good independent merchants at their game. ‘You can spin the numbers any way you want, but the independent retail base is quite healthy and having a great year,’” Mercury Nashville head of sales Ben Klein says. “They are leading the way for a lot of Lost Highway artists.”

**Simple numbers and a great year**

－Ben Klein

**My group has done a great job of hanging on. They have diversified their product offering, they do a lot of promotions, they try and stay relevant to their customers. It’s not all about price.**

－Don Van Cleave, Coalition of Independent Music Stores

**We are going to support indie retail in the most meaningful way ever—with policies, relationships, everything.**

－John Esposito, WEA Corp.

**Business partner/analyst/braintrust all rolled into one.**

Even more important, some say, the coalitions enable indie stores to extract cooperative advertising funds from the majors.

More coalitions are on the way. In Atlanta, Criminal’s Levine is helping to form the Associates of Independent Media Stores, which will launch in January 2003 with 31 outlets across the U.S. And as a tip of the hat to product diversification, he says the group deliberately used “media” in its name because it did not want to be beholden to music.

**Major Labels to the Rescue**

It also does not hurt that the music manufacturers are actively trying to help indie retailers survive the ascendency of the loss-leader mass merchants, the only retail sector to show a sales increase this year. “Consolidation has raised the profile of the independent merchant,” Jive head of sales Bob Anderson says. “We need to strengthen them as best we can.”

In fact, a new one-stop agreement being rolled out by Universal Music & Video Distribution is all about making sure the independent merchant “stays healthy and is better served,” one source in the Universal camp says. That agreement calls on one-stops to pass through privileges to independent merchants. Citing the tough conditions for indices, the source says, “They are stuck with defectives and can’t make returns. If we do a rebate on a title, many of the one-stops will reject it. We are doing this to help independent retailers, not to smoke their sources of supply.”

That type of thinking is also circulating at other majors. At WEA Corp., president John Esposito says, “We are going to support and support indie retail as part of our agenda in the most meaningful way ever. We are not just going to pay attention to them, but we are going to go over the top about them, with policies, relationships—and because I am terribly concerned about them.”

The music manufacturers have already stepped up their support in other ways, the head of an urban-based one-stop says. “The manufacturers are realizing that they have those 80 stores, so they are sending in the free goods and helping out by buying light boxes,” he says. referring to illuminated window and in-store displays.

EMI Music Distribution is also looking for ways to bolster the independent sector, sending a VP of sales and marketing Ronn Werre says. He says there will always be a place for indices “that are strong in supporting service and expertise.” On the other hand, he adds, “whether you are big or small, if you lose sight of the relationship, you can tip the hourglass over and the sands [will begin] to trickle through.”

Criminal’s Levine wonders why everyone is getting all worked up about the health of the independent community. While he admits that “there is a layer of stores that is not going to be here in five years,” he believes it is the music specialty chains that are in trouble, not the independents. “The Towers, the Musicults, and the Wherehouses—they are dead men walking. Eventually, they will go.”

All that will be left, he argues, will be the mass merchants and the independents.
Labels Turn To Bonus DVDs To Drive CD Sales

Continued from page 3

Both sides agree that releasing CD/DVD packages with the initial run of an album or as a separate limited-edition piece when a project enters the marketplace is a positive, growing trend that gives consumers more for their music dollar—and provides an alternative to unauthorized downloads of tracks leaked onto the Web.

Atlantic is one of several labels that have opted to release CD/DVD projects after an album has already met with some success. The company issued a CD/DVD edition of the P.O.D. album *Satellite* in August, almost one year after its original September 2001 street date.

Retailers stress that this strategy pits them against loyal fans of an artist who have probably already purchased the album in its original form. “There is the potential that we might piss off the fans who might have bought it in the first place,” says Vince Sazdowsky, senior director of product for the Los Angeles-based Virgin Megastores chain.

Arista VP of sales Carolyn Wright confirms that there has been negative reaction from retailers when such projects enter the market. The company has just issued a new CD/DVD version of Pink’s *Missundaztood* (Nov. 26). Pink’s original CD-only album hit stores in November 2001. Wright says, “There is some negative feedback about issues of dual inventories.”

Germaine admits that for diehard fans, this release strategy is “almost a dirty trick”—although that effect is unintended.

In the case of P.O.D.’s *Satellite*, Germaine says the CD DVD package was meant to serve as “an precursor” for the band’s *Still Pajin’ Dues*, a longform DVD released in November. “The people that don’t want to go buy the album again, nine times out of 10, they are going to be able to purchase a longform DVD. Additionally, in many cases we will make at least a portion of the content of the [DVD] disc available on the artist’s Web site. Usually the artist insists upon that, because they don’t want to pull a fast one,” Wright says.

Wright says the release of a new version of Pink’s project came in reaction to consumer response to the artist’s “Family Portrait” music video. She explains, “We came up with the idea of, ‘This is going to be a big single through the holidays.’ We could sell another million Pink albums and give the consumer the chance to make a decision.”

“[Consumers] will have the opportunity to buy either,” she continues. “If they want the DVD version, which has four videos, they’ll have the option to buy that at a slightly higher price.” The new P!nk package lists at $21.98, while the original version is $18.98. Like all such projects, each version has its own bar code.

Some at retail say this is just too confusing. “I recognize that labels are trying to capitalize on post-street-date marketing,” says Kevin Casidy, senior VP of retail operations/North America for the West Sacramento, Calif.-based Tower chain. “But it is difficult to sell post-street date when you’re talking about a collector who may have already purchased the audio piece.”

Still, labs say consumer reaction to these releases has been positive. For example, the updated CD/DVD version of *Satellite* scanned 30,000 units in its release week, according to Nielsen SoundScan. The regular, CD-only edition sold approximately 14,000 units the week before. The title also moved from No. 84 on the *Billboard* 200 to No. 36, (Nielsen SoundScan data and *Billboard* charts do not differentiate between two versions of the same title.)

In another example, the CD/DVD package of Incubus’ *Morning View* (Epic), which streeted Oct. 1, sold 19,000 units in its release week. Its CD-only counterpart (released one year earlier) was moving 8,000 units in previous weeks, according to Nielsen SoundScan. The project leapt up the *Billboard* 200 from No. 139 to No. 58.

Given the declining sales of music albums—overall unit sales dipped 9.1% last year—labels are clearly aware of the need to capitalize on CD/DVD combinations to help drive commerce. According to Nielsen SoundScan—these numbers speak high-light of the effectiveness of issuing CD/DVD packages after a project’s initial CD-only release.

COMBATING PIRACY

Labels and retailers alike believe that offering these packages is a way to stave off the rampant rise in Internet downloading and CD copying, as these editions add more value to a CD purchase.

While this tactic has less impact when a CD/DVD project is released after a CD-only version is already available, labels feel the updated project can help broaden the artist’s fan base through record-store sales. “With P.O.D., we waited until the album was triple-platinum to do this [CD/DVD],” Germaine notes, “so the most active audience, who is also the most active downloading audience, probably downloaded the initial release. The most important thing is broadening the covered by the artist’s total involvement with the artist.”

The strategy best applies to CD/DVD projects that street on a title’s initial release date, says label, Incybose head of sales and marketing Steve Berman says, “We feel that with every artist we have done this with, we get extra penetration into the market, and we feel that helps us with respect to bootlegging and Internet piracy.”

Initial shipments of Incybose artist Eminem’s June release of *The Eminem Show* was a CD/DVD version containing 45 minutes of visual material. Szylowski points out that with this project there were concerns that it was already out there being burned. Having that limited edition with the DVD helped propel that album. It creates importance around a piece.”

This “importance” factor is often cited by labels, in reference to both downloading and CD copying. “When you have CD burners going fast and furious across the country and you have bootleggers selling counterfeit versions of the CD,” Wright says, “then you have to give [consumers] something that they can’t get by making a copy.” Artists agree that adding a DVD is an effective way of combating unauthorized music sources. “This is a positive way to move fans away from the Internet,” says the Donnas’ Torry Castellano, known as Donna C.

The first release of the Donnas’ latest project, *Payin’ Dues*, released in October by Atlantic, contain a DVD with “making of” album footage and music videos. “We really wanted to make sure the [DVD] was fun for our fans,” she adds, “for the old fans, of course, really like it, but it’s about what is going on now, so new fans can appreciate it too.”

A DVD STRATEGY

In addition to boosting CD sales, labels are looking to CD/DVD packages as a way of satisfying—and profiting from—the growing ranks of DVD fans. The Los Angeles-based DVD Entertainment Group says that up to 20 million DVD players will be shipped this year (up from about 17 million total shipments last year) and estimates that half of U.S. homes will have the capability to play DVDs by the new year.

“DVD is the fastest-growing entertainment technology in history, and the desire for people to have programming for their DVD players has grown dramatically,” Columbia Records president Chris Faraone says. The label released a CD/DVD version of Dixie Chicks’ album *Home* Nov. 26; a CD-only version streeted in August.

Labels and retailers also say that including a DVD with a CD album is a way to better compete for consumer dollars. RCA senior VP of marketing Dave Gottlieb says the music industry “now has to compete with a generation of consumers who think there’s a lesser value to music. We have to show people how much of a value they get from a CD as opposed to a book that they buy for $20 and only read once.”

Amazon.com senior merchandising manager Jeff Somers says that customers are often confused by pricing. “When they see an $18.98 price tag on a single CD product and they see a $19.98 or a $15.98 price tag on a brand-new DVD, the question they ask themselves is, What is the value here? Customers today are faced with more choices on entertainment expenditures.”

CONTENT IS KING

Industries say the choice of a CD/DVD package as opposed to a CD-only album must be clearly defined for the consumer. When two formats are offered on street date, as with George Harrison’s *Brainwashed* (Capitol, Nov. 19) and Whitney Houston’s *Just Whiting* (Arista, Dec. 10), packaging and price differences are always clearly marked. (The CD/DVD packages are usually more expensive than their CD-only versions—Houston’s special edition lists for $22.98, while the regular album is $18.98.)

This same clarity is necessary for limited-run CD/DVD packages, which are later replaced by CD-only versions when shipments run out. Prices on Foo Fighters’ *One by One* (released in October by RCA), whose first 57,500 units include a bonus DVD, and Sum 41’s *Does This Look Inspected?* (just out on Island), also initially available in limited supply (*Billboard*, Nov. 30), are the same as the later-released album.

Wright says that a sticker is always featured on CD/DVD packages and that retailers typically merchandise both versions side by side so consumers can see their choice. Each version of a project also contains a separate SKU.

Regardless of how a label decides to release a CD/DVD, companies recognize that the content on the DVD must be compelling and reflective of the act.

Island head of marketing Livia Tortella notes that its Sum 41 CD/DVD is “a combination of live concerts and behind-the-scenes stuff just because that’s part of who they are and what they do.”

The Strokes’ Albert Hammond Jr. says that the new CD/DVD version of the band’s RCA album *Is This?* was created to highlight strong music-video material. “We have some good videos that weren’t shown on MTV,” he says. The original, CD-only version of *Is This?* was released in September 2001.

With all the CD/DVD packages being offered, there is concern that fans will come to expect these bonuses. “It certainly is a monster that we created,” Germaine observes. “There are production costs in authoring the DVD, creating menus, extra packaging, and extra shipping costs.” Tortella says that creating a single disc can cost upwards of $60,000.

Not everyone is worried that demand for CD/DVD packages will become unwieldy. “I think it will continue to be used on the right things,” Gottlieb says. “At the same time, I think there will be a point where the consumer goes, ‘Eh, it’s not that special,’ and we’ll have to come up with something else.”

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*www.billboard.com*
DEC 2. Italian Music Awards, presented by FIML, Filaforum, Milan, Milan.  
Dec 9. 13th Annual Billboard Music Awards, televised live on Fox TV, MGM Grand Hotel, Las Vegas. 646-635-4660.  
Dec 13-14, 2002 Aspen Artist Development Conference, St. Regis Hotel, Aspen, Colo. 970-444-8292.  
JANUARY  
Jan 9-11, Noorderslag Music Seminar, De Oosterpoort, Groningen, Netherlands. noorderslag.nl.  
Oct 23 in Los Angeles. Mother is president of Flyers Worldwide. Father is senior VP of strategic marketing for Universal Music Enterprises.  
Boy, Declan Brady Bulwa, to Dalet Brady and Maximiliano Bulwa, Nov. 3 in Los Angeles. Mother is associate director of special issues for Billboard. Father is a talent buyer and closeup comedian/men's room inspector for the international department of Warner Bros.' film studio.  
Boy, Max Moskov, to Adrienne Moss and Jeff Moskov, Nov. 17 in Los Angeles. Mother is an attorney for DreamWorks. Father is VP of A&R for UTV Records.  
MARCH  
March 10. 18th Annual Rock & Roll Hall of Fame Induction Ceremony, venue TBA, New York. 212-650-5625.  
March 16. 19th Annual NARM Annual Conference and Trade Show, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.  
April 4-6, 2003 33rd Annual Recording Media Forum, Los Verdes Vista Canyon Resort, Torrance, Calif. 310-279-1700.  
APRIL  
April 4-6. Juno Awards, Corel Centre, Ottawa, Canada. 613-485-3135.  
April 10, Dove Awards, sponsored by the Gospel Music Assn., Gaylord Entertainment Center, Nashville. 615-242-0303.  
Submit items for LifeLines, Good Works, and Events Calendar to Margo Whittmore at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhittmore@billboard.com.  
BIRTHS  
Girl, Emily Grace Salem, to Kate Hyman and Revin Salem, Oct. 21 in New York. Mother is VP of A&R for V2 Records. Father is a musician and composer.  
Boy, Jordan Ezra Hanson, to Taylor and Natalie Hanson, Oct. 31. Father is member of the band Hanson.  
Girl, Brooke Zoe, to Ilana and Lee Stimmel, Nov. 13 in New York. Father is VP of marketing and product development for Atlantic Records.  
Twin boys, Jordan Wyatt and Austin Flynn, to Patrice and Charlie Katz, Jan. 11, Stellar Gospel Music Awards Taping, Atlanta Civic Center. 800-858-3207.  
FEBRUARY  
Feb. 4-6. Digital Convent Delivery Expo (DCE Expo), San Jose Convention Center, San Jose, Calif. 907-474-1900.  
Feb. 7-8. 15th Annual Frank Sinatra Celebrity Golf Tournament, presented by the Barbara Sinatra Children’s Center, Renaissance Esmeralda Resort, Indian Wells, Calif. 760 674-8447.  
AMERICAN DE LAURENTIS  
Trigger Reaction

Among a long list of who's who attending the Los Angeles launch party of triggerstreet.com recently were actor Kevin Spacey, left, and rapper Busta Rhymes, whose It Ain't Safe No More... streeted Nov. 26. The new interactive Web site is intent on discovering and showcasing new talent for filmmakers and screenwriters. Among others seen at the event were upcoming Billboard Music Awards host Cedric the Entertainer, Billy Crystal, Hugh Hefner, and Kate Hudson.

Revival Deux

Man of La Mancha launches another revival on Broadway this month, to be followed with a new cast recording on RCA Victor Jan. 7, 2003. Shown in the studio recording the album are, from left, stars Brian Stokes Mitchell and Ernie Sabella, composer Mitch Leigh, and star Mary Elizabeth Mastrantonio. Man of La Mancha originally opened in 1965, winning five Tony Awards. A 1992 revival starred Raul Julia and Sheena Easton.

Skater Boys

Promoter Carl Fred from Metropolitan Entertainment, right, enjoys the recent sold-out performance of Boom Boom Hucklame, with skate superstar Tony Hawk at the Fleet Center in Boston.

Nnenna Freelon: Baby Love

Before professionally pursuing her musical muse, jazz singer Nnenna Freelon earned a degree in health care administration. Combining her original career path with her love of music, Freelon created Babysong Workshop—teaching parents how to use singing to bond with and nurture babies 3 months to 2 years old. “I guess this is my attempt to pull seemingly distant interests of mine into one thing,” says the Durham, N.C.-based singer, who launched the workshops at Duke University Medical Center in 1990. “I’m interested in young people, parents, public health, and my music. In a way, these workshops fulfill those needs.”

Despite such developmental aims as programmed Mozart for babies and intrauterine sound replication, Freelon says nothing can replace the human element. “The fact is, an infant can hear from six months gestation,” she notes, “But I do encourage parents to sing to their babies as often as possible, which not only stimulates brain development and creatively nurtures the parent/child relationship but can also be used for more inventive things like teaching a child how to spell his name. I remind parents that babies are new to the planet and not critics yet, so don’t worry about the quality of your voice or what’s appropriate to sing.”

A mother of three (two sons, 21 and 18, and a 20-year-old daughter) who had her own bedtime ritual—“a bath, backrub, and your own personal lullaby”—Frelon practiced what she now preaches. For the past 12 years, she’s carried her message to hospitals, community health centers, and public libraries in Los Angeles, New York, and other cities, shifting the workshops’ focus to address issues confronted by younger, inexperienced parents.

“I help them understand more about infant development and how important it is to establish a culture of quiet in the home,” Freelon relates. “That babies can become oversensitized by too much noise and sugar; that the low-frequency boom-boom in the car isn’t good, as it can cause permanent damage. You wouldn’t think you’d have to say common-sense things like that but you do.”

In addition to Babysong Workshop, Freelon is national spokesperson for Partners in Education, dedicated to the improvement of American education by supporting arts education programs. With her Stevie Wonder tribute, Tales of Wonder, in stores since June, the Concord artist and five-time Grammy Award nominee is now mulling the possibility of recording a live album.

In the meantime, she’ll continue to extol the virtues of baby love. “I love doing Babysongs, but I don’t get the chance to do it nearly enough,” Freelon says. “Babies are windows to a fascinating world.”

Gail Mitchell

‘MR. MISTER’ by Matt Gaffney

24 Campbell whose debut album was “Big Bluegrass Special”
25 Musical genre named for a trumpeter’s sound
26 Christopher Cross’ “Think of”
27 Contemporary music
28 Pacific register
29 “(Nothing but) You’re the One”
30 Build—make one’s home
31 Riders of the Apocalypse
32 Kind of bar
33 Place to see and be seen in the Rocks
40 Gypsy Moss 1970 country-rock album
41 Power rockers
42 Home in poetry
47 Pipe type
53 They had it with “Return to Innocence”
54 ’He’s of the Moment’ band
56 Structure mentioned in “Word of Yanks’ Eternal Paradise”
56 Bʼfsh
57 Popular site for free downloads
58 Blind as
59 Be the only
60 “Na deh om!”
61 “Across the Universe” refrain
62 Lovelover’s “Lover” every other minute
63 1987 hit “Point Me to the Rainbow”
64 Get... (where the)
65 The national’s... in the Sahara

The solution to this week’s puzzle can be found on page 101.

Skater Boys

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GEORGE, WE MISS YOU.
Rock Breaks Scissors

Scissors Cuts Paper

Epic Breaks Rock

Audioslave • Jeff Beck • Chevelle • Zack De La Rocha • Fuel • Good Charlotte • Incubus • The Juliana Theory • Korn • Mudvayne • Ozzy Osbourne • Pearl Jam • Phantom Planet • Revis • Tenacious D • Travis • Vendetta Red

EPIC