Arista Aims New Houston Album At ‘Core Urban’ Fans

BY GAIL MITCHELL

While recording the first album after signing her new $100 million Arista contract, Whitney Houston says she sought to create “a positive, feel-good, very soul-oriented album, something I felt was missing. I heard a lot of things on the radio, but I don’t hear any R&B songs with a bold, new flavor...songs you can sing along to and love the melody. That’s what I was looking for.”

That rhythmic quest has yielded just Whitney...which will hit U.S. stores Tuesday (10). While her previous studio album, the 1998 set My Love Is Your Love, found the crossover diva dabbling in hip-hop and reggae, just Whitney...takes a decidedely more R&B approach. It’s a back-to-basics direction sought by Arista Records president/CEO Antonio “L.A.” Reid.

“We really wanted to re-establish a core urban base for Whitney,” Reid says. “It was important to do that, because for an artist of her caliber, it’s easy to get lost and start to not pay attention or understand the value in our core urban market. That’s the key. It’s not like it was: We made records that were black pop for years. And now that same black pop doesn’t work. If you look at black artists with success, you find they’re making music for their core and not necessarily designed for the masses.”

To reach that core, Arista is working the commercial single “One of Those Days” to urban, (Continued on page 64)

Holiday Hip-Hops To A Fast Start

New Titles, DVD Going Strong; Mass Merchants Sport Deep Discounts

BY BRIAN GARRITY and ERIK GRUENWEDEL

U.S. music and video retailers are expressing “cautious optimism” about the 2002 holiday shopping season, after sales got off to a promising start during the Thanksgiving weekend, powered by strong interest in new releases—especially country and hip-hop titles—and the continuing consumer appetite for DVDs.

According to Nielsen SoundScan, 21.3 million album units were sold during Thanksgiving week, with 24 titles selling more than 100,000 units. That is an increase of more than 12% from the same week one year ago, when 18.7 million album units were sold (see Market Watch, page 41). But, on a comparative basis of Thanksgiving weeks—

the holiday fell one week later than it did last year—album sales are actually up 3% behind 2001, when 22.2 million units were sold the week of Black Friday (see Over the Counter, page 53).

But retailers are taking a “glass half-full” view of the market. Having experienced a decline of more than 13% in overall unit volume year to date, according to Nielsen SoundScan, retailers see the Christmas season as the last chance to boost their depressed numbers.

“This sets a positive tone, and we continue to be cautiously optimistic that this is going to be a good holiday season,” says Mark Hogan, VP of marketing at Trans World Entertainment, the 1,052-store chain based in Albany, N.Y. (Continued on page 52)

Christian Artists Thrive As Label Owners

BY DEBORAH EVANS PRICE

NASHVILLE—In the wake of corporate buyouts of many Christian record labels, there has been a proliferation of artist-owned startup companies in the Christian music industry. Now hitting their stride, many of these labels are seeing increasing success through creative marketing strategies, including working together on promotions.

Once mainly the province of such pioneering independent labels as Sparrow Records, ForeFront Records, StarSong, Reunion, and Brentwood Music, the Christian music community has undergone major changes in the past decade, as several mainstream music companies have sought a foothold in the genre. EMI bought Sparrow, Rehink, StarSong, and ForeFront; Zomba’s acquisitions include Brentwood, Reunion, and Benson; earlier this year, Warner Bros. purchased Word Entertainment from Gaylord.

This shift in the marketplace provided fertile ground for Rocketown Records, the label founded...
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**Most Labels Mum On Royalty Reform**

BY BILL HOLLAND

WASHINGTON, D.C.—Despite recent announcements that Bertelsmann Music Group (BMG) and Universal Music Group (UMG) are implementing new artist-royalty accounting procedures, other record companies are mum on their plans.

A spokesman for Warner Music told Billboard, “Our company is currently reviewing those issues; but we will not speculate on any imminent announcement. We will release the only major label to respond to this, Sony Music and EMI had no comment.”

The UMG changes have not been formally announced, nor is the company officially commenting. As an internal memo obtained by Billboard Bulletin Bulletin, senior VP of global royalties Marjorie Fieldman acknowledges that artists have a “perception problem” toward the company regarding the computation of royalties and that UMG will make the reporting process “more efficient, responsive, and easier to understand.”

UMG will now allow artists’ auditors to review its manufacturing records, a subject that arose as a major issue in recent Sony/ BMG hearings on label accounting practices.

Not releasing this information, the memo says, has led to “unnecessary suspicion” by auditors.

UMG says it will also double the size of its audit staff and is waiving contractual restrictions that “may hamper (or be perceived as hampering) an artist’s ability to audit our books and records.” The company also plans to hire an independent legislation addressing artists and their representatives to help them better understand royalty statements.

The memo says UMG’s adjustments to the royalty reporting process are “an ongoing process.”

Two weeks earlier, BMG announced it was switching its royalty payment from a percentage of suggested list price to a percentage of wholesale cost (Billboard, Nov. 30). The changes are not designed to result in any royalty payment gains for artists. It also announced four changes to its royalty calculations to “simply and make more transparent” the payment process by eliminating standard royalty reductions, free-provision deductions, and technology-related deductions. Reaction from the artists’ community to the latest UMG development ranged from guarded optimism to skepticism.

Jay Cooper, a Los Angeles-based music attorney and co-counsel for the Recording Artists’ Coalition, says he is “very encouraged” by the changes, which he hopes will “help in relations between record companies and artists.”

And while Fierstein of ADF Management “is hopeful there’s a genuine intent behind all of this to improve the relations between the labels and the artists,” Ron Stone of Gold Mountain Management says: “The surface, it looks like a good idea. But in my 33 years in the business, I’ve never once seen a label do something that benefits artists. I bet that when the dust settles, [the labels] will get an edge.”

Ann Chaitowitz, director of sound-recording relations for the American Federation of Radio & Television Artists, says the changes “are a good first step” but feels they “are just nibbling at the edges of contract reform—the major issue of recompensation remains.”

Murray concludes that artists and labels should resolve their contract issues so they can “join together to fight their natural enemies.”

He believes the seven-year statute, which binds only recording artists to long contracts, can only be fixed by legislation, while his views on accounting are more optimistic, “BMG and UMG are headed in the right direction—but I don’t think they yet go far enough.”

Murray praises BMG for streamlining its royalties process, but believes it should have made changes in its auditing procedures.

It is released that UMG is changing its auditing procedures and practices, but, like Chaitowitz, feels it should change its entire royalty process. He says the two together would be “real reform.”

Murray, who earlier this year proposed introducing an independent accounting label accounting practices, says such a move may not be necessary, “If all of the labels say they are going to remove all the restrictions on auditing, it does not produce a bill asking for the removal of restrictions.”

Additional reporting by Melinda Newman in Los Angeles and Carolyn Horowitz in New York.

### New NARAS Head Will ‘Re-Evaluate, Reassess’ Organization

BY MELINDA NEWMAN

LOS ANGELES—While he says he is not looking to make wholesale changes, the new National Academy of Recording Arts and Sciences (NARAS) president Neil Portnow says that “nothing is necessarily here other than our [Grammy] voting process and the awards process.”

Portnow officially took over the reins of NARAS Dec. 2. He was named interim president in September but had to negotiate his exit from his previous position as senior VP of West Coast operations for the Zomba Group. He replaces president/CEO Michael Greene, who resigned in June (Billboard, May, 11). Portnow has been involved with NARAS for the past 20 years, most recently as secretary/treasurer.

"Most of what we do, we do very well, but when you have change like this it’s a lot more work. And pragmatically, it will be possible to work on more of the organizational and programmatic stuff I’ve thought about.”

For Portnow, that means developing ways to enhance each of what he calls NARAS’ “four pillars”: membership and awards, education, philanthropy and charity, and advocacy. Of the quartet, he feels advocacy is the least-developed.

“Our membership is so diversified, there are so many issues where it would be difficult for the academy to take a stance. We’re including because so many of our constituents have different views,” he says. “But there are many that we share, and we need to increase our action in that area, including stepping up in Washington, D.C., more than we’ve done in the past.” Specifically, he says NARAS may look at adding some kind of formal lobbying body.

Portnow inherits a academy that saw its membership grow from 3,500 members to 17,000 under Greene’s 14-year tenure and its assets build from $4.9 million to $50 million (Billboard, May 11). But NARAS was also rocked by a number of scandals during Greene’s presidency. Although NARAS paid $650,000 to a former staffer who accused Greene of sexual harassment, NARAS cleared Greene of any improprieties following an investigation conducted immediately prior to his resignation.

Portnow has already been meeting with label heads and other NARAS partners to foster new roads of communication. Additionally, on his first day, he plans to meet with 100+ employees based in its Santa Monica, Calif, offices. (The organization has another 40 staffers in 11 other chapters and branches throughout the country.) He praised them for their performance during the transition and talked about “some very basic stuff, but I have no reasonable idea how much more. And pragmatically, it will be possible to work on more of the organizational and programmatic stuff I’ve thought about.”

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SLOW MOTION: There's no change at the top of The Billboard Hot 100, where Eminem reigns for a sixth week with "Lose Yourself" (Shady/Interscope). With two weeks left in the calendar year, it looks like 2002 will go down as the year with the fewest number of chart-topping titles since Billboard initiated a pop singles chart in 1940. "Lose Yourself" is only the seventh No. 1 song of the year. That's just half the amount of No. 1s in 2001 and far less than the 17 songs that achieved pole position in 2000. There were 14 chart-toppers in 1999 and 15 in 1998.

The turnover rate in 2002 has been affected by long-running No. 1s. Ashanti's "Foolish" and Nelly Featuring Kelly Rowland's "Dilemma" share the honor of being the longest-charting top pop tracks of the year, with 10 weeks each. Nelly's "Hot in Herre" remained at the summit for seven weeks, and " Ain't It Funny" by Jennifer Lopez Featuring Ja Rule had a six-week ride.

The year with the fewest No. 1 hits until now was 1996, with eight. Spanish duo Los del Rio had a 14-week grip on No. 1 with "Macarena" (Bawishi Boys Mix), and Toni Braxton held firm for 11 weeks with "Un-Break My Heart." But having two long-running No. 1 songs doesn't always lead to a small number of chart-topping tunes. The year 1992 is a good example—Boyz II Men had a 13-week run with "End of the Road," and Whitney Houston began her 14-week record-setting stay with "I Will Always Love You," and yet 12 singles managed to go all the way.

TALL PAUL: With the No. 8 debut of Back in the U.S. Live 2002 (MTV/ Capitol), Paul McCartney has his third-highest-ranking album of the past 20 years. In those two decades, the only McCartney titles to peak in a higher position were Flaming Pie (No. 2 in June 1997) and WINGSpan: Hits and History (No. 2 in May 2001). McCartney last topped the album chart in May 1982 with Take That of War!

BOWLING FOR COLUMBIA: Paul McCartney is a longtime Capitol artist, barking back to his days with the Beatles, but he did defect briefly to Columbia. Three of that imprint's most senior team members all debut on The Billboard 200 this issue.

Barbra Streisand collects her 52nd chart entry with the No. 38 debut of Charts. Her album chart span grows to 39 years, and eight months. Bob Dylan's 44th chart entry is the Hooked Series Volume 5: Bob Dylan Live 1975 The Rolling Thunder Review, now at No. 56. Dylan's chart span expands to 39 years, three months, and one week. Johnny Mathis opens at No. 153 with The Christmas Album, his 70th chart entry. His chart span is now 45 years, three months, and one week. Dylan and Mathis both left Columbia and returned. Two of Dylan's chart entries were released on Asylum, and Mathis has eight chart entries on Mercury.


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PANEL TOPICS

WHO TOOK THE R&B OUT OF R&B AND HIP-HOP?: Programmers and label executives discuss the new music paradigm, where hip-hop rules the airwaves on R&B/hip-hop stations, as well as its growing popularity in other formats.

RADIO AS A LAUNCHING PAD: This session will bring together several radio personalities and programmers who were able to use their success in radio to build a career far beyond the airwaves.

THE COUNTRY COMMUNITY CAUCUS: Is country music finally poised for its big comeback? Country industry heavyweights will gather for a free-wheeling session to discuss challenges and, perhaps, even come up with some solutions.

TOP 40 TOPICS LIVE: This panel tackles the state of top 40 in 2003—Are the extremes leveling out? Are there enough hits for the format? And why are we burning through hits so quickly?

RHYTHMIC TOP 40: Hip-hop and R&B aren’t just a core sound at rhythmic, they’re increasingly the beat of mainstream top 40 as well. How does rhythmic differentiate itself?

PLUS MANY OTHER CUTTING-EDGE PANELS YOU CAN’T AFFORD TO MISS!

PROGRAMMING HIGHLIGHTS

ARTIST PANEL
Harddrive producer Roxy Myzal does what she does best: Gathering rock artists and making them available to radio. This is your chance to discuss the business of music with the talent that makes up your playlist.

JERRY LEMBO PRESENTS
AC RADIO TODAY...
Panelists will discuss a wide range of topics including the emotional bond between your DJ’s and audience, how hard is too hard for new music, and the all Christmas music format.

PLUS...

OTHER HIGHLIGHTS

› NETWORKING OPPORTUNITIES
› COCKTAIL RECEPTIONS
› LIVE MUSIC & SHOWCASES

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BMG Begins Zomba's Integration Process

BY EMMANUEL LEGRAND

LOS ANGELES—Recent resignation of BMG chairman/CEO Rolf Schmidt-Holtz is confident that Zomba—the world’s largest independent music company, which Bertelsmann acquired two years ago for $2.7 billion—will help the German major lift its worldwide rank from fifth- to fourth-largest record company.

“If we combine our strength and market share, we will no longer be the 15th major,” Schmidt-Holtz says. According to 2001 figures from the International Federation of the Phonographic Industry, BMG ranked fifth with a global revenue market share of 8.2%, behind Warner’s 11.8%. Figures for Zomba are not disclosed, but estimates put the former indie label at a 1.5%-2% share worldwide, which would not yet give BMG fourth place.

Schmidt-Holtz says that in the U.S., Zomba will become the group’s third creative source, alongside Antonio "L.A." Reid’s Arista and the newly combined RCA Group. Records under Clive Davis. “Together with publishing—and with Zomba we are the third-largest publisher in the world—this helps to build at BMG the strong creative sources of creativity,” Schmidt-Holtz says. Zomba’s assets are, according to him, “great artists, strong publishing, and excellent management.”

Schmidt-Holtz made these comments while in London for a series of meetings with Zomba’s top management, alongside BMG CEO Michael Smellie. Schmidt-Holtz described the meetings as the first in a “series of talks we are going to have with Zomba management about everything, on how we are going to work together and form plans for the transition and the integration.”

Present at the four-hour meeting Dec. 3 at the Metropolitan Hotel in London was departing Zomba chairman Clive Calder and 25 members of his senior staff, including Zomba International Group managing director Stuart Watson. About 10 BMG executives attended, including BMG Music Publishing president Nic Firth.

Both Schmidt-Holtz and Smellie insist that they have not drafted a plan regarding the integration of Zomba and that it will be a long-term coordinated project with Zomba’s management. So far, “we haven’t given any significant thoughts about what we were going to do with Zomba,” Smellie explains. “The primary reason for that is that we identified at the very early stage that the most important issue was... to talk to the people.”

Schmidt-Holtz and Smellie say the meetings were their first contact with the Zomba team and will be continued. “We are here to start a dialogue with our new colleagues, because a lot of these mergers or acquisitions fail because of cultural differences and problems.”

As Schmidt-Holtz says it is too early in the process to know whether moving forward, BMG will keep Zomba’s network of stand-alone companies, especially the Zomba brand. A Zomba insider says, “It’s early days, and we’re meeting each other for the first time. It was all very positive.”

Additional reporting by Lars Brandle in London.

Industry Asks For Lower VAT

BY LEO CHERNOWICZ

BRUSSELS—The music industry is forming a coalition to lobby European Union politicians and legislators to reduce VAT (sales tax) on sound recordings.

Launching a cross-industry coalition in Brussels Nov. 2 with the Give Music a Break campaign, the music business united to condemn what it claims is “the blatant cultural discrimination against music that sets VAT on sound recordings as high as 25%, while other cultural goods have rates upwards of 5%.”

The lowest VAT rate for CDs in the EU is Luxembourg’s 3.5%. A spokesperson for the International Federation of the Phonographic Industry (IFPI) explains that the European Commission is looking to put forward proposals in first-quarter 2003 to amend the VAT legislation. She explains, “Our first step is to try to make sure the commission proposes to add sound recordings to the cultural product list.”

The VAT Coalition comprises the European Music Office, the Global Entertainment Retail Assn., Europe, the European Group of Societies of Authors and Composers, the International Confederation of Music Publishers, the IFPI, the International Music Managers Forum, the International Music Publishers Assn., and the Independent Music Companies Assn. The coalition is pushing the concept that a sales-tax reduction would help revitalize the work of European music market. Sony Music Europe chairman Paul Burger urges governments to examine France’s expectations, where the music government in music in 1997 from 33.6% to 18.6%, which led to French consumers almost doubling their record purchases. Burger said, “If consumption rose by 40%, it would more than offset the loss in VAT receipts.”

The EU is preparing to revise the 6th VAT Directive in the first half of 2003. A number of EU member governments are already open to the idea of treating sound recordings as cultural goods from a VAT viewpoint. The European Parliament also recommended a reduced VAT on cultural goods and services earlier this year.

A LOOK AHEAD

Carey Looks For Highest Debut

BY GEOFF MAYFIELD

LOS ANGELES—Mariah Carey’s first set through Island Def Jam Music Group is certain to be the highest debut from the modest album slate that hit stores Dec. 3.

Some industry chart watchers shook retailers’ first-day sales to Carey’s Charmbracelet in the range of $200,000-$225,000 units. Sources closer to her new Monarch label estimate she will land in the neighborhood of 250,000-270,000.

High side or low, with release-day visits to The Oprah Winfrey Show, Dateline, and an MTV special, Carey is a cinch to outperform the combined opening weeks of her two 2001 releases. The soundtrack to Glitter, released Sept. 11 last year, began with $116,000 units, while Greatest Hits arrived in December with 54,500.

The second-highest debut next week could be a live audio/video combo from Josh Groban, whose first album has sold 1.55 million units in 2002, tops among new male artists. TV exposure has fed spikes for Ash Groban all year, including the past three weeks. The new title’s opening week saw him visit Live With Regis and Kelly, Access Hollywood, and NBC’s coverage of the Rockefeller Plaza Christmas tree lighting. Music executives guess this one at 50,000-70,000 units.

Piracy issues have prompted Columbia and Sony Music Distribution to push the next Nas set up from Dec. 17 to an off-cycle release date of Friday (13).

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES 2001 2002
Total 676,290,000 597,127,000 (-12.7%)
Albums 664,870,000 578,845,000 (-15.0%)
Singles 28,420,000 18,282,000 (-34.5%)

YEAR-TO-DATE SALES BY ALBUM FORMAT 2001 2002
CD 601,437,000 550,303,000 (-9.5%)
Cassette 44,205,000 27,076,000 (-38.7%)
Other 12,186,000 1,466,000 (-88.9%)

OVERALL UNIT SALES
This Week 21,462,000 This Week 2001 19,004,000
Last Week 15,263,000 Change <4.0%
Change <4.0%

ALBUM SALES
This Week 21,281,000 This Week 2001 18,676,000
Last Week 15,088,000 Change <41.0%
Change <41.0%

SINGLES SALES
This Week 181,000 This Week 2001 328,000
Last Week 175,000 Change <4.4%
Change <3.4%

DISTRIBUTORS’ MARKET SHARE 11/4-12/1

<table>
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<tr>
<th>Label</th>
<th>2001</th>
<th>2002</th>
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<tr>
<td>UMDV</td>
<td>32.4%</td>
<td>16.2%</td>
</tr>
<tr>
<td>BMG</td>
<td>15.3%</td>
<td>15.2%</td>
</tr>
<tr>
<td>INDIES</td>
<td>13.5%</td>
<td>15.4%</td>
</tr>
<tr>
<td>WEA</td>
<td>12.5%</td>
<td>16.2%</td>
</tr>
<tr>
<td>SONY</td>
<td>5.6%</td>
<td>4.7%</td>
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</table>

YEAR-TO-DATE SALES BY ALBUM CATEGORY 2001 2002

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<th>Category</th>
<th>2001</th>
<th>2002</th>
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<tbody>
<tr>
<td>Current</td>
<td>411,087,000</td>
<td>383,196,000 (-7.7%)</td>
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<tr>
<td>Catalog</td>
<td>235,642,000</td>
<td>215,605,000 (-8.6%)</td>
</tr>
<tr>
<td>Deep Catalog</td>
<td>161,689,000</td>
<td>151,109,000 (-6.5%)</td>
</tr>
</tbody>
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In calculating current sales, Nielsen SoundScan counts only album sales that have occurred within the first 16 months of a title’s release (12 months for classic and jazz albums, except for titles that top the top half of The Billboard 200, in which case sales continue to count current until a title falls below No. 100). Catalog counts also generated by titles out for more than 16 months, excluding the exceptions noted above. Deep catalog is a subset of catalog, which reflects titles that have been out for more than 16 months.

COMPILATION: REPRODUCED FROM THE WINDING ROAD AT www.americanradiohistory.com
**Temporary Restraining Order For Aimster**

**BY BRIAN CARRITY**

NEW YORK—In the latest salvo in an ongoing copyright-infringement fight between the Aimster peer-to-peer service and the music industry, a U.S. district court judge has issued a temporary restraining order against Aimster, ordering the company to immediately shut down all its computers and for its Internet connections to be terminated.

But as of press time, the Modster site—the name under which Aimster currently operates—and the Modster network remained operational.

The directive was made to enforce an earlier preliminary injunction against Aimster designed to block the trading of copyrighted works on its network.

As part of the restraining order, which runs through Dec. 22, U.S. District Court Judge Marvin Asset of the Northern District of Illinois has directed Aimster and its subsidiaries to disconnect all computers and servers used in connection with the file-swapping service. The Recording Industry Assn. of America (RIAA) and the National Music Publishers' Assn. filed a motion late last month accusing Aimster and its founder, Johnny Deep, of willfully violating the initial preliminary injunction ruling, issued Nov. 4. The RIAA is asking the court in response to appoint a compliance officer and to fine Deep $1,500 per day, with the money going to the court. A contempt of court hearing is set for Dec. 19.

"Aimster and John Deep have no excuse for not complying with the court's Nov. 4 preliminary injunction," RIAA president Chris Elliott said in a statement. "This temporary restraining order will certainly make clear that the infringement must stop immediately, whether that is through Aimster's actions or actions by its Internet service provider."

In other RIAA litigation news, a Los Angeles federal court heard arguments Dec. 2 on summary judgment in an RIAA led copyright-infringement lawsuit against StreamCast Networks, operator of the Morpheus network, and Grokster. The trade group is calling for the shuttering of the file-sharing networks without a full trial. The two companies are asking for a pretrial dismissal of the case. A ruling may come within the next month.

**EU Reforms Antitrust Rules**

**Move Could Revitalize EMI Merger Talks**

**BY LEO CENDROWICZ**

BRUSSELS—The European Union (EU) is reforming antitrust rules to give its competition authority, the European Commission, more scope in key merger decisions. The move, approved by a 12-7 distribution in Brussels, radically changes the legal landscape should any of the major music companies attempt a merger.

The Union－as its "most comprehensive overhaul of antitrust procedures since 1992," the reform decentralizes competition law, while preserving the specific role of the Commission's over-stretched antitrust staff to handle the more complex cases. Under new regulations, which do not come into force until May 1, 2004, companies will no longer have to notify the Commission of business agreements; instead, routine decisions will be sent to national antitrust authorities.

Inevitably, the move is fueling talk about a possible resurrection of a merger between EMI and Warner or BMG. Speculation mounted when the European Court of Justice overruled two European Commission rejections of mergers involving two British travel companies and the second between French electrical equipment makers. The decentralization should allow the competition commissioner (currently Mario Monti) to focus on hard-core abuse of antitrust rules, such as cartels where companies keep their activities secret. More controversially, the commissioner will have powers to raid directors' private property when looking for evidence of price-fixing. The new rules also for the first time clarify the authority of the Commission to break up a company, if necessary, to remedy violations of antitrust law.

**Replicators Upbeat About Physical Media**

**BY CHRISTOPHER WALSH**

NEW YORK—Despite multitudinous challenges facing their industry, replicators were upbeat at the International Recording Media Assn.'s (IRMA) Annual Marketing Summit, held Dec. 4 at the Roosevelt Hotel.

Speakers at the summit voiced confidence in the long-term future of physical media—particularly characterized as the public's continued appeal to the popularity of twosides. A given DVD—in a shrinking legal and illegal downloading, satellite broadcast, and digital cable. IRMA president Charles Van Hornd noted that there will be 1.2 billion replicated DVD discs and penetration in more than 40% of U.S. homes by 2003. While overall CD replay is declining slightly, the decline in CD-Audio replication is even more gradual, while the installed base of players assures continued health for the format. Meanwhile, for the U.S.-based audio- and videotape production is in decline, the installed base of cassette players and VCRs guarantees strong sales for several years to come. The focus of activity and innovation is on digital formats, and DVD leads the way. The rapid penetration of DVD hardware, which is projected to at least reach, if not surpass, 80% of U.S. homes by 2007, dovetails with the oil-cited desire to buy and own things, noted Phil Clement, senior adviser of Deluxe Entertainment Services. Despite the popularity of such DVD rental services as netflix.com and the eventual phenomenon of video-on-demand, consumers—aided by low price points of hardware and software—desire a movie library. The formidable worldwide installed hardware base aids those labels promoting the emerging music playback formats, DVD-Audio and Super Audio CD (SACD).

Jeff Dean of 5.1 Entertainment and David Kawakami from Sony Corp. of America noted a gradual ascension of the respective formats their companies are promoting. One year ago, Dean said, some 90 DVD Audio titles existed. That number is now 400 and should more than double in the next 12 months. Kawakami added that SACD is more likely to overtake than replace CDs in the near future, though its prices may go up before the number of titles goes up.

One factor helping propel the McCartney DVD: his high-profile, sold-out tour and ABC's Nov. 27 special, McCartney. The program, which garnered a 5.3 rating or 5.65 million households, according to Nielsen Media Research, features a condensed version of the DVD's performance telefilm. The DVD also includes behind-the-scenes footage and sound-check performances. Len Canzlo, VP of multimedia for the Ann Arbor, Mich.-based Borders Books & Music chain, says that the DVD, which retails for $24.98, "did spectacular for us. You certainly had the power of anyone who has gone to see his concert. When people say the special, any baby boomer who ever bought a Beatles record then wanted to go buy that video. I think it will continue to sell well through the holidays."

**McCartney Music DVD Sets Records**

**BY JILL KIPINS**

Though Paul McCartney sings "Can't Buy Me Love," his fans have shown they are willing to try. His Back In The U.S. DVD (Nov. 26, Capitol Vid eo) set records this issue for the top-selling debut of a DVD music video and highest single-week music-DVD sales.

The DVD-only document of McCartney's 2002 U.S. tour sold 61,000 units, according to Nielsen SoundScan, and bows at No. 1 on the Billboard Top Music Videos chart this issue. A companion McCartney CD (Capitol) sold 224,000 units to debut at No. 8 on The Billboard 200 this issue.

The closest DVD-only sales debut to the McCartney project is Dave Matthews Band's Live at the Gorge, Boulder, Colorado (BMG Video), which sold more than 31,000 units in November (Billboard, Nov. 23). Tool's Salival (Tool! Distibution/Volcano/ Zomba Video), a combined CD/home video, sold 54,000 DVD units in its first week in December 2000. (It also sold 41,000 copies on CTVHS.)

The two-hour preview week is held by Hanson, whose Tulsa, Tokyo and the Middle of Nowhere (USA Home Entertainment) sold 78,000 units in January 1999.

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**Oye! Awards Spotlight Mexican Music**

**BY LEILA COBO and TERESA AGUILERA**

MEXICO CITY—A move that seeks to promote national culture, general director of the National Recording Industry, Diego de la Renta, an artist of the Mexican music industry who said his goal is to create a new, fresh air for the Mexican market, says EMI Latin USA chairman/CEO Jorge Pino, whose band Intocable won for best norteno group. The Oye! Awards are the culmination of three years of work since the creation of the Mexican Academy of Music in 1998. "It was important to create a neutral organization, with credibility and which was represented by people in the industry," says Fernando Hernandez, general director of Mexico's Asoc. of Record and Video Producers (Amprofin), which organized the awards with the academy, event promoter CIE, and TV network Televisa. Although Hernandez says Mexico's recording industry faces a hard road, there are major differences between the two, including that label employees are not allowed to be voting academy members and that only one vote is allotted per label. Hernandez hopes that future versions of the awards will air jointly on Mexico's two TV networks—Televisa and TV Azteca—and that the show will generate enough revenue to create a fund to fight piracy. For a complete list of winners, visit billboard.com/awards.
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!

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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!

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UPCOMING SPECIALS

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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
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In our exclusive coverage, we explore Shock's history to its current broad-based operation that embraces recording, publishing, exporting, DVDs, online music and more. We talk to Shock's co-founders, feature a timeline of significant milestones and provide capsules of current key artists and writers. Be a part of the celebration!

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Bennett, Lang A 'Wonderful' Team Pair Reunites To Pay Tribute To Louis Armstrong

BY JIM BESSMAN

Tony Bennett has been honored of k.d. lang at least since tapping him to join on his 1994 Grammy Award-winning MTV Unplugged live set. He also took her on tour with him last summer after she recorded "Keep the Faith, Baby" for his 2001 Playin' With My Friends: Bennett Sings the Blues album.

The chemistry the two share is in full bloom once again on A Wonderful World, an RPM Columbia set inspired by songs associated with Bennett's friend Louis Armstrong—and, as Bennett notes, "the love of good melody and music."

"He was a big influence on me, Sinatra, and Billie Holiday," Bennett adds. "He invented swing, which everybody in the whole world loved. No matter what you come up with— bebop, rap, grunge—he's the source, the original guy who tried everything imaginable and did it all."

A Wonderful World was produced by T-Bone Burnett at the new Bennett Studios in Englewood, N.J., which is owned and operated by Bennett's son, Dave Bennett. "It's one of those rare, magical events that occur when all the elements come together brilliantly," Columbia Records chairman Don Lenner notes. "It spans generations and goes beyond categories."

The album also showcases "two people who love what they're doing," says Bennett, who was "properly involved" with lang on the song selections—including, of course, the George David Weiss/Robert Thiele-penned Armstrong standard "What a Wonderful World."

"One timely song is 'If We Never Meet Again,' which I think is up there with 'As Time Goes By'—but written a little better," Bennett says of the Armstrong-Herce Gerch collaboration. The artist is even more approving of his singing partner for this set, which went to retail Nov. 5. "She sings as well as Judy Garland," Bennett says of lang. "There's such a sweetness about her. She's so sincere and efficient as far as singing every-thing the right way. I can't get over what a quick study she is."

Then again, singing with Bennett is getting to be old hat for lang. "Ever since our first duet (Unplugged's "Moonlight"), it's been magical," she says. "But when we went on tour last year, it started to click, and we've been trying to figure out what's so special about our relationship. Tony matter-of-factly says it's just a matter of singing, but I'm more apt to overthink things and find it such an intriguing complexity of combinations—a legend passing the torch, father-daughter, friends, it goes on and on. Lots of people think it's an odd combination because I'm gay and he's older, but I think it's just a beautiful kinship. Music is the foundation of it, but it's beyond that."

Bennett (booked by William Morris and managed by RPM Music Productions in New York) and lang (managed by Direct Management Group in L.A.) are currently pondering a "special event" tour for January and February 2003. A Bennett concert taped this fall in San Francisco—featuring lang as a special guest—recently premiered on PBS. The show will be issued on DVD and VHS Tuesday (10).

TV spots using PBS footage are in the works, along with a targeted print campaign. Additional marketing efforts include a video clip of the two performing the song "What a Wonderful World," currently scheduled to play on United Airlines flights in January. The track will also be included on the Jazz at 20th Anniversary sampler.

"When you have two people who love what they're doing, you just get this kind of involvement," Bennett says, before waxing sentimental on Armstrong's influence, "What I loved about him was his humbleness. I painted a portrait of him that I liked so much, he put it on his desk at his home in Sunnyside (Queens, N.Y.), next to my home town in Astoria. When his business people came to visit him and asked who did the painting, he just said, 'A boy from my neighborhood. Isn't that great?'"
‘Loyalty’ Finds Fat Joe Juggling Crossover Success, Credibility

BY RASHAUN HALL

Fat Joe is no newcomer. This is an obvious statement to R&B and hip-hop listeners, but for many pop music lovers, Fat Joe was relatively unknown until last year. J.O.S.E.: Jealous Ones Still Envy, his fourth studio set, scored with singles “We Thuggin’” and “What’s Luv?,” his collaborations with R. Kelly and Ashanti, respectively. The two earned Joe his third and fourth appearances on The Billboard Hot 100.

Atlantic is striving to introduce the Bronx, N.Y.-based rapper to an even larger audience with his recently issued Loyalty (which streeted Nov. 12).

“Joe is poised to break into the mainstream with this album. He’s worked hard his whole career to earn respect,” Atlantic VP of marketing James Lopez says. “He’s done that. With his last set, he touched a whole new fan base. [Loyalty] will solidify that by exposing him even further to the mass market.”

‘J.O.S.E.: HIGHS AND LOWS’

While the success of J.O.S.E.—which debuted at No. 6 on the Top R&B/Hip-Hop Albums chart and peaked at No. 21 on The Billboard 200—opened doors for Joe, it also came with its fair share of adversity. “There were highs and lows with that album,” the rapper says. “My whole career depended on that album. I had to prove something to myself. After the death of [rapper Big Pun, I had to prove to myself that I was able to still sell big units and make records that people liked. The album started off slow,” he adds. “We thought that it would do much better. We had a hit record with ‘We Thuggin’,” but the sales were still mediocre. Then, ‘What’s Luv?’ came, and shit blew up. Meanwhile, we never stopped. We kept working. We were meeting, greeting, signing autographs, and kissing babies—I didn’t even notice that the shit was about to be platinum. I stopped looking at SoundScan. I kept pushing. I realized we made it when we did MTV’s Spring Break. You gotta be a big boy to do that. That’s when it sank in.”

Despite his growing pop appeal, Joe remains true to his hardcore hip-hop roots on Loyalty via tracks like “Sh*t Is Real Pt. III” and “Born in the Ghetto.”

CHANGES ON THE HORIZON?

“I’m always going to do what I’m going to do because that’s me,” says Joe, who publishes through Joseph Cartagena Music/Jellys Jams LLC (ASCAP). “Those are the records that I love to make. I also found a new love for making club joints and rapping to the ladies, but I’m never going to change who I am. My creative side won’t allow me to change. They want me to be that cat that represents the streets, but at the same time I’ve made it. I make music for everybody. Lately, I’ve assumed the position of entertainer. I want to make something for everybody’s ears.”

“Fat Joe is never going to leave the streets because he stays so close to the heart, Atlantic director of A&R Robert Tewlow adds. “By staying grounded, he’s not going to alienate what success gave him. He now has the comfort zone to make music he wasn’t comfortable in making before.”

One such example is lead single “Crush Tonight” featuring Ginuwine, which currently rests at No. 68 on the Hot R&B/Hip-Hop Singles & Tracks chart.

“You’ve got to go from where you left off,” says Joe, who is managed by Flex for New York-based the Squad Music. “We’re coming from ‘What’s Luv’? I can’t hit them with a ‘Sh*t Is Real’ video. I have to pick up from where I left off and keep the party going. I love to go into a club and hear my songs hanging. I’ve been around eight or nine years and I’ve never had that happen.”

According to Lopez, visibility on TV is one of the keys to the album’s marketing campaign. Fat Joe has either appeared or is scheduled to appear on MTV’s Cribs, Diary, Direct Effect, and Total Request Live, as well as BET’s NYLA, How I’m Livin’, and 106 & Park. In October, Atlantic also launched an extensive TV advertising campaign on MTV and BET.

Booked by Eric Wilson for Evolution Talent Agency in New York, Fat Joe can be seen in the new film Empire (Billboard, Dec. 7) and in an advertising campaign for AND1 with Phoenix Suns star Stephon Marbury. The label is also looking to connect the rapper with either a soft drink or beer endorsement for the first quarter of 2003.

NAUGHTY NEWCOMERS!

If good girls need to be bad sometimes, what do bad girls do when they’re feeling naughty? Well some of them become porn stars! Sex Under Hot Lights: Brand Spanking New. Meet adult’s hottest raw talent as they reveal their deepest insider secrets.
HIP-HOP BOP: When Hidden Beach Recordings put out its inaugural release, Unwrapped, Volume 1, in October 2001, even the label's executives would have been hard-pressed to anticipate the album's popularity. A fusion of jazz improvisation and well-known hip-hop songs, Unwrapped debuted at No. 1 on the Billboard Top Contemporary Jazz Albums chart, remaining atop the list for three weeks, and in the top five for 21 consecutive weeks.

“We were nervous when we first put out Unwrapped,” Hidden Beach head of marketing Thornell Jones admits, “because there was no way to know if people would understand what it was all about.” The label sent initial vinyl pressings to select hip-hop DJs in June '01, stirring up enough interest that retail began calling the label looking to stock the project before commercial CDs were even manufactured.

For Unwrapped, Volume 2 (Dec. 10), Hidden Beach only slightly tampers with its successful formula. Like Volume 1, the new installment of Unwrapped features hip-hop songs that have been proven hits at urban radio, reinterpreted by contemporary jazz artists. If anything, however, Volume 2 finds such musicians as saxophonist Mike Phillips, violinist Karen Briggs, and keyboardist Patrice Rushen engaging in even more improvisation than on Volume 1, with arrangements that reference the full spectrum of jazz history, from fusion and bebop to big-band swing.

The songs were chosen by what is hot at radio, but also by what has a harmonic and melodic foundation that can be built upon,” Phillips says. “We wanted to take the music that people knew and bring it to life with real musicians and instrumentation. We had to keep it a bit rugged, for the cats nodding their heads in their Jeeps, but at the same time ensure that there was an element of hop in everything we did. I grew up in the hip-hop culture, but I also listened to John Coltrane, Sonny Stitt, and Sonny Rollins, so I have an authentic connection to both genres.”

PROJECT 86 EVALUATES AMERICAN SOCIETY

BY CHARLES DAUGHERTY

When Project 86 frontman Andrew Schwab and his bandmates started planning their third album, they knew they wanted to create their most ambitious set to date in terms of scope and material. The culmination of that effort, Truthless Heroes (Atlantic), is a concept album geared to embrace a counter-culture reflection of American society today.

Project 86 formed in 1996 with a musical mission statement to “prove thought, spark imagination, and create emotion.” The act’s 1998 eponymous debut album—issued on indie Bee Recordin —as well as its sophomore effort in 2000, Drawing Black Lines (Atlantic), both served to amass a considerable fan base culled from both Christian-pop and mainstream rock markets.

Truthless Heroes, issued Sept. 24, shows a darker progression as well as a new standard for the band. Schwab explains, “Compared to when we first started out, we are as different now as a band can be while still retaining all its original members. We are the best we have ever been. Sonically, we have evolved. Our approach to songwriting has gone from creating a riff or simple emotion to building a reflection of a character and his experiences. We are going back to music as a defining resource.”

Atlantic VP of A&R John Rubeli adds, “On an intellectual level, the band has much to say; drawing from a spiritual, political, and sociological foundation. Musically, their sound and influences reflect everything from East Coast hard-core bands to British new-wave to legendary rock ‘n’ roll.” The combination of these two things comes together to present unique subject matter in a dark poetic manner. This album is meant to provoke thought and elicit personal discovery.”

To do that, Truthless Heroes—produced by Matt Hyde (Slayer, Monster Magnet, Porno for Pyros) and mixed by Sean Beavan (Marilyn Manson, Nine Inch Nails)—was created and assembled in such a way as to create an implied narrative of a character’s life as he travels throughout our cultural landscape searching for identity.

“The story has a tragic ending,” Schwab says. “We wanted our story to reflect a critical response to our culture, especially in a post-Sept. 11 society. The concept for the album came first, and the songs were written and assembled with a certain ebb and flow in mind, depicting a loose assembly of themes. We approached the album like writing a book with chapters.

“Each song represents a different subject but also serves a second purpose in the album’s story as a whole. The album represents an aversion to popular culture, which is where rock music started out in the first place. We want our audience to think for themselves. That is our strongest conviction for doing this album.”
Vision's Move To Mantra Yields An Edgier Sound

BY TOM DEMALON

“I’ve always been interested in science, and I still read New Scientist,” says Dot Allison, the Scottish singer who left her studies in biochemistry to “follow the music.” It proved to be a wise decision, as the debut by One Dove, the brooding electronica outfit to which she lent her ethereal voice, proved to be a seminal effort upon its release nearly a decade ago.

Of We Are Science, her new collection and the first for Mantra Records, she says, “I like the fact that the title throws out certain questions. It could be about love, loss, the chemistry between two people, or where humans meet technology. I’m interested in the discovery —what makes you tick, what makes the world tick.”

Like Allison’s previous work, it is her evocative vocals often delivered in breathy fashion that make We Are Science—which follows her critically acclaimed 1999 Heavenly recording, Afterglow—immediately captivating. Musically, it touches on prior efforts but is more diverse, with the widescreen, spacey “Performance” fitting comfortably with the stripped-down, acoustic “Wishing Stone” and the hypnotic twist of “I Think I Love You.” Allison also reveals more of an edge.

“When I was making it, I was in transition,” Allison says, referring to her leaving the Heavenly label and signing on with Mantra, a Beggars Group imprint. “There were certain unknown quantities. I felt like making a more rebellious record; a tougher, darker record.”

The single “Strung Out” is a prime example of Allison’s intention coming to fruition. One of two tracks she co-produced with the respected Dave Fridmann, “Strung Out” was recorded with Mercury Rev guitarist Grasshopper and drummer Jeff Ament.

There are also elements of We Are Science, such as the synthesizers on the near-tale track “We’re Only Science,” that might take some listeners back to the ‘80s.

“Having a distance from that time and that era, you can appreciate some of the songs that were actually quite cool,” she says. “You go back and plunder these ideas from the past, but you create something new, hopefully.”

Eoin Webber, national sales director for the Beggars Group, acknowledges that “as an independent, we have to use whatever means necessary” to reach listeners. But, he says, “we have an audience who is a bit more progressive. We just want to keep reaching listener interest, grassroots-style, through in-store play to get the name out there, which is imperative.”

In addition to special mixes of ‘I like the fact that the title throws out certain questions. It could be about love, loss, the chemistry between two people, or where humans meet technology.’

—DOT ALLISON

BRING IT ON: Fatherhood is always an interesting catalyst for creative expression, and singer/songwriter Phil Joel is no immune to that life-changing power. Between the July 2000 release of Thrive and his March 2001 bassist’s Inpop solo debut, and his new project, Bring It On, Joel and wife Heather welcomed daughter Phynley.

Joel says there are three cuts on Bring It On that encapsulate the changes in his life and his new outlook: “No Longer,” “The Man You Want Me To Be,” and the title cut. Those three really talk about the things I’ve done with my own personal ambitions and my own ideas of what and who I should be,” Joel says. “I’m really just laying it down and saying, Lord what do you want from me? What do you want me to be out of this? I think the most important thing in my life at this point is really just speaking out to God and allowing him to make the call. In the past, it’s been me calling all the shots and saying, ‘OK Lord, I’m making this solo record, I’m doing this tour; please bless this.’ [Instead], I need to do being what God is blessing.”

The introductory core of the songs came from Joel wondering about how his daughter would view him. “I woke up one day and thought, ‘What is she going to see in me?’” he says. “Is she going to see a man who seeks God and prays for his family? Is she going to see a guy who really is about God’s business rather than his own?”

To help craft his musical vision, Joel enlisted producer Joe Balmridge, who worked with the Newsboys on the band’s current album, Thrive. Joel thinks Newsboys fans will appreciate his solo efforts. “These people have watched us grow up for the last 10 years,” he says. “The audience is definitely growing along with me, and I’ve noticed that those people who really like the first record really do understand this record, because they have progressed as well in their lives.”

CH-CH-CHANGES: Effective Jan. 1, 2003, Ryan Howard will be the new president of Here to Him Music. Formerly VP of marketing since the label’s inception, Howard will take over the president’s post from Glenn Waggers, who is exiting to focus on his entertainment and marketing and consulting firm, the Glenn Waggers Resource Group.

Dennis Disney and his Nashville agency, D-Squared Entertainment, will continue overseeing the company’s artist-development initiatives. Owned by Howard Publishing, a West Monroe, La., company, the group includes three imprints: Here to Him Music, Beggars Group, and Cross-Driven Records.

NEWS NOTES: Rocketown Records has a new distribution deal with Provident Music Distribution, effective Jan. 1, 2003. The label, owned by Michael W. Smith, was previously distributed by Word ... Selah recently taped its first TV concert special, Rose of Sharon, and is first for its new Curb Christmas album. The program will air this month on TBN.

RHYTHM & PRAISE: Houston-based Music World Entertainment, the label that released Knowles in conjunction with Columbia Records has signed an exclusive distribution pact with RED. The 18-month-old imprint already received its validation on its initial agreement from Sony. Knowles will use the time to develop the label’s burgeoning gospel division, whose official launch last year was energized by Destiny’s Child member Michelle Williams’ solo debut, Heart to Yours, which shot to No. 1 on the Billboard Top Gospel Albums chart.

Knowles says she wanted to take the Music World imprint into the No. 1 gospel label by 2004. To that end, he is negotiating to sign a major gospel talent (the details of which he will not reveal until the deal is finalized) and a production agreement with Detroit-based P.A.J.A.M. Entertainment on all of its artists, including J. Moss. Additionally, he is considering the signing of six-to-eight smaller, independent gospel labels.

“Our mission is for Christian music that will reach the masses,” Knowles says. “We call it ‘rhythm and praise’—combining the beats of R&B with a spiritual message. We’re going to be focusing on the Fighting Temptations soundtrack. It will have a major emphasis in the gospel world, because for the first time it will have artists like [his daughter, Destiny’s Child member] Beyoncé Knowles, Ana, and Missy Elliott singing gospel. We want to let secular artists share their spirituality in the gospel world.”

Aside from the soundtrack to the Fighting Temptations (starring Cuba Gooding Jr. and Beyoncé) due this summer, the label has six releases planned for 2004, including a sophomore project from Williams, which is on tap for release in the second quarter.

FINDING A NEW STYLE: Blackberry Records is preparing for the release of Doug Williams’ sophomore effort, titled When He Found Me, due in stores Jan. 21, 2003. The album, featuring duets with Kelly Price, D.J. Rogers, Kim McFarland, and Rev. L.W. Bolton, is intended to be a departure from Williams’ signature vocal stylings.

“With this project, I wanted to do something that was different from what we would normally do on a Williams Bros. project to show more of the versatile side of Doug Williams as opposed to the straight, traditional, quartet stuff people are used to hearing,” says Williams, who also wrote much of the material. “It’s a good variety—some nice ballads [and some] Sunday-morning church and urban gospel as well.”

BRIEFLY: Atlanta International Records recently announced the signing of Evelyn Turrentine-Agee to its roster. A new project has tentatively been scheduled for release in March 2003.
Christian Artists Thrive As Label Owners

Continued from page 1

in 1996 by Michael W. Smith, and the Gotee label, started in 1994 by dcTalk's Toby McKeehan and his cousins Joey Elwood and Todd Collins. (McKeehan and Elwood remain principals in the label; earlier this year, they sold a 25% interest to EMI.)

Bill Gaither's Spring Hill Music Group and Spring House Music Group (both in Nashville) own the biggest and most successful Christian label in the U.S. (Spring House was No. 10 on the Billboard Top Contemporary Christian Imprints list for 2001, while such newer ventures as Inpop and Flicker/Dove — which is partially owned by Newsboys Peter Furler — and Flicker Records — owned by Audio Adrenaline members Mark Stuart, Will McGinnis, and Bob Herdman — are gaining attention for their success.

Among Flicker's success stories is Dove Award-winning rock band Pillar. The group's sophomore album, Fireproof, debuted at No. 6 on the Billboard chart and was certified gold by the Recording Industry Association of America (RIAA) in March. The single, a hit for rock radio stations, is titled "The Blame Game." The album also features a song titled "The Face," which was used in a campaign for the movie Flicker.

Spring House Music Group

The group has offices and studios in Nashville and Las Vegas, as well as four labels (Christian Records, Gospel 1, Butterfly Group, and Butterfly Kids) and three publishing companies.

Taking a more aggressive approach than some of his counterparts, Carlisle and his partners started several imprints — including the Sub records imprint, and two others instead of signing with one of the big three Christian distribution companies (Word, EMI's Chordant, or Provident, which was developed by Zomba and is now owned by BMG). They purchased Diamante Media Group in July.

"We were courted to a certain extent by the big three as far as distribution deals," Carlisle says. "They all made offers, but they were all limiting more than they were helping. Sometimes it's just as easy for a large company to offer a distribution deal to tie your hands and keep you in check.

"When the opportunity arose to buy Diamante, one of the largest independent Christian distributors — the Butterfly family felt it would provide more autonomy. "I really did this primarily to gain control of my life," says Smith. "McKeehan says that he and Smith know that the label you find yourself getting platforms you never thought you would get. I didn't want to invest in the stock market. I don't know anything about the stock market. I didn't want to buy a bunch of property. I'm in the music business. I wanted to invest in music. That's what I know, and ultimately I wanted to be able to give somebody else that chance."

LEADING THE CHARGE

Long before many of the current crop of Christian artists turned into entrepreneurs, singer/songwriter Bill Gaither was paving the way. Gaither first launched a label in the 1970s, when he and partners Bob McGenonie and Mark Gerson started a label in 1981. In the '80s, Gaither was a partner in StarSong Records. He is currently one of the owners of Nashville-based Spring Hill Music Group, which launched in the early 1990s and is home to a roster of pop and rock artists like the Martins, Jeff & Sheri Easter, Butterfly Records, and Quabbin.

Gaither says that when major labels first approached him about releasing other artists on his label, he was interested in working with emerging artists who wanted to keep their independence.

SUCCESSFUL STRATEGIES

Money is a prime concern with all indie labels. "There are some ways you can compete and some ways you can't. We don't have a never-ending flow of cash," Smith says of his 6-year-old Rockton label, whose roster includes Chris Rice, Ginny Owens, and Watermark. "We have to be smart about how we spend our money."

Carlisle adds that name recognition can be both a blessing and a curse. "It's a blessing as far as getting attention, but sometimes it can be a curse. The kind of music that person necessarily likes. Then they pigeonhole you."

As an artist/label owner, Gaither advocates the dual role. "I've enjoyed the business side, and I've enjoyed the artist side. I think the combination of the two has kept me close to reality. You can get stuck in this business if you don't have a balance."
Hard-Music Touring Does Rock-Steady Business

BY RAY WADDELL
NASHVILLE—With other outlets like music TV and radio often shut off or at least limited, hard-music acts have learned that hard touring is the best way to reach fans.

Creative Artists Agency agent Darryl Eaton notes, "They tend to be a genre of music that does do a lot of touring."

A dedicated hard-rock fan base remains hungry for live music. "There is a solid fan base for this music, and it doesn't show any signs of deteriorating," says Jane Holman, director of operations for Clear Channel Entertainment (CCE). "If the other outlets aren't there, fans can always go see [these bands] live."

As a result, metal bands aren't locked into the same "album-tour-album-tour" cycle that acts from other genres face. "Most pop bands, top 40 bands, or maybe even country do a record then tour to support the record," notes Jackyl frontman Jesse James Dupree. "We do a record and throw it out there to support our tour. The way I look at it, I'd say that a rock band—whether they're straight-up rock like us or death metal, or whatever—if you don't have the ability to draw a crowd, you're not much of a rock band." Dupree agrees that touring works when other aspects of a career may be faltering. "The most consistent thing we've been able to do is tour," he says. "We've never been the flavor of the month at radio, and we're not sputtered all over MTV, so we need [touring] to have that connection with the audience."

THE FEST FACTOR

No event persoenifies the vitality of the contemporary metal touring scene like Ozzfest. Headlined by hard-music godfather Ozzy Osbourne, seven incarnations of the annual tour have tapped top metal talent while providing a variety of high-profile forums for the genre's up-and-coming bands.

Performers on the main stage of this year's Ozzfest, in addition to Osbourne, were System of a Down, P.O.D., Drowning Pool, and Black Label Society. The second stage featured headliner Rob Zombie, Meshuggah, ApeX Theory, Lost Prophets, Pulse Ultra, and Neurotica. Other acts included Flaw, Mushroomhead, 3rd Strike, Otep, Seether, Glassjaw, Used, Soil, III Nirio, and Chevelle.

The brainchild of Osbourne's voice manager, Sharon, and produced by CCE, Ozzfest has grossed nearly $120 million and played to more than 3.3 million people since its inception. This year's Ozzfest was the most financially successful to date, taking in $24.5 million and drawing more than half a million people to 27 shows.

Holman, who spearheads CCE's efforts on Ozzfest, says the festival stays relevant with metal fans because of the talent lineup, booked by Sharon and the Osbournes' son, Jack. "Sharon and Jack do a great job of selecting the talent," Holman says. "They have great taste. Every one of them obviously loves to see Ozzy, and the undercut is always what's hot."

In terms of a non-touring metal fest, Milwaukee Metalfest in July rules the roost. Produced by Jack Koshick President and held at the Milwaukee County Fairgrounds, Metalfest has drawn fans of underground metal for 17 years, with crowds as high as 15,000.

"Metal has a rigid underground base, but it's a lot of different styles of music, for people into real metal it's sort of a community," Koshick says. "The underground has kept this alive through all the different incarnations and trends that have come and gone at radio and MTV."

Headliners at Metalfest have included Slayer, Venom, and Megadeth, and such bands as Anthrax, Biohazard, Sepultura and Testament. "We've got a big metal scene," Koshick says. "People get older, certain styles of music become less, but the flavor of the day, but there's always somebody new to pick up the banner."

Indeed, the various factions of hard music create a somewhat fragmented genre. "The initial underground scene was thrash metal, with bands like Testament, Exodus, early Metallica, and Overkill," Koshick explains. "Then in the '80s there was the death-metal genre, with bands like Death, Dying, and Cannibal Corpse. Since then we've gone through doom metal, black metal, metal core, goth metal, and now power metal, which is sort of a throwback to the '80s. It's fragmented, but we play it all."

RETRO ROCK

In recent years, earlier-era hard rock bands have formed or reformed with several retro packaging boasting bands like Ratt, Poison, Slaughter, and others making shed runs. Jackyl was on such a package this summer, the Rock Never Stays Dead tour with Tesla and former Motley Crue frontman Vince Neil.

"We never allowed ourselves to be packaged up like that, and we would probably avoid doing it again," Dupree says. "By the end of the tour we turned it into the 'Jackyl Never Stops Tour.' No disrespect to anybody else: it was fun drinking a beer with 'em after the shows."

Guns N' Roses (GNR) is another band that enjoyed its highest profile a decade ago, but its current lineup—which maintains original member Axel Rose as its frontman—is doing solid business in the box office. This is GNR's first full-blown U.S. tour since 1993.

Ticket Prices Rise For Holiday Radio Concerts

BY SUSANNE AULT
LOS ANGELES—Just as prices for the season's hottest gifts seem to rise every year, the same goes for the cost of holiday radio concerts, as ticket prices have risen with production costs. At one time, many artists would play radio shows for free, with the understanding that a big chunk of the concerts' grosses would go to charity. But when radio stations began taking a cut of the revenue, many artists began requesting payment for their services. As artists now anticipate fees, competition to win their presence at radio shows is aggressively increasing. Small—some smaller stations are pressured to plunk down bigger and better offers to snag talent because larger city stations, with fatter audience bases, automatically appear more attractive.

"We're spending half a million in artists this year," says Tracy Johnson, GM/PD for San Diego's KFMB (Star 100.7), who says he could get acts to work for no cost five or six years ago.

KFMB presents two holiday shows: Jewel, Goo Goo Dolls, De'Leppard, John Meyer, and LeAnn Rimes headline its Jingle Ball at San Diego's Cox Arena Dec. 6; Ben Joel, Dana Glover, and Norah Jones played the station's Jingle Ball Dec. 5 at the city's 4th and B club.

"Artists have been asking for money, because when stations are expecting artists to play for free and then turn around and get a profit, they look greedy," Johnson explains, adding, "This is nothing stations are asking for a wattage to want to make some money off a concert. But they shouldn't be asking artists to go for no cost."

With guarantees for established acts at $25,000 and up, newer acts get $6,000 or more, and R&B acts get $3,500. "We've had acts bring in money to make sure the station's making some money off a concert," Johnson says. "They can't be here at any cost."

As always, as with any concert, lineups are key. "When we're on the air, our shows are the best-kept secret," Johnson says. "People get in the car, turn on the radio, and we're 'must-hear.'"

This year's San Diego station has pre-sold a limited number of $25-$100 tickets to KIIS (102.7) San Diego's Jingle Ball with Rick Dees (including Destiny's Child, Goo Goo Dolls, and Avril Lavigne Dec. 19 at Anaheim, Calif.'s Arrowhead Pond), the $25-$100 for WHYY Miami's Y100 Jingle Ball (including Ja Rule and P. Diddy Dec. 15 at Miami's American Airlines Arena), and the $60-$175 for WHITZ New York's Z-100 Jingle Ball (including Ashanti and Ja Rule Dec. 12 at New York's Madison Square Garden).

Even with the increase in ticket prices, most radio executives are predicting sellouts. Among those already clean are KFMB's KIIS, and WHITZ's respective 13,000-seat, 18,900-seat, and 20,243-seat Jingle Balls.

Artists, too, have costs to cover, notes Robby Takac of Goo Goo Dolls. "People get pissed off when bands make a move like this, but to Robby, it seemed like the right move." Takac says with a laugh, "I've got 30 roadsides, five lawyers, an entire production, and a wife to support."

Takac says Goo Goo Dolls usually choose to sign up for the shows backed by those stations that support their music, "the few different stations that have been really good to us. If they're being cool with us, and we can do something for those, that's great."

Many PDs view holiday shows as a marketing tool. "We really view this show as a great promotional vehicle," says Murray Bravewax, PD for CIMX Detroit. "We want local businesses to fill the 89X Stole Christmas. V. Priced at $72.98, the Dec. 17 show will star Box Car Racer, New Found Glory, and Billy Corgan's new band, Zwan, among others, at Detroit's Cobo Arena.

But Brookshaw does expect to make some money from this year's show sponsors, Heineken and Sprint PCS. Corporate involvement is an alternative to hiking ticket prices, and radio sources say sponsors have been known to pay as much as $2.5 million to participate in popular radio events.

Offering hefty fees to appear at his shows, Johnson says, can seem as appealing to groups as participating in higher-profile radio concerts. Johnson donates all of his proceeds to the women at Rock Center. Johnson House and similarly feels his Jingle Ball and Jingle Eve are mainly promotions.

Understandably, major-market stations, whether part of a large corporation or those with a more local focus, are likewise interested in the KROQ Los Angeles' Almost Acoustic Christmas (Dec. 7-8 at Los Angeles' Universal Amphitheatre) is donating all the proceeds from its $55 ticket revenue to charities.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>VENUE</th>
<th>CITY</th>
<th>DATE</th>
<th>GROSS/TICKETS</th>
<th>ATTENDANCE</th>
<th>PERFORMANCE</th>
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<tr>
<td>NO DOUBT, GARBAGE, THE DISTILLERS</td>
<td>Long Beach Arena</td>
<td>Long Beach, Calif.</td>
<td>Nov. 22</td>
<td>$1,372,605</td>
<td>30,241</td>
<td>one sellout</td>
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<td></td>
<td>Phillips Arena</td>
<td>Atlanta</td>
<td>Dec. 2</td>
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<td>House of Blues Concerts</td>
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<td>BRUCE SPRINGSTEEN &amp; THE STREET BAND</td>
<td>Western Springs Stadium, Auckland, New Zealand</td>
<td>Nov. 24</td>
<td>$530,441</td>
<td>18,456</td>
<td>Michael Chugg Entertainment, Auckland, New Zealand</td>
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<td>QE 2 Stadium, Christchurch, New Zealand</td>
<td>Nov. 22</td>
<td>$485,1852</td>
<td>15,117</td>
<td>Michael Chugg Entertainment, Christchurch, New Zealand</td>
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<td>JAGUARES</td>
<td>Auditorium Nacional, Mexico City</td>
<td>Nov. 15-16</td>
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<td>7,694</td>
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<td>GUNS N' ROSES, CRY, MIX MASTER MIKE</td>
<td>John Labatt Centre, London, Ontario</td>
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<td>$331,123</td>
<td>15,528</td>
<td>Clear Channel Entertainment, London, Ontario</td>
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<td>TOOL, MESHUGGAH</td>
<td>Civic Center, San Diego</td>
<td>Nov. 27</td>
<td>$133,480</td>
<td>9,824</td>
<td>House of Blues Concerts</td>
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<td>Cricket Pavilion, Phoenix</td>
<td>Nov. 16</td>
<td>$335,462</td>
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<td>Clear Channel Entertainment, Phoenix</td>
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<td>TOP TEN AMERICAN IDOLS</td>
<td>HP Pavilion, San Jose, Calif.</td>
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<td>$334,380</td>
<td>11,225</td>
<td>Metropolitan Entertainment, San Jose, Calif.</td>
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<td>JOHN MELLENCAST, ALICE PEACOCK</td>
<td>Allen County War Memorial Coliseum, Fort Wayne, Ind.</td>
<td>Nov. 20</td>
<td>$315,130</td>
<td>6,978</td>
<td>Metropolitan Entertainment, Fort Wayne, Ind.</td>
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<td>TOP TEN AMERICAN IDOLS</td>
<td>Kurl Energy Center, St. Paul, Minn.</td>
<td>Nov. 20</td>
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<td>Metropolitan Entertainment, St. Paul, Minn.</td>
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<td>9,522</td>
<td>Metropolitan Entertainment, Seattle, Wash.</td>
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<td>JOHN MELLENCAST, ALICE PEACOCK</td>
<td>The Mark of the Quad Cities, Moline, Ill.</td>
<td>Nov. 9</td>
<td>$303,968</td>
<td>7,133</td>
<td>Jam Productions, Moline, Ill.</td>
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<td>TOM PETTY &amp; THE HEARTBREAKERS, JACKSON BROWNE</td>
<td>Frank Erwin Center, Austin</td>
<td>Nov. 21</td>
<td>$304,206</td>
<td>6,194</td>
<td>Concerts West, in-house</td>
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<td>Congress Fieldhouse, Indianapolis</td>
<td>Nov. 7</td>
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<td>Metropolitan Entertainment, Indianapolis, Ind.</td>
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<td>TOP TEN AMERICAN IDOLS</td>
<td>CSU Convocation Center, Cleveland</td>
<td>Nov. 8</td>
<td>$290,781</td>
<td>12,136</td>
<td>Metropolitan Entertainment, Cleveland, Ohio</td>
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<td>MANNHEIM STEAMROLLER</td>
<td>The Mark of the Quad Cities, Moline, Ill.</td>
<td>Nov. 22</td>
<td>$285,842</td>
<td>8,343</td>
<td>Mannheim Steamroller, Moline, Ill.</td>
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<td>TOOL, MESHUGGAH</td>
<td>Rose Garden, Portland, Ore.</td>
<td>Nov. 18</td>
<td>$271,670</td>
<td>7,877</td>
<td>Metropolitan Entertainment, Portland, Ore.</td>
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<td>TOOL, MESHUGGAH</td>
<td>Comerica Fieldhouse, Indianapolis</td>
<td>Oct. 21</td>
<td>$267,652</td>
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<td>Clear Channel Entertainment, Indianapolis, Ind.</td>
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<td>ALAN JACKSON, CAROLYN DAWN JOHNSON, JOE NICHOLS</td>
<td>Charlotte Civic Center, Charlotte, N.C.</td>
<td>Nov. 28</td>
<td>$238,871</td>
<td>6,851</td>
<td>Outback Concerts, Charlotte, N.C.</td>
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<td>BECK</td>
<td>Beacon Theatre, New York</td>
<td>Dec. 2</td>
<td>$241,175</td>
<td>6,072</td>
<td>Clear Channel Entertainment, New York</td>
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<td>TOBY KEITH, RASCAL FLATTS</td>
<td>Thomas &amp; Mack Center, Las Vegas</td>
<td>Nov. 1</td>
<td>$261,326</td>
<td>6,754</td>
<td>Clear Channel Entertainment, Las Vegas, Nev.</td>
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<td>TOP TEN AMERICAN IDOLS</td>
<td>Sue Stone, St. Louis</td>
<td>Dec. 2</td>
<td>$260,977</td>
<td>7,802</td>
<td>Metropolitan Entertainment, St. Louis, Mo.</td>
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<td>TOBY KEITH, RASCAL FLATTS</td>
<td>Augusta Civic Center, Augusta, Maine</td>
<td>Dec. 25</td>
<td>$259,994</td>
<td>7,927</td>
<td>Clear Channel Entertainment, Augusta, Maine</td>
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**DIAMOND IS FORVER:** In a year where high-profile tours by the likes of Paul McCartney, the Rolling Stones, and Cher have deservedly garnered much attention, Neil Diamond has steadily, if somewhat quietly, put up some of the most remarkable numbers of his long and storied touring career. Diamond will wrap a year-and-a-half of touring New Year's Eve at the Pepsi Center in Denver, having grossed more than $80 million. The tour has played to more than 1 million people in 75 U.S. cities and more overseas.

Diamond says he initially did not intend to work so many dates, but the response to the wake of Sept. 11, 2001, was so positive that he extended the tour. "It was pretty easy to see this was an important time to be out," he says. "Once I realized what was going on out there, I called [tour directors] Sal Bonafede and Jeff Apriglian and told them to fill up my dance card. It started as a tour and ended up as a mission."

Diamond admits he wasn't sure if he still had such a demanding tour left in him. "I didn't know if we could do it, but if it was necessary, it did," Diamond says. "This is my country, and this has been a very special year and-a-half for me. It was good for the audience to see they could still have a good time, but not only that, it was good for me." The artist also racked up his impressive grosses with relatively modest ticket prices, topping out at less than $70 while his peers often went as high as $350 or more. "I always try to keep ticket prices down," Diamond says. "I think that helps keep the touring business healthy." As an indoor act that has toured through arena buildings in three different decades, Diamond debuted at several new state-of-the-art arenas this time around. "There are a bunch of new arenas out there now, which is always great," he says. "People want to come out to new arenas, and it opens up a city a little bit, helps draw in the talent. I love the new arenas that have been built, and I hope they build more."

Among the highlights of Diamond's 2002 touring efforts were two stadium dates in Dublin, a brace of sellouts at Landsdowne Road in July that grossed $4 million and drew 64,000. "The audiences are great there," he says. "They're fun-loving people, and they love to sing along, so I hardly have to do any work."

The tour has also seen Diamond return to several markets, including secondaries and tertiarys, that the artist had not played in a while. "I had my guys go book cities I haven't been to in 10 years," he says. "I said, 'Let's get to as many people as possible.' I love this show, and I want people to get out and see it. It's all about covering as much territory as possible."

In total, this tour "has been an upper for me," Diamond says. "I didn't realize I could still do it after so many years, but the people are still coming, and they're still leaving happy. This has been a blast."

Diamond will begin work on a new album next year and plans to tour again in 2004, "although it will be a much more limited kind of thing," he says. "I won't do as many cities, that's for sure."

**DOORS OPEN:** The University of Miami (UM) Convocation Center will open its doors to the public in January 2003 as the first mid-size arena south of downtown in Miami-Dade County. The UM Convocation Center—a 7,000 seat multi-purpose entertainment facility located on the university's Coral Gables campus—will host concerts, family shows, trade shows, lectures and university events and sporting events, including the UM men's and women's basketball teams. The building is operated by Global Spectrum, with David P. Touhey as GM. The $46 million facility was funded exclusively through private donations and boasts 25 luxury suites.

**ROLLING IN IT:** The Rolling Stones have not been touring grosses this year (conceivably because they won't be ranked No. 1 ahead of Paul McCartney), but here's a sample date: The Stones grossed $2.4 million from Nov. 27 stop at Nevada's Gaylord Entertainment Center, drawing about 17,000, including walk-up. Food and beverage per caps were about $9, and members were treated to the Stones' usual generous setlist. That the Stones will have grossed about $120 million when they wrap North America next February.
Hip-Hop Enigma Draper Cleans House
Entrepreneur Renames His Company Draper Inc., Reads Five Acts For 2003

BY RHONDA BARAKA

Much more than four years after introducing the world to Eightball & MJG, hip-hop wunderkind Tony Draper has mastered the all-important music-industry feat of self-re-invention. His Los Angeles-based company, Draper Inc.—formerly known as Suave House Records—is currently home to a slate of artists for whom Draper expects to bring forth as much success as he has enjoyed in the past.

With more than 15 years’ experience as an active member of the Southern rap scene, Draper has not only been instrumental in the career of Eightball & MJG but also in those of Tela, Crimeboss, and Mr. Mike. And he managed to translate that momentum into a multimillion-dollar distribution deal with Universal Records.

NEW NAME, NEW FACES

With all that success under his Suave House umbrella, Draper says more than a few people are curious about why he changed the name of his company and went independent. His explanation: negative word-of-mouth by artists who were signed to the label and a joint-venture deal with JCOR Records that went sour. Distributed by Koch Entertainment Distribution, Draper Inc. has already released “Lay It Down” by Eightball and has several new releases slated for the coming months, including reissued titles from the Suave House catalog. The Draper Inc. roster currently consists of five acts. The first project under that banner will be rapper Mou’s Hush. Draper, who says the album will arrive in stores Feb. 11, 2003, expects to issue product by his entire roster throughout next year.

“All five of them are coming out,” he says, stressing the importance of consistent product flow for independent labels. “Being independent, you gotta give the people what they want, right? It’s a product in the same year. That’s how you build strong revenue, and that’s how you make your opinion in retail. If you can come in with four or five albums, they’ll take you seriously.”

INDEPENDENT VS. CORPORATE

Having experienced the music business on both the independent and corporate side, Draper says he is now determined to maintain his independence. “People don’t really grasp the strength of being independent,” he notes. “Before I signed with any major, I sold 700,000 copies of my first deal, I signed for $100,000. You know why? I didn’t need the money. But I’m the one that’s going to tell you I’d do it again. I’m paying the money. I’m paying for marketing. I’m paying for a street team. I’m paying for radio promotion. I’m paying for images. I’m paying for television.”

Draper describes Draper Inc. as a totally self-contained entity that is completely under his control. “I’m paying for radio promotion, I’m paying for marketing. I’m paying for a street team. I’m paying for radio promotion. I’m paying for images. I’m paying for television. I’m paying for everything.”

Outside of his own acts, Draper has contributed three tracks to fellow Houston native Scarface’s latest CD, The Fix. But Draper says his primary focus is on rebuilding his empire. “We’re constantly working, and right now we’re really concentrating on establishing this new company called Draper Inc. People know my name, but they know the Suave House name more than they know my name. “A lot of people don’t understand why I’m doing what I’m doing,” he continues. “What I tell them is that Suave House has an incredible history. We’ve sold 9 million records in the course of 12 years. But at the same time, I have to move on to something else. I don’t feel good about the last couple of years with the Suave House artist and the Suave House name. So I want to form a new history with Draper Inc.”

Rhythm, Rap, and The Blues.

MAYBE NEXT TIME: Among the musical pairings that Whitney Houston and Arista president/CEO Antonio “L.A.” Reid weren’t able to work out in time for Just Whitney ... (street Dec. 10; see story, page 15) was a duet with Mary J. Blige. Reid had suggested a cover of “Please Pardon Me (You Remind Me Of a Friend),” a top 10 R&B hit for Rufus Featuring Chaka Khan in 1975. Reid says, “She and Mary top that list of songs.”

Gearing up the promotional wheels, Arista has also been sponsoring spa listening parties for the new album, a tie-in to Houston’s March 4, 2003, release. Both acts appear on the label’s Jumper Vs From Eva soundtrack, which also features new music by Mary J. Blige. Usher, Ginuwine, and Tame pork are on Dec. 31. The label featuring LL Cool J opens nationally Jan. 31, 2003.


MIDWEST SERENADE: Singer-songwriter Lee Hawkins wants to alert the music industry: There’s a lot of talent in the Midwest that’s going unnoticed. “It’s a relatively untapped market filled with all kinds of emerging artists who have polished, finished product but very limited inroads to the majors, reputable attorneys, and managers found on the coasts,” the Milwaukee-based artist says. “It’s a region filled with fledgling indie labels, with artists who just need a little boost and direction to get their music distributed.”

Hawkins is one of those artists. His independent debut, the R&B/hip-hop/pop-rhythm Serenade, is currently available through cdstreet.com. Among the set’s producers are George Nash Jr. (Eric Bonel, Jimmy Phantoms), Pete Buffet (the soundtracks to Dances With Wolves and The Scarlet Letter), Michael Hoff- man (the Verge Pipel, and Greg Doby Jr. (Bizzy Bone). Hawkins’ songwriting collaborators include guitarist Nick Carter and Lisa Weather (Bene’s sister and former lead singer for Ben). A hit cut “Don’t Run Away,” co-penned by Hawkins and Nash, was one of two runners-up in the Chicago chapter of the National Academy of Recording Arts and Sciences’ 2002 Grammy Demo Showcase.

A frequent performer on local TV shows and college campuses, Hawkins may be reached at 414-319-9088.

HOLIDAY WONDERED: Nelly, Luther Vandross, Wyclef Jean, Kenny Lattimore, Chante Moore, Deborah Cox, sax man Michael Phillips, and newcomer Heather Headley are among the stars deck the halls at Stevie Wonder’s seventh annual House Full of Toys Benefit Concert (Dec. 21), presented by Hammond Entertainment and Wonder Production at the Forum in L.A. Wonder-own local station KJLH will again be on hand to cover the proceedings, hosted by comedian/actor Jamie Fox and sponsored by such companies as American Urban Radio Networks and Burger King.
FULL FORCE GETS BUSY: Since its emergence in the mid-'80s, Full Force has produced everyone from Cheryl "Pepsii" Riley, UTFO, and Lisa Lisa & Cult Jam to 'N Sync, Backstreet Boys, and Britney Spears. Now the Brooklyn, N.Y., collective—comprising Bowlegged Lou, Paul Anthony, B Fine, Baby Jerry, Shy Shy, and Curt T—is ready to "surprise the music world once again," Lou says, by teaming with rap diva Lil’ Kim to produce what he promises will be a smash single.

"I don't even want to say the title of the joint or even give you an idea of what type of joint it is," Lou says secretively. "Just rest assured that once again Full Force will surprise the musical masses, and so will Kim." Lou says the production team sought out the rapper. "We personally recruited Lil’ Kim to work with us at the first time when we produced 'Like That,'" Lou said. "I thought that's off the new 3LW album [A Girl Can Mack]. Kim came in and blasted that song.

Lou adds that he was thoroughly impressed with the Queen Bee's rap skills. "Kim is such a versatile performer and so multi-dimensional when it comes to hip-hop. She's still a prolific lyricist—raw, gritty, one of the highest rappers on Earth." 

MAKE ROOM FOR BABY: Cash Money CEO and Big Tymers member Bryan "Baby" Williams says his solo album, Birdman, is a slight departure from the music he's done with partner Mannie Fresh. "I didn't wanna do the Big Tymers format. So I just did my own thing. Fresh let me get a lotta producers. I enjoyed it."

Released Nov. 26, Birdman features production by R. Diddy, who joins Baby on first single "Do That," as well as Jazze Pha, Jermaine Dupri, the Neptunes, and Snizz Beatz. Guests include Tone Braxton, Cam'ron, Petey Pablo, E. Disciples, Foxy Brown, and fellow Cash Money artists Lil Wayne and TQ.

Baby, who counts a song called "Never Had Nothing" among his favorites on the album, says he expects sales of his solo outing to be "as big as or bigger than" previous Big Tymers releases.


Writer Bill Adler, who conducted many of the interviews, says the book tells a remarkable story that hasn't gotten out yet. We're talking 50 or 60 guys who were the real pioneers of the music who lived and died in the music. Most of them were never known outside of the five boroughs [of New York], and they all have remarkable stories that are told here in their own words. It's funny, and heartwarming. More than ever, you get an idea of how incoporated it was: just a bunch of poor teenagers in the Bronx who put it together with spit, glue, and their own creativity.

Yes Yes Y'all is published by DaCapo Press (dacapress.com), a division of Perseus Books Group. Both are based in New York and Cambridge, Mass.

MORE BOOKMARKS: Yes Yes Y'all is just one of several books released this year that herald hip-hop past and present. Others include Who Shot Ya?: Three Decades of Hip-Hop Photography by Ernie Paniccioli; Hip-Hop Immortals Volume 1, an oversized coffee table book by Bonz Malone; Ego Trip's Big Book of Rap Comments by Sacha Jenkins et al; and Bill Adler's Thugger Than Leather: The Rise of Run DMC, which was originally released as Thugger Than Leather in 1987.

Rhonda Baraka may be reached at r350@rcol.com.
Tropical Acts Hope For Party-Season Boom

EMI Latin USA president/CEO Jorge Pino says labels continue to push tropical music but are more selective. For example, the plan is to take Limi-T 21 beyond its traditional Puerto Rican sphere and into other markets, aided by alero and a ballad version of two of the album's tracks. Pino says, "With the [tropical music] situation today, labels can't concentrate solely on the Puerto Rican market.

India's new album traverses genres, but its core is mainstream salsa—it also includes ballad versions. Co-written by India, first single "Seducción (Seduce Me)" was produced by multiple Grammy winner Sergio Endrani. "This album is important to us," says India. "We try not to burn out the brand but preserve it, letting people know that every year in December they have these three compilations available for their parties."

For Limi-T 21, the gut-level connection with a partying audience is crucial and, as its title indicates, is the crux of this particular album. "The album content, the lyrics—everything—revolves around situations, slang things that happen to us and to normal people every day," says Torres. "We're a band that does songs inspired by [the people], for their enjoyment."

"We've always had the same identity, and I think it's one of the reasons Limi-T has remained active," says Elvin Torres, who together with Ramiro Matos and Javier Bermúdez established the group 12 years ago.

"The band aims to achieve several hundred performances per year. "Never, as a group, have we felt the so-called merengue crisis, because we've always continued to play," Torres adds. "And radio continues to be very supportive. I think it's a question of individual [artists], not of the genre as a whole."

ABANDONED, NOT OVERLOOKED: The culmination of a six-month-long battle of the bands contest sponsored by Budweiser and ACA Marketing was about more than one local band getting a record deal. It also signaled an increased willingness from sponsors, labels, and the recording industry in general to take Latin rock seriously.

The Budweiser battle of the bands

La Academia Stars Graduate To Record Deals

MEXICO CITY—After 22 weeks on the air, musical talent search/reality show La Academia (The Academy) ended Dec. 1 with a grand finale at the city's Auditorio Nacional venue. The live show garnered a 35.6 rating, the highest for the TV Azteca network in its nine years of operation.

Myriam Montemayor, a 21-year-old from Monterrey, was the winner among five finalists, taking home $250,000, a van, and a recording contract with EMI Music. Second-place winner Victor Garcia and third-place winner Miguel Angel Rodriguez took home $200,000 and $100,000, respectively, plus a trip to Japan and recording deals with Sony.

La Academia beat out other reality shows—notably Operación Triunfo—in terms of ratings. Many perceived La Academia as a more populist endeavor, or, where looks and sex appeal took second place to genuine talent. Martín Luna, general director of Estudios Azteca, which produced the show, says, "It was very important that the participants were really talented and the audience could find normal people in a constant evolution. Viewers want real things to be connected to."

La Academia also succeeded in a Sunday TV time slot that had long been neglected. Luna says, "For a long time, families didn't share an afternoon watching TV, and La Academia made that possible again.

Azteca will immediately launch a second season of the show. It will feature 15 contestants, including one from California, where La Academia was also broadcast.

La Academia, which premiered June 30, is a joint effort among TV Azteca, Warner Music, Universal Music, EMI Music, Sony Music, and Azteca Music. As a result, all 14 participants—chosen during a secret meeting in early July—have recording contracts for their three efforts. Albums stemming from the weekly "galas" have sold more than 1 million units through Dec. 1, according to Mexico's Asn. of Record and Video Producers.
Radio Research:
How much does it determine what gets played how often? Programmers insist its role is valuable—and misunderstood.

BY LEILA COBO

MIAMI—There are many ways for a song to get onto a radio station's playlist, among them gut feeling, star power and aggressive promotion. But the way a song stays on a play list—and for how long—is increasingly driven by research, a practice that's as perplexing as it is vexing for most label executives.

For radio programmers, however, research has become more and more commonplace and more and more essential, especially at bigger stations in bigger markets, where ratings dramatically affect a station's bottom line.

"Market research—the term conjures up the thought of some CIA plot to determine, against the wishes of the people, some sort of direction of what radio stations will or not do," says Don Davis, VP of programming for Hispanic Broadcasting Corporation (HBC) and president of Momentum Research Inc., the market research firm co-owned by HBC. Actually, says Davis, "Market research, very simply, is the will of the people. Good market research does an effective job of getting the listeners' opinions recorded so program directors can play the songs according to what the listeners want."

Why then, do labels gripe about research so much? "I think the labels want to control the exposure that their songs get on the air."

Continued on page LM-3

Arbitron Numbers:
Regional Mex Tops Top 40, West Is Best

MIAMI—Listenership of Spanish language radio nationwide has been rising steadily for the past four years, according to Arbitron share reports going back to 1998. Spanish language radio formats, including regional Mexican, Spanish contemporary, tropical varieties, Tejano and news and talk radio, now account for 8.1% of all radio listenership in the U.S., according to Arbitron’s Spring 2002 numbers.

Spanish language’s 8.1 share is lower than the 16.4 measured for talk news radio, the leading format, or the 14.7 of adult contemporary—the leading music format (contemporary hits radio falls second, with 12.0). But it’s higher than religious, oldies, adult standards and jazz, and only slightly below urban (8.9) and country (8.4). While Spanish language radio’s share has ebbed and flowed slightly through the years, in general it has risen steadily, from a 6.7 share in fall of 1998 to its 8.1 share today. Within that pie, the most-listened-to format is regional Mexican, which accounts for 3.1% of all listeners, followed by Spanish contemporary with 2.5% and tropical with 1.2%.

Listenership of Spanish language radio tends to accumulate in certain regions. The Pacific has the highest concentration of listenership with a full 16% of all listeners tuned into Spanish language. The South Central region comes in second, with 10.3% of listeners tuned to Spanish, while the Atlantic rockets up 5.3%. The region with the fastest growing population of Spanish language listeners is the Mountain region, where 9.7% of listeners hear Spanish language radio.

The region with the fastest growing population of Spanish language listeners is the Mountain region, where 9.7% of listeners hear Spanish language radio.
ASCAP y El Poder de La Creatividad...

...te hacen crecer

Donato Poveda
"Bohemio Enamorado" (Donato Poveda)

Gustavo Arenas
(Go-Autor Jorge Luis Píloto)
"Como Olvidar" (Olga Tañón)

George Noriega
"Bella" (Ricky Martin)

Luis Enrique
"Sera" (Luis Enrique)

Raymundo Saenz Queiroz
"Hableme" (Los Tigrillos)

Gerardo Flores
"A La Luz de La Luna" (Ricardo Arjona)

Julio Cástro
"Me Libere" (El Gran Combo)

Miguel Luna
"Cada Vez Te Extraño Más" (Banda El Recodo)

Vladimir Dotel
"Tú Recuerdo" (Ilegales)

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(305) 673-2646 Fax

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Marilyn Brormal | President & Chairman of the Board
**Songs For Teachers And Maturing Singers**

One of Brazil's finest MPB artists, singer/songwriter Toquinho, has released a new album produced without any label support. *Ensinoando a Viver* (Teaching How To Live) is dedicated to teachers, and its first printing (110,000 copies) will be distributed exclusively to teachers and educators.

The album features 17 tracks, all of them new versions of Toquinho's greatest hits—including "O Filho Que Eu Quero Ter," one of the many songs he wrote with bossa nova poet Vincius de Moares. The new arrangements emphasize delicacy and lightness, written as they were for voice, acoustic guitar, bass and percussion. "Every time I play a song, I make it different. Every arrangement on this album is something I've never done before on any previous recording. It is a simple way to show each song in its true form," says Toquinho.

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**THREE RESEARCH METHODS**

Although there are multiple ways to conduct research, three methods dominate: auditorium music tests, where large groups of people (100 or more) are brought into a room to listen to segments of songs; call-out research, where telephone calls are placed to listeners who answer questions and then listen to and rate several different hooks; and audience perceptual research, which doesn't test specific songs but instead involves talking with a large group of people.

In addition to these more conventional methods, programmers also do what León calls "grassroots research." "We do prefer going to the streets ourselves and listening first-hand to what people are saying and listening to," León adds.

"I've seen lots of No. 1 songs [according to the labels] at the bottom of my research. Likewise, I've seen lots of songs at the top of my research that never broke top 10 or even top 20 on the charts.

Beyond the charts themselves, "We use research to find out the music tastes of each market, which artists are hot and which are not, how people perceive our stations and the competition, and, most importantly, what the audience wants, so that we can provide it for them," says Eddie León, president of radio consulting company Radio Ideas, which specializes in regional Mexican formats.

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**LATIN MUSIC 6-PACK**

"Market research, very simply, is the will of the people. Good market research does an effective job of getting the listeners' opinions recorded so program directors can play the songs according to what the listeners want." —DON DAVIS, Hispanic Broadcasting Corporation and Momentum Research Inc.

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**BILLBOARD** DECEMBER 14, 2002

www.americanradiohistory.com
Label Shutdowns, Manu Chao's Free Agency

Universal Music Latino has announced the launch of a new label that will carry the company's existing regional Mexican product. Called Regio (which means "excellent" but is also an abbreviation of regional), the label will carry Universal's product in Mexico and the U.S. The impetus behind the new label is meant to highlight Universal's commitment to regional Mexican product and, in the process, highlight the product itself. Also, says Universal Music Latino president John Echevarria, "It's meant to clearly identify the product so buyers can also easily identify it as regional Mexican product."

Two Mexican indie labels are shutting down operations, despite support from big entertainment groups. They are Generamúsica—co-founded by manager Darío de León (Cristian Castro) and event promoter Corporación Interamericana de Espectáculos (CIE)—and Azteca Music, a division of television network TV Azteca. Generamúsica, which began operations in late 2000, released and marketed albums for its artists and also booked concert dates for them.

The roster included veteran stars like Lupita D'Allessio, as well as newcomers Caos, Havana and Base. According to former A&R director Fernando Loera, in March of this year de León decided to part company and continue with his own management office. "The intention was to continue working to find another investor, but it was impossible to find one at a moment like this," says Loera. In September, Generamúsica closed its doors, and the company began liquidating its bills and placing its artists on other labels.

Manu Chao has been one of Latin music's most satisfying, challenging and enriching artists since he broke up the formidable Paris-based band he led, Mano Negra. Chao is currently a free agent as he has not renewed his contract with Virgin France and has no intention of signing to any major. Nevertheless, Virgin/EMI continues to market his latest live album, Radio Bemba Sound System (released as The Live Album in the U.S.).

The album achieved gold sales status in many European territories within a month of its release. "Even though he has no label, there is still a contract in force with EMI through Virgin, so we are releasing the album the same treatment as always," says Javier López, music sales manager at Madrid's biggest music retail outlet, the French-owned FNAC store. The politically active Chao told an October gathering of media and fans in a Madrid bar that "I am at a crossroads, and this is a moment of reflection. I shall probably release one album a year, but the problem is distribution, how to reach the public. One thing is for sure: I did not leave Virgin to sign to another major. But the traditional label/recording model is finished, c'est fini, and the majors know it. I want to continue to channel my rage through music, against the terrifying simplicity of [President] Bush, who says either you’re with us or against us." During the past 15 months, Chao gave concerts in Genoa and Barcelona at two massive anti-globalization rallies.
marta sánchez soy yo
The Voice

Platinum artist
Includes her smash hit "Soy yo"

Available in all Latin America
McCartney's Sell-Out, Carey's Charity, Luis Miguel's Refusal

Concert/event promoter CIE is in the midst of a busy season in the U.S. and Latin America, booking tours for a wide range of acts, from Jaguars and Vicente and Alejandro Fernandez to Juan Gabriel and the Rock en n tour. But the biggest impact may well be in Mexico, where OCESA Presenta, CIE's Mexican arm, scored a coup with three Paul McCartney dates at Palacio de los Deportes in Mexico City and three Peter Gabriel dates at the Auditorio Nacional in the same city. Prices for McCartney, whose last and only Mexico performance was in 1993, ranged from $25 to $180, while prices for Gabriel, who last played Mexico in 1994, are $19 to $150. All shows are sold out. "We were confident that these two outstanding artists would be widely and wildly embraced by the Mexican public, and this has proven to be the case," says Bruce E. Moran, CEO of CIE USA/Ocesa Presents. "We are in the midst of arguably our best year ever, and the appetite for international talent continues to grow. As more U.S., U.K. and other foreign [to Mexico] talent discovers just how viable the market can be, we have the potential to successfully increase the numbers of events in the future to the delight of the Mexican public."

Mariah Carey was featured in the sixth installment of Mexico's annual Telethon, Dec. 6 and 7, Carey's single "Through the Rain" and Mexican pop singer's Aleks Syntek's "Un Paso Mas" will be the main themes of the event. Carey is set to perform at Mexico's Estadio Azteca for the closing ceremony. Carey has learned about the work done through the Telethon Infant Rehabilitation Center (CRIT) and says she's ready to contribute with her music and money, although she won't say how much.

—Teresa Aguilera

Spain is one of the strongest markets for Mexican romantic singer Luis Miguel. Of Miguel's estimated 45 million in worldwide sales, he has sold some 4 million albums in Spain, where he also started a world tour in September 1999. Miguel returned to Spain in October for a mini-tour of sold-out shows to promote his latest album, Mis Boleros Favoritos (Warner), which was heading platinum in Spain (100,000 units) two weeks after release. In some ways, in the current pop climate, Miguel is a mystery. He is much closer to the aesthetic and music style of Frank Sinatra or Julio Iglesias and claims a female following many young Latino stars would envy. He speaks perfect English but refuses, "at least so far," to record in that language. "If I can, I even avoid speaking English in the U.S.," he said during a visit to Madrid. "I sing in Spanish to exalt the language, and I do not see why I should have to sing in English to satisfy anybody's whims," he says, adding just in case, "I don't rule out that at some moment in my career I'll record in English; who knows?"

Miguel says his next album of original songs—Mis Boleros Favoritos has just one new number—will be a pop album. "I want to combine pop and bolero, and I think it can work well," he says. Miguel is a regular on the playlists of Spain's second most popular music radio network, Cadena SER's Latino Cadena DIAL. Station director Francisco Herrera says, "His songs are exactly the kind of material that makes this network so successful and, at the moment, we are playing the single 'Hasta Que Vueltas,' which is the only original song on the album."

—Howell Llewellyn

RADIO RESEARCH
Continued from page LM-4

ones that reflect listeners' tastes. The ones that try to educate usually don't succeed or don't have huge audiences. We don't want to be stodgy or old or late. We want to be in sync with what people are feeling and what people would like to hear."

According to both Davis and Tanner, SBS and HBC programmers in different cities have flexibility when it comes to adding music to their lists, both old, established and new.

PREDICTIVE TECHNIQUES

"I don't know that we're saying, 'Let's do more new music than we used to,' but we feel a heavy responsibility to be out there finding the new generation of music," says Tanner. "I know the labels don't think it's the case, but it is the case. All the programmers are looking for that."

In fact, says Davis, "One of the things we're always working on is trying to develop ways to kind of sniff out the new hits and develop research techniques that are predictive."

Tanner specifically cites the example of station WRMA, 106.7 FM in Miami, which for many years programmed mostly oldies and is now known as a more progressively pop station that opened up to new material because research indicated there was a hole in the market and it was prudent to do so.

By the same token, Tanner also disputes the contention that if you play any song enough, people will grow to like it and it will perform well in research. "I absolutely do not think that's true," he says. "Because we see that. We see songs where we say, 'We'll give it one more week.' That is a big mistake. The public clearly has preferences about what they want to hear and what they don't want to hear."

Which doesn't mean that research—of any kind—is infallible. Labels sometimes make mis-

"We see songs where we say, 'We'll give it one more week.' That is a mistake. The public clearly has preferences about what they want to hear and what they don't want to hear."

—BILL TANNER
Spanish Broadcasting Systems

"In an industry built on hype and promotion, it's extremely important to separate fact from fiction."

—HAZ MONTANA
Entravision Communications

...takes about what artists and what songs to heavily push. Even with the highest expectations and promotion behind them, some tracks hit the air and, at best, elicit a mere "uhh" from the audience. And some artists—no matter how huge they are (or were)—see their records' hit stores only to be returned. But it works the other way as well. "Some of the best-prepared and conducted research I have thrown out the window, because, at the end of the day, it didn't seem right," says Montana. "Call-out research is a tool, as are requests, sales, the streets, clubs and outside media exposure and promotion. Coming down to deciding which songs you will play is a balance of science and emotion. The mistake many make is to follow research so literally that the result is sterile, or following their gut blindly without checking the audience's reaction, and you end up not playing the hits."

www.americanradiohistory.com
how do you say artist development in spanish?

Jorge Moreno

Latin Grammy Award Winner
"Best New Artist"

- "Mi Sufrimiento" nominated for Univision's Premio Lo Nuestro Award for "Video of the Year"
- Good Morning America performance on ABC during November Sweeps
- Appearing on NBC, Fox and CBS Holiday Specials
- "Mi Sufrimiento" performance on Teleutura's La Cartelera Pepsi Saturday, January 18, 2003

"In his thrilling debut, Moreno has given birth to a scintillating style as fresh and adventurous as a newly adopted homeland. Not since Santana has a U.S. based Latin performer covered bicultural sensibilities in such a seamless, accessible and original way." ****

Los Angeles Times

"From the very first song on Moreno...we're on intriguingly shifting musical ground. It's terrific Latin pop - that doesn't sound like anything we've heard before." ****

Miami Herald

"Moreno is the soundtrack to Twenty-First Century Latinidad"

Miami New Times

Latin Grammy Nominee
"Best Pop Female Album"

- "Viaje Infinito" #1 Video for 3 weeks on MTV Latin America's Top 20 Video Countdown
- Top Request on pepsimusic.com from Chilevisión and Megavisión
- Opening for Juanes in December

"One of the freshest and most captivating Latin albums to come out this year...Viaje feels like an instant classic, something you'll keep for years of late night dreaming..."****

Miami Herald

"Further evidence of the musical explosion underway in Latin pop: Viaje Infinito, the cleverly cross-cultural debut of Chilean singer and songwriter Nicole..." ****

Philadelphia Inquirer

"Viaje Infinito presents Nicole not only as a singer/songwriter with a significant contribution to all 11 tracks, but also as a purveyor of funk and soul..."****

Billboard

"PEPSI MUSIC" throughout Latin America (See list at www.pepsimusic.com)

"LA CARTELERA PEPSI" in the U.S. on Teleutura

"PEPSI CHART" in Mexico on Televisa

- Over 5 million teen and young adult viewers in the hemisphere (combined average weekly audience)
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### Billboard Hot Latin Tracks

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<td><strong>Cuando Me Miras Así</strong></td>
<td>Cristián</td>
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<td>Ricardo Montaner</td>
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<td>5</td>
<td><strong>El Paso De Tu Presencia</strong></td>
<td>Jennifer Peña</td>
<td>Universal Latina</td>
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### Latin Pop Airplay

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### Tropical/Salsa Airplay

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### Regional Mexican Airplay

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<td>RICARDO ARJONA, &quot;Santo Pecado&quot;</td>
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<td><strong>GREATEST GAINER</strong></td>
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<td>UNIVERSAL LATINO</td>
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<td><strong>LATIN POP ALBUMS</strong></td>
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<td>LAS KETCHUP &quot;Las Ketchup&quot;</td>
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<td><strong>TROPICAL/SALSA ALBUMS</strong></td>
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<td>SHAKIRA &quot;Estoy Aqui&quot;</td>
<td>ARISTA</td>
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<tr>
<td><strong>INTERNATIONAL ALBUMS</strong></td>
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</tr>
</tbody>
</table>
DAVID BISBAL
Debut album "Corazón Latino"

1.000.000 copies sold in Spain in just five months

Next American tour: 1st quarter Year 2003

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Academia de Artistas

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Harness Gets ‘Loveslapped’

BY CRAIG ROSEBERRY
San Francisco-based DJ/producer/remix David Harness might not be as well-known as globetrotting jocks like Paul Oakenfold and DJ Tiesto, but he is a house-music institution in the Bay Area, where he has been honing his skills for the past decade. And on Dec. 3, San Francisco label Loveslap Recordings issued Harness’ heat-mixed set, Loveslapped Volume 2. A fitting tribute to Harness’ soulful, back-to-basics house roots, Loveslapped is quite the antithesis of his tribe-inflected Welcome to the Universe, which stroked four years ago via Twisted America.

LOGICAL CHOICE
“David was the obvious choice for us to work with on this installment,” Loveslap GM Layne Fox says. “Unlike other labels in San Francisco, our sound is more influenced by jazz and the deep, classic garage-house sound of the East Coast. As David’s sound encompasses these elements, he was the logical predecessor to Julius Papp, who mixed the first disc.”

Harness, who manages by Audrey Joseph of Token Diva Corp in San Francisco, is one of the most decorated forefathers of house music of that city. Heavily influenced by East Coast house music heavyweights like Frankie Knuckles, Tony Humphries, Masters at Work, and François Kevorkian, the longstanding Billboard-reporting DJ’s sound recaptures the magic of house music’s early days, when clubbing was a celebration and the music contained a unifying message.

Through the years, Harness has been responsible for some of the city’s most successful and long-running DJ residencies, including his eight-year weekly Universe party at the now-defunct Club Townsend. At the same time, he has played alongside house music’s finest, including DJs "Little" Louie Vega and Danny Tenaglia. Currently, he maintains residences at Liquid (the Tuesday-night social, Taboo, which was voted the No. 1 weekly house party in San Francisco by the San Francisco Bay Guardian) and at the End Up (where he hosts the 7-year-old Sunday tea dance).

As a producer/remix, Harness has released tracks under the DJH Project moniker ("Spiral" and "The Music Is Pumping", both on the Pound Boys’ label, Look at You Records, streeting in 2000) and reconstructed hits for Mary J. Blige, Luther Vandross, India.Arie, and Donnell Jones, among others.

MELDING THE OLD & THE NEW
“I never lost sight of my classic house roots—not in my DJing, my productions, or my remixes,” Harness explains. “House will always be alive and deep in my heart. This collection is a reflection of my sets at Taboo. The sound represents a celebration of the music and the DJs that inspired me.”

“I wanted to deliver something that had the feel of the old-school house era,” he adds. “It is much more uplifting, intimate, and funky. Additionally, I wanted to tell a story with the music I selected, combining old and new house music sounds in order to create something fresh—something that was all my own.”

Among the CD’s many winning moments are the Masters at Work remix of Tom & Joyce’s “Quaxums,” JoVonn’s “Li’l Drummer Boy,” Arnold Jarvis’ “Rising Into Joy,” and Marques Wyatt’s “For Those Who Like To Get Down.”

With Loveslapped, the independent label intends to gain exposure for Harness by launching a long-term grassroots marketing and promotion strategy that combines recruiting major market street teams and linking with such influential house music Web sites as underground-house.net, groovetech.com, livedjs.com, and betalounge.com. In late January 2003, Loveslap! will issue the Charles Spencer (the label’s co-founder) and Harness-produced “Taboo Jaz” (included on Loveslapped as the first single. This month, Harness will embark on a mini North American DJ tour, which is being booked by his manager. This will be followed by European gigs early next year. (Mauricio Clemente of Milan-based Exclusive Booking Agency handles Harness’ international dates.)

“My greatest strength is connecting with people on the dancefloor through the power of music,” Harness notes. “There appears to be a trend in club culture—both here and abroad—with people moving away from big, vacuous rooms and going back to smaller, more intimate settings. It’s in such venues where I really shine.”

Loveslapped is distributed by DownTown 161 and Watts, among others.

LOOKING AHEAD:
Last year, at around this time, Universal Japan issued Jody Watley’s subtitle album Midnight Lounge (Beat Box, Billboard, Dec. 22, 2001). Since then, Watley fans have frequently inquired about a possible domestic release for the disc.

Well, Shanachie Entertainment’s new electronic/dance imprint, Shinbone Alley, will issue the set in March 2003, starting with this release— aka "Beat Box"—and two bonus tracks (including “Essence”, produced by King Britt). The disc has already spawned such dancefloor hits as “Photographs,” “I Love To Love,” and “Dynamite,” which sounds like a Norman Cook re-rip of a lost Beatles track.

Live is scheduled to release U.K. duo Groove Armada’s new album, Lovebox, Jan. 21, 2003. Less chilled than previous sets, Lovebox is an amalgamation of sounds: blues, funk, hip-hop, dancehall, disco, and rock. Unfortunately, it’s not the sound least of musical mergings, nor is it necessarily the most original ("The Final Shakedown" is a variation on “Superstylin’” from the act’s 2001 album, Goodbye Country, Hello Nightclub). But when all the forces align—witness “Twice” (featuring Neneh Cherry), “Hands of Time” (with Richie Havens), and “Easy” (with Sash! and Andersson)—the experience is nothing short of cathartic.

Fans of Morel & New Order-styled electro-pop will find much to admire in Echoboy’s full-length Giraffe (Mute, due Feb. 14, 2003). Produced and mixed by Flood (Depeche Mode, U2), the set brims with vitality, melody, and smart lyrics. With Giraffe and after albums Volume 1 and Volume 2—Echoboy (aka Richard Warren) seems to be discovering the real source of his own electronic body of music, particularly on gems like “Comfort of the Hum” and “Lately Lonely.”
### Billboard Hot Dance Music Chart

**December 14, 2002**

#### Club Play

<table>
<thead>
<tr>
<th>#1</th>
<th>Title</th>
<th>Artist</th>
<th>Last Week #</th>
<th>Number 1 Week #</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MR. LONELY (REMIXES)</td>
<td>Deborah Cox</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>DIE ANOTHER DAY (REMIXES)</td>
<td>Madonna</td>
<td>4</td>
<td>3</td>
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<tr>
<td>3</td>
<td>THE SOUND OF VIOLENCE</td>
<td>CassiUS With Steve Edwards</td>
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<td>4</td>
</tr>
<tr>
<td>4</td>
<td>TRUTH (THE SONG FROM THE FLAME)</td>
<td>Eddie M</td>
<td>8</td>
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<tr>
<td>5</td>
<td>DARK SECRETS reWORKED STORY</td>
<td>Oscar G &amp; Ralph Falcon</td>
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<tr>
<td>6</td>
<td>SORROW (ORANGE FACTORY &amp; SMOOVE MIXES)</td>
<td>Dolce</td>
<td>12</td>
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<tr>
<td>7</td>
<td>POOR LENO</td>
<td>Alive Featuring D.O. Klein</td>
<td>14</td>
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<td>8</td>
<td>POOR LENO 2 WORKED OUT</td>
<td>Superchumbo</td>
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<td>9</td>
<td>I'LL BE HERE (REWORKED)</td>
<td>Automatic Featuring Neshawn</td>
<td>18</td>
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<td>10</td>
<td>SOME LOVIN' (DADDY-O EXPRESS MIX)</td>
<td>Mark &amp; Kristine W</td>
<td>20</td>
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<td>11</td>
<td>YOU CAN GET OVER</td>
<td>Shanna Solomon</td>
<td>22</td>
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<td>12</td>
<td>DANCE TO THE MUSIC (PETER RAUHOFER REMIXES)</td>
<td>Lasolo Panalex</td>
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<td>13</td>
<td>BODY (REACH OUT)</td>
<td>Faith Trent</td>
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<tr>
<td>14</td>
<td>LIKE I LOVE YOU (DEEP DISH &amp; BASEMENT JAXX MIXES)</td>
<td>Justin Timberlake &amp; Velvet</td>
<td>28</td>
<td>25</td>
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<tr>
<td>15</td>
<td>ANYWAY (MEN ARE FROM MARS)</td>
<td>Amber</td>
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<td>WAKE UP WITH YOU (THE I WANNA SONG) (REMIXES)</td>
<td>Justis Fordham</td>
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<td>SURRENDER (REMIXES)</td>
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<td>18</td>
<td>HE IS (REWORKED)</td>
<td>Neutral Headway</td>
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<td>19</td>
<td>SUPER WOMAN</td>
<td>GTS Featuring Kiera White</td>
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<td>INSATIABLE</td>
<td>Thick Dick Featuring Latacita Winters</td>
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<td>21</td>
<td>LOVE REVOLUTION</td>
<td>Pat Hodges With The Sweet Inspirations</td>
<td>42</td>
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<td>22</td>
<td>EVIL MOOGAFUGGA</td>
<td>Spacefunk</td>
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<td>COME INTO MY WORLD</td>
<td>Kylie Minogue</td>
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<td>43</td>
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<td>STARRY EYED SURPRISE</td>
<td>Vaughan Fibrestyle Featuring Shelly Sheatrack</td>
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<td>BREATHE (REMIXES)</td>
<td>Blu Cantrell</td>
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<td>DON'T LEAVE ME THIS WAY (E AND FRIEBUN &amp; URIK MIXES)</td>
<td>Enitah E Featuring Covenant</td>
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<td>27</td>
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<td>Amy</td>
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<td>STEVE MCGUIN (REMIXES)</td>
<td>Sheryl Crow</td>
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<td>Thunderpuss &amp; Barnes</td>
<td>58</td>
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<td>30</td>
<td>MURDER ON THE DANCEFLOOR</td>
<td>Sophie Ellis Bextor</td>
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<td>YANG YANG (PETER RAUHOFER &amp; ORANGE FACTORY REMIXES)</td>
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<td>Nicole J. McCord</td>
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<td>PUNK WORKING GIRL</td>
<td>Barry Coke</td>
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#### Maxi-Singles Sales

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<td>Justin Timberlake</td>
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<td>U DON'T HAVE TO CALL (REMIXES)</td>
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<td>DON'T LET ME GET (REMIXES)</td>
<td>Pink</td>
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<td>Lando</td>
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<td>THANK YOU (DEEP DISH REMIX)</td>
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<td>ANYWAY (MEN ARE FROM MARS)</td>
<td>Omar &amp; Faye</td>
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<td>17</td>
<td>BEAR WITNESS III (ONCE AGAIN)</td>
<td>DaN The Automator Featuring 6-B</td>
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<tr>
<td>18</td>
<td>I'VE GOT YOU (CHRIS PANAGHI &amp; ERIC KUPPER MIXES)</td>
<td>MC's Anthony</td>
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<tr>
<td>19</td>
<td>WHAT IT FEELS LIKE FOR A GIRL</td>
<td>Madonna</td>
<td>38</td>
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<td>BREATHE</td>
<td>Telespop Music</td>
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#### December 14, 2002 Billboard Hot Dance Breakouts

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<td>1</td>
<td>THROUGH THE RAIN (REMIXES)</td>
<td>CassiUS With Steve Edwards</td>
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<td>2</td>
<td>MUST BE DREAMING</td>
<td>Free From Surround</td>
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<td>3</td>
<td>DREAMS</td>
<td>Alex Mousse &amp; Alena</td>
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<tr>
<td>4</td>
<td>THE KETCHUP SONG (HEY HAH)</td>
<td>Les Ketchup</td>
</tr>
<tr>
<td>5</td>
<td>BATTLE OF ERISKIGAL</td>
<td>Sasha Sardoni &amp; Yves La Calle</td>
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### December 14, 2002 Billboard Top Electronic Albums

<table>
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<td>1</td>
<td>LOUIE DEVITO</td>
<td>N.Y.C. Underground Party 5</td>
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<td>2</td>
<td>KUMBIA KINGS</td>
<td>All Mixed Up, Los Reviews</td>
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<td>3</td>
<td>ZOE GIRL</td>
<td>Ms Of Life</td>
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<td>4</td>
<td>OAKENFOLD</td>
<td>Bonka</td>
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<td>5</td>
<td>DJ ROOK</td>
<td>Greatest Hits</td>
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<td>6</td>
<td>DJ SAMMY</td>
<td>Treebeats</td>
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<td>7</td>
<td>THE HAPPY BOYS</td>
<td>Davey Diamond's 2003</td>
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<td>8</td>
<td>DIRTY VEGAS</td>
<td>Dirty Vegas</td>
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<td>9</td>
<td>THERAPY CORPORATION</td>
<td>The Racket Man In Dayton</td>
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<td>THE HAPPY BOYS</td>
<td>Trance Party (Valentino Texx)</td>
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<td>MOBY</td>
<td>16</td>
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<tr>
<td>12</td>
<td>VARIOUS ARTISTS</td>
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<tr>
<td>13</td>
<td>TELEPOP MUSIC</td>
<td>Genetic World</td>
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<tr>
<td>14</td>
<td>RACHEL LAMPA</td>
<td>Blu</td>
</tr>
<tr>
<td>15</td>
<td>DJ SAMMY</td>
<td>Ministry Of Sound</td>
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</tbody>
</table>
BY DEBORAH EVANS PRICE
NASHVILLE—In a climate where it is increasingly difficult to break a new act, RCA looks to be off to a good start with Canadian newcomer Aaron Lines. Spurred by a well-received radio tour and warm reception by Country Music Television (CMT), the label has advanced the release of Lines’ U.S. debut, Living Out Loud, to Jan. 7, 2003.

“Breaking a new act has gotten tougher and tougher,” says Jon Elliot, senior director of marketing and artist relations for RCA Records and Arista Nashville. “Radio playlists have gotten much shorter [in] the last five years. They are playing fewer records and dropping out on fewer songs that might be new and not familiar to their audience. CMT has also gotten a lot tougher. It’s a real struggle these days to break a new act, and when you do, you feel good.”

SINGLE SETS THINGS ROLLING
Elliot says the first step in introducing Lines was choosing the debut single. “We got real lucky. He’d had some success in Canada,” Elliot explains. “There was a track record with Aaron, and a couple of songs on street and success with up there made it on our album.”

After soliciting input from staff and radio, the label chose “You Came Down,” an early single, which is currently at No. 18 on the Billboard Hot Country Singles & Tracks chart.

“I love it!” says Kerry Wolfe, director of programming for Clear Channel Milwaukee, of Lines’ single. “It surprised me a little bit how quickly the phones started ringing for it. It’s similar to Steve Holy’s ‘Good Morning Beautiful.’ It touches a nerve with women, and a lot of people relate to it. I see my wife in that song, and there’s got to be more men out there that feel that way, too. It’s not only women who are calling for it.”

Elliot feels radio’s acceptance of the single was bolstered by taking Lines on a radio tour. “We took Aaron on a six-week promo tour in a bus visiting two or three stations a day, leading up to the impact of the first single,” he says. “It doesn’t work for all artists, but we were close and he’s so personable, and his live performance with acoustic guitar is so strong.”

Elliot says one of the toughest aspects of breaking a new act is coming up with talking points that will help differentiate them from other new acts. He says Lines’ background in Canada provided that launch pad. He released an independent album there and garnered attention with the singles, “I Can Read Your Heart” and “Love Changes Everything.” (The latter is on Living Out Loud.) Lines was also nominated for best new country artist at the 2002 Juno Awards.

Lines says working with Farren really helped him develop his artistic vision. “I had an idea of what I wanted to do,” he says, “but when Chris and I got together, we really nailed it down and just started writing a bunch of songs. I realized what I wanted to say. When I met Chris, I got focused in a real direction.”

Lines feels the single, penned by Michael Dulaney and Jason Sellers, has been a good calling card. “I think the song kind of speaks to a lot of people,” he says. “It’s good that everybody can relate to, and obviously that helps when it’s emotional.”

RALLYING SUPPORT
Once the record was ready, the RCA team shifted into high gear to get radio, media, and retail familiar with it. They decided to move the street date up a month because of the feedback it was getting at radio. Elliot says, “Stations were starting to get calls wanting to know when the new album was coming out.”

Label executives took Lines to visit key accounts, including Target, Best Buy, and Music Land. “We also had him do some visits with Anderson and Highway 101,” Elliot says. “He played for them, and they bought him into an artist. So our solicitation is going really well.”

The label also showcased Lines to CMT, which is something Elliot says they do not regularly do. “We felt like with Aaron being so personable and the album being so deep, promotion on air get CMT on board early,” he says. “We rented out one of their sound stages, and he played for about a half-hour and we catered in lunch. It went a long way.”

Elliot says he is currently working out the details of a campaign involving CMT during the first two weeks of January 2003. “It will be a promotion on air, and we are trying to get an online component as well as a component that will tie into their CMT magazine.”

Elliot adds they are also looking at setting up in-store events in a few markets during street week.

BY PHILLIS STARK

SALES AND MARKETING EFFORTS
Elliot’s first project is Warner’s upcoming release, Steam Another Day, due Feb. 4, 2003.

Mansfield was most recently president/CEO of Asylum Records in Nashville. His experience also includes a stint as VP of marketing and sales at Capitol Nashville and one as VP of marketing at Capitol in L.A. Former Warner Bros. (WB) senior VP of promotion Jack Purcell is the new head of promotion at Audium Records. The move reunites him with Audium president Nick Hunter, for whom Purcell worked early in his career at WB. It also reunites Purcell with artists Dwight Yoakam and Daryle Singletary, whose records he worked while at WB. Meanwhile, Audium Southeast regional promoter Trudie Richardson and secondary market promoter Tammy Lofton exit. Former Balmurors/Corus Entertainment creative director Cyndy Forman joins Almo/Erving Music as professional manager.

The Country Music Asn, recently handed out its International Awards, honoring those who have dedicated themselves to promoting country music internationally. David Allen, host of the online Internet Country Show, was presented with the international country broadcaster award Nov. 20 in London, Marcel Bach, as the Swiss festival Country Night Gstaad, received the international talent buyer/promoter of the year award.

ARTIST NEWS:
A kickoff date of Jan. 16, 2003, has been set for Kenny Chesney’s Margaritaville ‘n’ Señoritas tour, which launches in Tupelo, Miss. The tour, featuring opening acts Montgomery GENTRY and Kelly Coley, runs through April 12 in Lubbock, Texas. In other Chesney news, his New Year’s Eve show at the Gaylord Entertainment Center in Nashville sold out its 12,600 tickets in less than a week. Jo Dee Messina launched her holiday tour, dubbed Jo Dee Messina’s Christmas Gift Concert, Nov. 29 in Lowell, Mass. The nine-date tour runs through Dec. 21 in Ocean City, Md. Messina has partnered with the U.S. Marine Corps’ Toys for Tots program and will collect toys from fans at each tour stop. The toys will be distributed to needy children locally.

Jo Dee Messina launched her holiday tour, dubbed Jo Dee Messina’s Christmas Gift Concert, Nov. 29 in Lowell, Mass. The nine-date tour runs through Dec. 21 in Ocean City, Md. Messina has partnered with the U.S. Marine Corps’ Toys for Tots program and will collect toys from fans at each tour stop. The toys will be distributed to needy children locally.


Additional reporting by Ken Tucker in Nashville.
### TOP COUNTRY ALBUMS

**December 14, 2002**

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Format</th>
<th>Price</th>
<th>Weeks at Number</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Shania Twain</td>
<td>Come On Over</td>
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<td>Faith Hill</td>
<td>Wild Roads East</td>
<td>Capitol</td>
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<td>3</td>
<td>Elton John</td>
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<td>4</td>
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<td>Fly</td>
<td>Curb</td>
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<td>20 Weeks at Number 1</td>
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<td>5</td>
<td>George Strait</td>
<td>The Road Less Traveled</td>
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<td>6</td>
<td>Alan Jackson</td>
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<td>7</td>
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<td>Tim McGraw &amp; The Dancehall Doctors</td>
<td>RCA Nashville</td>
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<td>8</td>
<td>Kenny Chesney</td>
<td>No Shoes, No Shirt, No Problems</td>
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<td>9</td>
<td>Toby Keith</td>
<td>A Voice For The Common Man</td>
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<td>Alan Jackson</td>
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<td>11</td>
<td>VARIOUS ARTISTS</td>
<td>360 Degrees: The Ultimate Country Vol. 2</td>
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<td>Johnny Cash</td>
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<tr>
<td>16</td>
<td>Montgomery Gentry</td>
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<td>20 Weeks at Number 1</td>
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</table>

**Notes:**
- Top albums as of December 21, 2002, according to Nielsen SoundScan.
- RIAA certification levels are based on shipments of physical albums, as reported to the RIAA by industry sources.
- Prices marked with an asterisk (*) are suggested list prices, which may differ from wholesale prices.

### TOP COUNTRY CATALOG ALBUMS

**December 14, 2002**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Format</th>
<th>Price</th>
</tr>
</thead>
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<tr>
<td>Garth Brooks</td>
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<td>MCA Nashville</td>
<td>CD</td>
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<tr>
<td>George Strait</td>
<td>Greatest Hits: Volume 1 &amp; 2</td>
<td>MCA Nashville</td>
<td>CD</td>
<td>$14.98</td>
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<tr>
<td>Faith Hill</td>
<td>The Best Of</td>
<td>MCA Nashville</td>
<td>CD</td>
<td>$14.98</td>
</tr>
<tr>
<td>Dixie Chicks</td>
<td>Greatest Hits: Volume One</td>
<td>MCA Nashville</td>
<td>CD</td>
<td>$14.98</td>
</tr>
</tbody>
</table>

**Notes:**
- Top albums as of December 21, 2002, according to Nielsen SoundScan.
- Prices marked with an asterisk (*) are suggested list prices, which may differ from wholesale prices.

### Billboard

**December 14, 2002**

- **SoundScan** - Nielsen SoundScan provides sales data for albums and singles in the U.S.
- **RIAA Certification** - Certificates are issued by the Recording Industry Association of America (RIAA) for the sale of music albums and singles.
- **Prices** - Suggested list prices are provided for albums and singles.
**DECEMBER 14 2002**

**BILLBOARD HOT COUNTRY SINGLES & TRACKS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
<th>Last Week</th>
<th>Number of Weeks</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>There's No Limit</em></td>
<td>Deana Carter</td>
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<td>3</td>
<td>MCA NASHVILLE</td>
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<tr>
<td><em>Family Tree</em></td>
<td>Darryl Worley</td>
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<td>8</td>
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<td>REHEMS Highlights</td>
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<tr>
<td><em>Practice Life</em></td>
<td>Andy Griggs with Martina McBride</td>
<td>33</td>
<td>9</td>
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<td>COLUMBIA</td>
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<tr>
<td><em>A Memory Like I'm Gonna Be</em></td>
<td>Teny Tucker</td>
<td>34</td>
<td>10</td>
<td>11</td>
<td>COLUMBIA</td>
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<tr>
<td><em>When The Lights Go Down</em></td>
<td>Faith Hill</td>
<td>35</td>
<td>11</td>
<td>14</td>
<td>WARNER BROS.</td>
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<tr>
<td><em>My Old Man</em></td>
<td>Rodney Atkins</td>
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<td><em>Concrete Angel</em></td>
<td>Martina McBride</td>
<td>37</td>
<td>13</td>
<td>7</td>
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<tr>
<td><em>What A Beautiful Day</em></td>
<td>Chris Cagle</td>
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<td>14</td>
<td>8</td>
<td>AMERICA</td>
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<td><em>I Believe</em></td>
<td>Diamond Rio</td>
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<td>9</td>
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<tr>
<td><em>Forever Everyday</em></td>
<td>Low Ann Winstead</td>
<td>40</td>
<td>16</td>
<td>6</td>
<td>EDDIE MURPHY'S LONDON schön</td>
</tr>
<tr>
<td><em>It'll Go Away</em></td>
<td>Kevin Denney</td>
<td>41</td>
<td>17</td>
<td>4</td>
<td>EDDIE MURPHY'S LONDON schön</td>
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<tr>
<td><em>Almost Home</em></td>
<td>Craig Morgan</td>
<td>42</td>
<td>18</td>
<td>4</td>
<td>EDDIE MURPHY'S LONDON schön</td>
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<tr>
<td><em>Picture</em></td>
<td>Kid Rock featuring Sheryl Crow &amp; Nilsen Moser</td>
<td>43</td>
<td>19</td>
<td>4</td>
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<tr>
<td><em>I Want My Baby Back</em></td>
<td>Mark Chesnutt</td>
<td>44</td>
<td>20</td>
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<tr>
<td><em>I'd Love To Lay You Down</em></td>
<td>Darley Sings</td>
<td>45</td>
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<td><em>I Drove All Night</em></td>
<td>Patsy0onk</td>
<td>46</td>
<td>22</td>
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<tr>
<td><em>What We're Gonna Do About It</em></td>
<td>Tommy Shaw Steiner with Bridgette Wilson-Sampson</td>
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<td>23</td>
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<tr>
<td><em>Up!</em></td>
<td>Shawnee Taylor</td>
<td>48</td>
<td>24</td>
<td>4</td>
<td>EDDIE MURPHY'S LONDON schön</td>
</tr>
</tbody>
</table>

**DECEMBER 14 2002**

**BILLBOARD TOP COUNTRY SINGLES SALES**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
<th>Last Week</th>
<th>Number of Weeks</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Let It Be Christmas</em></td>
<td>Tim McGraw</td>
<td>51</td>
<td>25</td>
<td>7</td>
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<tr>
<td><em>Tiny Dancer</em></td>
<td>Tim McGraw</td>
<td>52</td>
<td>26</td>
<td>7</td>
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<tr>
<td><em>She's My Kind Of Rain</em></td>
<td>Randy Travis</td>
<td>53</td>
<td>27</td>
<td>7</td>
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<tr>
<td><em>Three Wooden Crosses</em></td>
<td>Randy Travis</td>
<td>54</td>
<td>28</td>
<td>7</td>
<td>EDDIE MURPHY'S LONDON schön</td>
</tr>
<tr>
<td><em>Travelin' Soldier</em></td>
<td>Dixie Chicks</td>
<td>55</td>
<td>29</td>
<td>7</td>
<td>EDDIE MURPHY'S LONDON schön</td>
</tr>
<tr>
<td><em>There's More To Me Than You</em></td>
<td>Jessica Andrews</td>
<td>56</td>
<td>30</td>
<td>7</td>
<td>EDDIE MURPHY'S LONDON schön</td>
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<tr>
<td><em>Way Too Deep</em></td>
<td>Diamond Rio</td>
<td>57</td>
<td>31</td>
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<tr>
<td><em>Every Angel</em></td>
<td>Radney Foster</td>
<td>58</td>
<td>32</td>
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**DECEMBER 14 2002**

**BILLBOARD TOP COUNTRY SONGS PROMOTION**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
<th>Last Week</th>
<th>Number of Weeks</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td><em>Sittin' On The Glass</em></td>
<td>Tim McGraw</td>
<td>59</td>
<td>33</td>
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<tr>
<td><em>Happy Birthday</em></td>
<td>Chesney</td>
<td>60</td>
<td>34</td>
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**DECEMBER 14 2002**

**BILLBOARD TOP COUNTRY ALBUMS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
<th>Last Week</th>
<th>Number of Weeks</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Alison Krauss &amp; Union Station</em></td>
<td>Alison Krauss</td>
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<tr>
<td><em>Sounds Of America</em></td>
<td>Alison Krauss</td>
<td>62</td>
<td>36</td>
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**DECEMBER 14 2002**

**BILLBOARD TOP BLUEGRASS ALBUMS**

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<tr>
<th>Title</th>
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<th>Label</th>
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<tr>
<td><em>Alison Krauss &amp; Union Station</em></td>
<td>Alison Krauss</td>
<td>63</td>
<td>37</td>
<td>7</td>
<td>EDDIE MURPHY'S LONDON schön</td>
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</table>
| *Sounds Of America* | Alison Krauss | 64 | 38 | 7 | EDDIE MURPHY'S LONDON schö

**DECEMBER 14 2002**

**BILLBOARD TOP BLUEGRASS SINGLES**

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<thead>
<tr>
<th>Title</th>
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<th>Label</th>
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<tr>
<td><em>Sittin' On The Glass</em></td>
<td>Tim McGraw</td>
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<td>39</td>
<td>7</td>
<td>EDDIE MURPHY'S LONDON schön</td>
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<tr>
<td><em>Happy Birthday</em></td>
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<td>40</td>
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**DECEMBER 14 2002**

**BILLBOARD TOP BLUEGRASS SINGLES PROMOTION**

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<tr>
<th>Title</th>
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<td><em>Sittin' On The Glass</em></td>
<td>Tim McGraw</td>
<td>67</td>
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<tr>
<td><em>Happy Birthday</em></td>
<td>Chesney</td>
<td>68</td>
<td>42</td>
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**DECEMBER 14 2002**

**BILLBOARD TOP BLUEGRASS SONGS**

<table>
<thead>
<tr>
<th>Title</th>
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</tr>
</thead>
<tbody>
<tr>
<td><em>Sittin' On The Glass</em></td>
<td>Tim McGraw</td>
<td>69</td>
<td>43</td>
<td>7</td>
<td>EDDIE MURPHY'S LONDON schön</td>
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<tr>
<td><em>Happy Birthday</em></td>
<td>Chesney</td>
<td>70</td>
<td>44</td>
<td>7</td>
<td>EDDIE MURPHY'S LONDON schön</td>
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</table>
MARIAH CAREY
Charismaeclat
Moman/Ionic 440 063 467
RELEASE DATE: Dec. 3
The title of Mariah’s new album (her first from her new Island Def Jam-distributed Monarc label) recalls simpler, more innocent times. And that’s precisely what Carey pines for and ultimately delivers on Charme- bracet. While fans of early ‘90s material will find much to embrace here, those that rallied ‘round the singer during her hip-hop days may feel lost and abandoned. Classically Carey, Charismaeclat opens with the theatrical “Through the Glass,” a power-ballad cover of De La Pard’s “Bringin’ on the Heartbreak.” —MP

WHITNEY HOUSTON
Just Whitney...
PRODUCERS: various
Arista 14791
RELEASE DATE: Dec. 10
Brevity is the order of the day for Whitney Houston. At 10 tracks, which collectively clock in at under 40 minutes, Just Whitney... appears and sounds more like a work-in-progress than a finished disc. Working with several producers—including Missy “Misdemeanor” Elliott, Babyface, and Kevin “She Lopes” Briggs—Houston (the voice, if that still all too often gets lost in the mix. For the most part, Just Whitney... showcases an artist simply going through the motions. What was once a powerful and glossy instrument (her voice, that is) now lacks emotion and verve. Witness lackadaisical lead single “Wachthoozikee...,” the bland “My Love” (featuring her husband, Bobby Brown), and a tepid cover of Debbie Boone’s “You Light Up My Life.” That said, current single, the Isley-Brothers- referencing “One of Those Days,” and the lyrically deft “Unashamed” show that Houston still has the soul to turn it out.—MP

R&B/HIP-HOP

BUSTA RHymes
It Ain’t Safe No More...
PRODUCERS: various
J 80813 20043
RELEASE DATE: Nov. 26
A rather subdued affair by Busta Rhymes standards, It Ain’t Safe No More... sees the idiosyncratic rapper largely keeping the beat and his trademark spitfire delivery restrained often in favor of darker, groove-driven tracks over whacked-out rapper verses. Exceptions include the regret-influenced first single “Make It Clap” and the Neptune-produced thumper “Call the Ambulance,” but the sparse, slinky beats on tracks like “We Goin’ To Do It To Ya” and “Turn Me Up” are representative of the overall tempo. Elsewhere, Rhymes frets about Sept. 11 (the title track) and even takes an R&B turn (the Mariah Carey collaboration “I Know What You Want”). —BG

LINDA JONES
The Greatest Hits
PRODUCER: Paul Klein
EMPIRE MUSICWORKS/EMPIRE MUSICWORKS 102972453
RELEASE DATE: Oct. 22
R&B history books are full of stories about artists who died before their time. One such chapter belongs to Linda Jones, who succumbed in 1972 at 28 owing to complications from diabetes. But during her brief, five-year recording career, the former pie- factory worker notched the enduring top 5 R&B hit “Hypnotized” as well as the top 10 “What Have I Done (To Make You Mad)” and the top 20 “Your Precious Love.” Those tunes and more than a dozen or so recordings she made comprise this compilation. While not every song reaches the “Hypno- rized” peak, the package is nonetheless a worthy testament to Jones’ intense, gospel-voiced vocals that still raise her untimely death. And still beg the question: what if...? —GM

COUNTRY

RALPH STANLEY
The Very Best of Ralph Stanley
PRODUCERS: various
AUDIUM/ROIR 8169
RELEASE DATE: Nov. 12
Ralph Stanley has to be among the most active septuagenarians in the music business, having released no fewer than nine records since 2000, while maintaining a virtually non-stop touring schedule. This album release focuses almost exclusively on his 1970s-era Rebel Records output, a time when a potential hit single, opens the album and defines the Grupo Fiesta groove. Heavily percussive and invitingly rhythmic, “Caliente” glances extra punch from Padilla’s strong vocal and Villar’s soaring guitar solo. This is rock-dance music at its best. The remaining nine tracks do not disappoint. Grupo Fiesta has a auspicious debut album in hand and an opportunity to garner much-deserved national attention from both fans and critics in the coming months. Backed by DLM, —PPV

LATIN

DavíD BISBAL
Con Todo Mi Amor
PRODUCERS: Sander Tomaszewski
Vale Music/Universal Music Latino 4401756
RELEASE DATE: Oct. 15
Curly-haired cutie David Bisbal is a superstar in his native Spain, thanks to this debut album—and to his honors in the ultra-successful reality TV show Operación Triunfo. Given Bisbal’s tried and tested vocal and star appeal, label Vale Music wisely sought to package his talents to all Latin audiences, relying on the production prowess of hitmaker Kike Santana and his Miami-based team. The release boasts an album with twinges of flamenco guitar that mixes upbeat tracks à la Chayanne’s “Otro Día” with soaring, beautiful ballads (“Por Cuanto Tiempo”). Bisbal is an excellent vocalist, with texture, range and emotion (standouts include “Digálete”), but his is a work in progress. At times, he sounds like Chayanne; at others, he hints of Luis Miguel; if you’ve experienced the Pri- xen phenomenon, you’d be hard-pressed to place the voice or the singer, both of which need a personal touch on this internationally minded disc.—LC

LAyFiEstA
Grupo FiEstA
PRODUCER: Dan Grigsky
PALAROSO Sonico 2002
RELEASE DATE: Nov. 12
This rock crew calls New York its home. Core members Cecilia Villar (vocal lead- guitar), Cindy Padilla (lead vocal), Jimmy Conolly (keyboards), and Brian “Bajo” Moore (bass)—backed by timbales, congas, and drums—work a sound that electricizes Latin styles like cha-cha, rumba, son, and bolero. “Caliente,” sounding very much like a potential hit single, opens the album and defines the Grupo Fiesta groove. Heavily percussive and invitingly rhythmic, “Caliente” glances extra punch from Padilla’s strong vocal and Villar’s soaring guitar solo. This is rock-dance music at its best. The remaining nine tracks do not disappoint. Grupo Fiesta has a auspicious debut album in hand and an opportunity to garner much-deserved national attention from both fans and critics in the coming months. Backed by DLM, —PPV

BILL LASWELL
Sacred System: Book of Exit/Dub Chamber 4
PRODUCER: Bill Laswell
ROIR 2280
RELEASE DATE: Oct. 29
The fourth and most engaging chapter in producer/mixmaster/haustor extraor- dinaire Bill Laswell’s ever-inventive

(Continued on next page)
ON DVD

AUSTIN POWERS IN GOLDMEMBER

Release Date: Dec. 3
Details about British spies, 1970s flash, and a modernistic Japan are just some of the features viewers can access with this Inifiniti DVD. While watching these Third Powers installment, a click of the remote will give you behind-the-scenes information about that partici- pant part of the movie. Alternatively, all of these extra can be found in two Infiniti sections—Beyond the Movie and All Access Pass. The Beyond the Movie section details many of the historical Middle East project. From British organization Mif to the genuine Crackley slang used in a scene between Myers and Michael Caine. In the All Access Pass area, 14 deleted scenes and a blooper montage can be found, as well as information about the film's opening stunts. The different videos that were used, and a detailed “anatomy” of three separate scenes.

HERBIE HANCOCK: FUTURE 2

Release Date: Dec. 8
For lovers of Herbie Hancock’s blend of funk and jazz, this DVD truly lets you get into the groove. While watching live concert footage from a show taped at Los Angeles’ Knitting Factory earlier this year, viewers can choose from which angle to watch the action using the MIX multi-angle option with their remote, a feature which makes this disc stand out. The option (periodically about 30 minutes in total) throughout the 104-minute event. Often, a dual or triple-angle window can be brought up to get even deeper into the action. DVD viewers can also access Hancock’s 1982 video “Rockit,” replete with its eerie group of robotic marionettes. Hancock discusses the skills of his band members on a separate interview feature, and close-up solos from each musician are available. A Han- cock documentary with select audio samples and a group of Web links is also included.

COME TOGETHER: A NIGHT FOR JOHN LENNON’S WORDS & MUSIC

Release Date: Nov. 19
While Kylee Minogue’s film was winning over top 40 radio stations earlier this year, the diva was working her mojo on tour throughout Europe and Australia. This live DVD captures her May 4 gig at the Manchester Apollo, Evening News Arena in the U.K., where she concentrated on hits from her previous two albums. Highlights of the lavish extravaganzas include the show-closer of “Can’t Get You Out of My Head” (a reworking of her hit single taped together with New Order’s clas- sic “Blue Monday”), the fab merging of “Light Years” with Donna Summer’s “I Feel Love,” and the amazing gymnastic skills of reveler Terry Pengelly donning “Confie in Me.” This DVD also features a revealing 30-min. document on the making of the show.

NEW AGE

DAVID CULLEN

In the Pocket

PRODUCER: David Cullen

Solid Air 2003

RELEASE DATE: Nov. 19

David Cullen is a ferocious finger-style guitarist who has been the gui- tar tech and acoustic player for Windham Hill founder Will Ackerman for years. Truth be told, Cullen is more advanced and precise musician than Ackerman. He can play的所有 the airy melodies, but he also has a jazz side and that’s what shows up in In the Pocket. It’s not easy to get down on a nylon string guitar, as Cullen does it, swinging from jump jazz to jazz funk, with stops at Brazilian samba and gospel, and nodding to the soul jazz keyboardist, while “Call & Answer” has an African lift. Cullen occupied the opening track of the first Windham Hill Gui- tar Sampler, but In the Pocket is more for late-night grooves than pastoral moods.

VITAL REISSUES

LOU REED

Transformer

PRODUCERS: David Bowie, Mick Ronson

RCA/BMG Heritage 07863-655132

RELEASE DATE: Oct. 22

In the early ’70s Lou Reed was a dangerous, and it wasn’t just his depictions of the nocturnal New York underworld that were on the edge; his interactions with his audience and the press could be volatile, to say the least. Witness the still astonishing live album Take No Prisoners, record- ed in 1978 at New York’s Bottom Line. Reed does a four-song talking as singing, and his often X-rated raps present a cavalade of late-’70s urban characters, with his target’s range from research assistants to street hustlers. Voice critic Robert Christgau. He also tussles “good-naturedly” with his New York constituency and gives props to Andy Warhol and the Velvet Underground. The discursive version of “Sweet Jane” sounds better suited to a comedy album, but the “Berlin” here is superior to the studio take.

CLASSICAL

BRITTEN: Turn of the Screw

Rogers, soprano; Ian Bostridge, tenor; Mahler Chamber Orchestra/ Daniel Harding

PRODUCER: John Fraser

Virgin/EMI 7243 4 55521 2 0

RELEASE DATE: Nov. 12

Even though this new Turn of the Screw has to go up against the classic Decca recording led by the composer, it has many attractive qualities—in par- ticular, Ian Bostridge in the role of Peter Quint. During the past few years, the English tenor has proved to be the linchpin of the line-up of Adrian Britten’s music since the composer’s muse, Peter Pears. Britten’s operatic treat- ment of the popular Henry James tale evolves a world of imaginative sounds, this cast and conductor from an acclaimed Covent Garden production summing to life the tale. Commissioning this set together with the recent Mozart Idomeneo of Sir Charles Mack- erras, it’s reassuring to see that a major corporation like EMI managed to make room for high art in times of low expectations—BB

BOARDS OF CANADA

Transformer

PRODUCERS: Michael Sandison, Marcus Eoin

Warp 70

RELEASE DATE: Nov. 26

Transformer began life as a small, vinyl-only independent offering in 1995. On Boards of Canada’s Music’s2label, swelling into a sought-after eBay item by the end of the decade. When online bids got too high, the label was acquired by Warp at around $1,100. In 2001, the Scottish electronic duo knew that the nine-song set was proba- bly due for a wider sounding. Re-using no samples other than 50 years-old, including a “blip” from an A&F All Access Pass area, 14 deleted scenes and a blooper montage can be found, as well as information about the film’s opening stunts. The different videos that were used, and a detailed “anatomy” of three separate scenes.

LILÕ & STITCH

Buca Vista Home Entertainment

23989

RELEASE Date: Dec. 3

Stitch, the creation that escaped to Earth, has become Disney’s newest animation hit and franchise film star. And as the DVD version of his first feature, Lilo & Stitch, makes clear, he is here to stay. The disc’s extras include hula lessons and a brief behind-the-scenes encounter with Wynonna, whose twists of the Elvis Presley’s “Burn- ing Love” graces the film’s Lilo, the lonely Hawaiian girl who adopts Stitch.Boosting the King, But Stitch steals the show in a series of “Inter-Stitch-al” segments, with snow White and the Seven Dwarfs and other classic Disney characters. There’s also an interactive game that lets viewers build their own alien. After all, Stitch was only “Experiment 626,” there’s more of him, and he’s feisty outer-space brethren, to come.

KYLIE MINOGUE

KylieFever2002: In Concert—Live in Manchester

Capital/Polystar

RELEASE Date: Nov. 19

While Kylie Minogue’s film was winning over top 40 radio stations earlier this year, the diva was working her mojo on tour throughout Europe and Australia. This live DVD captures her May 4 gig at the Manchester Apollo, Evening News Arena in the U.K., where she concentrated on hits from her previous two albums. Highlights of the lavish extravaganzas include the show-closer of “Can’t Get You Out of My Head” (a reworking of her hit single taped together with New Order’s classic “Blue Monday”), the fab merging of “Light Years” with Donna Summer’s “I Feel Love,” and the amazing gymnastic skills of reveler Terry Pengelly donning “Confie in Me.” This DVD also features a revealing 30-min. document on the making of the show.

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REVIEWS & PREVIEWS

BLOONIE
Roseland Ballroom, New York
Nov. 9
After scoring a No. 1 U.K. hit with “Maria” from its 1999 comeback No Exit, Blonde is revisiting its past with what many are calling its “definitive” Greatest Hits, released earlier this year on Chrysalis. In the midst of a five-city mini-tour to promote its new LP, the band delivered a rousing set of almost back-to-back hits, as well as new tunes from its forthcoming release (expected to arrive in early 2003) and a few, unexpected covers.

The band, led by the wistful, voluptuous Harry (vocals), Chris Stein (guitar), and Clem Burke (drums) plus newer recruits Kevin Topping (keyboardists), Leigh Fox (bass), and Paul Carabano (guitar), the band delivered a rousing set of almost back-to-back hits, as well as new tunes from its forthcoming release (expected to arrive in early 2003) and a few, unexpected covers.

The near-capacity crowd—which ranged in age from 15 to 50—then went wild when they heard Burke’s unforgettable drum roll intro to “Dreaming,” perhaps the band’s definitive pop-power single. The show grew even more complete without a little Ramones and “Havana Affair” was a fun choice. Her short, sexy, platinum locked blonde leads into a new, upbeat, future-oriented single,“The Way to幸福.” The band, led by the wistful, voluptuous Harry (vocals), Chris Stein (guitar), and Clem Burke (drums) plus newer recruits Kevin Topping (keyboardists), Leigh Fox (bass), and Paul Carabano (guitar),

THE OTHER ONES
Altaise Arena, Rosemont, Ill.
Dec. 1
The Other Ones, comprising the living founding members of the Grateful Dead, were on tour for the first time in more than 20 years, playing their hits, an intimacy and energy that was reminiscent of those early Dead shows. The band delivered a rousing set of almost back-to-back hits, as well as new tunes from its forthcoming release (expected to arrive in early 2003) and a few, unexpected covers.

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Chalice Mixes Luxury, Commercial Services
L.A. Studio Boasts Trendy Neve Console, SSL 9000, 'Decadent Parlor'

BY CHRISTOPHER WALSH

In this era of tight production budgets (see Studio Monitor, this page), it may come as a surprise that there are those brave enough to build, equip, and open a new facility in the already crowded Los Angeles studio market. But a tour of Chalice Recording Studio, which opened in August on North Highland Avenue, reveals a three-room studio tailored to suit many segments of the music recording industry.

As the professional recording industry continues a metamorphosis, in part, to private, producer- or engineer-owned studios and destination studios owned by the fabulously wealthy, Chalice represents an emulation, of sorts, of both of those paradigms.

Like most studios occupying the high echelon of the commercial market, Chalice Recording Studio—three years in the making—offers extreme luxury in a private setting. The 96-input Solid State Logic 9000 J Series console in Studio C is surrounded by a huge arsenal of outboard equipment and custom TAD/Augerburger main monitors. The ample control room is further supplemented by 25-foot-by-16-foot and 9-foot-by-15-foot overdub booths.

Studio B, recalling some of the "themed" rooms found in other L.A. facilties, is tailored especially to the rock clients who typically book long-term album projects and seek an environment that suits a propensity for long nights and lib-ertine behavior. Appropriately, Studio B is anchored by a Neve 88R console, the board favorably com-

 pared to classic Neves that are growing in popularity both in the L.A. market and around the world. Like Studio A, the East Asian-themed Studio B is generously equipped with outboard gear and TAD/Augerburger m units.

"Imagine a very successful producer with a lot of money who can build a studio whatever way he wants to," manager Ben Tao says. "That's what I wanted it to be, but with the services of a commer-

cial facility. In other words, you don't have to go and fix stuff your-

self. That's why I tried to provide just about everything within the studio price; I don't charge for a lot of extras and come up with unexpected costs. I wanted people to feel that they have unlimited access, as it were. That's why there is a Fairchild [670 limiter] in each room, and stuff like that. That was the whole idea behind it.

"Every little space is different," Tao adds. "I wanted it to be beautiful and tried to load it with some symbolic imagery to stimu-

late the imagination. The concept of Studio A is basically to emulate a very luxurious private studio but to provide the services of a commercial place. Studio B is supposed to be more like a kind of decadent parlor.

The third room at Chalice, Studio C, is equipped with a Yamaha DM-2000 digital console, a further manifestation of the blurring of commercial and private: the DM-2000, a powerful mixer in a small footprint, is found in a number of private producer/mix engineer-owned studios. Each studio is also equipped with a Pro Tools HD3 system.

Clients to date include artists Kelly Price, Tom Jones, Floetry, and producers/engineers Warren Riker, Wyclef Jean, and Dave Schiffman. "I wanted to pro-

vide two different kinds of worlds," Tao says. "Everybody who's tried it seems to like it.

and design and technical services, Professional Audio Design is also well-

positioned to participate in the evolu-

tion of the recording industry, to which the designated professional is no longer always applicable or even a clearly defined description.

The predominance of such com-

puter-based digital audio workstations (DAWs) as Digidesign's Pro Tools HD or Steinberg's Nuendo platform simultaneously allow professional studios to exist in home or personal environments, a phenomenon to which profes-

sionals and clients alike are flock-

ing. The need for turnkey solutions is a significant part of Professional Audio Design's business, Malekpour says: a frequent byproduct, the closing of long-established commercial facilities is also served by his company. Beav-

rsille Studios, for example, which recently announced the closing of two of its studios (Billboard, Nov. 9), is liquid-

ating hardware through Professional Audio Design.

"One thing going on in the market," Malekpour says, "is that some of the older facilities that haven't had a chance to upgrade or be at the top of the market but are 'classic' places are being challenged. Young people, young approaches, and a completely different business model are appealing to a different market and taking away from those other facilities. Then there are high-end facilities who are putting in [Solid State Logic] 9000 J and SSLs and really making a separation between themselves and the 'mid' places.

'Then we have a lot of people buying HD systems,' he continues. "We're doing a project with Tom Nosseley [producer Timbaland] for his new facil-

ity. We've gotten a couple of really nice projects that have been keeping us busy, but I don't have a sense of a healthy market.

In conjunction with the large-scale embrace of DAWs is a corresponding use of software-based processing plug-ins in lieu of their hardware-based predecessors. Malek-

pour says, "We're putting a smaller [Solid State Logic] LA-2A, you'd have 10 people wanting to buy it. Now I've got six or eight of them in the shop; someone's buying a LA-2A plug-in for $199. So I do think it's hampering hardware sales, but prices will come down on those quality pieces of equipment, and therefore some are on the market at really good deals. It's making the hardware more accessible to people for whom it was priced out of range.

While console sales remain steady, Malekpour says, they are typically 48- and 56-channel models as opposed to the 80-channel board common in years past. 'There's still demand,' he states. 'If you really look at the market today, there's way more people involved in recording and making music than there were 10 years ago. The market has just changed. It's probably a lot broader at the bottom and a lot thinner at the top. The cutting-edge facilities with great rooms and good service are going to attract top-end customers, but there's also a lot of guys who want to be cre-

ative in home environments. It just present opportunities."

Today's price to entry in the re-

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nesses can survive. While that's a 'mid' places. Several of those other facilities. Then there are high-end facilities who are putting in [Solid State Logic] 9000 J and SSLs and really making a separation between themselves and the 'mid' places. "Then we have a lot of people buying HD systems," he continues. "We're working on a project with Tom Nosseley [producer Timbaland] for his new facility. We've gotten a couple of really nice projects that have been keeping us busy, but I don't have a sense of a healthy market."

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The New Sound Of Music

A beleaguered music biz hopes a new breed of kicked-up surround sound will be the next Big Audio Savior. Billboard takes a look at the burgeoning DVD-Audio, SACD and DVD-Video fields and the companies vying for commercial supremacy.

BY CHRISTOPHER WALSH

Seated in the center of the cavernous Studio A at Avatar Studios in New York City, a group comprising producers, recording engineers and representatives from prominent music retailers is listening to a sampling of current and upcoming DVD-Audio releases. Following engineer Elliot Scheiner’s captivating 5.1-channel remix of Queen’s “Bohemian Rhapsody”—perhaps multichannel music’s best demonstration for the uninformed—the audience applauds. DelGrosso, VP of marketing at DTS Entertainment, the label arm of Digital Theater Systems, Inc. (DTS), segues into an over-the-top, outrageously entertaining treatise, “[A]way” by the Insane Clown Posse, before segueing to the equally boisterous Frank Zappa live track “Dancin’ Fool,” recorded in 1975 at the Paladin on Halloween night.

Each demonstration presents a fascinating use of five speakers and a subwoofer, producing a richly engaging sonic, all at 24-bit/96kHz fidelity. The power of multichannel music for a listener is clear: Once experienced, stereo seems passive by comparison, tame and limited.

“Like we’ve been saying for years,” DelGrosso explains, “anyone who actually sits through a demonstration says, ‘Wow, this is really cool’!”

For DTS Entertainment, which produces and licenses DVD-Audio and 5.1 music discs, the long and initially lonely path of preaching the superlatives of DVD-Audio is finally showing the promise of dividends. But, while there are signs pointing to multichannel music’s continued growth, widespread acceptance of a new format (or formats) remains on the horizon.

With DVD-Audio’s unprecedented success, the installed base of DVD-capable hardware is already substantial. Meanwhile, manufacturers are offering more and more hardware at a full spectrum of price points and, more importantly, several “universal players” that are able to decode and play multichannel DVD-Audio, DVD-Audio and the SoundGeeks’ developed Super Audio CD (SACD), a separate high-resolution format offering surround sound on many of the available titles.

On the SACD side, both hardware and software are encouraging: Universal Music Group’s plunge into multichannel with the late October release of its first SACD titles will further seed retailers with high-profile content. Concurrently, the format is achieving greater penetration with its forward-compatible hybrid SACD/CD, which will play in all existing CD players (2-channel mixes), as well as SACD players.

MULTICHANNEL MILESTONES

While still a young and emerging paradigm for music, surround sound has enjoyed a number of milestones in 2002 that indicate widespread adoption, permeating not just movies, music and games, but automobiles and even airlines.

This year, the number of DVDs replicated in North America passed the 1 billion mark, the fastest-ever span in which a recording-media format went from introduction to 1 billion units per year, according to the International Recording Media Association (IRMA). With demand so high, content providers are naturally confident in a breakthrough for multichannel audio. “We did a chart that looked at the penetration of DVD-Audio hardware in its first two years against CD, VHS and DVD-Audio hardware in their first two years,” says Paul Videh, executive VP, Warner Music Group, the first major to release DVD-Audio titles. “At the end of this year, there will still be an installed base in the U.S. of about 1 million DVD-Audio-compatible units, which is better than CD and VHS in the first two years. And the projections from the hardware companies are that it will continue to grow very rapidly.”

Videh confides that DVD-Audio sales are running about double the rate of 2001, with approximately 600,000 titles worldwide to date. “Given our share of the worldwide market,” he adds, “we think DVD-Audio shipments are over a million units, which is sort of a milestone. The big push in Q4 has been to get kiosks and listening stations. Circuit City has been a big supporter of that.”

Virgin Entertainment Group has also gotten behind surround sound. Starting Oct. 2, the retailer featured DVD-Audio listening stations at Virgin Megastores in several large cities and DVD-Audio and SACD titles were offered at sale prices. “The campaign has been more successful than we anticipated,” states Dave Alder, senior VP of product and marketing, Virgin Entertainment Group, “which is great, because we’ve decided to extend the sale to all stores, rather than just focusing on the major urban markets. It’s proved, I think, that there is an interest across the country.” Virgin, says Alder, has taken the surprising step of stocking hardware, predicting an opportunity for impulse sales to consumers exposed to surround sound at its multichannel listening stations.

I WANT MY DVD

While theatrical releases on DVD-Audio continue to dominate sales, that success has been hampered in no small part by the ever-growing selection of music-specific DVD-Video, including concert films, video collections and documentaries, just as the LP presented previously unknown creative possibilities to artists. DVD—in both its video and audio formats—allows artists to extend the possibilities of their presentation. Increasingly, they are taking advantage of these possibilities, which include remixing their music in surround sound. The release of Sheila Nicholls’ Wake on DVD-Audio (DTS Entertainment) provides one example. “Not only does it have the ‘Faith’ music video in 5.1 for the first time,” says DTS’s DelGrosso, “but, when Sheila got involved in the mixing process, she was so excited with this new technology, she gave us the master tapes of a remix of her previous single, How Strong, to mix in 5.1 and add to this DVD-Audio.”

These surround mixes, carried on the high-resolution DVD-Audio format, are further supplemented by bonus material, which will also become popular. “Record company EPKs [electronic press kits] are always interesting,” says Robin Hurley, VP of A&R, Warner Strategic Marketing/Rhino Entertainment. “Rarely has the public seen this before, and they often provide a behind-the-scenes or the making-of type of scenario, which is very common.”

(Continued on page 36)

Surround Sound Hardware

BY STEVE TRAIMAN

With DVD-Audio as the driving force, home-theater systems with surround sound are one of the bright spots in the consumer-electronics marketplace. Consumers are benefiting from the explosion of DVD movies and music titles (Continued on page 36)
Investing In A Sound Future

With a plethora of DVD-Audio, DVD-Video and SACD titles in the marketplace, retailers say there needs to be more consumer awareness and marketing muscle before these new audio formats can really take off.

By Don Waller

"As the record industry undergoes its transformation, I believe we'll have different audience segments," says Warner Strategic Marketing honcho John Beug. "There will be those who want downloads, those who want CDs and those who want DVDs that can be played on home-entertainment/theater systems with added features such as superior sound quality.

"Our best-selling DVD-Audio titles so far have been Fleetwood Mac's 'Rumours' and Steely Dan's 'Tales Against Nature," says Beug, "but we're looking forward to the new discs from Rhiannon and Disturbed, Linkin Park's 'Reanimation' and a 30th-anniversary edition of Neil Young's 'Harvest.' We've mixed and mastered a 12-13-minute film that Neil made back then, and we'll be putting that on the disc's video stream.

"Noting that the audience for DVD-Audio currently consists mainly of audiophiles, early adopters and afflu- ent consumers in the 35-to-54-year-old demo, Kenny Nemes, EMI Catalog marketing manager/product development, touts the forthcoming Paul McCartney live disc and catalog main-stays from Bonnie Raitt ('Nick of Time'), R.E.M. ('Document'), the Band ('Music From Big Pink') and, coming in the first quarter of 2003, the Beach Boys' Pet Sounds. The latter will feature video footage mixed into surround sound and audio mixed into stereo, mono and surround sound. 'You've got to hear it to believe it,' Nemes enthuses. 'To hear Pet Sounds all around you just blows you away.'

Aside from the improved sound, 5.1 Entertainment chairman/CEO John Trickett—whose company encompasses not only several DVD-Audio labels (Silverline, Immersive, Elektra, Chloé, etc.) but also an audio/video services division that has produced more than 120 DVD-Audio discs for all the major labels and film studios—cites as DVD-Audio's strengths the possibility of including concert footage, videos, artist comments, photo galleries, lyrics, "ear-er eggs" (hidden bonuses) and Web links, as well as the ability to involve the artist in the process.

Others, however, are considerably more sanguine about the "bells and whistles" aspect of DVDs. Sony, for example, has decided to put its weight behind SACD (Super Audio Compact Disc), which was developed by the hardware giant's parent company and Philips. "We're using all the space on the discs for the highest quality reproduction of music that we can, as opposed to the multimedia approach," says David Kawakami, director of Sony Corp.'s Super Audio Project. "Our U.S. catalog currently stands at about 510 titles, including David Bowie's 'Heathen,' Bruce Springsteen's 'Live at Madison Square Garden,' Roger Waters' 'In the Flesh' and the remastered Rolling Stones catalog, and we're getting closer to day-and-date simultaneous CD and SACD releases."

Along with the headline-grabbing release of the Stones catalog by ABKCO, other notable SACD titles are the first discs from the Universal family of labels, including albums by Diana Krall, Ella Fitzgerald and Louis Armstrong, Muddy Waters, Bon Jovi, Stan Getz and Joe Gilber-to and John Coltrane. And, in early January, six Blue Note titles will be issued, including Cassandra Wilson's 'New Moon Daughter.'

The biggest challenge is educating the consumer, says Pagano. "But there has to be a triangulated effort from hardware manufacturers, software manufacturers and retailers to push this."
Now The Rolling Stones sound fresher than ever — thanks to the unbelievable performance of Super Audio CD. For the very first time, ABKCO's The Rolling Stones Remastered Series serves up 22 classic albums on hybrid Super Audio CD with Direct Stream Digital recording. It's the audio technology that'll awaken your ears to new textures, layers and sounds. And nothing brings the music to life like a Sony ES Integrated Digital A/V Component. You'll hear The Stones the way they were meant to be heard. Raw. Pure. Fresh.

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Sound of Music

Continued from page 33

pelling to the fan. We are adding EPKs to R.E.M.'s Automatic For The People and Donald Fagen's Kamakiried, and I think EPKs will feature frequently for albums that were made during the '90s.

SACD VS. DVD-AUDIO

Given the vast Sony catalog, the SACD likewise offers an abundance of multichannel options. After an initial 2-channel focus on the audiophile market, multichannel remixes of both its rock, jazz and classical masters and contemporary pop artists are on the rise. Titles by artists as diverse as David Bowie, Garbage, James Taylor, Destiny's Child, Johnny Cash and Miles Davis are offered on multichannel SACD, as the format nears 1,000 titles overall. With Universal now backing SACD, the selection of content in the format will see a sizable increase. "SACD has certainly begun to gain quite a bit of momentum in the last 12 months," says Paul Boshow, VP of marketing for Universal Music. "I think in the next 12 months, you'll see a huge amount of momentum towards SACD."

Like A Night at the Opera, classics by artists such as Fleetwood Mac, the Grateful Dead and Neil Young exist on DVD-Audio, alongside new releases by Linkin Park (Reanimation) and Faith Hill (Cry). With Sony's immense catalog and now Universal's participation, SACD offers a similar roster of current and classic titles.

But many industry professionals feel that more titles of A Night at the Opera's near-mythical caliber are needed for surround sound's mainstream breakthrough. That wish will soon come true with the arrival of the Band's Nothing Else Matters surround mix by Big Pink and the Beach Boys' Pet Sounds, all on DVD-Audio. "Multi-channel is starting to take off," says Steve Hall of Future Disc Systems in Hollywood, who has mastered the multichannel mix of albums by Deep Purple, Foreigner, Emerson, Lake & Palmer, the Grateful Dead and Carole King, as well as Pet Sounds, Jackson Browne's Running on Empty and the Band's The Last Waltz. "It seems like they're releasing more as time goes on, but I'd like to see more and more stuff coming out in surround."

Hall will likely get his wish, since the labels that have made a commitment to multichannel audio are firm believers. "Since February, we've been producing 10 titles a month," says Bob Michaels, president of 5.1 production services, a division of the 5.1 Entertainment Group, which houses the Silverline label. In February, Silverline entered into a long-term licensing agreement with Sanctuary Records, giving rights for all six-channel formats for 140 titles of Sanctuary repertoire. In addition to introducing the first commercially available DVD-Audio single, D-shawala's "Somehow in the Middle," Silverline, in association with Dolby Laboratories, announced that all of United Airlines' overseas 777 flights in November and December would feature its DVD-Audio repertoire enhanced by Dolby headphone technology, which enables the conversion of surround sound through standard stereo headphones.

"One of the key things is that people are starting to understand that it's not necessarily the overwhelming, substantial change in format," Michaels adds, "in that the resolution you're listening to is invisible, unless you have a little bit of savviness and education about the players. I think the key thing here is that people are definitely experiencing surround sound and getting hip to it."

Hardware

Continued from page 33

sales growth.

At THX, which launched its surround-sound technology in the mid-'80s with its cinema theater presentations, engineering VP Laurie Fincham says that the company brought similar benefits to the high-end home environment with the first discrete encoded 5.1 soundtracks on laserdiscs in the early '90s.

"The newest THX certification programs are for technology licensed to about three dozen high-end audio companies who meet key sound levels and bandwidth to reproduce the original sounds from the studio experience into the home," Fincham notes. THX Ultra2, developed at the same time as Dolby Labs, which calls it Surround-EX, is the newest spec for larger rooms (20 by 16 feet), while THX Select was developed for smaller listening environments (15 by 10 feet).

Here's a sampling of the highest market share HTIB systems.

Panasonic has the SC-HT55 400-watt home-theater system with a digital DTS A/V control center and remote, 50-watt subwoofer and five satellite speakers.

From Onkyo, there is the HTS650 650-watt surround sound system, with a DD A/V receiver and 8-inch, 150-watt subwoofer.

The RCA (Thomson) RT2350 home-theater system includes a 300-watt DD receiver and remote, subwoofer and five satellite surround speakers.

Bose's high-end 3-2-1 Surround Sound system includes an all-in-one receiver and DVD player, two surround speakers and Acoustimass subwoofer module. There's also the Bose BOS AM601 Acoustimass Series II home-theater speaker system, with five shielded cube speakers and its Acoustimass subwoofer module.

At the high end of surround-sound speaker systems, Neff Acoustics offers the THX Ultra2 series, which includes AX1900i LCR towers for front speakers (left, center, right), AM300i in-wall dipole or SR30 on-wall surrounds and an ICS sub 24, a 4.30-watt 12-inch powered subwoofer.

MAD's T 762 A/V Receiver includes Dolby/DTH Surround-EX and DTS ES, with a built-in 6-channel amp that pumps 100 watts per channel of continuous power. The Command Center has a full suite of inputs/outputs that can be named by the user to accommodate all the latest and future digital A/V products. Companion MAD T 562 DVI DVD/CD player with advanced progressive scan technology for single-frame advance is compatible with CD-R/RW and MP-3 playback and includes HDCD decoding.
Congratulations to Graham Nash!
Voted the World’s First Surround Artist of the Year

SMA
SURROUND MUSIC AWARDS

...and best of luck to our Surround Music Awards finalists:

**Queen**
*A Night At The Opera:*
- Finalist for "Best of Show"
- Finalist for "Best Mix: Non-Orchestral"
- Finalist for "Most Adventurous Mix"
- Finalist for "Best Multichannel Reissue"

**The Mormon Tabernacle Choir**
*Handel's Messiah:*
- Finalist for "Best Mix: Orchestral"

**Jeff Trott**
*Dig Up The Astroturf:*
- Finalist for "Best Made-for-Surround Title"

**Graham Nash**
*Songs For Survivors:*
- Finalist for "Best Menu Design"
- Finalist for "Best Additional Features"

**The Fabulous Thunderbirds**
*This Night In L.A.:*
- Finalist for "Best Concert Video"

**Steve Lukather**
*Candyman:*
- Finalist for "Best Standard Resolution Title"

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SONGWRITERS & PUBLISHERS

After 30-Plus Years, Music Is Still Priceless To Carlin's Biensiek

BY JIM BESSMAN

NEW YORK—Though now he says it would be "almost impossible" to start up an independent music publishing company given today's market conditions, venerable Carlin America chairman/CEO Freddy Biensiek couldn't be more happier with the health of the indie company he founded in 1966.

Prominent among dozens of current national commercial licenses from the Carlin America holdings are "Everybody Loves My Baby" and "There'll Be Some Changes Made," both in the movie Road to Perdition; "Are You Lonesome Tonight?"—"Didn't Care," and "What a Wonderful World," all in the NBC-TV series Crossing Jordan; and, fittingly, "Cool Jerk" in a Cool Whip commercial.

NEW LIFE FOR OLD TUNES

Meanwhile, Carlin America's English subsidiary, Carlin Music, has also scored noteworthy successes. It recently earned the largest synchronization fee ever in the history of any Carlin company for Van Morrison's "Gloria," which will be used in the international ad campaign launching Cacharel's new Gloria perfume. Marla Confectionery's first European campaign is using Meat Loaf's "Bat Out of Hell" as its music signature, while Paul Oakenfold's remix of "Everybody's Talking" became a top 10 single when London's Capital Radio licensed it for its TV commercial.

"I feel so connected and touched and honored to be part of her musical legacy," says Skye, who was handed the title track to Lynn Morris' new CD, The Shape of a Tear."

We carry a lot of songs that fall into the extra 20-year period [managed by the Sony Bono Copyright Extension Act]. I'm praying that [the Supreme Court doesn't] upset it."

--FREDDY BIENSIK, CARLIN AMERICA

by Jim Bessman

HONORING OLA BELLE: Luminaries in the local rock scene regularly stage tributes to legendary songwriters and artists. But last month, top musicians in New York's country scene gathered at the tiny corner bar 9C, which was the home of the Alphabet City Opry, the Monday-night, old-time country-music jambokeen conducted by singer/songwriter Greg Garing. On Nov. 12, Elena Skye and Boo Reiners of the Demolition String Band invited a number of fellow ragtag Opry refugees and relatives of real in songwriters to record a 10-inch tape of the legendary songstress's catalog. The producer is her then other musician Dan Reed, whose legacy. We've had to rename the title Ola Belle. We've had to touch the whole thing to make the show happen.

I've been approached a number of times with substantial sums," says Biensiek, whose company now stars writers and artists ranging from Stephen Stills to AC/DC and up-and-coming country singer Elizabeth Cook. "I'm not interested, because both my children are in the business [son Robert is senior VP with the company and he fully concurs with the credit card commercial: To be in the music business is priceless."

Indeed, Biensiek recalls seeing the classic 1955 Fred Astaire/Ginger Rogers musical Gigi and sensing "it must be the most fantastic thing there is, being in the music business." When he made it to Hollywood to assist with his first of 33 Presley movies, "I had to come up with a way to make a little bit of a living."

Having resided for many years in midtown Manhattan's fabled Brill Building music-publishing mecca, Carlin America is now situated in two buildings-a 20-year-old flat behind the Murray Hill neighborhood—one of which, a former stable converted into a studio by famed architects William Adams Delano and Chester Holmes Aldrich in 1917, was recently profiled in The New York Times. (The company also has offices in France and Canada, as well as Nashville—home of its N'Bro Music subsidiary—and London, where its Carlin Production Music Library is among the largest production music libraries in the world.)

Biensiek still comes into the office every day at 9:30 a.m. and leaves between 2 p.m. and 3:30 p.m. to play high-level bridge. On the vocational side, his main concern is "to play it by the book on the constitutional challenge to the Sonny Bono Copyright Extension Act of 1998. "We carry a lot of songs that fall into the extra 20-year period [managed by the act]," Biensiek says. "I'm anxiously praying that they don't upset it."
More Album Previews Become Available On Internet

Realizing That Consumers Who Sample Music Are More Likely To Buy It, Labels Increase Streaming Times, Content

BY BRIAN GARRITY

NEW YORK—As record labels increasingly look to the Internet to build awareness of new product hitting stores, a growing number of albums are being made available for previewing—either in their entirety or as 30-second clips—at a host of e-commerce and music Web sites prior to their release. Getting in on the act of album previewing—often known as sampling—are entities ranging from amazon.com and vh1.com to AOL and digital-subscription-service operator MusicNet.

The offers mark the latest example of an increasingly aggressive promotional environment for music on the Internet. While labels are no strangers to hosting free listening parties or albums, such promotions in the past have been offered on a more limited basis in favor of individual tracks doled out on a piecemeal basis. What's more, they have run for shorter periods of time than they do now.

Paul Zullo, president/CEO of Muze—a leading supplier of pre-street album streams to online retailers and other sites—notes that labels "recognize the significant opportunity pre-street clips bring to the online retail business . . . As the music industry continues to face economic challenges in this changing marketplace, some labels are embracing the Internet and using it to their advantage."

"What we're hearing from our retail clients and the distribution companies is: How can we expose artists and content as early as possible to facilitate commerce?" adds Michael Kennedy, Muze VP of marketing.

REFLECTING A TREND

In response, Muze forged alliances with such entities as RED Distribution and V2 Records to preview material from their artists' upcoming albums. Kennedy says the trend reflects the fact that labels are searching for ways to help stimulate sales in the face of a decline, coupled with the growing notion on the part of consumers that they can sample music in advance of purchasing it. He notes, "Having that availability [for song clips] before street date is only going to convert more people to buying as opposed to interested browsers."

What's more, he points out that the company's research indicates that when sound clips are available, the conversion rate is much higher than when they are not.

Further fueling labels' growing comfort with Internet previewing are advancements in streaming. The technology has enjoyed a marked increase in quality that makes it a more enjoyable experience for the average consumer than it has been. Plus, streaming is viewed as less problematic in the context of album-sale cannibalization.

"There's just more comfort in doing secure streaming than there was a few years ago," one label new-media executive says. "I think people definitely view it as the equivalent of an online listening post."

Meanwhile, sites are getting more involved in such efforts in order to create a better relationship with consumers and, in some cases, to improve their profiles. VH1.com, for example, has been using advanced listening parties from a range of artists to broaden the scope of the site and position it as an all-music destination rather than as an offshoot of the TV channel.

VH1.com senior VP/GM of interactive Jason Hirschorn says the goal is to have multiple listening parties each week. The site currently features new music from Zwan, Dru Hill, Snoop Dogg, and Toni Braxton. Other acts recently showcased at listening parties have included Pearl Jam, Fat Joe, Jay Z, Craig David, Erick Sermon, Matchbox Twenty, and the Roots.

"If we continue booking these and programming the site that much, it does translate into more traffic," Hirschorn says. "Users want to come back more often to see what's new."

He points out that such promotions also benefit the industry as a whole. "These things are working out for the labels, and the reason they keep allowing us to do it is because it's moving records.

Hirschorn says that while VH1 is looking to drive commerce through its site, its pre-street promotions help retailers across the country. "While we say you can listen to this record online, most people don't actually buy online. They still like to get into a physical store and hold that record the minute they buy it," he says. "But if they can hear it on our site and then go out and pick it up, that helps everybody."

For labels and distributors that are looking for alternative exposure outlets for their acts, such opportunities are attractive. "These days, with tighter playlists, people need another place to hear your music," RED director of new media Russell Fink says. "Here's an outlet where people can listen to the song."

Under the terms of the RED-Muze alliance, consumers sample 30-second previews of songs from new releases— as well as select streams of full tracks and albums—ahead of street date.

STREAMING SUCCESS STORIES

RED is using the relationship as a selling point to its label partners—making pre-sale-related campaigns one less worry for the label.

RED-distributed acts that have experimented with full-album/full-song streams include Aimee Mann, who offered her latest album, Lost in Space (SuperEgo), in its entirety a month ahead of its Aug. 27 release (Billboard Bulletin, July 15): Jane Monheit, who offered the first five songs from her album In The Sun (Warlock Records/Niced Music) and Delbert McClinton, who streamed his full album Room to Breathe (New West) ahead of its Sept. 24 bow. Particularly successful was the Mann promotion, which helped power first-week sales in excess of 50,000 units, according to Nielsen SoundScan.

"She had never sold that many [in the first week before]," observes Hirschorn, whose site was among those previewing the album. "There's no way we didn't help that record debut high up.

Other sites are looking to sampling and pre-street streaming initiatives as a way to power pre-order business and/or to determine audience appetite for pumping up pre-order sales.

Indeed, some retailers are using access to full-album streams to drive pre-orders. Consumer Research has, after purchasing the album through the site. Jeff Sanders, group merchandising manager of amazon.com's music store, points out that the Web retailer has done an extensive series of such initiatives during the past year.

But not everyone is convinced of the effectiveness of such offers. VH1.com, which ran a number of commerce-linked streaming offers one year ago, backed away from the practice in 2002 in favor of free streams.

"After talking to a lot of the label reps, we decided that there are very few artists that someone has to have the day before or the week before the album comes out," Hirschorn says. "I think it behooves the label, the artist, and us to just get [the music] to as many people as possible. It's really about making sure people know that that new record is out there."

Meanwhile, the likes of subscription service MusicNet are using listening parties as an opportunity for taste testing. MusicNet head of programming and content acquisition John Jones says, "It gauges the potential reaction to an artist and gives feedback on what the development opportunities are."

This Year's Hot Online Gifts: Music, DVD

BY BRIAN GARRITY

NEW YORK—The holiday shopping season is off to a promising start (see story, page 1), and online retailers expect business to remain strong, thanks in part to a shortened stretch between Thanksgiving and Christmas. With less opportunities to get to the stores, many merchants and research firms forecast that time-strapped gift given will turn to the Internet—a fact that promises to benefit online music and video sales.

A new e-commerce study commissioned by America Online finds that music and video rank as the leading products that will be bought over the Internet this holiday season. A poll of 7,000 consumers aged 18 and over, 53% responded with "music" or "video" when asked what products or services they've bought or plan to buy online for the holidays.

Overall, 64% of those polled said they plan to buy more goods online this year than last year; the average number of gifts respondents plan to buy online is 10. More than 60% plan to shop for children; 48% for friends. Of those buying for multiple groups, 30% said they would also buy for themselves.

Analyzing factors driving interest in music and video goods are cost and value. A recent study conducted by Harris Interactive for amazon.com found that more than one-half (51%) of Americans say they are looking for lower prices, while one-third (32%) are seeking more value, such as free shipping or bonus products, for their purchases.

DVDs—competitively priced and often loaded with bonus features—are particularly appealing to the consumer sweet spot, the study found. Five of the 10 best-selling items overall at amazon.com since Nov. 1 are DVDs. DVDs tied to theatrical releases are proving especially popular, with The Lord of the Rings: The Fellowship of the Ring (platinum extended edition and collector's gift set) and Star Wars, Episode II: Attack of the Clones (widescreen and full-screen editions) among the Web site's 10 best-selling titles since Nov. 1. Also in the top 10 are hot new releases like Spider-Man (widescreen and full-screen editions) and Band of Brothers.

As for consumer electronics goods, DVD players are expected to be popular this year. Amazon.com reports that unit sales of DVD players have increased 70% year over year for the month of November as a result of the products' lower price points. (Some quality DVD players are now priced at less than $100.)

A recent study by Ipsos-Reid Marketing Research found that DVD players ranked among the top of the consumer electronics items that consumers said they were likely to buy during the next three months, along with cell phones and digital cameras. At the bottom of the list are MP3 players.

Less than 10% of those surveyed by Ipsos-Reid said they were likely to purchase an MP3 player in the next three months vs. 24% that said they likely would buy a DVD player.

MERCHANTS & MARKETING

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BILBBOARD DECEMBER 14, 2002

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sites + sounds newsline...

A NEW LOOK: As expected, CDnow has announced a multi-year outsourcing agreement with amazon.com (Billboard, Nov. 23). Under terms of the deal, CDnow customers will be able to buy CDs, DVDs, and videos through a CDnow-branded amazon.com interface. Amazon.com will provide inventory, fulfillment, site content, and customer service.

Customers will also have access to such amazon.com features as free Super Saver Shipping on orders of more than $25, editorial and customer reviews, personalized-tool features and recommendations, and 1-Click ordering. Members of CDnow's preferred buyer's club will still have access to the Preferred Buyer's Club area via cndnowpbc.com.

CDnow remains a part of Bertelsmann's BeMusic, which is also home to BMG Music Service and BeMusic's other record-club businesses. Amazon.com's Web site, including its music, video, and DVD stores, will continue to operate independently.

During the past year, CDnow has forged a series of similar outsourcing relationships with such entities as borders.com and virgin-mega.com.

Meanwhile, BeMusic has been moving away from online costs to focus its efforts on its core record-club business in recent months. The group laid off 50% of its staff in October, and the Myplay digital locker service is set to cease operations Dec. 13.

EXCLUSIVE NOTICE: Pressplay will be the sole distributor of music from the upcoming Sandra Bullock/High Grant film, Two Weeks Notice (Warnr Bros.), out Dec. 20. Music from the movie—including a Counting Crows/Vanessa Carlton cover of the Joni Mitchell track “Big Yellow Taxi”—is expected to be available in the next few weeks. Additional artists included on the soundtrack have not been disclosed. The album will be available only on the Pressplay service. Pressplay claims the deal marks the first time a music subscription service offered its members exclusive access to a new movie soundtrack online. Pressplay members will be able to stream and download music tracks from Two Weeks Notice on an unlimited basis, burn them to CDs, transfer them to portable devices, or keep them on their PCs.

INDESTRUCTIBLE P2P: A group of Microsoft engineers has released a paper suggesting that attempts by the music and entertainment industries to hinder peer-to-peer (P2P) file sharing and CD and DVD copying destined to fail.

The report, “The Darknet and the Future of Content Distribution,” was presented in November at a conference on computer and communications security in Washington, D.C. The researchers, who have been working on a broad, coupled with mainstream acceptance of P2P services and inexpensive data storage fees, has created an unlimited opportunity for low-cost, large-scale file sharing.

The paper calls such digital rights management efforts as watermarking and fingerprinting “entirely ineffective by the presence of even a moderately functional [P2P] network.”

In response to the paper, a Recording Industry Assn. of America spokesperson says, “There are few things more unproductive than having a whole batch of people who are too eager to point out problems but never offer solutions.”

LIVE SESSIONS: American Express is sponsoring the first live concert version of AOL Music’s Sessions@AOL series. A Craig David Sessions@AOL taping—an acoustic set featuring songs from his new Wildheart/Tribe album, Slicker Than Your Average—will take place Dec. 13 at American Express’ worldwide headquarters in New York and will be open to the public on a limited basis. Tickets are required for the free event and will be given away through promotions at craigdavid.com and J&J Music World stores, as well as radio stations WHIZ (Z100) and WWPL (95.5) starting Dec. 1. The concert will also be recorded live and made available online on an on-demand basis via AOL Music starting Dec. 20.

LYRICS TO CHERISH: AOL and musicians network Tonos Entertaining are sponsoring a lyrics-writing contest in which Cher will record the winning entry. The Write a Song for Cher Contest is open to AOL members, who can access the entry form and official rules on AOL Music at Keyword: Musician Central, Tonos, or Cher.

The grand-prize winner will get the chance to co-write a song with Cher, producer David Foster, and songwriter Carole Bayer Sager. Cher will record the song and possibly release it as part of an upcoming album project. Nine runners-up will get a free year-long subscription to Tonos’ tonosPRO musicians networking service.

Executive Turntable

DISTRIBUTION: Ingram Entertainment promotes Donnie Daniel, previously CFO/senior VP of finance and administration, to CFO/executive VP; Jeffrey D. Skinner, previously treasurer, to treasurer/senior VP of finance and administration; and Robert W. Webb, previously senior VP of purchasing and operations, to executive VP of purchasing and operations. They are based in La Vergne, Tenn.

The Handleman Co. promotes Melissa Wachler, previously project coordinator for field sales, to systems training manager for field sales operations; Melissa Vecchi, previously organizational development coordinator, to merchandise planning process improvement analyst; Chris Kwant, previously merchandise planning allocatar, to music purchasing rebuyer; Shana Nardelli, previously merchandise planning analyst, to supply chain lead for Handleman Entertainment Resources; Erin Perkins, previously online merchandiser, to Detroit and Bayside customer service assistant manager. They are based in Troy, Mich.

Traffic Ticket

Top Music Tickers

Traffic in October

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<tr>
<th>Label</th>
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Average Minutes Per User by Label

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SITUATION WANTED: Bill Brownlee, national sales manager for CMH Records, has left the company and is looking for other opportunities. Brownlee, who previously held sales posts at DNA, REP, and Rounder, and the House, is based in Kansas City, Kan., and may be reached at 913-341-8739.
EBBTIDE: If a rising tide raises all boats, then the strong economy of the late '90s fueled the prosperity of many an industry. Indeed, rising sales can hide and even negate many mistakes that otherwise would be apparent internal-ly to company operators and external-ly to business partners.

Unfortunately, the music industry is not enjoying a rising tide, as we all well know. In fact, sales are receding so fast that the industry's attention is focused on what is perceived by many to be the main culprit—CD burning—behind the decline. But I am afraid that the severe sales decline will require more per-vasive measures that may produce short-term sales but will result in long-term pain for the industry, something that has been known to happen even in the best of times. If that occurs, what will make things worse is that the steep sales decline likely would over-ride any concerns about the industry's long-term health.

Two things triggered this worry for me. First, a couple of weeks back, after Jim Caparro was named chair-man of WEA Inc. and then John Esposito was named president, a sen-i or executive at a competing distrib-utor groused that their reputation was undeserved because their "Poly-gram policies were money-losers.

You might remember that during their tenure at PolyGram Group Dis-tribution (PGD), the company won the National Assn. of Recording Mer-chandisers' distributor of the year honor five times. At the time, their competition complained that they bought those titles. In other words, their account policies were so gener-ous that they bought the vote of retail-ers and wholesalers.

But I see things differently. In my view, the PGD executives embraced a philosophy that says that if the account base is healthy, the labels will prosper. At the time, they were not alone among distribution executives in embracing that idea. But they were the most suc-cessful in fighting corporate to make that philosophy a reality. It remains to be seen to what degree they can con-vince the Warner Music Group execu-tives that they too should wholeheart-edly adopt such a philosophy.

ALL PAY, NO GAIN: Let's move on to short-term sales drivers that will result in long-term pain for labels. Recently, a few labels caved in to the pressure of the high-stakes holiday selling season by issuing exclusive versions of albums to favored accounts. Capitol offered Best Buy Paul McCartney Back in the U.S. with a D.V.D containing a live per-formance of "Matchbox." Universal Records offered Target India.Arie's High-age to India with two extra tracks on it, and J Records apparently offered its best dance accounts (Virgin, Tower, and HMV) Deborah Cox's The Morning After with extended dance mixes.

In most instances, such exclusives just displace sales, as I noted last issue. Occasionally, if the album is part of a $300 million advertising campaign, as appears to be the case with the India.Arie CD, it could drive increment-al sales for all accounts. But at the end of the day, it results in Target being per-ceived as the cooler place to buy music and likely hastes the shift away from independent record stores and music specialty chains to the mass merchants. How that could possibly be in the best long-term interests of the record labels—call me stupid—I fail to see.

That's why I was pleased to see that the Virgin Entertainment Group ul-timately didn't succumb to the tempta-tion of the short-term sales driver. The company has put out a statement that reads: "In reference to [the Billboard bul-letin Nov. 25] lead article, Virgin Entertain-ment Group wishes to be known that they do not support exclusive CD packages offered to individual retail-ers. Over the past year, we have made a stand on behalf of ourselves and the industry as a whole against this practice and will continue to do so. Whilst the example [of the Cox album] cited in the article was offered to a number of retailers, we have reviewed our position and in order to remain consistent with our argument have decided to with-draw this particular version from sale. Going forward, we will offer the regular edition of the album."

 Hats off to Virgin.

Now, if only the whole industry would realize that if ever gets CD burning under control, it will still have to sell music through record stores, regardless of what happens with online sales, and that the healthier the account base remains, the better it will be for labels. If you don't understand that, think back to how healthy the industry was when it had multiple formats to sell, like CDs and cassettes. If the music industry is to be healthy going forward, online sales and physi-cal sales could complement one another, which means that in order for the industry to enjoy the prosperity of mul-tiple formats once again, it should do everything it can to ensure that the account base remains healthy, despite the short-term pressures executives feel with a declining sales base.

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MERCHANTS & MARKETING

Study Says Consumers Need Backup Copies

BY BRIAN GARRITY
NEW YORK—Major-label attempts to put restrictions on copies that can be made of commercial downloads and CDs may create legality issues and confusion with consumers, a new study by Internet research firm GartnerG2 finds.

While the 1998 Digital Millennium Copyright Act (DMCA) makes it illegal to circumvent copyright-protected works, a GartnerG2 survey of more than 1,000 adults aged 18 and older and of more than 1,000 teens aged 13 to 17 found that 82% of respondents believe it is legal to back up prerecorded music CDs, digital files, and other software, regardless of copy protection.

GartnerG2 analysts say U.S. copy-right laws, specifically the DMCA, must be modified to allow consumers to make backup copies of their content.

GartnerG2 argues that as consumers move to all-digital media libraries, the importance of backups and archives is essential because no physical master copies exist. Master digital files are easily damaged or destroyed due to viruses or hard-drive crashes and need to be restored.

"The reality is that current laws are vague, and content companies are pushing for strict control over con-sumers' copying behavior," GartnerG2 research director Mike McGuire said in a statement. "Until laws are passed allowing consumers the right to back up files legally, the uncertainty about [the] lack of basic archiving and back-up capabilities will stunt growth of the online media-distribution market for the next three to five years."

If the current situation becomes per-manent, the entire industry will suffer. McGuire said, "Digital file backups should not be thought of by content companies and lawmakers as a second copy that consumers will distribute through peer-to-peer programs but rather as an archive that can be accessed when the original file is corrup-ted or the physical storage mecha-nism breaks down."

He adds, "Amending the DMCA to allow consumers to back up all their digital content is a reasonable com-promise between consumer expecta-tion and the reality of copyright law."
## Billboard Top Kid Videos

<table>
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<tr>
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<th>TITLE</th>
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<td>RUDOLPH THE RED-NOSED REINDEER</td>
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<td>5</td>
<td>2002 19.98</td>
<td>THE WALT DISNEY CHRISTMAS SHOW</td>
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<td>2002 19.98</td>
<td>VEGGIE TALES: STAR OF CHRISTMAS</td>
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<td>7</td>
<td>2002 19.98</td>
<td>SEA STORIES</td>
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<td>PRIMITIVE THUNDERBIRD</td>
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<td>CHARLIE BROWN CHRISTMAS INTOOTH AND BACK</td>
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## Billboard Top Music Videos

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<td>5</td>
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<td>PULL OVER</td>
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<td>2002 19.98</td>
<td>VEGGIEHOLIC: LIVE</td>
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<td>8</td>
<td>2002 19.98</td>
<td>HOW THE GRINCH STOLE CHRISTMAS!</td>
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<td>9</td>
<td>2002 19.98</td>
<td>THE CLASSIC CHRISTMAS SONGS OF THE WIGGLES</td>
</tr>
</tbody>
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### Unfaithful! A True Look At Cheating 6 Questions

Unfaithful (Fox) gets exposed on DVD ($27.98) Dec. 17. Director Adrian Lyne (fatal Attraction, Indecent Proposal) discusses the tension it took to bring his vision of Unfaithful to the screen and his contribution to the DVD.

How do you approach documenting your DVDs?

I always do the same thing: Try to look at the film like somebody from the audience. Things muddle your memory, and you remember anecdotes about was difficult about shooting something: for example, how Richard [Gere] didn't want to go in the bath because he's not in the fighting-fit form he used to be 20 years ago.

You deleted a number of scenes from the theatrical version that appear on the DVD. Was it difficult to cut any particular scene?

There was one scene toward the end of the affair that I kept in right till the end. But it was just a beat too much of suspicion, so I took it out. It's kind of tough doing that, because you think the scene is good.

Why did Diane Lane's character have to be perfectly happy before engaging in the affair?

It though it was very important to make the marriage [with on-screen husband Gere] good, because I wanted to do a movie about the arbitrary nature of infidelity rather than make a movie about a soon marriage where you would understand her having an affair. I had a long debate with the studio, who wanted the marriage to be missing something. But I thought the reverse was important. They just had to be happy together, or where's the drama?

Why does she cheat on her husband?

I think when [Olivier Martinez] was standing at the top of the stairs with the books... there's no way she wasn't going to go in there with him.

This movie seems more like a thriller than a drama.

I hope, in a sense, [that] it's exciting, because it's about breaking points. At what point could a nice person be pushed into killing someone? So I hope there are elements of a thriller.

And yet it is such a quiet movie.

Yes. I thought that silences in this particular type of movie is actually just as much as the dialogue. It's interesting when you suddenly lose the sound as you're watching television: All of a sudden, you watch the image. You watch what's happening that much more acutely.

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**Catherine Cella**

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**Billboard Top Recreational Sports Videos**

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<td>2002 22.99</td>
<td>RAW: SUMMERSLAM 2001</td>
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<td>RAW: CASUAL WRASSLING 2002</td>
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**Billboard Top Health & Fitness Videos**

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<td>2002 22.99</td>
<td>LEGAL SANSO, HIGH CALORIE BURN</td>
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<td>LEGAL SANSO, SUPER FAT BURNING</td>
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<td>LEGAL SANSO, TOP 100 FAT BURNING</td>
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<td>THE METHOD PLATES: PICKUP TUNING</td>
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<td>2002 22.99</td>
<td>RAPHAEL'S BODY WORKOUT</td>
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<td>2002 22.99</td>
<td>PLATES OF DUMMIES</td>
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BILLBOARD DECEMBER 14, 2002

Top DVD Sales

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<th>TITLE</th>
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<th>M melee</th>
<th>PRICE</th>
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<tr>
<td>SPIROOOO-DOO (PAN &amp; SCAN)</td>
<td>Ben Affleck, Morgan Freeman</td>
<td></td>
<td>G</td>
<td>24.99</td>
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<tr>
<td>A VERY MERRY POOH YEAR</td>
<td>Ewan McGregor, Natalie Portman</td>
<td></td>
<td>G</td>
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<tr>
<td>MONSTERS, INC. (PAN &amp; SCAN)</td>
<td>Tom Hanks, John Goodman</td>
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<td>SCOBOYYY-DOO (PAN &amp; SCAN)</td>
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<td>MR. DEEDS</td>
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<td>G</td>
<td>24.99</td>
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<tr>
<td>RUDOLPH THE RED-NOSED REINDEER</td>
<td>Michael J. Fox, Susan Sarandon</td>
<td></td>
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<td>DARRIN'S DANCE GROOVES</td>
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<td>CHRISTMAS VACATION</td>
<td>Chevy Chase, Beverly D'Angelo</td>
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<tr>
<td>IT'S A WONDERFUL LIFE</td>
<td>James Stewart, Donna Reed</td>
<td></td>
<td>G</td>
<td>24.99</td>
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<tr>
<td>BAD COMPANY (PAN &amp; SCAN)</td>
<td>Robert Urich, David Soul</td>
<td></td>
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<tr>
<td>THE MIGHTY (PAN &amp; SCAN)</td>
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<td>POWERPUFF GIRLS-MOVIE</td>
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Top VHS Rentals

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* All movies not sold at retail are subject to rental for nontheatrical titles. © 1999, VHS Business Monitor, Inc. All rights reserved.
Programming

December 14, 2002

Billboard Monitor

The most-played clips as monitored by Nielsen Broadcast Data Systems

“New Ones” are reported by the networks (not by Nielsen BDS) for the week ahead.

For the week ending December 14, 2002

DIXIE CHICKS UNPLUGGED: Even with the millions of albums that Dixie Chicks have sold, lead singer Natalie Maines says the group was still hesitant about doing its first TV concert special in two years (Music & Showbiz, Billboard, Dec. 7). An Evening With the Dixie Chicks—a one-hour show premiering at 8 p.m. ET/PT Tuesday (14) on NBC—will be an acoustic set by the country trio. Maines concedes, “We didn’t know if people wanted to see something so calm or something live arena rock. It all lies in the treatment.”

Dixie Chicks’ previous concert special was Dixie Chicks: On the Fly, which premiered in November 2000 on NBC. According to the network, the show earned the highest-18 to 49-year-old demographic rating (4.9, or about 5 million households) for a concert special that season.

CHUML Ltd., the Toronto-based parent of MuchMusic, has promoted Jim Waters from executive VP/CHUM Radio president to chairman of CHUML Ltd. and has upped Jay Switzer from CHUM Television president to CHUML Ltd. president/CEO. Waters and Switzer succeed CHUML Ltd. chairman/president Allan Waters, who has resigned but will remain a company consultant. ... John Martin has exited as VP/GM of Clear Channel Radio Interactive to start Converge Media, a Chicago-based multimedia firm for radio stations and their online services ... KSSS Albuquerque, N.M., has switched from mainstream top 40 to rhythmic top 40.
EMI Moving On In Europe
French Appointment Marks End Of Restructuring

BY EMMANUEL LEGRAND
PARIS—EMI Recorded Music Continental Europe chairman/CEO Emmanuel de Buretel says the appointment of a new head of the major's French affiliate is the final key stage in a 12-month-long restructuring of its European activities. "It's been a tough year," de Buretel says, "probably the toughest in my professional life, but we are [now] ready to move on." The executive, who insists that despite adverse market conditions, the European company performed well during the period, EMI were going through this drastic restructuring in 22 (European) countries, we never stopped working on our music. That's what matters, and it says a lot about our team. We have great music coming, and we now have in place management to all companies.

EMI's latest addition is Eric Tong Cuong, who becomes president of EMI Recorded Music France Feb. 1, 2003. His appointment ends an 18-month period during which de Buretel oversaw the French company in addition to his European duties. Reporting to Tong Cuong will be the presidents of Capitol—Alain Artaud—and Virgin France—Laurent Chapoua—as well as EMI's sales and distribution organization. EMI currently ranks as France's third-largest record company, it had a market share of 21.3% in 2001.

Tong Cuong is currently president of BETC Euro RSCG, one of France's leading advertising agencies, which he founded in 1994 with media conglomerate the Havas Group. BETC Euro RSCG clients include Virgin Megastores, Orange, Evin, and Air France. Tong Cuong is not, however, completely new to the music industry—he holds a stake in French independent music company Naive, which he co-founded some five years ago in partnership with former Virgin France chairman Patrick Zenik (Billboard, Sept. 29, 1997).

De Buretel says Tong Cuong was "the best candidate for the job—he has a passion for music, and he has been highly successful in his sector. Besides, he comes from outside the industry. I wanted someone who could bring in new blood to the company and to the industry. He's also one who has shown, with Naive, that he could take risks in the music field."

Tong Cuong, who could not be reached for comment at press time, says in a statement, "With Patrick Zenik and the team at Naive, I have learned a lot about the music industry. Together, we did it. I will be joining another great team of very talented people at EMI and its labels. And these are labels and artists for people who love music, music that makes history. It is a wonderful mission."

Zenik comments, "I am glad to see at the helm of EMI France a man who shares the same values and vision as independents." Tong Cuong is expected to sell his shares in Naive, he is understood to still own around 10% of the French indie.

JRP Group Is The New Owner Of Portugal’s Oldest Record Retail Chain

BY CHRIS GRAEME
LISBON—Portuguese entertainment and multimedia group JRP has come to the aid of Portugal's oldest independent record store chain.

Lisbon-based JRP Group has bought a 60% stake for 3 million euros ($2.98 million) in troubled music retailer Valentim de Carvalho, which has 27 shops nationwide. The remaining 40% is owned by parent holding company Valentim de Carvalho (GVC), which also owns profitable recording and TV studios and some domestic music interests. JRP plans to raise its equity in the music-retail business—which employs 100 full-time and 65 part-time staffs—by a further 1 million euros ($963,000) between now and December 2003.

GVC recently injected more than 7 million euros ($6.95 million) into the Valentim de Carvalho chain to help pay off its debts; a further 8 million euros ($7.95 million) of debt was also cleared by selling off such non-operating GVC assets as land and property. GVC CEO Francisco Vasconcelos says, "The group has considerable real-estate interests. Our plan was—and still is—to dispose of it to pay off our remaining debts." But he adds that the chain, founded 75 years ago, "will not receive any money directly from the JRP transaction. The capital injection is tied to the needs of the company and will happen over several short-term installments."

JRP has a large portfolio of companies within Portugal, including Castelo Lopes Cinemas, in which it has a 60% stake; LNR Video and Film distributors, which it owns outright; and DVD mastering and production company Digital K, in which it has a 95% stake. JRP also owns a number of real-estate companies. Valentim de Carvalho had been seeking a partner with which to enter into a strategic alliance since 2001, after getting into credit problems—particularly with Universal and BMG—which resulted in it sourcing product from wholesalers rather than directly from the record companies. The company had been in talks with a number of players.

JRP CEO João Paulo Abreu tells Billboard, "Up until now, Valentim de Carvalho's music-retail shops primarily dealt with music, and we want to change the concept into entertainment stores, broadening our gambit to video, computer games, DVDs, and home entertainment. We are committed to introducing new entertainment categories and opening up our range." Abreu and JRP's operations executive Tiago Matias have recently been making frequent trips to other European territories, particularly the U.K., on fact-finding missions. "We've been looking at the ways entertainment groups, such as Tower Records, HMV, and Virgin, do things in the U.K." Abreu says, "They offer so much more than just music and manage to pursue an aggressive pricing policy."

JRP is looking to reach a consensus with its peers across Europe—between the bright, youth-oriented approach offered in the U.K. and the drumer, more sober styles offered by such Continental giants as French-owned FNAC. But that may prove to be no easy task, given the aggressive expansion policy and tough competition that FNAC has successfully pursued in Portugal. Spanish department store El Corte Ingles is another major player in music retail, with expansion plans for 2003.

JRP is planning to close some loss-making stores, but in the medium term through 2004, the company says it could open a further 20 shops—bringing the total to around 40—with possible new outlets at shopping malls in such large population centers as Lisbon, Porto, Braga, Cascais, and Coimbra.

"Our approach will be different to FNAC," Abreu says. "We'll be mixing new retail concepts with entertainment and gastronomy, offering [in-store] food bars with fusion foods."

New Digital Licensing Scheme Offered To European Indie Labels

BY JULIANA KORANTENG
London-based independent labels’ trade body IMPALA has launched a pilot initiative aimed at providing the region's independents with a one-stop shop for licensing their repertoire to online music service providers.

The pilot, which is to offer digital-music operators—including legitimate peer-to-peer file-sharing services—a centralized Pan-European licensing service. Simultaneously, independent labels in Europe will gain an agent for negotiating with the thousands of Internet music services seeking repertoire.

IMPALA will aggregate repertoire by consulting other local national organizations, including France's SPPF, Germany's VUT, Norway's Pono, and SOM in Sweden, to ensure their member's music is available for the interactive licensing. Although starting off on a trial basis, the initiative is likely to continue indefinitely. Musicindie has already accumulated significant experience negotiating with online ventures since its 1999 launch, notably with Napster in June 2001.

According to Musicindie, IMPALA Interactive, the initiative is needed to help independents benefit from the 861 million euros ($667 million) that Jupiter Research predicts the music industry will earn from legitimate digital sales in Western Europe by 2007. Jupiter claims that if more labels do not license their music for digital downloading and illegal services fill the resulting gap, sales would be limited to 258 million euros ($260 million) during that period.

Philippe Kern, IMPALA's Brussels-based general secretary, says, "We’re constantly getting requests from potential licensees, so we see this as an important market opportunity."

AIM's London-based director of business affairs Helen Smith says, "From the independents’ perspective, this is a huge opportunity, as it helps them to enter the world of Internet companies unless you’re realistically well-known in your own territory. Also, it’d cost each label a fortune to negotiate with every online service."

IMPALA Interactive could prove an important resource for independent record companies at a time when the multinationals are already cross-licensing their catalogs for their own digital-music subscription services Pressplay (owned by Sony and Universal) and MusicNet (owned by EMI, Warner, BMG, and Realnetworks). During the past year, the individual labels that own those services have been licensing catalog to each other.

Martin Mills, London-based chairman of indie Beggars Group, says, "Gives the step by Pressplay and MusicNet to complete their cross-licenses for the majors' repertoire, it is essential that the independents’ repertoire is available on as many different consumer platforms as possible."
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**ALBUMS**

1. ROBBIE WILLIAMS - Signature
2. HANNAH HANNE - Signature
3. SHANIA TWAIN - Come From Away
4. DOLLY PARTON - TATENSURU
5. CARLA BRUNI - Signature

**HOT MOVIN' SINGLES**

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Global Music Pulse

FRENCH NOISE: It has been quite a year for French chanson artist Renaud Séchan, aka Renaud, whose current album, Boucan D’Enfer (Infernal Noise)—released in May on Virgin France—finishes 2002 with more than 1.3 million units sold, achieving da- mend status in France. Boucan D’Enfer spent five weeks at No. 1 in France and has also gone triple-gold in Belgium (75,000 units) and platinum in Switzerland (more than 45,000 units). Healthy sales are also reported in French-speaking Canada and in Germany, Austria, and Portugal. Renaud’s duo with Belgian singer Axelle Red, “Manhattan Kaboul”—which was written after Sept. 11, 2001—reached No. 1 on both French and Swiss radio. Virgin international marketing manager Thierry Jacquet says, “It shows that there is still an enormous place for French music—even outside of Francophone territories.”

ROMEK ROGWIECEW

SHE’S STILL THE ONE: In afternoon watching music videos on TV, convinced guitarist Tim Henwood of one thing that current female popsters Natalie Imbruglia, Pink, and Kylie Minogue were fine, but Madonna still looked the classiest. In 40 minutes, …

CHRISTIE ELIZEER

BOSNIAN PEARL: They are calling Sarajevo-based rock singer Irena Kapetanovic, 21, “the Bosnian Janis Joplin.” She recently released her debut album, Ave Mi Vr (Blood in Bile), under the name Irena & VI (Irena & Us). The eight-track CD includes powerful English-language performance of the Joplin classic “Mercedes Benz.” "The song was on a cut to attract international interest in this incredible talent,” manager Goran Prsic admits. Formerly with Drage Stance, Kapetanovic appeared in Sweden and Germany with the group before leaving to focus on a solo career. Her first solo single is epic rock ballad “Mazevs,” which is enjoying heavy rotation on radio and TV stations across the former Yugoslav states. The album is released by Song Veles in Bosnia. D Moll in Slovenia, and Memphis in Croatia and distributed in Western Europe by NP Music. Kapetanovic says, “Rock music has always been regarded with suspicion here. But now, we seem to be on the edge of a breakthrough.” TAYFUN KESGIN
Canadian Indies Hesitate On Digital Music-Subscription Deals

BY LARRY LEBLANC
TORONTO—Digital music-subscription services are yet to launch in Canada, but there are already rumblings within the independent music sector over fears that it will become marginalized.

What has set those tremors off is that the Canadian Recording Industry Assn., on behalf of its members (the Canadian affiliates of the five major labels, plus the majority of Canadian independent labels), is presently brokering an On-line Licensing Agreement here for competing U.S.-based digital-music services Pressplay and Musicnet, alongside the songwriter publishers and representatives by the Canadian Music Reproduction Rights Agency (CMRRA).

A deal would allow for the launch of the two digital subscription services in Canada, possibly by spring 2003. Ann Garrett, spokeswoman for Musicnet in Los Angeles, says, "Canada is the next logical step for us expanding the service."

Pressplay's Los Angeles-based VP of corporate communications Seth Oster says, "We have been working with partners in Canada to pave the way for a launch there. We continue to face publishing issues, which we are working to resolve."

Among the issues to be hammered out is a workable royalty structure, under which labels will pay publishers for use of their works in these digital services. "We're reasonably far along in negotiations," CMRRA president David Basskin says, "We're down to discussing the deal points."

Following a year of negotiations to expand their major-label repertoire offerings, Pressplay and Musicnet are now fully cross-licensed to feature songs from all five multinationals in the U.S. (Billboard, Nov. 23). Those deals enable U.S. consumers to purchase permanent downloads from all five major and numerous U.S. independents that can be burned to CDs and transferred to portable devices.

Toronto music lawyer Jordan Jacobs warns that Canadian independent label owners should make their presence felt in digital music in short order or risk being left behind. "Many independent are taking a wait-and-see attitude," he says. "They want to see what the majors do and then figure out what to do. However, if they don't get involved, they will have to follow the model set for them." 

Canadian Independent Record Production Assn. president Brian Chater says, "To be blunt, the issue hasn't been discussed much here. I keep telling members, 'Guys, you have to discuss this, because it's going to happen.'"

Montreal-based Jim West, president of Distribution Fusion III and of Justin Time Records, says, "Everybody feels, 'What can we do right now, anyway?' Going to the table with the majors, you are not going to win being an independent. They have always set the agenda.

Indeed, potential monopolistic practices by the major-label services is an oft-echoed concern. Geoff Kudawich, president/CEO of Lime Entertainment in Toronto, says, "Obviously, there's a benefit of these two distribution points being able to get everything to compete with online piracy, but the fact is they are owned by our competitors. A traditional retailer doesn't care who owns the product; they sell the hits.

Shareholders of Pressplay and Musicnet are going to care who owns the product. They want to make sure that the music they own gets the most attention."

EMI Music Publishing Canada president Michael Maccarty admits, "It could be difficult for indie to get 'tea estate' on [the services'] promotional pieces.

BMG Music Publishing Canada GM Robert Ott says ongoing competition between the digital-music services benefits indies, because the service needs indie to build subscriber bases large enough to reach profitability. "They service needs content," he says. "The struggle for the independent artists will be what it has always been to have quality music and to be known."

Sny Music Canada VP of legal and business affairs Ian MacKay says, "These Internet services provide a great opportunity for independent and lesser-known artists who may have albums deleted or not distributed in other countries. These services would work very well for mo' obscure stuff and catalog that people may not be able to find at [traditional music] retail."

One potential roadblock in Canadian clearances for digital distribution within the indie sector here is skepticism on the part of labels as to just how much financial benefit there is in having content included in digital subscription services.

"Digital distribution over our radar screen, but it isn't a priority yet," says Earl Rosen, president of the Toronto-based Marquis label. "We are investing in our database, marketing, and developing our Web site. Online sales of physical product gives us a faster return and a higher margin."

Ric Arbott, president of Vancouver-based Netwerk Productions, says, "We're getting approached, and I've been saying no. I don't feel comfortable that the model business is done yet."

Many digital services will work with leading Scottish promoters DF Concerts, who have an excellent local knowledge," Formed in 1998, privately owned MKG's shareholders include U.K. promoters SJM Concerts and Metropolis Music.

U.K. venue operator McKenzie Group Limited (MKG) has acquired a former cinema in Scotland's largest city, Glasgow, which it plans to reopen as the Glasgow Academy in March 2003. The group already owns three other Academy-branded venues, in London, Birmingham, and Bristol, in addition to the Shepherd's Bush Empire in London. It plans a £5 million, 4,7 million) refurbishment program to create the new Glasgow Academy in the former New Bedford Cinema, which has been closed for the past 10 years. It will have a maximum capacity of 2,500, with the option of converting to a shorter hall format for events requiring a smaller, 1,100 capacity. At the new venue, MKG managing director John Northcote says the group will be working closely with Scottish promoters DF Concerts, who have an excellent local knowledge."

Formed in 1998, privately owned MKG's shareholders include U.K. promoters SJM Concerts and Metropolis Music.

Tom Ferguson

U.K.

Warner Music International (WMI) has forged a partnership with digital-music service MP3.com Europe to promote content from the company's frontline artists across London-based MP3.com's six localized music sites. Under the pact, which mirrors Warner Music Group's alliance with MP3.com in the U.S., WMI will provide material by Missy Elliott, Craig David, and Holly Willoughby, among others, to MP3.com sites in the U.K., Germany, France, Spain, Italy, and the Netherlands. MP3.com Europe will also promote the music to its database of 3 million active registered users via e-mail and consumer newsletters; the company now claims to have legitimate access to more than 1.3 million songs.

Lars Brandle

Sydney's biggest indie music retailer, Fish Records, has gone into voluntary administration after rapid expansion during 18 months incurred debts of $5.5 million Australian ($3.1 million). Fish has maintained strong sales in its six inner-city stores, but a move into suburban centers by opening a total of 16 outlets caused a cash-flow problem. Fish founder and GM Paul Nemeth admits the expansion should have stopped at three stores. Fish is expected to trade out of its situation and close some stores.

Christie Eliezer

A survey conducted on behalf of London-based digital-music channel Music Choice Europe claims that MP3 is now the second-most-popular format for people consuming music in the U.K., behind CD. According to Music Choice, 15% of people aged 40 plus in the U.K. download at least one MP3 file per week. Music Choice says that the survey, based on a sample of 10,000 people, is "the most in-depth" of its kind yet; it shows that the average Briton spends more than three hours each day listening to music at home. Music Choice marketing director Simon Bell says, "Parts of the music industry will be concerned at the rapid spread of MP3 revealed by this first home music 'census.' But at least the results also reveal an appetite on the part of most people to have their music in new formats." Ten thousand people completed the Music Choice Home-Music 'Census' online between July and October.
Conroy Sets Out For Adventure

Former Virgin Records U.K. President Forms New Enterprise With His Wife

BY PAUL SEYTON

LONDON—U.K. industry veteran Paul Conroy is happily embarking on three new Adventures.

The former president of Virgin Records U.K. has formed the three-tier Adventures in Music with his wife, ex-EMI director of international promotions Katie Conroy. The start-up, based in Chiswick, West London, consists of a trio of compact, self-explanatory divisions encompassing the couple’s broad span of industry experience: Adventure Records, Adventures in Music Management, and Adventures in Music Publishing.

EMI Recorded Music chairman/CEO Alan Levy’s restructuring process: “I made money every year over the 10 years I was there,” he says, “and at the time I was upset, because I could see what we were going to do to my whole team. People explained it to me as if there was no financial or cabinet change.”

Adventures Records will look for international partners for its label signings, including Nu (the Danish word for “new”), which is managed by fellow Dane Tommas Arby, former drummer with mid-1990s Echo signing Subcircus. Describing it as “Blondie meets the Stranglers,” Conroy says Nu was “a must-have band. We’re going to be in a really good position with them by the end of the year.” After a recent single, "Disco Hurts?"/"Factory Girl," and some U.K. support dates, the band is now recording at Difford’s studios in Rye, East Sussex.

Adventures in Music Publishing will become fully formed next year, but meanwhile, Adventures in Music Management already has two clients. Conroy says of 15-year-old schoolgirl singer Francesca Bailey: “I must admit, the last thing I was thinking of on was a strictly pop act, but she’s more like a Marc Almond. This is a girl with a really big voice.”

Classically trained violinists Dkel, the Manchester duo of Greg Barwick and Craig Owen, were brought to Adventure’s attention by longtime hit producer Pete Waterman. Their “light classical” style is showcased on a version of the Christmas Carol “In the Bleak Mid-Winter,” which the management duo will be getting to know people before Christmas. Conroy jokes, “The violin is the new guitar.”

Difford, who recently toured with Elvis Costello and former Squeeze banjodle Jools Holland, will open for Chris Rea on his new-year U.K. tour. Shortly before its commercial release on Adventure, I Didn’t Get Where I Am—co-produced by Francis Dunney—was released online via Donnery’s aquariannation.com label site.

“Has that an interesting concept,” Difford says of Aquarian Nation. “Basically, it’s empowering the musician rather than the record label. Francis has been really beneficial in giving me huge support to stand on my own two feet. But they didn’t want to have to sell to HMF or Virgin or any of those people, which is where a lot of my buyers, Squeeze fans, will go. It just dovetailed into meeting Paul again after many years, and he said: ‘Why don’t I license your album and put it in the shops for you?’ Those days you could have a record company without a building, you just have people you know and trust and you ask them to help you do things.”

Conroy, also warming to the “do it yourself” approach, says orly: “Kate’s nearly walked out on me a couple of times, because I’ve been used to backing things up and getting them done. When you start doing that with the old lady, it’s slightly different.”

‘Best Year Yet’ For U.K.’s Chrysalis Group

BY JON HEASMAN

and LARS BRANDLE

LONDON—Music and media group Chrysalis has reported a year-on-year profitability yiad that chairman Chris Wright describes as “the most successful year in the company’s history.”

London-based Chrysalis Group’s preliminary results for the year ending 31 August 2002 showed a pre-tax loss of £16.8 million ($26.1 million) in 2001, which had been largely caused by heavy investments in unsuccessful new-media ventures.

Driving the good performance was Chrysalis Radio, where operating losses were cut by 41% to £2.9 million ($4.1 million) on revenue up 25% to £24 million ($37.5 million), despite a difficult advertising environment in the U.K. Revenue from airtime sales was up by 9.4%, compared with an industry-wide decline of 2% in the same period. The increased revenue was largely a product of increased audiences, mainly achieved by Chrysalis Radio’s two Heart-branded AC stations in London and Birmingham, which both chalked up record audience highs during the past year. The radio division is expected to be less profitable next year, however, following the company’s recent acquisition of loss-making London News Radio.

Chrysalis Group’s music division, incorporating its record label and publishing divisions, increased revenue and profit in 2002. Pre-tax profit improved by 8% to £3.7 million ($5.8 million), compared with the year before, when profit fell by 17% to £3.1 million ($4.8 million) on revenue up 12% to £27 million ($43 million). The strongest performing label was Chrysalis Records, which grew by 32% in the past year. The group’s digital audience hit 1.2 million, up by 30% on the previous year, and online revenue increased by 35% to £8 million ($13 million).

Chrysalis’s publishing arm, Virginia Music Publishing, increased its record label and publishing divisions, increased revenue and profit in 2002. Pre-tax profit improved by 8% to £3.7 million ($5.8 million), compared with the year before, when profit fell by 17% to £3.1 million ($4.8 million) on revenue up 12% to £27 million ($43 million). The strongest performing label was Chrysalis Records, which grew by 32% in the past year. The group’s digital audience hit 1.2 million, up by 30% on the previous year, and online revenue increased by 35% to £8 million ($13 million).

But losses have been stemmed at the company’s Echo record label—whose roster includes rock act Feeder and dance duo Moloko—and the situation is expected to improve further following the adoption of what Chrysalis describes as “a more focused strategy” last year.

Looking forward, Wright says that Chrysalis is strategically placed to take advantage of the forthcoming relaxation of U.K. radio ownership rules. “We have a lot of business,” he says. “And we can hold. According to Wright, “The group’s current performance puts us in the strongest possible position going into 2003, with all the changes that may come about as a result of the forthcoming Communications Act. This new legislation is expected to alter the U.K. media landscape, and we welcome the opportunities that are likely to result from the increased liberalization proposed.”
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TRAGIC END FOR CUBAN STAR

French label came and liked what I did and hired me.

Montañez’s debut, Guajiro Natural (Natural Guajiro) was phenomenally successful, particularly in Cuba, where the single “Un Montón de Estrellas” (A Bunch of Stars) topped Cuban radio airplay lists in the second half of 2001. Montañez also garnered great success in Colombia, Venezuela, and in parts of Europe. His album was picked up for distribution in the U.S. by Lideres. “Un Montón de Estrellas” was recently recorded by Puerto Rican star Gilberto Santos and is currently No. 1 on the Billboard Tropical Airplay charts. A second album on Lusafrica, Guitarras Mia (My Guitar), was released last May.

A man of few words who described his old-fashioned brand of music as a mix of bolero, bachata, and Cuban rhythms, Montañez was just getting used to his newfound fame. During his Billboard interview, he said simply, “I’m happy.”

Jules “Buddy” Leonard Kaye, 84, cause of death not given, Nov. 21 in Rancho Mirage, Calif. A lyricist with more than 400 published songs, Kaye’s tunes were recorded by such artists as Perry Como, Frank Sinatra, Sarah Vaughan, Dinah Washington, Barry Manilow, and Dusty Springfield. Along with producing and directing the 1975 Grammy Award-winning musical adaptation of Antoine de Saint-Exupéry’s The Little Prince, Kaye co-wrote the theme to the TV show I Dream of Jeannie. He is survived by his wife, three children, and three grandchildren.

Jim Ringwood, age 67, of cancer, Nov. 21 in Fairfield, N.J. Ringwood had a long career with the International Recording Media Assn. He was first elected to the board of directors in 1981, becoming president in 1995 and chairman of the board in 1997. Ringwood was serving as chairman emeritus at the time of his death. He is survived by his wife, two children, and three grandchildren. Memorial contributions can be made to the James J. Ringwood Jr. Juvenile Rheumatoid Arthritis Foundation, c/o McCarthy, Fingarette et al., Atten- tion: John R. Parker, 11 Maritime Ave., White Plains, N.Y. 10606.

BERNARD ROSENFELD

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Indies Try To Counter Mass-Merchants’ Deep Discounts

BY BRIAN GARRITY

NEW YORK—Surrounded by deep-discounting mass merchants, the nation’s independent stores are responding this holiday season with marketing strategies of their own.

Some are holding the line on pricing, while others are trying to keep pace with the big-box chains, which have been loss-leading music for as little as $7.99. Some indie-store owners express resignation that music has been permanently reduced to loss-leader status for all music retailers.

The Record Exchange, based in Charlotte, N.C., is one of many retailers that have refused to bow to price pressure. The nine-unit chain was not only one of the few independents to post a profit during the Thanksgiving weekend. A customer-rewards program provides $2 off new releases.

Likewise, members of the Coalition of Independent Music Stores (CIMS) avoided discounts in favor of more effective messaging and in-store events to lure customers, CIMS president Don VanCleave says. Indeed, the best independent stores rely on service, specialization, and street-smart marketing to survive (Billboard, Dec. 7).

MUSIC NO LONGER PROFITABLE

But citing a lack of profitability in selling music in recent years, Record Exchange president Don Rosenberg says his chain is no longer subsidizing cycle operations. The majority of the Record Exchange’s profits come from used goods and DVD.

“I am not in the music business anymore. I am in entertainment,” he says. “I am into used DVDs, videos, and books, and I have to keep buying more CDs and used CDs. And the new music is merely a loss leader, like it is for everyone else.”

Similarly, retailers like Gallery of Sound (11 stores) based in Wilkes Barre, Pa., and Bull Moose Music (a nine-store chain based in Portland, Maine) are choosing to compete with mass merchants on pricing and are looking to alternate business lines like DVD and videogames to compensate for music losses.

“We’re diversified; we sell other products. We always have, but now it’s more of an issue,” Gallery of Sound VP Joe Nardone Jr. says. “We’ve got whatever hot merchandise is out there, because we need to keep the traffic in our stores.”

Rosenberg says his chain is “pretty much using music as a loss leader over the holiday, with new titles priced around $10 on the Friday after Thanksgiving, which is known as Black Friday.

“If that’s the game that’s on, then that’s the game that’s on,” he says. “You have to decide if you’re going to play against the mass merchants or not. And it’s sad to say, but I think the guys who decided not to play are hurting more—unless your mix is so diversified that you don’t rely on the hits.”

VanCleave says he is still selling the bulk of its new titles for $8.99 on Black Friday. President Brett Wickard says that while he “doesn’t get a lot of joy” from selling music at a loss, that’s business.

"Loss-leading isn’t new to our industry. Our job as retailers is to make a profit off the whole package,” he says. “That’s the American market place. We’re not given some government-granted right to sell music. We have to out-compete other people and prove the value of having a music-specialty store.”

CREATING A SPLASH

Wickard adds that retailers have to look at the customer in the bigger picture when engaged in competitive pricing.

“Your loss-leading to create a splash in the marketplace,” he says. “You’re pretty much throwing away a day or two to get the word out among customers that you’re aggressive and you want their business over the holiday season. And hopefully when they get there, they go and tell a bunch of their friends.”

Nardone says retailers are learning to live in such an environment—like it or not.

“You take the heat in the first week, you get a more comfortable sale price the next week, and you go with it,” he says. “You still have a store full of CDs to sell.”

But VanCleave wonders if there’s a greater price to be paid for loss leadership, especially when it comes to undercutting the CD’s perceived value.

“When is the industry going to look at the damage that is being done?” he says. “The customer is definitely going to think the CD is worth $9, and the labels are going to have to cover the price to get there if everyone else is going to survive.”

Similarly, Rosenberg adds, “The problem is when your entire industry is a loss leader for somebody else, it doesn’t bode well.”

But retailers like Nardone argue that the value debate is history.

“The argument about the value of music, it’s over. CDs are a $10 item. The industry needs to get real and change the structure,” he says. “Those $18 CDs, which is the $1st price of some indie title or new release in the rack. You’re looking really stupid at $18. Because at $18 you’re saying, ‘Go away. Go buy something else.’”

SALES TRENDS TO WATCH

In its free-standing stores, Trans World reports “non-industry” sales through the 11th, bringing some titles to as low as $7.99; mall stores had similar promotions that brought the prices of key titles to $11.99.

For example, Trans World’s big seller at Tower, Canada-based Wherehouse Entertainment, Executive VP Lew Garrett says the 407-store chain had “a pretty good weekend” and that Tower Doge was “far and away our No. 1 record.” Also selling well was Snoop Dogg’s Paid Tha Cost To Be Da Boss (Priority).

Likewise, Tower Records says it is cautiously optimistic about holiday sales following “trendy ups” results for the Thanksgiving weekend. Top music sellers for the 127-store chain were 2Pac, Lopez, Paul McCartney’s Back in the U.S. (Capitol, Sylloway Album), Vanilla Ice’s (American/Canadian), and Barbra Streisand’s Duets (Columbia).

The West Sacramento, Calif.-based Tower, which has about 40 titles for $5 each during a five-hour sales window on Thanksgiving afternoon and the following Friday morning. Select titles were also selling for $9.99. Meanwhile, Tower.com offered $10 off purchases of $50 or more Thanksgiving Day.

At the Tower in Sherman Oaks, Calif., the No. 1 album over a “pretty clean Weekend was Sum 41's Does This Look Infected? (Island), according to store manager Anita Bond. She says the set was boosted by an in-store performance the day before Thanksgiving.

MASS MERCHANTS SLASH PRICES

As expected, mass merchants bolstered their holiday business with low prices.

Best Buy, the 477-unit electronics giant based in Eden Prairie, Minn., says that up to 1,000 customers lined up outside various stores to take advantage of early Friday discounts—limited to a five-hour window—including top music titles on sale for as low as $8.99. Big sellers included 2Pac, Lopez, Elvis Presley’s Elvis 30 #1 Hits (RCA), Avril Lavigne’s Let Go (Arista), and Shania Twain’s Up! (Mercury/Island).

Rockjockey Handelman, who services such chains as Wal-Mart and Kmart, reports “a big lift” in business throughout the Thanksgiving weekend, according to VanCleave, mass merchants and specialty retailers also reported strong DVD business.

Trans World’s FYE stores offered a $5 mail-in rebate on select DVDs that resulted in prices as low as $14.99. Mass merchants and such chains as Best Buy were also discounting DVDs.


Retailers also were looking to capitalize on consumer interest in DVD hardware. Trans World ran a Saturday-only promotion in which a Kobi DVD player was offered for $29.99 after a $5 mail-in rebate, while VanCleave reports titles also performed well. Trans World reports “very strong” videogame business, led in part by a Thanksgiving promotion that offered a Microsoft Xbox system bundled with four free games.

With music sales in a funk, retailers and by large are happy to take the replacement business. Overall, the mood of the selling season is upbeat, even with a shortened gift-giving period. Consumers have bought a few fewer gifts this year and are expecting their holiday shopping than last year, as the 2002 holiday shopping season (Thanksgiving to Christmas) lasts only 26 days, compared with 28 dates last year.

VanCleave notes that a shorter selling season “always hurts, but hopefully they’ll do the same volume.”

GOOD NEWS FOR WEB SALES

The shorter season may benefit Internet sales (see story, page 39). Web sales are off to a favorable start, according to e-commerce tracking firm ComScoreNet.

ComScoreNet says that overall online consumer sales for the week ending Friday, Nov. 29, totaled $4.5 billion, up 41% from the same week last year. Further, online sales maintained momentum into the Monday following Thanksgiving, with overall e-commerce purchases totaling $380 million on Dec. 2.

In its preliminary estimates, America Online reports that 4 million of its members made a purchase online during the week of Thanksgiving. Books, movies, and music ranked as the second-most popular shopping category for the week, trailing only the apparel category.
OVER THE COUNTER

STUFFING, BUT NO GRAVY: As hoped, Thanksgiving-weekend traffic and a hearty serving of new superstar releases delivered a zestful boost to music stores' traffic. Yet despite career-best Nielsen SoundScan totals for Tim McGraw, Jennifer Lopez, and Paul McCartney and banquet-sized weeks for 2Pac, Faith Hill, Elvis Presley, and chart-topper Shania Twain, album sales for the frame are still shy of those scored during last year's Thanksgiving feast.

The calendar shift mentioned in last issue's column provides the optical illusion of a gain over the business rung a year ago, but that only happens because Thanksgiving came a week later this time around (see Market Watch, page 6). Thus, in the same-week comparison, this year's holiday stanza stands next to a non-holiday week.

Industry-wide album sales picked up to a whopping 22.5% from the previous week, up 41% over the prior week but down compared to the Thanksgiving weeks of 2001 and 2000. The holiday buffet served up 22.2 million last year—4.3% more than this year's holiday spread. In 2000, Thanksgiving week delivered 23.4 million unit sales, but this year's holiday bash is larger than that of 1999, when the week saw 20.25 million sold.

COUNTRY COMFORT: Shania Twain easily holds her lead on The Billboard 200 (625,500 units, down 28.4%), as Tim McGraw parleys an NBC special for his first entry in the half-million-plus club (601,000 units)—which yields the unusual sight of country artists occupying the top two rungs of The Billboard 200. Two titles from Top Country Albums did lord over the big chart as recently as the Oct. 12 issue of Billboard (when Elvis Presley's archival Elvis 30 #1 Hits displaced Dixie Chicks' Home—but the chart has not seen two active Nashville-roots acts lead the pack since the issue dated May 21, 1994, when McGraw's Not a Moment Too Soon and Reba McEntire's Read My Mind held those two slots.

McGraw smashes his previous high, scored when Greatest Hits rolled 429,000 during Christmas week 2000, and easily outpaces his last outing, which opened at No. 2 last year on The Billboard 200. The showings staged by McGraw and Twain—who was also featured on an NBC special during the holiday week—help show why country stands as a rare bright spot in this year's album landscape, as the genre is 8.7% ahead of its unit pace at this point of 2001. Country's revival also shows why mass merchants have not lost as much ground as music stores in the face of this year's album downturn.

In fact, with lots of titles at loss-leader prices at Wal-Mart, kmart, and Target, racked stores showed a 3% gain over Thanksgiving 2001. Scanning the top 10, mass merchants account for 79% of the 1.5 million units that Twain's Up! has sold through four weeks. Because the solo's track and 57% of the bow by Jennifer Lopez (No. 6, 3,144,000 units), 77% of sales to date by the multi-act No. 1 (No. 4, 375,500 units, up 19%), and a majority of the stores rung so far by Faith Hill, Avril Lavigne, and Christina Aguilera (at Nos. 7, 9, and 10, respectively).

GROOVE TUBE: As much as turkey dinners and football, network music specials have become a Thanksgiving-week staple in recent years. Along with the aforementioned Tim McGraw telecast, NBC also aired shows featuring McGraw's wife, Faith Hill, and Elvis Presley, while ABC delivered a Paul McCartney concert (see story, page 7). Each of the TV softs drove album sales. McGraw and Hill each visited The Tonight Show With Jay Leno, too. Hill's Cry musters a 155% gain, good for The Billboard 200's Greatest Gainer (15-7, up 140,000 units). Aside from the week when Eminem's The Eminem Show had an accelerated release during the Memorial Day weekend, Hill's increase is the largest of any Greatest Gainer since Grammy Award glory rendered a 151,000-unit jolt to The O Brother, Where Art Thou? soundtrack in the March 16 issue. Presley's Elvis 30 #1 Hits snags the Pack-setter, the biggest percentage hike of any Pack-setter winner since another Presley compilation, Elvis: The Very Best of Love ticked a 176% boost in the Aug. 31 issue, with those sales lifted by attention accorded the 25th anniversary of the King's death.

McCartney's two-disc Back in the U.S. Live 2002 rallies first-week sales of 223,000 (No. 8), his largest week for anything other than a Beatles title since Nielsen SoundScan signed on in 1991. Last year, Wingspan: Hits and History opened with 28,800 units, while the song album Flaming Pie started with 121,000 in June 1997; each of those titles peaked at No. 2 (see Chart Beat, page 4).

BUMP SHAKER: R&B is first top 10 on the Hot R&B/Hip-Hop Singles & Tracks chart with “Bump, Bump, Bump,” which moves 18-10. P. Diddy collaborates on the track and earns his 15th top 10 on that chart. “Bump” is fueled by increases in airplay, where it posts a 24% gain with a total audience of 32.2 million. Additionally, with its retail launch, ”Bump” jumps to No. 11 on the Hot R&B/Hip-Hop Sales chart from No. 65, where it debuted last issue because of street-date violations.

On The Billboard Hot 100, “Bump” climbs 22-22 and is the Greatest Gainer/Airplay, with an overall audience of 45.2 million (up 11.3 million). Although the bulk of Hot 100 airplay for “Bump” comes from R&B/Hip-Hop stations, the biggest gains for the title were posted at rhythmic top 40 stations. This explains how the title was able to garner Greatest Gainer/Airplay honors on the Hot 100 but cannot beat “Paradise” by Lil’ Cool J Featuring Amerie for that distinction on R&B/Hip-Hop Singles & Tracks.


ZWAN SONG: Billy Corgan's new hard, Zwan, makes its inaugural bow on Modern Rock Tracks, entering at No. 24 with “Honestly.” As a member of smashing Pumpkins, Corgan charted a total of 18 songs on the Modern chart, beginning with 1981's “Rhinoceros.” Those songs, including their only No. 1, “1979,” amassed a total of 321 chart weeks, placing the Pumpkins third in line for the most total chart weeks of any act, behind U2 (392 weeks) and Pearl Jam (351 weeks).

CHRISTMAS TIME DOWN SOUTH: Alan Jackson places the first holiday ornament of the season on Top Country Singles & Tracks, as “Let It Be Christmas” opens with the Hot Shot Debut nod at No. 53. This is Jackson's fifth Christmas single. The launch of the Georgia's first and highest-charting holiday song, “I Only Want You for Christmas” rose to No. 41 during the 1991 yuletide season and appeared on his Honky Tonk Christmas, which re-enters at No. 14 on Top Country Catalog Albums.

“Let It Be Christmas” is the title track from Jackson's new holiday set, which bullets at No. 8 on Top Country Albums.

As is typical during the Thanksgiving tracking week, Hot Country Singles & Tracks is dotted with modest airplay gains and fewer bullets than normal. That's due largely to special holiday programming and three monitored stations that shift all non-seasonal music in favor of Christmas fare. WYUU Tampa, Fla.; KWWJ Portland, Ore.; and KXXY Oklahoma City have announced plans to program only Christmas music through Dec. 25.

Although it's a fairly common practice in the Adult Contemporary format, country stations don’t usually make such a complete commitment to holiday music this early in the season. Thus, we are prompted to temporarily amend our recurrent rule for Hot Country Singles & Tracks this issue will be allowed to remain on the chart through the holiday period (up to and including the Jan. 11, 2003 issue) after accumulating more than 20 chart weeks, regardless of the weekly airplay increases or decreases that may occur in the interim. Our standard chart rules will return the following week.

SELLING POINTS: Two versions of Sean Paul's “Gimme the Light” grace both Hot 100 Singles Sales (Nos. 12 and 17) and Hot R&B/Hip-Hop Singles Sales (Nos. 5 & 20). The “remix” version is an Atlantic release featuring Busta Rhymes. VP released the original version prior to signing a distribution deal with Atlantic; WEA is not taking VP returns, so the two versions cannot be combined by Nielsen SoundScan.

The “remix” release makes the biggest gain on the R&B/Hip-Hop Singles Sales chart and grabs Greatest Gainer/Sales honors on Hot R&B/Hip-Hop Singles & Tracks. Total units scanned by both versions count toward the title's overall point tally on the latter chart and the Hot 100.

Kelly Clarkson's “A Moment Like This” earns the Hot 100's Greatest Gainer/Sales honor as high as it slips 11 places (No. 26 to 37). “Moment” improves its sales tally by 1500 units, nowhere near enough to offset the 8.5 million drop in radio audience.
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<th>Chart Position</th>
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<td>The Knack</td>
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<td>Brainwashed</td>
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<td>Charlotte Church</td>
<td>Prelude: The Best Of Charlotte Church</td>
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<td>99</td>
<td>67 39</td>
<td></td>
<td>DAVE MATTHEWS BAND</td>
<td>BAND BOXED SETS (2 CD/1 DVD)</td>
<td>Live At Folsom Field Boulder Colorado</td>
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<td>100</td>
<td>54 03</td>
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<td>VARIOUS ARTISTS</td>
<td>MUSIC INDUSTRY DISTRIBUTED</td>
<td>Music: Superstar Sing Disney ... Their Way</td>
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<td>101</td>
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<td>MARTA MCCONNELL</td>
<td>MOVEMBER (3 CD/3 DVD)</td>
<td>O Brother, Where Art Thou?</td>
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<td>102</td>
<td></td>
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<td>BILLBOARD</td>
<td>BILLBOARD</td>
<td>The Last DJ</td>
</tr>
<tr>
<td>103</td>
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<td>DECEMBER</td>
<td>Joe</td>
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<tr>
<td>104</td>
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<td>INSANE CLOWN PSYCHOS</td>
<td>SOUNDBRIDGE</td>
<td>Twisted Angel</td>
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<td>AARON CARTER</td>
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<td>Brown Sugar</td>
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<td>REVENGE</td>
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<td>107</td>
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<td>TOUCHBACK</td>
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<td>Beatles For Samurai</td>
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<tr>
<td>108</td>
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<td>PAIN</td>
<td>PAIN</td>
<td>Now Or Never</td>
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<td>109</td>
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<td>WALT DISNEY</td>
<td>WALT DISNEY</td>
<td>Shaggy Dog (Remastered)</td>
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<td>LIONEL RICHIE</td>
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<td>Virus</td>
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<td>MARTINA MCBRIDE</td>
<td>MARTINA MCBRIDE</td>
<td>But The Man</td>
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<td>JAMES TAYLOR</td>
<td>JAMES TAYLOR</td>
<td>Big Blue</td>
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<td>BECKER</td>
<td>Toots &amp; The Maytals</td>
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<td>114</td>
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<td>ALLISON KRAUS + UNION STATION</td>
<td>ALLISON KRAUS + UNION STATION</td>
<td>O.K.</td>
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<td>JACK JOHNSON</td>
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<td>Another Earthquake</td>
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<td>Gospel Strips</td>
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<td>JOHNNY CASH</td>
<td>JOHNNY CASH</td>
<td>American IV: The Man Comes Around</td>
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<td>TAPROOT</td>
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<td>THE TALMADIGHS</td>
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<td>LEE ANN WO W</td>
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<td>Let Go</td>
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<td>SONGS FROM THE WEST</td>
<td>SONGS FROM THE WEST</td>
<td>Shut Up</td>
</tr>
<tr>
<td>126</td>
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<td></td>
<td>REBELS AND ROSES</td>
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<td>Shut Up</td>
</tr>
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<td>127</td>
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<td>SPRINGSTEEN</td>
<td>Shut Up</td>
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<tr>
<td>128</td>
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<td>SONGS FROM THE WEST</td>
<td>Shut Up</td>
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<tr>
<td>129</td>
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<td>RUSH</td>
<td>RUSH</td>
<td>Shut Up</td>
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<tr>
<td>130</td>
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<td>SONGS FROM THE WEST</td>
<td>SONGS FROM THE WEST</td>
<td>Shut Up</td>
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</table>
DECEMBER 14, 2002

**Billboard**

**Top Holiday Albums**

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
<th>Hot Shot Debut</th>
</tr>
</thead>
<tbody>
<tr>
<td>12/16/02</td>
<td>VARIOUS ARTISTS</td>
<td>A Fresh Aire Christmas</td>
<td>Sony Classical</td>
<td>10</td>
</tr>
<tr>
<td>12/23/02</td>
<td>MANNHEIM STEAMROLLER</td>
<td>A Christmas Extraordinaire</td>
<td>Varese Sarabande</td>
<td>12</td>
</tr>
<tr>
<td>12/30/02</td>
<td>KENNY G</td>
<td>Wishes</td>
<td>EMI Gold</td>
<td>13</td>
</tr>
<tr>
<td>1/6/03</td>
<td>ALAN JACKSON</td>
<td>Let It Be Christmas</td>
<td>Capitol</td>
<td>15</td>
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<tr>
<td>1/13/03</td>
<td>VARIOUS ARTISTS</td>
<td>The Time Life Treasury Of Christmas: Holiday Memories, Vol. II</td>
<td>Time Life</td>
<td>17</td>
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<tr>
<td>1/20/03</td>
<td>BARRY MANILOW</td>
<td>A Christmas Gift Of Love</td>
<td>MCA</td>
<td>19</td>
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<tr>
<td>1/27/03</td>
<td>TRANS-SIBERIAN ORCHESTRA</td>
<td>A Christmas Eve And Other Stories</td>
<td>Epic</td>
<td>21</td>
</tr>
<tr>
<td>2/3/03</td>
<td>Celine Dion</td>
<td>These Are Special Times</td>
<td>Sony Classical</td>
<td>23</td>
</tr>
<tr>
<td>2/10/03</td>
<td>BARRA STREISAND</td>
<td>Christmas Memories</td>
<td>Legacy</td>
<td>25</td>
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<tr>
<td>2/17/03</td>
<td>HARRY CONNICK, JR.</td>
<td>When My Heart Finds Christmas</td>
<td>Warner Bros</td>
<td>27</td>
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</tbody>
</table>

**Top Heatseeker Albums**

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
<th>Hot Shot Debut</th>
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</thead>
<tbody>
<tr>
<td>12/16/02</td>
<td>TROYMAC</td>
<td>Momentum</td>
<td>Sparrow</td>
<td>10</td>
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<tr>
<td>12/23/02</td>
<td>SUGARCULT</td>
<td>Spend The Night</td>
<td>Windham</td>
<td>12</td>
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<tr>
<td>12/30/02</td>
<td>ZOEIGER</td>
<td>Miss Of Life</td>
<td>ANRO</td>
<td>14</td>
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<tr>
<td>1/6/03</td>
<td>STEVE TYRELL</td>
<td>This Time Of The Year</td>
<td>Curb</td>
<td>16</td>
</tr>
<tr>
<td>1/13/03</td>
<td>VICTOR HILL</td>
<td>The Christmas Album</td>
<td>Island</td>
<td>18</td>
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<tr>
<td>1/20/03</td>
<td>BARRA STREISAND</td>
<td>Christmas Memories</td>
<td>Legacy</td>
<td>20</td>
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<tr>
<td>1/27/03</td>
<td>ANNE MURRAY</td>
<td>What A Wonderful Christmas</td>
<td>Epic</td>
<td>22</td>
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<tr>
<td>2/3/03</td>
<td>JOHNATHAN</td>
<td>The Christmas Music Of Johnny Mathis, A Perfect Christmas</td>
<td>Capitol</td>
<td>24</td>
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<tr>
<td>2/10/03</td>
<td>VARIOUS ARTISTS</td>
<td>A Windham Hill Christmas</td>
<td>Windham Hill</td>
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<td>2/17/03</td>
<td>LEE ANN WOMACK</td>
<td>The Season For Romance</td>
<td>Windham Hill</td>
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<tr>
<td>3/6/03</td>
<td>ZOEIGER</td>
<td>Miss Of Life</td>
<td>ANRO</td>
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<tr>
<td>3/13/03</td>
<td>ELLA KETTLE</td>
<td>Santa Hooked Me Up (EP)</td>
<td>EMI Gold</td>
<td>32</td>
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<tr>
<td>3/20/03</td>
<td>JOHN TESH</td>
<td>Christmas Worship</td>
<td>Calvary</td>
<td>34</td>
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<tr>
<td>3/27/03</td>
<td>VARIOUS ARTISTS</td>
<td>All-Time Greatest Christmas Records</td>
<td>Sony Classical</td>
<td>36</td>
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<tr>
<td>4/3/03</td>
<td>MANNHEIM STEAMROLLER</td>
<td>A Fresh Aire Christmas</td>
<td>VAERSE</td>
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<td>4/10/03</td>
<td>NATHAN COLE</td>
<td>Christmas Favorites</td>
<td>Jive</td>
<td>40</td>
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<tr>
<td>4/17/03</td>
<td>THE CARPENTERS</td>
<td>Christmas Portrait</td>
<td>Jive</td>
<td>42</td>
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<tr>
<td>4/24/03</td>
<td>JOE DEE MESSINA</td>
<td>A Joyful Noise</td>
<td>Windham Hill</td>
<td>44</td>
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<td>5/1/03</td>
<td>CARRERAS-DOMINGO-PAVAROTTI</td>
<td>The Three Tenors Christmas</td>
<td>Warner Bros</td>
<td>46</td>
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<td>5/8/03</td>
<td>MANNHEIM STEAMROLLER</td>
<td>The Christmas Angel</td>
<td>Varese Sarabande</td>
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<td>5/15/03</td>
<td>DESTINY'S CHILD</td>
<td>8 Days Of Christmas</td>
<td>MCA</td>
<td>50</td>
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<td>5/22/03</td>
<td>HILARY DUFF</td>
<td>Santa Claus Lane</td>
<td>RCA</td>
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<tr>
<td>6/5/03</td>
<td>MANNHEIM STEAMROLLER</td>
<td>Christmas Cheer</td>
<td>Sony Classical</td>
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<td>6/12/03</td>
<td>VARIOUS ARTISTS</td>
<td>Disney's Christmas Collection</td>
<td>Walt Disney</td>
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<td>6/19/03</td>
<td>KENNY G</td>
<td>Miracles - The Holiday Album</td>
<td>Warner Bros</td>
<td>58</td>
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<td>6/26/03</td>
<td>BING CROSBY</td>
<td>White Christmas</td>
<td>Varese Sarabande</td>
<td>60</td>
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<td>7/3/03</td>
<td>JIMMY BUFFETT</td>
<td>The Christmas Shoes</td>
<td>Warner Bros</td>
<td>62</td>
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<tr>
<td>7/10/03</td>
<td>VARIOUS ARTISTS</td>
<td>Children Sing For Children: 25 Christmas Songs</td>
<td>Sparrow</td>
<td>64</td>
</tr>
</tbody>
</table>

All titles on this chart, as on all Billboard charts, are eligible for charting status if they appear on Top Holiday Albums. The heatseeker chart includes the best-selling albums by new and developing artists, defined as artists whose name has never appeared in the top 100 of the Billboard 200. A heatseeker title reaches that level in the first few weeks of a chart run, typically thanks to a strong exposure on the radio. (The heatseeker chart is independent of the main Billboard chart.) Allocations on this chart are determined with the help of SoundScan’s Heatseeker system, which gathers sales data from participating stores. For information on those stores, call (800) 323-4500. For more information on billing procedures, call (800) 868-9872 (East Coast) or (818) 508-9872 (West Coast).
<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Release Date</th>
<th>Title</th>
<th>Album</th>
<th>Certification</th>
<th>Track Number</th>
<th>Chart Position</th>
<th>Sales Data</th>
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<tbody>
<tr>
<td>1</td>
<td>Bob Dylan</td>
<td>November 28, 2002</td>
<td>&quot;The Flying Burrito Brothers&quot;</td>
<td>30 Days of Night</td>
<td>Gold</td>
<td>#1</td>
<td>224,000</td>
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<tr>
<td>2</td>
<td>The Black Keys</td>
<td>September 25, 2002</td>
<td>&quot;You Ain't Nothin' But A Thang&quot;</td>
<td>The Trouble with Girls</td>
<td>Gold</td>
<td>#2</td>
<td>199,000</td>
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<tr>
<td>3</td>
<td>Outkast</td>
<td>October 1, 2002</td>
<td>&quot;Gettinit&quot;</td>
<td>Stankonia</td>
<td>Gold</td>
<td>#3</td>
<td>156,000</td>
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<td>4</td>
<td>Def Leppard</td>
<td>September 24, 2002</td>
<td>&quot;Rock of Ages&quot;</td>
<td>Hysteria</td>
<td>Gold</td>
<td>#4</td>
<td>132,000</td>
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<td>5</td>
<td>Mariah Carey</td>
<td>October 21, 2002</td>
<td>&quot;Can't See You Cry&quot;</td>
<td>Charmbracelet</td>
<td>Gold</td>
<td>#5</td>
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<td>7</td>
<td>Green Day</td>
<td>September 24, 2002</td>
<td>&quot;Holiday&quot;</td>
<td>American Idiot</td>
<td>Gold</td>
<td>#7</td>
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<td>The White Stripes</td>
<td>September 24, 2002</td>
<td>&quot;Well-Oiled Machine&quot;</td>
<td>White Blood</td>
<td>Gold</td>
<td>#8</td>
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<td>9</td>
<td>Radiohead</td>
<td>September 24, 2002</td>
<td>&quot;High and Dry&quot;</td>
<td>OK Computer</td>
<td>Gold</td>
<td>#9</td>
<td>122,000</td>
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<tr>
<td>10</td>
<td>The Smashing Pumpkins</td>
<td>October 1, 2002</td>
<td>&quot;Polly&quot;</td>
<td>Mellon Collie and the Infinite Sadness</td>
<td>Gold</td>
<td>#10</td>
<td>120,000</td>
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</tbody>
</table>

Note: Sales data for albums and singles is compiled by Nielsen SoundScan for the week ending December 14, 2002.
Update

Events Calendar

DECEMBER

JANUARY
Jan. 16-19. 102nd Annual NAMM Show.

Music


FEBRUARY
Feb. 4-6. Digital Content Delivery Expo (DCD Expo), San Jose Convention Center, San Jose, Calif. 978-474-1900.
Feb. 7-8. 15th Annual Frank Sinatra Celebrity Golf Tournament, presented by the Barbarella Sinatra Children’s Center, Renaissance Esmeralda Resort, Indian Wells, Calif. 760-674-8447.

MARCH
March 6-8. 2003 Million Dollar College Radio & Music Conference, Radisson Hotel Atlanta South, Atlanta. 404-761-4000.
March 12-16. South by Southwest (SXSW) 2003 Music Conference and Exhibition, Austin Convention Center, Austin. 512-467-7979.
March 16-19. 2003 NAMM Annual Convention and Trade Show, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.
March 20. 18th Annual International Dance Music Awards, presented by the WMC Music Conference, Jackie Gleason Theater, Miami Beach. 954-563-4444.
March 22-23. KLOS Mark and Brian Celebrity Golf Tournament, sponsored by the T.J. Martell Foundation, Coyote Hills Golf Club, Los Angeles. 615-256-2902.

APRIL

Submit items for Lifelines, Good Works, and Events Calendar to Margo Whitmire at billboard.com or at mwhitmire@billboard.com.

DIRECTORY OF THE WEEK

INTERNATIONAL BUYER’S GUIDE

The 44th edition of the International Buyer’s Guide has just been released by Billboard. This annual directory has the most complete and reliable contact information for companies in the music and video/DVD industries. It’s the ultimate deal-making tool for anyone doing business with music or video professionals worldwide.

The International Buyer’s Guide has more than 13,000 listings from the U.S. and 50 countries worldwide, including record labels, video/DVD companies, wholesalers, music publishers, accessory manufacturers, packaging and labeling suppliers, replicators and duplicators, manufacturing plants and services, industry associations, entertainment attorneys, and more. Each listing provides contact information, including key personnel, mailing addresses, telephone and fax numbers, e-mail addresses, and Web sites.

The 2003 International Buyer’s Guide is available for $179 for print only and $395 for print and online combined. To order, call 800-745-8922. For information on the print and online combination, visit www.billboard.com/hopromo.

Monitor Publications Merge Into One Magazine

The four editions of Airplay Monitor—Top 40, Country, R&B, and Rock—are combining into a single, comprehensive publication effective with the issue dated Jan. 10, 2003. The merger will result in a multiformatted Airplay Monitor that will better reflect the way radio and the music industry have changed in recent years.

Airplay Monitor was launched as a single Top 40 publication in January 1993 and revolutionized radio coverage with its use of monitored airplay information from Broadcast Data Systems. With its relaunch, the new Airplay Monitor will offer more airplay and programming information than ever before. Monitor readers will be kept apprised of the entire spectrum of airplay activity across all of the formats currently covered in the four editions. This will make Airplay Monitor even more effective in providing the definitive weekly picture of all that is happening in U.S. music radio.

A subscription to any of the Airplay Monitor publications will continue uninterrupted, converting to a subscription to the new Airplay Monitor, effective Jan. 10. For other subscription options, email customer service at topat@kable.com or call 800-745-8922. For group subscriptions, email kduchsine@billboard.com or call 646-654-5861.

BILLY BILLBOARD DECEMBER 14, 2002
www.billboard.com

For more information: 646-654-4650. For subscription information (ISSN 0023-6598) or editorial information, call 646-654-5861. For group subscriptions, call 800-745-8922.
All In The Family

A recent benefit held by Families of Freedom 2 for those affected by the events of Sept. 11, 2001, drew the likes of Natalie Cole, Phoebe Snow and Robert Klein, the BeBe Sisters, and dropped in here, Paula Cole with her new baby, alongside Joseylyne Herman, a partner in REVE Entertainment Group.

H O N O R A R I U M

The Grove

The Grove at Anaheim, Calif., recently played host to the legendary B.B. King, center. He is flanked by Michelle Zimmerman, publicity manager at the Grove, and Adam Millar, GM of the Grove.

Good Save

VH1 Save The Music's Songwriters in the Round at New York's Bottom Line venue raised enough money to restore music education for 1,000 New York schoolchildren. Participants included, from left, Save the Music executive director Bob Morrisson, Jimmy Jam, co-chair Michael Lippman, Jewel, Pharrrell Williams of the Neptunes, Rob Thomas, Bernie Taupin, and Chad Hugo of the Neptunes.

On Board With Howie Dorough

The Dorough family, from left, Howie, sister Polyanna, mom Paula, and brother John.

He won't swab the deck, but there's little else Backstreet Boy Howie Dorough won't do on the Dec. 15-22 Cruise for Lupus, the third annual sail conducted by the Dorough Lupus Foundation (DLF).

"I do karaoke contests. I'm laying out on the pool deck. I'm drinking my Virgin Pina Coladas," Dorough says with a laugh. "I go into town and go dancing."

The charity was formed in 1999, one year after Dorough's sister, Caroline, died of the autoimmune disease that affects 1.4 million Americans. There is no cure.

Dorough will be joined on the cruise by his family, including sister Polyanna and mother Paula, as the ship sets sail from Miami for the Eastern Caribbean. Stops include San Juan, St. Maarten, and St. Thomas. "It's like a big vacation for our family," Dorough says. "We really look forward to it."

So do other families, he adds. He's noticed that some have made the cruise an annual destination. "People come up to us at different events and ask where we're cruising next year. That's our little family vacation too," he says. "They come out with their kids."

It may resemble a family outing more than the Love Boat, but fans have been known to lavish a little love on their favorite Backstreet Boy. "I'll have 30 pictures taken the same day with the same fan," Dorough says. "They know I'm cool with that."

The idea for the cruises was spawned when the owner of Planet Travel, a cruise travel agency, contacted Dorough's sister Angie, who is the foundation's executive director. "He'd had a family member pass away from Lupus, and he approached Angie about working together," Dorough says. "We are always looking for new things to do. We thought it was a great idea."

DLF books passage—between 100 and 200 cabins—with Carnival Cruise Lines, Dorough says. The cruise line gives DLF a portion of its proceeds. Additionally, Planet Travel donates its commission. Aside from all the cruise amenities, those who book for the Lupus Cruise can also take part in several events planned just for them, including a celebrity auction. Among the prizes is a private tour of one of the ports with Dorough.

In addition to the winter event, DLF holds an annual summer event in Dorough's hometown of Orlando, Fla., that usually features a benefit concert featuring Dorough and other famous friends.

In its three years, the DLF has raised more than $600,000 for Lupus research, education, and assisting people with Lupus.

Ultimately, of course, Dorough says, "I would love to make millions of dollars for the foundation to throw into research and find a cure." That's something even Captain Steubing would smile about.

For information on the cruise or DLF, go to www.doroughlupusfoundation.org.
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