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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

DECEMBER 1, 2001

Majors Re-Evaluate Artist-Imprint Labels

BY MELINDA NEWMAN

LOS ANGELES—When asked why major record companies give artists their own labels, one high-level executive responds dryly, “Because we have to.”

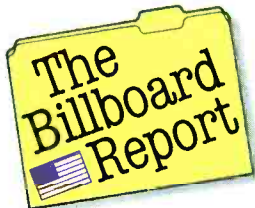
That answer may be a little harsh, given the number of acts that were first introduced in the U.S. through artist-headed labels—people like Alanis Morissette, Faith Evans, TLC, Toni Braxton, and the late Notorious B.I.G.

But, as the economy slows and major labels come under tighter financial scrutiny, record companies are re-examining the value of such pacts.



LIT

Especially coming under a watchful eye are joint ventures. One label head says bluntly, “Joint ventures are stupid, and I’m not going to do them



anymore. At the end of the day, we do it for market share, but it’s not worth it. You’re putting up all the



ELLIOTT

money and all the risk, and you get only half the profits.”

Artist attorney Don Passman has also noticed a change. “It is very difficult to get any kind of deal with a major label where they are going to take the risk, spend all the money, and get half of the assets,” he says. “They may still do a joint venture, but you’ll share 50% of the profits forever—there will be no kind of buyout. More and more, the [major label] looks for limits to what they want to pay.”

Artists who want a label aligned (Continued on page 99)

EMI Restructuring Advances

Levy Sees Separate EMI, Virgin; Bandier ‘Grows Market Share’

BY GORDON MASSON

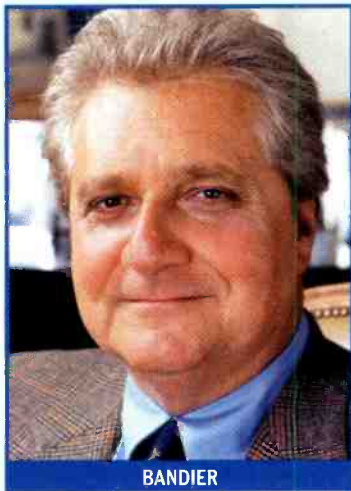
LONDON—EMI Recorded Music chairman/CEO Alain Levy has an £85 million (\$121 million) arsenal with which to restructure the division within the next five months. And in an effort to take the business forward, he has been told that those funds can be increased.

That was the news that EMI Group chairman Eric Nicoli told *Billboard* in light of a poor first-half performance for the current fiscal year, during which the company issued a profit warning Sept. 25.

EMI Music Publishing enjoyed increased sales of 4% to £200 million (Continued on page 86)



LEVY



BANDIER

Labels Laud Internet; Analysts Ask, ‘Who’s Minding The Store?’

BY ED CHRISTMAN

NEW YORK—With uncertainty about when, if ever, the music industry will begin to realize revenue—and, more importantly, profits—from online distribution, retailers and Wall Street analysts have begun to wonder why the major labels aren’t doing more to protect the primary revenue stream they currently enjoy from brick-and-mortar stores.

At the first Billboard Music & Money Symposium—held Nov. 13 at the St. Regis hotel here and

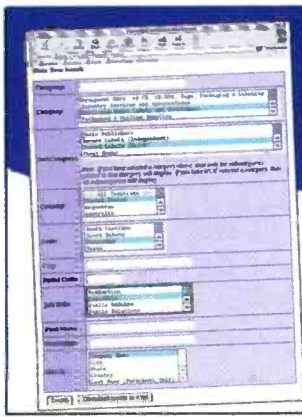
sponsored by Prudential Securities in association with Loeb & Loeb—Michael Nathanson, an analyst who covers the music industry for Sanford C. Bernstein & Co., said that online music distribution will

make the industry look great 10 years from now—and he even went so far as to predict that a lot of stores could eventually be shuttered because of online sales. But right now, Nathanson is not recommending the buying of music assets.

“What I’m worried about is the (Continued on page 86)



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Top Albums

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TOBYMAC



PAUL MCCARTNEY

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HANK WILLIAMS JR.

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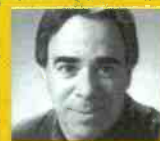


Chart Beat™ by Fred Bronson

AS THE 'SCARECROW' FLIES: Garth Brooks collects his eighth No. 1 album on The Billboard 200, as *Scarecrow* (Capitol) opens in pole position, the seventh of Brooks' chart-topping sets to debut at the summit.

Scarecrow, which gives Brooks his 51st week on top of The Billboard 200, is his first album to go all the way since *Double Live* debuted at No. 1 two years ago this week. The first Brooks album to lead the list was *Ropin' the Wind*, with an 18-week run that began Sept. 28, 1991. Its final week on top was 10 years ago this issue.

Brooks' latest work is not the first album to be titled *Scarecrow*. Sixteen years ago this issue, the No. 2 title on The Billboard 200 was *Scarecrow* by John Cougar Mellencamp, this year's Billboard Century Award honoree.

'FAMILY' TIES: Mary J. Blige doesn't yield her position on The Billboard Hot 100, giving her a fifth week on top with "Family Affair" (MCA). That puts the single into a three-way tie for the third-longest-running chart-topper of 2001. Janet Jackson maintains her lead, thanks to the seven-week reign of "All for You." Alicia Keys is in second place with the six-week run of "Fallin'." Blige is tied with Christina Aguilera, Lil' Kim, Mya, and Pink's take on "Lady Marmalade" and Jennifer Lopez and Ja Rule's remix of "I'm Real."

"Family Affair" is the longest-running single on the MCA label since 1993: Eight years ago this issue, Meat Loaf was on top for

the fifth week with "I'd Do Anything for Love (But I Won't Do That)." If Blige is still in pole position next week, she will have the label's second-longest-running No. 1 single, runner-up only to Olivia Newton-John's "Physical," which ruled for an impressive 10 weeks at the end of 1981.

And in another coincidence that Chart Beat columnists live for, the No. 1 song 30 years ago on the Hot 100 was "Family Affair" by Sly & the Family Stone.

FLUFF & FOLD: Recording an album in English turned out to be a good thing for Colombian artist Shakira, who debuts at No. 3 on The Billboard 200 with *Laundry Service* (Epic). It is the third album by Shakira to appear on this chart, but the first to make it to the upper half. In 1998, *Donde Estan los Ladrones?* went to No. 131, and in 2000 her *MTV Unplugged* set reached No. 124.

STARTING POINT: In a week of heavy debuts, Madonna has her lowest new entry on The Billboard 200 since 1991, when *The Immaculate Collection* opened at No. 32. That first greatest-hits volume peaked at No. 2. Every Madonna album since has debuted in the top six, until this week's No. 7 entry for *GHV2 Greatest Hits Volume 2* (Maverick).

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

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Dionne Warwick • Cassandra Wilson**

They're selling our love for a song

© R. Marwah

I've seen your face
through the commercial breaks
looking honest and pure and strong
I've heard you giving it all that it takes
I just know that it's taking too long
On the audio and video
and your MTV
they're selling our love for a song

On the audio and video
and your MTV
they're selling our love for a song

When you've paid your dues
with the songs that they choose
sellin' cigarettes and soaps and romance
when you helped them to corner
the market in love
I hope you'll give love a chance
There's not much you can say with a jingle
when the price and the product are wrong
On the audio and video and your MTV
they're selling our love for a song
I've heard you giving it all that it takes
I just know that it's taking too long

In the morning of the night before
I asked for you and they said to me
that asking for more was wrong
On the audio and video
and your MTV

I just needed someone there
Now if there's a God in heaven
Why's he sendin' me to hell
Of all the people on this planet
Who picked you to ring my bell

You said our love would last forever
Said forever and a day
Now they're coming for to get me
Come for takin' me away

Once again

© R. Marwah

Once again you sigh a whisper
And you softly cry a name
Once again it doesn't help to know
that others do the same
Once again the hot and howling rain
is pounding on your door
Once again you clutch for memories
Like you did that other time before
Once again
Once again
It's happening once again
Ain't it a shame
It's happening once again

Once again you're fixing coffee
Once again you try to sleep
Once again you're making promises
you don't know if you'll keep
Once again you look for telephones

By the Dow Jones Indices
If you have been hit
By the Hang Seng Indexes
And if the recent price rises
won't pay for your vices
Take a good lie down
Take a rest, take a rest
Cancel that meeting
That good morning greeting
Take a rest, take a rest

If you have been hit
By the Wall Street Journal
And you're stuck with the stock
From some Kentucky Colonel
Take a rest take rest
take a good lie down
take a rest, take a rest

If you have been hit
like the rest of this nation
if you have been hit
by the recent inflation
If you have been hit
by some boardroom decision
Counted past ten
with Germanic precision
Take a rest take rest
take a good lie down
and cancel that meeting
Take a rest take rest

If the New York Exchange

SONGS F

they're selling our love for a song
I know that we're still hangin' in together
But you know it can't be for long
On the audio and video
and your MTV
they're selling our love for a song

You said our love would last forever

© R. Marwah

You said our love would last forever
Said forever and a day
Now they're coming for to get me
Come for takin' me away

You said age has it's love and wisdom
Youth and beauty never die
You'd send me roses in a packet
All I found was little lies
First they stole the tunes I sent you,
Now they're stealin' single lines

You said our love would last forever
Said forever and a day
Now they're coming in white jackets
For to takin' me away

All I wished was you to love me
All I wished was you to care
After all the singing's finished

But you haven't got a dime
Once again you know you're going through
What you did that other time
Once again
Once again
It's happening once again
Ain't it a shame
It's happening once again

Once again she looks familiar
And your heart it skips a beat
But it's just another stupid Sunday
And a stupid empty street
Once again you're writing poems
That you hope will make it alright
But I hope
this little
love song
will lighten up
your night.
Once again
Once again
It's happening once again
Ain't it a shame
It's happening once again

Take a rest

© R. Marwah

If you have been hit

has taken your dollar
And the margin calls
Ain't getting no smaller
When gold goes up
I'll give you a holler
Take a rest take rest
Cancel that meeting
Take a rest, take a rest
Take a good lie down
Take a rest

Settle down, man!

Won't you sing me a love song?

© R. Marwah

She said won't you sing me a love song
Won't you sing it from your heart
Won't you sing about love with a cry and a sigh
About loving and living apart

I said I don't wake up at night
just to see the dawn
I don't water unborn feelings
lying dying on the lawn
There's nothing new on TV
That you haven't done to me
or characters in storybooks
you haven't tried to be
when you take people to the beach

don't leave em out at sea
I said
She said

She said won't you sing me a love song
Won't you sing it from your heart
Won't you sing about love with a cry and a sigh
About loving and living apart

And if you have felt the hunger
And you have felt the pain
of finding love and losing it
Let's sing it once again

Coz it's a lonesome kind of feeling
Comes a creeping up on you
See someone in the mirror
And you wish it wasn't you
And comes the night
at ten past ten, pretend,
It isn't happening to you

She said won't you sing me a love song
Won't you sing it from your heart
Won't you sing about love with a cry and a sigh
About loving and living apart

I've sung this song some funny places
I've been and seen some funny faces
But in my heart
Are still the traces
Of the girl I knew
I still love you

There's gotta be doves
Flowers and gardens
A heaven above

There's gotta be fire
That never dies
There's gotta be whispers
That never lie
And if you just can't feel it
You just gotta try
And if you're only learnin' how to stagger
Better start learnin' how to fly

There's gotta be love
There's gotta be love
There's gotta be love
There's gotta be love

**A writer's song:
You'll find out when we land**

© R. Marwah

Put your ticket in your pocket
Put your passport in your hand
Don't ask me where we're goin babe,
We'll find out when we land

You say that I am an oddity,
A saleable commodity
And you have the trepidity to TALK to me?
I have nothing against your mediocrity
Searching for your place in history,
Or the fancy you books you've read

And rights will outlive all wrongs

I see dickheads in the window
I see dickheads at the door
And so what if I am going down,
I have flown this plane before
Put your ticket in your pocket, babe,
Put your passport in your hand
Don't ask me where we're going babe,
We'll find out when we land

The Injunman

© R. Marwah

If you have felt the pleasure,
And you have felt the pain
Of finding love and losing it
Lets do it once again
But while you're here a little song
I'll try to get you sing along
A prayer for an also-ran
Affection for the Injunman

For why do people try to sing:
A heavy breather phone that rings,
With loneliness
I softly try to stack the deck
Before your heavy breather wrecks
My sanity

I will not judge my friends and neighbours
From the company they keep
Sleeping, slowly, counting sheep

FOR SALE

(I've got the words, if you've got the music)

She said won't you sing me a love song
Won't you sing it from your heart
Won't you sing about love with a cry and a sigh
About loving and living apart

It's gotta be love

© R. Marwah

It's gotta be sunshine
It's gotta be rain
It's gotta be passion
It's gotta be pain

It's gotta be love
It's gotta be love
It's gotta be love
It's gotta be love

It's gotta be love
forever true
Don't give me reasons
It's gotta be you

It's gotta be champagne
Late afternoons
There's gotta be heartbeats
There's gotta be you
There's gotta be you
There's gotta be you
There's gotta be angels

But each time you strove for something great,
I was the signpost in your head.

I am from San Fran in Japan, baby,
I am from Tokyo, USA,
Don't ask me where we're goin babe,
Just hang a sign saying Gone Away.

I see dickheads in the window
I see dickheads at the door
And so what if I am going down
I have flown this plane before
Put your ticket in your pocket
Put your passport in your hand
Don't ask me where we're goin babe,
We'll find out when we land

Tell 'em to piss off and go shoot some Lennon,
Tell 'em to go crucify some Christ,
But each time they find,
A bank to rob,
I will mastermind the heist.
I am not sorry I am smarter
Its not my fault that I now know
For every Captain made by God,
He made ninety-nine others who row.

So make way for all the writers
And the singer singing this song
Coz songs will outlast all singers

At best it seems a second guess
The more I look I'm finding less
Affection for the Injunman

I wish that I could fill this sheet
With words to sweep you off your feet
With words that others couldn't beat
But in fact I do not feel so tough
Your language, it plays to rough
So while we're here a little song
See it didn't take too long,
I almost heard you sing along
Affection for the Injunman

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by Raj Marwah

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Fonovisa Eyes Expansion With New Pop Imprint, Melody

BY LEILA COBO

MIAMI—Fonovisa's recent announcement of major structural and management changes, including a significant boost to its new pop imprint, Melody, clearly signals the label's intentions of expanding beyond its regional Mexican realm.

As the leading Latin indie in the U.S. and the dominant label overall in regional Mexican music, according to the *Billboard* year-end charts, Fonovisa now also has plans to step firmly into the pop market even as it solidifies its regional Mexican operation.

Earlier this year, the Los Angeles-based label quietly launched Melody, a Miami-based imprint that has a 20-artist roster and has already released albums by King Africa, Argentine pop duo El Simbolo, and Brazilian boy group Twister, among others.

But only last week did Fonovisa—which is owned by Mexican media giant Televisa—formalize Melody's status as an autonomous label with the appointment of veteran executive and former A&R director Carlos Maharbiz as head of operations.

"Melody will be its own label, with its own management and a pop roster," says Maharbiz, who is in the process of building his support team. "Our first objective is to position Melody's important artists in all media and work new releases in an efficient manner. We want to see these artists back on the playing field."

Fonovisa president Guillermo Santiso has also named Danny Mireles, former director of promotions, to take over for longtime GM Gilberto Moreno, who departed to launch his own company. Antonio Villalpando was named promotions

director for the West Coast, under Mireles' direct supervision.

All regional Mexican and West Coast operations will function independently from Melody's pop operation, which will have its own promotions and marketing staff.

"The thing is, Fonovisa was born and raised on regional Mexican music," says José Rosario, Fonovisa's new director of marketing, who is also in charge of the label's operations for the Central U.S. "Now, everybody will be specialized within their own label. So it's a matter of continuing regional Mexican but at the same time watching the newborn baby and making sure he's nourished right."



MAHARBIZ

For all of its stature in regional Mexican music—where it carries such acts

as Los Tigres del Norte, Banda El Recodo, Los Temerarios, and Los Angeles de Charly—Fonovisa has also had an impressive pop trajectory through Discos y Cintas Melody, an earlier, Mexico-based version of Melody.

The label is credited with launching the careers of such artists as Cristian Castro, Lucero, Timbiriche, Thalía, and more recently, Enrique Iglesias. In the U.S., Fonovisa carried Iglesias, Noelia, Emanuel Ortega, and Laura Flores, among others, and also maneuvered Marco Antonio Solís' successful crossover into pop. But, by and large, the label is better-known for its lucrative regional Mexican roster.

Now, the new Melody wants to recoup its longtime pop standing. "We'll continue to work with those artists who have the potential for international stature—and with artists who are different," Maharbiz says. "You

need to have musical alternatives."

Beyond Melody, for the past year Fonovisa has been methodically expanding into other areas as well, taking over the distribution of such smaller indie labels as AD Records, which specializes in tropical music, and Proamsa, which does rap/reggae. Fonovisa also distributes Seven Rivers, Cisne, and Platino, which release regional Mexican and Tejano artists. Rosario says Fonovisa is also building up its Tejano roster, which it regards as a source for crossover artists whose first language may not be Spanish.

"The label has to come up to a new level," Rosario says. "Obviously, we're competing not just with the Latin multinationals but at the same level as the mainstream labels. That's where we're trying to hit. And when you look at that, you can't be a specialized label but a full-service label."

Doors Close In Pamplin's Beleaguered Music Division

BY DEBORAH EVANS PRICE

NASHVILLE—A tumultuous year for Pamplin Communications' beleaguered music division draws to a close as the company shuts its distribution and music publishing interests and the Pamplin Records division, home to the Pamplin, Red Hill, and Preferred Recordings labels.

The Southern gospel division, Crossroads—which includes the Cathedral, Horizon, Sonlite, and Mountain Home labels—will continue, as will Pamplin Entertainment, which operates the successful *Bibleman* series.

Pamplin Music is one of eight corporations under Pamplin Communications. Based in Portland, Ore., the privately held company founded in 1995 includes Christian Supply, Pamplin Music, Pamplin Entertainment, the *Portland Tribune*, Pamplin Broadcasting Oregon, and Pamplin Broadcasting Washington.

Supplementing the Portland base, the company also held a presence in Tennessee with a Pamplin Records office in the Nashville suburb of Franklin. Word that the label closing was imminent came when six key employees were recently let go, including VP of marketing Linda Klosterman, director of promotion Scott Winchell, director of marketing and A&R administration Cathy Robinson, and VP of A&R David Estes. Ric Pepin, senior VP of Pamplin Music, will remain in the office until year's end, when the companies officially close.

In a statement, chairman/CEO R.B. Pamplin Jr. said, "the distribution division of Pamplin Music Corp. was not as profitable as other Pamplin Corp. companies and had very minimal profitability projections."

In addition to the Pamplin-owned labels, the company also distributed other labels, including Discovery House, Tyscot, and Maranatha, the last of which has already inked a new deal

with Word Distribution, effective immediately. There's no word yet on where the other labels will go or who will distribute the Pamplin Southern gospel labels or the *Bibleman* series, which stars Willie Ames, formerly part of the popular '70s TV show *Eight Is Enough*. Ames also serves as executive VP of Pamplin Entertainment.

The label closings affect Pamplin artists Natalie Grant, Sierra, Nikki Leonetti, Aurora, and John Elefante and Red Hill's Katy Hudson and Kindred Three. Grant's manager, Mitchell Solarek of Mitchell Artist Management, expects

his client to have a new deal soon. Solarek first became aware that Pamplin was in trouble when the label pulled back from its substantial involvement in Grant's fall tour.

Solarek isn't concerned about Grant losing momentum, because her team of independents, including publicity and radio promotion, remains in place working with management. He does, however, mourn the loss of what Pamplin might have become, citing Pepin and Klosterman as a potent team: "Ric Pepin is a nice man and a straight shooter, and Linda Klosterman is a complete joy to work with."

Solarek calls the closing a blow to the entire community. "The business really lost something," he says. "How great it would have been to have another thriving record label."

Several key executives have exited the 6-year-old company in the past year, including president/vice chairman of Pamplin Communications Gary Randall and executive VP of Pamplin Music Group Mike Schatz, fueling speculation that the company was in trouble. But with Pepin, Klosterman, and Winchell spearheading efforts in Nashville, many hoped it would rebound.

"I just hope radio will continue to play the artists," Pepin says, citing belief that the roster will continue to find success following Pamplin's demise.



In The News

- Hastings Entertainment's third-quarter net loss was \$5.5 million, or 46 cents per share—more than double the 22 cents per share loss it had forecast but lower than its net loss of \$12 million, or \$1.03 per share, a year ago. The Amarillo, Texas-based retail chain cited lower-than-expected book sales. Total revenue rose 3.1% to \$103.2 million.

- Fantasy Records has inked a deal with Ryko Distribution. Fantasy and its affiliated labels will be distributed by Ryko nationally—except Tower Records outlets, which will still be serviced via Bayside Distributors. The holdings of the Berkeley, Calif.-based Fantasy include the esteemed jazz and blues catalogs of the Prestige and Riverside labels, as well as such Fantasy best sellers as the *Amadeus* soundtrack and the new Credence Clearwater Revival boxed set.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2000	2001	
Total	667,999,000	634,729,000	(↘5.0%)
Albums	619,854,000	605,994,000	(↘2.2%)
Singles	48,145,000	28,735,000	(↘40.3%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2000	2001	
CD	552,542,000	562,613,000	(↗1.8%)
Cassette	65,870,000	42,210,000	(↘35.9%)
Other	1,442,000	1,171,000	(↘18.8%)

OVERALL UNIT SALES

This Week	15,774,000	This Week 2000	17,210,000
Last Week	14,765,000	Change	↘8.3%
Change	↗6.8%		

ALBUM SALES

This Week	15,468,000	This Week 2000	16,584,000
Last Week	14,429,000	Change	↘6.7%
Change	↗7.2%		

SINGLES SALES

This Week	306,000	This Week 2000	626,000
Last Week	336,000	Change	↘51.1%
Change	↗8.9%		

TOTAL YEAR-TO-DATE SALES BY GEOGRAPHIC REGION

	2000	2001	
Northeast	37,015,000	35,048,000	(↘5.3%)
Middle Atlantic	95,292,000	89,014,000	(↘6.6%)
East North Central	105,490,000	96,154,000	(↘8.9%)
West North Central	42,457,000	39,580,000	(↘6.8%)
South Atlantic	127,193,000	123,043,000	(↘3.3%)
South Central	102,261,000	95,332,000	(↘6.8%)
Mountain	45,884,000	45,500,000	(↘0.8%)
Pacific	112,406,000	111,057,000	(↘1.2%)

ROUNDED FIGURES

FOR WEEK ENDING 11/18/01

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Billboard's debut Year in Touring spotlight recaps the year in music on the road, with year-end charts in Talent & Tours and Auditoriums & Arenas, a review of the major trends, and an in-depth look at the state of the auditorium/arena business. Appears in both *Billboard* and *Amusement Business*!

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BRIAN MCKNIGHT 10TH ANNIV.

Billboard salutes Brian McKnight on his 10th career anniversary. We'll look back at his rise to stardom and look ahead to his forthcoming album and tour plans. We'll also look at McKnight's success as a songwriter and performer, with an outline of his hit songs and albums to date. Join us for this special tribute!

issue date: january 12
ad close: december 17

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UPCOMING SPECIALS

MIDEM I - Issue Date: Jan 19 • Ad Close: Dec 21

TOURING QTRLY. I - Issue Date: Feb 2 • Ad Close: Jan 8

ASIA PACIFIC QTRLY. I - Issue Date: Feb 9 • Ad Close: Jan 15

RECORD RETAILING DIRECTORY - Issue Date: Mar 6 • Ad Close: Jan 16

BOSTON - Issue Date: Feb 16 • Ad Close: Jan 22

LATIN MUSIC SIX-PACK I - Issue Date: Feb 23 • Ad Close: Jan 29

THE YEAR IN VIDEO

Our Year In Video Spotlight recaps the theatrical and music video hits of 2001, and previews the trends and 2002 releases! Also in this issue, Billboard reviews the most notable news in video, and looks at the key stories, people, and events impacting the global video industry. Don't be left out!

issue date: january 12
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ArtistDirect Inks Distribution Deal With BMG Entertainment

BY BRIAN GARRITY

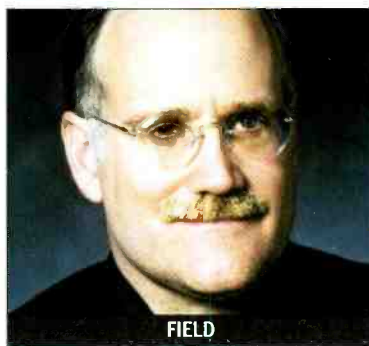
NEW YORK—ArtistDirect Records, the new label from Interscope Records co-founder Ted Field, has inked a two-year North American distribution and global licensing deal with BMG Entertainment.

As part of the agreement, BMG has acquired a minority stake in the Los Angeles-based label and is providing it with funding. Financial details were not disclosed.

The pact further advances the transformation of ArtistDirect from an online music start-up specializing in hosting artist Web sites and selling

CDs and merchandise to a more traditional content company. It also brings Field's newest venture one step closer to reality. He says, "We now define our core business as being a record label that also happens to have a big Web presence, not as a Web site or solely [an] Internet company."

Among others vying for the right to distribute ArtistDirect, BMG beat out Universal Music Group (UMG), Field's former home, and Warner Music Group (WMG), the new home to former Interscope Geffen A&M president Tom Whalley, who is now chairman/CEO of Warner Brothers Records.



FIELD

Field says that despite his personal feelings for executives at some of

the other majors, "there was no contest" in selecting a company, given the aggressiveness with which BMG approached the deal financially and in terms of personal courting from BMG North America president/CEO Bob Jamieson and BMG Distribution president/CEO Pete Jones.

"BMG as an organization is very much set up to do P&D [production and distribution] deals—they have a lot of them; that is something they actively want to do, and it works well for them," Field says. "Where-

as UMG and [WGM] are a little more oriented toward having their own labels, and I wasn't interested at this point in selling a big chunk of equity to anybody."

Under the terms of the deal, BMG is providing P&D services to ArtistDirect in the U.S. The label will use its own marketing and sales staff to promote its acts. Meanwhile, in Europe, BMG will handle marketing and promotion for all ArtistDirect-licensed material, and ArtistDirect will receive a royalty of an undisclosed amount.

Executive Turntable



JACKSON



BURMAN



HOLTZMAN

RECORD COMPANIES. Jayson Jackson is named GM of Virgin Records urban in New York City. He was previously the manager of Lauryn Hill.

Spring Aspers is named VP of soundtracks and supervision for the Island Def Jam Music Group in Los Angeles. She was an independent music supervisor working with Eagle Cove Entertainment.

Ron Burman is promoted to VP of A&R for Roadrunner Records in New York City. He was director of A&R.

Rich Holtzman is named VP of marketing for Exstasy Records International in Los Angeles. He was VP of marketing for Atomic Pop.

Ambrosia Healy is named VP of publicity for Capitol Records in Los Angeles. She was head of the press division for Little Big Man.

Lisette Rioux is named director of artist development for Island Records in New York City. She was director of artist development for London-Sire Records.

Lori Cline is named manager of national promotions for Word Records in Nashville. She was an on-air personality for KSBJ Houston.

Jackie Chapman is named publicist for Diadem and Brentwood Records in Nashville. She was editor of the Gospel Music Assn.'s *Gospel Today*.

PUBLISHERS. Jennifer Binfield is promoted to GM of Boosey & Hawkes in New York City. She was acting president.

Sony/ATV Music Publishing Nashville promotes **Phil May** to VP

of global administration, **Shane Knotts** to director of the global royalty center, **Amy Cranford** to director of U.S. publishing administration, **Scott Sosna** to accounting manager, and **Dennis Caveny** to manager of the global royalty center in Nashville. Sony/ATV Music Publishing Nashville also names **Ed Carnes** director of global information technology in Nashville. They were, respectively, VP of U.S. publishing administration, director of U.S. publishing administration, director of U.S. finance, senior financial analyst, manager of special projects, and a senior manager at Dell Technology Consulting.

Jackie Curry is promoted to director of music licensing for Universal Music Publishing Group in Los Angeles. She was manager of film and TV licensing.

Brentwood-Benson Music Publishing names **Kris Crunk** choral outbound sales representative, **David Harbin** choral outbound sales representative, and **Joel Hudson** production/marketing coordinator in Franklin, Tenn. They were, respectively, producer/programmer for MusicHowse Productions, a financial service representative for the Nashville Bank of Commerce, and an administrative assistant and mailroom clerk for Community Health Systems.

RELATED FIELDS. Joel Newman is promoted to senior VP of music sales for Movie Tunes in Los Angeles. He was VP of sales and marketing.

Universal Dips A Toe Into CD Encryption

BY ED CHRISTMAN

NEW YORK—Coming soon to a store near you: A CD that sources say at least 10% of CD player models may not play.

On Dec. 18, the Island Def Jam Group will issue *More Music From Fast & Furious*, which will be encrypted with what sources say is Midbar Tech's Cactus Data Shield (CDS) technology, making it the first U.S. major-label album to be copy-protected. The move, which was initiated by Universal Music, is being widely welcomed by retailers—even though they anticipate a number of problems to result from the inclusion of the technology.

Chief among them is that the closer a CD player's technology resembles a CD-ROM drive, the greater the chance that the player won't play the Cactus-encrypted CD. So in addition to game consoles, sources say, it is likely that the *More Music* CD won't play on computers using the Windows operating systems, some boomboxes, or CD players in newer-model cars.

That means that some customers won't be able to play a CD version of the album at all. And returning the CD to the store for a replacement copy won't solve the problem: They

will either have to buy a cassette version of the album or make another choice. In other instances, some consumers may find that the encrypted CD plays on their home system but not in their car.

Even though retailers anticipate such challenges with the release, they still endorse the move. CD burning "is a huge problem," says Sandy Bean, VP of advertising at Troy, Mich.-based Harmony House.

"We won't have a business soon, if the record companies don't do something. We are talking about the future of the whole music industry, so it makes you feel good that one of the record companies is trying to do something about it."

Larry Gaines, president of Torrance, Calif.-based Warehouse Entertainment, says, "When you are selling more CD-Rs than [pre-recorded] CDs, the industry is on the run." So the industry had to do something, he says, but now it becomes a matter of educating store employees so that they can explain the situation to consumers. He admits, however, that fur-

ther fine-tuning of the encryption technology so that it will play on more CD players would be a positive.

Since Universal has a breached-CD policy that does not allow retailers to return opened CDs, it had to amend its policy to make allowances for *More Music From Fast & Furious*. That title will also have a sticker attached to it, alerting the consumer to the presence of the encrypted technology.

Because of the possibility that encrypted CDs could result in lost sales, labels were reluctant to apply the technology to superstar releases during the holiday selling season, sources say. In fact, sources report that Island Def Jam was initially going to use the technology on the *How High* soundtrack—which features performances by Redman and Method Man—but abandoned that plan because of the potential for lost sales, choosing to go with a less high-profile release.

A Universal source notes that encryption also protects artists from losing revenues to CD burning.

Universal label sources acknowledge that because of the concerns over lost sales, a cassette version was added to the release in view of the potential problem.



Musicians Group Wins Partial Victory In Carry-On Luggage Debate

BY BILL HOLLAND

WASHINGTON, D.C.—The American Federation of Musicians (AFM) and music industry allies won a partial victory Nov. 16 in persuading federal legislators to include language in the heightened-security measures of the Aviation Safety Act that may allow U.S. musicians to take some musical instruments on flights as carry-on luggage.

While the coalition wasn't successful in getting the language inserted in the just-passed bill as a provision, it was included in the bill's conference report in a "sense of the House" resolution. Conference report language additions are designed to guide federal regulators in implementing the details of wide-ranging legislation.

With the report language in hand, the AFM now will be able to negotiate with Department of Transportation officials to have an alternative built into new regulations that allows musicians carrying such fragile and expensive instruments as cellos, violins, and acoustic guitars on board as carry-on luggage. Rough under-the-plane cargo handling of such instruments, which can often cost tens

of thousands of dollars, often results in damage or loss.

AFM president Tom Lee says, "Musicians for so long have faced with uncertainty whether or not they can carry on their valuable instruments. Thankfully, Congress has recognized this necessity and addressed it in a manner that will ensure passenger safety and protect the valuable tools of a musician's trade."

AFM and the music groups lobbied for weeks to have the provision in the bill itself but faced opposition from flight-attendant groups and Senate bill co-sponsor Sen. John McCain, R-Ariz., who wanted a streamlined airline security bill with no exemptions allowed. The cause was also hampered when it was lumped together with efforts from poultry industry groups to allow rare live game bird stock to be brought aboard as carry-on luggage, an effort that some lawmakers thought wouldn't fly.

Lobbyists from ASCAP, NARAS, the RIAA, the American Symphony Orchestra League, the Professional Employees of the AFL-CIO, and the Music Educators National Conference also helped out with lobbying or grass-roots e-mails.

ARTISTS & MUSIC

Bennett And Friends Win Bravos For 'Blues'

BY JIM BESSMAN

NEW YORK—Tony Bennett's 75th birthday is still yielding presents. Bennett celebrated his three-quarter-century mark in August with a gala event at New York City's Metropolitan Museum of Art. RPM Records/Columbia followed up in early November with a strong-selling birthday gift: *Playin' With My Friends: Bennett Sings the Blues*, an album of 15 classic blues tunes and duets with the likes of Ray Charles, Natalie Cole, Sheryl Crow, Billy Joel, Diana Krall, B.B. King, k.d. lang, Bonnie Raitt, Kay Starr, and Stevie Wonder.

Columbia senior VP of marketing and media Larry Jenkins estimates the first week's sales doubled Bennett's previous best. "I think the Grammy-winning 1994 *MTV Unplugged* did 15,000 the first week, and here we are over 30,000." The album is currently at No. 72 on the Billboard 200, with SoundScan sales of more than 55,000.

Russ Solomon, who heads the Tower Records chain, says, "People like the blues, and this is a bona fide great record." Borders music buyer Brian McClemons adds, "It's a great record and selling better than my initial projections—which were great."

"I like to do the unexpected with each album, and blues is such a departure from what the layman thinks Tony Bennett is about," Bennett says. But, he notes, "the first record I ever made was 'St. James Infirmary,' and that was blues, and I was the first white guy to sing with Count Basie—and that was all blues—happy blues. Then on [his 1986 album] *The Art of Excellence* I sang Ray Charles' 'Everybody Has the Blues' with Ray. So through

the years I've been influenced by blues."

The concept for *Playin' With My Friends*, then, "was a natural," continues Bennett, who still "did a lot of homework" at the Tower Records outlet in New York City's Greenwich Village, where the blues department's clerks helped find material. "Then I was so knocked out that Phil Ramone wanted to produce it," he adds, "and I couldn't believe the names we got. Everyone hit a home run."

Noting that Bennett records live in the studio, Bennett's son/manager and RPM label chief Danny Bennett says, "a lot of the [guest] artists came in with a little trepidation, but they soon understood that they couldn't hide behind the security of overdubbing and rose to the occasion with a true live performance."

Teaming Bennett with the other artists "makes him a lot more accessible to radio," says Jim Ryan, operations manager/PD for New York City adult contemporary station WLPW, who sees lots of [programming] possibilities in the album. Lauding the release's timing, he adds, "Who doesn't want it in their Christmas stocking?" and says he'll be spiking the Bennett/Billy Joel pairing on the latter's "New York State of Mind."

Columbia executive VP/GM Will Botwin notes that the label is working that track to AC formats. "This is a big priority 'event' record with a great combination of artists—and we're treating it like that," Botwin says, adding that Bennett will appear on all the major morning and late-night TV talk shows, as well as attend such events as the Nov. 28 tree-lighting ceremony at Rockefeller Center.



BENNETT

Chesney Tour Has 'No Problems'

BY RAY WADDELL

NASHVILLE—A slow but steady build as a touring artist has BNA singer Kenny Chesney poised to take his place among country music's top draws as he prepares for his biggest tour yet—the No Shirt, No Shoes, No Problems tour that will hit arenas and amphitheaters beginning in early 2002.

In support of an April 23 album release of the same name, the tour will be a major test for Chesney's box-office clout as his first major-venue headlining tour. For the past three years, Chesney has augmented mid-sized-venue headlining dates with high-profile support slots opening for such artists as George Strait and Tim McGraw. "Nothing has come quickly for Kenny, but he has shown slow, steady growth," says his manager, Clint Higham of International Management Services in Nashville. "He has built his career the old-school way."

Chesney says he has paid his dues on the road to sell some 4.5 million records, according to SoundScan. "We've played every club you can possibly imagine and every fair there is. We built record sales, built our fan base, and built me as a touring artist just that way. I'm not going to say it was the hard way, but I've toured constantly since 1993, non-stop. I'm a big believer in things happening for a reason and God having a plan, and I wouldn't trade slow growth and my spot in the industry with anybody."

Admittedly, Chesney's maturation as a headlining artist received a big boost from stints on the George Strait Country Music Festival stadium tours in 1999 and 2000 and last year's supporting slot on the amphitheater tour of his friend McGraw, which grossed more than \$21 million and played to some 600,000 people.

"We had a lot of help," Chesney admits. "Being on the Strait tours was unbelievable in building our fan base, and last year me and Tim had a blast together."

Former Clear Channel Entertainment VP Louis Messina, now an independent tour producer overseeing Chesney's current touring efforts, first worked with Chesney as producer of the Strait and McGraw tours and has also promoted Chesney in smaller venues. "Kenny is one of the few artists that

was willing to sacrifice short-term money to build a fan base, to go out and play in front of his audience, whether it was 1,000 seats or 5,000 seats," Messina says. "He would work for production money alone, no guarantee. Kenny took a gamble on his own career, and it has paid off. He made the right moves, got on the right tours, played in front of a lot of people, and delivered."

Chesney also acknowledges Messina's impact. "Louis Messina is the weakest

are on par with past McGraw-headlined Jan. 31 sellouts at the venue.

For its part, label parent RCA Label Group (RLG) is enthused about the boost the tour could give sales. RLG also is the label home to Evans, Vassar, and next year's tour mate, Carolyn Dawn Johnson. "With three other acts on the tour, RLG will put all the push possible behind the tour and [Chesney's] album," RLG executive VP Butch Waugh says. "We saw the impact last year of Kenny's tour [with McGraw] on [Chesney's] *Greatest Hits* album." According to SoundScan, 1.6 million units were sold.

Plans call for Chesney to play some 30 arenas Jan. 31, 2002, through mid-April on a package that includes Evans and Johnson. Shed dates with Montgomery Gentry and other support will begin around the new album's release, running from mid-May until mid-July. Major fair and festival dates will wrap the year in September. GM Card has signed on as sponsor for next year's tour. Chesney is booked in-house, and he's published through Acuff-Rose.

Corporate promoter Clear Channel will promote many arena and shed dates. The tour will also work with independent promoters: Brad Garrett of Missouri-based Police Production, Rich Mischell of Ohio-based Mischell Productions, and Ben Farrell of Lon Varnell Enterprises in Nashville.

Chesney's merchandise sales numbers from last year's tour with McGraw, which his handlers say made up about 30% of the total sales from that tour, indicate he is ready for the move. Chesney owns his own merchandise and is sensitive to percentages of merch sales paid to the venue. "My merchandise will not come off the truck for 30%-40% [to the venue]," Chesney says. "We work too hard to give somebody 40% just because it's always done that way."

As for the current country music environment, Chesney says, "Considering what has happened to our country, one thing that has helped people deal with that is music, and country music in particular has been a big part of helping people heal and get on with their lives. I'm proud to be a part of that."



CHESNEY

spoke of the wheel," he jokes. "Really, Louis believed in my music since the Strait tour, and he's a big piece of this puzzle in us being where we are right now."

Messina admits Chesney's move to big-league venues is "a huge step, but it's time. An artist has to have vision, and Kenny knows what he wants. He's hungry."

A fall "tune-up" tour of 22 cities in October and November with Sara Evans and Phil Vassar as support has averaged more than 5,000 in attendance per night in what is widely recognized as a very tough touring market. Next year, Chesney will have to draw around 10,000 people per show to be considered a big success—no easy task for any artist. Sales for a New Year's Eve show at Nashville's Gaylord Entertainment Center featuring Chesney, Evans, Vassar, and Jamie O'Neal

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Pink Insists She's 'M!ssundaztood'

Sophomore Set On Arista Features Steven Tyler, Non Blonde Linda Perry

BY RASHAUN HALL

NEW YORK—It's not easy being Pink. Constantly in the public eye, the songstress has never been one to bite her tongue, as her comments have raised an eyebrow or two. Therefore, it seems logical that the 22-year-old Arista recording artist would title her sophomore set *M!ssundaztood* (Nov. 20).

"The first album was a good introduction—it was testing the waters," the Philadelphia native says. "No one knew who I was before 'There You Go.' They don't know that I was the lead singer of two punk bands and sang gospel in all-black churches. I wanted this album to represent that.

"Instead of being pigeonholed into one genre, I wanted to go across the board and do everything," she adds. "Instead of letting other people put me with producers that just wanted a paycheck, I got with people that really wanted to make great music."

One of those people turned out to be former 4 Non Blondes frontwoman Linda Perry. "I found Linda's number in my make-up artist's phone book, so I stole it," Pink says frankly. "I called her and left her a 10-minute-long message about how I think she rocks and if I can find her phone number, I can find out where she lives. I also told her that she owed me an apology because when I was 13, I got arrested for singing her album out of my window at 4:30 in the morning. She called me back and said, 'You're fucking crazy... you need to come over.' I jumped in my truck, went over to her house, and we wrote 15 songs in a month."

"Get the Party Started," the set's first single, was written by Perry. "Linda wrote it before I even met her," Pink says of the single, which currently rests at No. 13 on The Billboard Hot 100. "I heard it and begged her for it. I loved the way it sounded and the way she sang it.

"It's more about what happens before you get to the club than when you're actually at the club," Pink continues. "Everybody's done a party song,

so my whole thing was, especially for the video, I have more fun getting ready for the club than I do when I actually get in. The excitement of getting ready, picking your clothes, calling your friends, going to the gas station, tailgating people—that's the exciting part of the night. When you get in the club, it's like, 'Anybody want a drink?'"



The Dave Myers-directed clip premiered Oct. 22 on MTV's *Making the Video*, making its debut on *Total Request Live* the next day. Pink's episode of MTV's *Diary* debuted Nov. 8.

Pink also gets serious on tracks like "Family Portrait" and "My Vietnam." "I wrote ['Family Portrait'] about what it's like going through a divorce with your parents," she says of the Scott Storch-produced track. "That's a really painful and personal song—it made my mommy cry for four days—but I think it's important, and I love it."

"My Vietnam" has taken on a deeper meaning since Sept. 11. "It's eerie to listen to that after the fact, because I wrote it four months ago," Pink says. "It was just about life, but now it's taken on a whole new meaning."

While the singer (who is managed by Los Angeles-based Lindsay Scott and whose songs are published through P!nk Publishing Designee/EMI-April Music) compares sharing such intimate details to "standing naked in front of an auditorium full of people," she hopes they will touch someone else: "If I can help somebody

else out by doing it, then so be it."

It may not be taken directly from her personal life, but the blues-fueled "Misery," a duet with Aerosmith's Steven Tyler, will certainly touch people.

"I met Steven at a Y100 radio show, and I basically threw myself at him," says Pink of the track that also features Bon Jovi's Richie Sambora on guitar. "I figured he'd either have me thrown out or he'd love me. He looked at me and told me I reminded him of Janis Joplin. It was either the compliment of a lifetime or the biggest insult. I begged him to do a song with me, and he was all for it. He actually brought the song to me—a friend of his wrote it. I heard it, and I loved it."

Executives at Arista are looking to build off the momentum from Pink's recent contribution to the *Moulin Rouge* soundtrack as they prepare to release *M!ssundaztood*.

"Pink is in an excellent position coming off the success of both her debut album and the 'Lady Marmalade' single," Arista VP of marketing Adam Lowenberg says. "The fact that she has delivered such a diverse album only further helps our cause."

Arista president Antonio "L.A." Reid says the set shows "tremendous growth," noting that Pink is now "in tune with herself and understands that it's OK to be expressive."

Of the album, Paul Marabito, buyer for South Plainfield, N.J.-based Compact Disc World, says, "It's quite rocking. She has a great chance to cross over with this album."

Pink will make her big-screen debut in a remake of Norman Jewison's *Rollerball*. "I play the dominatrix narrator," says the singer.

Pink's theatrical abilities helped her on the set of the "Lady Marmalade" video, which also featured Christina Aguilera, Lil' Kim, and Mya. She says of the experience, "It took them a couple of days to talk me into the outfit [for the video]—I was not feeling that. I'm a big tomboy who never wears shorts, and they had me in these booty shorts."



The Beat™

by Melinda Newman

SOLO ACT: Look for Art Alexakis of Everclear to go into the studio early next year to start recording a solo album for Capitol Records. "I'm not defined by Everclear," Alexakis says. "There are things I want to do, even if the music isn't worlds away. This can be just my thing; it's not a committee."

Alexakis says the record "isn't going to get that crazy. There are going to be some acoustic songs; there are going to be some rock songs."

He expects Everclear to return to the studio sometime in 2003.

VAI'S JEWELS: Steve Vai will release the first three CDs of his 10-CD box set,



The Secret Jewel Box, through his Web site, vai.com, starting Dec. 4. "I've been working on it for years," Vai says. "The box comes with three CDs in it with slots for 10. In addition to my Web site, I'll be sending some out to various distributors through my record label, Favored Nations."

The first three discs are *The Elusive Light and Sound*, a set of Vai's soundtrack work; *Disturbing the Peace* from his former band *Alcatraz*; and *Archives Vol. 2—Original Recordings of Frank Zappa*, which features Vai playing with *Zappa*. The next seven albums that complete the box set will come out over the next few years, Vai says. "I didn't want to release [them] all in one box, because it would be really expensive. It's a labor of love; I won't be making much money. It's going to be set at a certain price—if retailers want it, they can take it."

Among the collection's subsequent discs are a two-CD live *Alcatraz* set, a collection of Vai's tunes played on piano by Mike Keneally, a disc from the *Classified*—Vai's band after he left Zappa—and more archival material of Vai performing with various other artists.

Only 10,000 boxes are being manufactured. The box and the first three CDs sell for \$65.

SHORTS: Alanis Morissette will receive the Global Tolerance Award from the Friends of the United Nations Dec. 11. The event, which takes place at the U.N. in New York City,

honors Morissette for promoting tolerance through her music.

Morissette's next album, *Under Rug Swept*, which she produced, will come out in early 2002 on Maverick.

Janet Jackson will star in a live concert special on HBO that will air Feb. 17, 2002. *Janet Jackson: All for You: Live in Concert From Hawaii* will be directed by David Mallet and telecast from the Aloha Stadium in Honolulu. The show's producer is Tony Eaton.

A portion of the sales from *Now That's What I Call Music! 8*, which arrived in stores Nov. 20, will go to the Aaliyah Memorial Fund. The project, out on Virgin, is dedicated to the young singer, who lost her life in a plane crash earlier this year.

SILVER LINING: Acts are lining up to play the Silver Lining Silver Lake benefits, Dec. 13-15 in Los Angeles. The concerts, which benefit the Hollywood Sunset Free Clinic in L.A., will feature *Elton John*, *Sting*, and *Daniel Lanois* Dec. 13; *Red Hot Chili Peppers*, *Jaguars*, *Aimee Mann*, *Jurassic 5*, and *DJ Keoki* the second night; and *Third Eye Blind*, *Jaguars*, and other acts (still to be named) Dec. 15.

THE ENVELOPE PLEASE: Alicia Keys leads the nominees for the 29th annual American Music Awards, to be held Jan. 9, 2002, at Los Angeles' Shrine Auditorium. The three-hour show, which will be produced by Dick Clark Productions, will air on ABC.

Various awards will be presented in nine categories: pop/rock, country, soul/rhythm & blues, adult contemporary, Latin music, rap/hip-hop, alternative, soundtrack, and contemporary inspiration, which is new this year.

Keys isn't the only artist who could bring home more than one trophy: other artists with multiple nominations include *Brooks & Dunn*, *Destiny's Child*, *Dave Matthews Band*, *Lonestar*, *R. Kelly*, *Tim McGraw*, *N Sync* and *Shaggy*.

CH-CH-CHANGES: There have been many departures at labels lately. A&R executive Perry Watts Russell has left Capitol Records. A&R exec/producer David Kahne has left Warner Bros. Meryl Wheeler, former senior director of East Coast publicity for Virgin Records, was among more than 50 staffers let go Nov. 16 by EMI. She can be reached at 917-721-1156. Wendy Weisberg, formerly with Kathryn Schenker Associates, was also let go in a layoff. She can be reached at 310-428-8432.

Assistance in preparing this column provided by Jill Pesselnick.

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NEWSPAPER

Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

Billboard to Expand its Touring Coverage

BY RAY WADDELL

NASHVILLE—Global touring has always been a

never forgive myself." (Billboard Bulletin, Oct. 2).

U2 To Return To North America For Tour's Second Leg

BY RAY WADDELL

NASHVILLE—Adding further muscle to what has already been a remarkable year of touring, U2 will revisit North America for another 22 dates in October and November, *Billboard* has learned. An official announcement is expected Sept. 11.

Having already wrapped legs in the U.S. and Europe, the Irish quartet will kick off round two of its Elevation tour at Notre Dame University (home of the Fighting Irish) in South Bend, Ind., where U2 will play the 12,000-capacity Joyce Center Oct. 10.

Half the cities on the second route are repeat markets from the first leg of the sold-out tour, including Montreal, New York, Phoenix and Los Angeles.

ten tour. "We felt it was important to go back and play them again."

One repeat market is Philadelphia, where U2 notched two sellouts at the First Union Center that grossed over \$3 million. "We're thrilled to have another date. They did outstanding business the first time," says Peter Luzzillo, president of the First Union Center. He adds that the general admission floor setup, which was met with skepticism by many when the tour was announced, worked beautifully. "There were no security issues whatsoever. These guys are great planners."

Officials at the United Center in Chicago, where U2 played four sell-

BILLBOARD EXCLUSIVE

date, the tour has grossed \$165 million; the remaining dates, which will be the last for this tour, should take U2's gross close to \$125 million for the year. Such numbers make a

and this year's sold-out Madison is which itself will gross \$75 million from just 49 dates.

In addition to Fogel, the Tourer's board CCE team includes Jerry Rosenberg, tour manager; Eric Kretz, live production guru; and Peter Dinklage, tour promoter. "It's important to have an established relationship with

BOXSCORE CONCERTS

TOURING 2001

Concert Biz Is On The Road To Success

Rising Revenues Prove There's Nothing Like Live

BY RAY WADDELL

At the turn of the millennium, the global touring industry was steadily inching toward \$2 billion in annual gross revenues. This year, a steady lineup of tours—along with equally steady ticket prices—should help that high-growth trend continue in 2001, despite an uncertain economy and some nagging industry problems.

Once a free-wheeling business run by wildcat entrepreneurs often working on hand shake deals, the concert industry is big business today. Last year, more than \$1.6 billion in concert grosses were reported to *Billboard*'s sister publication *Amusement Business*, up more than 25% from the previous year. Attendance was up a less impressive but still healthy 14% for the year, at 44.5 million worldwide. Unreported shows from festivals and private affairs would account for

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- Expanded weekly charts of concert grosses
- Four quarterly spotlights with an in-depth look at venue regional meetings, global touring, security, as well as analysis of Box Scores & important issues and trends
- An annual YEAR IN TOURING mega-section

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Top 10 Favorite Artist Picks

November 9, 2001

The Most Popular New Talent On Broadband Talent Net

#	Artist	Genre
1	Quickening	Emo, Alternative
2	Brickfoot	Alternative
3	Dirtywhite Fashion	Rock, Pop
4	Merge	Rock, Alternative
5	L.O.D.	R 'n B, Urban
6	Amber Rose	Pop, R 'n B
7	Philasifer	Hip Hop, Urban
8	Channel	Rock, Hard Rock
9	Will S.	Pop, R 'n B
10	King Ring Nancy	Rock, Heavy Metal

Weekly results are based on votes cast by Broadband's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per user. Top 10 position is determined by the average of all votes received.

Radio Play Favorite Song Requests

November 9, 2001

The Most Listened-to New Tracks On Broadband Talent Net

#	Composition, Artist	Genre
1	Misery, W.E.	Hip Hop
2	Sympathy, Ropetree	Rock, Alternative
3	Made Up My Mind, Imace	R 'n B, Pop
4	Whatcha Gonna Do Now, Che'	R 'n B, Urban
5	Shy, 3rd Faze	Pop
6	Y'all Ain't Ready, The True Ones	Hip Hop, R 'n B
7	Work That Thang, L.O.D.	R 'n B, Urban
8	Hammer Of Fools, King Ring Nancy	Rock, Heavy Metal
9	Low, Four Daze	Rock, Hard Rock
10	Gotta Get Mine, Chrise Jones	R 'n B, Urban

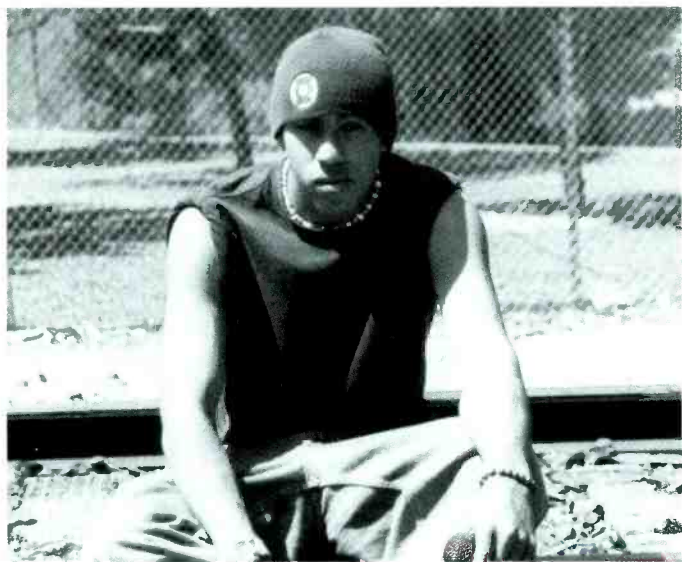
Weekly Radio Play rankings are based on audio access requested by the site's registered and unregistered online audience for any composition featured on the site.

New Talent Spotlight

The Most Outstanding And Available Acts On Broadband Talent Net

PHILASIFER

The Beatbox With No Battery! We're extremely happy to feature these very sweet, very fresh sounding hip hop grooves from this San Jose based Emcee/Beatbox/Producer. Stream his beats, or download the free, high quality digital tracks (and email them to your friends and crew!) Check him out!



For further artist details log on to broadbandtalent.com/philasifer

Genre: Hip Hop From: San Jose, CA Deals Sought: Recording Contract, Booking Agent

For details about these and other up and coming artists visit our website at www.broadbandtalent.com

ARTISTS & MUSIC

In The Works

• Famed Christian-pop artist **Helen Baylor** will end a five-year hiatus from recording with the Jan. 22, 2002, release of *My Everything*. The set will be issued by Diadem/Verity Records and features guest appearances by **Marvin Winans** and **Bob Carlisle**. Baylor is eyeing a concert tour that will begin during the first quarter of 2002.

• **Oxide & Neutrino** are set to release their new single as a double A-side Dec. 3 via East-west Records U.K. The brand new Oxide production, "Rap Dis (U Can't Stop Dis)," features **Neutrino** alongside **Skat D** and **Swiss & Harvey**. The track is currently on the Radio 1 B list, while the accompanying video resides at No. 1 on both Kiss TV and the Box.

• On Jan. 8, 2002, V2 Records will issue the soundtrack to *I Am Sam*, a film starring **Sean Penn** and **Michelle Pfeiffer**. The set consists exclusively of **Beatles** covers, performed by such acts as **Sheryl Crow** ("Mother Nature's Son"), **Sarah McLachlan** ("Blackbird"), **the Wallflowers** ("I'm Looking Through You"), **Eddie Vedder** ("You've Got to Hide Your Love Away"), **Ben Harper** ("Strawberry Fields" and "Golden Slumbers"), and **Rufus Wainwright** ("Across the Universe"), among others. A portion of the proceeds for the soundtrack will go to L.A. Goal, a nonprofit organization founded in 1969 that serves people with developmental disabilities. The film *I Am Sam* addresses the topic of adults with such problems.



In a Holiday Spirit. Jon Secada says he had one distinctive voice of inspiration running through the back of his mind as he recorded "The Gift," his Christmas holiday recording for Epic: the late great Nat King Cole's. "I wanted this record to honor his style of recording. He could take the most complex notes and phrases and deliver them with incredible ease. He's also the voice of 'The Christmas Song,' a quintessential holiday song."

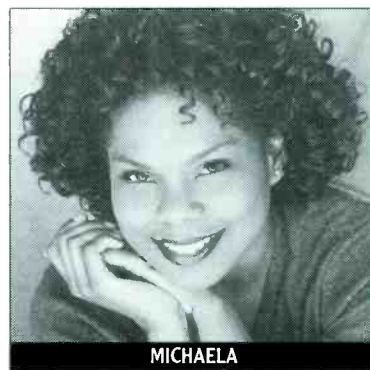


by Larry Flick

Continental Drift™

CEE CEE'S JOURNEY: One early morning in Boston, **Cee Cee Michaela** took the \$40 that her parents sent her to buy books for school, and she cut class and bought a \$29.99 Greyhound bus ticket bound for New York City.

Upon arrival, she thumbed through the trades, spotted a new Broadway show called *Jelly's Last Jam*, borrowed a pen from a bum,



MICHAELA

circled the ad, and hit the open-call audition. Five hours and 400 young women later, she called her mom, yelling, "I can't go back to school. I'm **Gregory Hines**' sister—I'm in New York. Besides, I only have four dollars!" From there, the journey for this quirky, ever-bullient, gifted young performer begins, ultimately leading to her sterling self-made CD *Everybody's Talkin'*—a collection that could easily transform her into a major mainstream recording artist.

Michaela (pronounced MICK-KAY-LA) is originally from Hickory, N.C., where she cut her teeth as an actress in the local community theaters while also sharpening her musical chops in classical voice classes. "It was a great contrast of education," she says, adding that it gave her a "nice degree of depth" as an overall performer.

Shortly after Michaela made the move to New York City to co-star in *Jelly's Last Jam*, she was also cast as Charlene on ABC-TV's *All My Children*. She went on to star in the Canadian run of Broadway's *Once on This Island*, where she earned a Dora Mavor Moore Award (a Canadian Tony Award) nomination for best female in a musical. After that, it was back to Broadway for a lengthy stint in *Smokey Joe's Cafe*.

Music was briefly put on hold while Michaela dashed off to test the waters of Los Angeles, where she racked up guest appearances on such TV programs as *The Fresh Prince of Bel-Air*, *Sabrina the Teenage Witch*, *City of Angels*, *Chicago Hope*, and *Strong Medicine*. She has most recently been seen as

a regular on *Girlfriends*, the UPN sitcom produced by **Kelsey Grammer**.

Michaela's active TV-acting career has allowed her to bankroll her own CD, which offers a commercially viable yet creatively satisfying blend of classic soul, acoustic rock, and retro-funk. Holding such potentially disparate musical threads is Michaela's voice, which runs the gamut of tangible emotions. Quite simply, you believe every note and syllable that leaves her lips.

While the artist has a promising career as an actress, Michaela says her heart is in music. "It allows personal expression and direct interaction between me and an audience."

To that end, she's currently playing a series of showcases and club dates in order to stir music industry interest. To our mind, signing Michaela to a major-label deal is a no-brainer—she's that talented.

We also enjoy that Michaela doesn't forget where she comes from. "You know, I still have the pen that I borrowed from that bum. I have written every one of my poems and songs with that pen. The day that it ran out of ink, I felt like I had run out of words." Somehow, we doubt that will ever happen.

For more info, call 818-377-5737.

HIGHER VELOCITY: Last year, we had the pleasure of stumbling upon the wildly infectious homemade single "High Velocity" by **Blisster** (Continental Drift, *Billboard*, Dec. 9, 2000). After several months of toiling away in the studio, the New York quartet has returned with a spiffy full-length album wisely named after the single.

The disc shows band members **Lil Sickles** (vocals/guitar), **Bingo Sanatra** (lead guitar), **Athena Butterfield** (bass), and **Gerry White** (drums) continuing to mine a sound that playfully merges the new-wave of early **Blondie** with the mainstream rock bravado of "Barracuda"-era **Heart**. Sickles proves to be a diva-in-waiting by displaying larger-than-life attitude on the swaggering "Diamond" and on the bluesy "Bleeding." Sanatra is the perfect musical counterpart for Sickles' smokey, low-register voice, as his sharp lead guitar lines pierce each song with the authority needed to earn the band credibility among underground club punters.

Blisster has begun playing shows along the East Coast in support of *High Velocity*. They're a fun band in a live setting. Check 'em out.

For more details, visit the band's Web site, blisster.com, or call Sanatra at 212-673-1561.

Sarah-Jane Morris Honors Janis, Lennon, Others Via Fallen Angel

BY WAYNE HOFFMAN

NEW YORK—When Sarah-Jane Morris appeared as guest vocalist on the Communards' 1986 international smash cover of "Don't Leave Me This Way," she found fame overnight.

The British singer, who had previously been involved in political bands tackling such issues as a miners' strike and the Falklands war, was transformed by that song into a disco diva—a title she had never sought.

"You suddenly go from nobody knowing who the hell you are to everybody knowing," Morris says. "I thought I would love it, but I quickly realized it wasn't necessarily what I wanted."

Morris' latest album, *August*—due Nov. 26 in the U.K. on her independent Fallen Angel label—opens with a radical, acoustic reinterpretation of "Don't Leave Me This Way" that Communards fans might not recognize.

"I've done it as a blues song," says Morris. "I wanted to say, 'I'm not going to do the disco version you expect me to do. I'm going to put a new mark on it. I'm reclaiming it for myself.'"

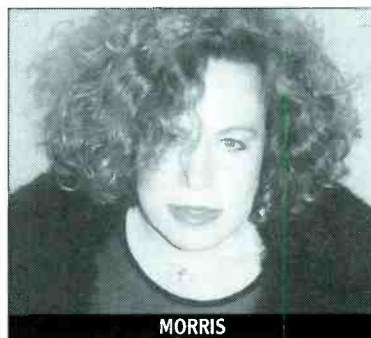
Morris puts her own mark on a dozen songs on *August*, almost all of them covers, from John Lennon's "Whatever Gets You Through the Night" to Marvin Gaye's "Mercy, Mercy Me" and Leonard Cohen's "Chelsea

Hotel." Marc Ribot—an American guitarist who has worked with Tom Waits and Marianne Faithfull—collaborated with Morris in selecting, arranging, and producing the tracks. Morris picked some of her favorite songs, and the duo created spare arrangements in the studio, recording the entire CD in three days without rehearsals.

"We tried to find something new that could be revealed from these old songs," explains Ribot, who is currently promoting his own solo guitar CD, Atlantic's *Saints*. "In many cases, we radically rearranged tunes. 'Don't Leave Me This Way,' for example, doesn't sound much like the [Communards' version], because in that version the melody was obscured by the fact that it was a disco tune."

With Ribot's guitar as accompaniment, *August* focuses on Morris' husky voice, which spans jazz, folk, and blues. Her raw, smoky sound closely resembles that of Janis Joplin—a fact that led to Morris being considered for the lead in a Joplin biopic. But after years of researching the part—including taking Texan dialect lessons—Morris was dropped from the project, which was later shelved altogether.

Rather than write off her years of work, Morris covered "Piece of My Heart" on *August* and wrote a song



MORRIS

called "Janis Joplin" for her next album, *Love and Pain*—comprising original songs performed with a full band, due next summer in Europe on Fallen Angel. "Once again, I buried a ghost by paying tribute to Janis."

Morris, who manages herself, plans to release a single to Britain's Radio 2, and she believes IRMA—the label licensing *August* in Italy—will also pick a single there, but neither is definite yet. Morris was shopping for a U.S. distribution deal this summer—even playing her first U.S. concert in 15 years at New York City's Bottom Line Sept. 6—but the Sept. 11 attacks changed this. "I stopped trying to push myself at a time when the country was so devastated." A few U.S. labels have expressed interest; she'll renew her efforts after the album's U.K. release.

Marc Copeland, who hosts the weekly *Jazz Influences* show on WFDU—a noncommercial station at Fairleigh Dickinson University in Teaneck, N.J.—has been playing tracks from *August* and getting "good response," especially to "Piece of My Heart." In December, Copeland will broadcast an interview he taped with Morris during her recent New York visit. "This album has captured her

essence," he says. "Hopefully, this will introduce her to a wider audience."


Morris will tour in support of *August* across Europe through the spring and play festivals next summer in support of *Love and Pain*.

"My favorite thing is playing live," Morris says. "Making this Ribot album, experimenting and improvising, was the next best thing to playing live."

DECEMBER 1 2001 **amusement business** BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
THE CONCERT FOR NEW YORK CITY	Madison Square Garden, New York Oct. 20	\$12,269,405 \$10,000/\$5,000/ \$2,000/\$250	14,651 sellout	VH1, Cablevision, AOL, Miramax Films, The Robin Hood Foundation
JIMMY BUFFETT & THE CORAL REEFER BAND	Palace of Auburn Hills, Auburn Hills, Mich. Nov. 12	\$1,099,112 \$90/\$59.50/ \$49.50/\$29.50	20,644 sellout	Palace Sports & Entertainment, Clear Channel Entertainment
NEIL DIAMOND	U.S. Cellular Arena, Milwaukee Nov. 14-15	\$1,067,468 \$57.50/\$37.50	19,870 two sellouts	Sal Bonafede, Apregan Entertainment Group
NEIL DIAMOND	Omaha Civic Auditorium, Omaha, Neb. Nov. 9-10	\$1,016,879 \$59.50/\$37.50	19,050 two sellouts	Sal Bonafede, Apregan Entertainment Group
NEIL DIAMOND	Savvis Center, St. Louis Nov. 12	\$925,208 \$67.50/\$37.50	14,851 sellout	Sal Bonafede, Apregan Entertainment Group
JIMMY BUFFETT & THE CORAL REEFER BAND	Birmingham-Jefferson Convention Complex, Birmingham, Ala. Nov. 7	\$830,950 \$90/\$29.50	16,661 17,695	Clear Channel Entertainment
BRITNEY SPEARS, O-TOWN	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. Nov. 7	\$816,871 \$67.50/\$52/\$42	15,904 sellout	Concerts West
STEVIE NICKS, SHERYL CROW, JOHN GREGORY & CALIFORNIA	Universal Amphitheatre, Universal City, Calif. Oct. 9-10	\$705,040 \$121.50/\$96.50/ \$71.50/\$36.50	9,843 11,077 two shows	House of Blues Concerts
BACKSTREET BOYS, SISQÓ	General Motors Place, Vancouver Oct. 1	\$658,985 (\$1,039,549 Canadian) \$95.32/\$50.16	10,086 15,498	Clear Channel Entertainment
JANET JACKSON, 112	Conseco Fieldhouse, Indianapolis Oct. 18	\$592,650 \$77.75/\$34.75	10,707 14,420	Clear Channel Entertainment



Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxscores should be submitted to: Bob Allen, Nashville. Phone: 615-321-9171. Fax: 615-321-0878. For research information and pricing, call Bob Allen; 615-321-9171.



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Universal Boxes Thirty Years Of Kiss

BY WES ORSHOSKI

NEW YORK—It's not like the tongue-wagging, fire-breathing Gene Simmons to be squeamish. But the Kiss bassman admits that the band's long-desired boxed-set retrospective has been delayed over the years because he and singer/guitarist Paul Stanley weren't exactly comfortable with some of the demos and early tracks they wanted to include on what has become *Kiss: The Box Set* (out Nov. 20, Island Def Jam/Universal Music Enterprises).

To Simmons, it's kind of like flipping through a stack of baby photos and high-school snapshots. Ya know—bare asses, ridiculous haircuts, stuff like that. But the Kiss Army's "God of Thunder" has decided to let 'em fly on *Box Set*, a five-disc, 94-song collection that includes about 30 rarities. "We literally put out the most obscure stuff," Simmons says. "I've got a song on there called 'Leeta,' which I must have recorded when I was 19. And there's [material from] Paul's first band, the Post-War Baby Boom."

Although few of the rarities are all that wart-bearing, certain songs—like the early, flute-filled version of the eventual Kiss classic "She," recorded by Stanley and Simmons' pre-Kiss group Wicked Lester in 1971—are sure to raise an eyebrow or two. "We hardly sound like Kiss on that one," Simmons says. "In fact, if anything, we sound like Jethro Tull meets the Four Seasons. But, hey, that was then, this is now."

Simmons and Stanley originally envisioned a single-disc collection of vault cuts, but with the band's label asking for a boxed set "every year," they reconsidered. "We said, 'Let's make everybody happy—let's make the rec-

ord company happy and the fans happy, and maybe we'll sort of get a kick out of it.'"

The set spans the New York City-born group's roughly 30-year history, starting with pre-Kiss rarities and



SIMMONS

extending through the band's heyday in the 1970s, its "unmasked"/hair-metal phase in the '80s, a mid-'90s appearance on *MTV Unplugged*, and into its post-reunion material.

In addition to Wicked Lester cuts, there are tracks from Simmons' earlier group, Bullfrog Bheer, a cut from one of the band's earliest shows ("Acrobat," taped Aug. 25, 1973, at the Daisy in Long Island, N.Y.), and even what were arguably major missteps for the band (the disco-y tracks "I Was Made for Lovin' You" and "Sure Know Something" and the *Music From the Elder* songs "A World Without Heroes" and "The Oath").

While piecing together *Box Set*, Simmons was reminded of what was lost after founding members Peter Criss and Ace Frehley left the group roughly 20 years ago. "Ya know, the band has certainly reached the heights. The question is, 'Could we have gone

further than the heights?' Here we are standing right behind the Beatles in number of gold records by any group in history. Could we have gone further? Yes."

Frehley, who was not involved in the compiling of *Box Set*—"This is basically Paul and Gene's baby," he claims—says the retrospective seems perfect for the band's newly acquired devotees.

"If I had never seen Kiss before and was introduced to Kiss on the farewell tour," Frehley says, "the box set would be a great gift. If I fell in love with the group, that would be a great gift, because then you could be acquainted with the whole career of Kiss—from the early days to the present."

Retailing for about \$75, *Box Set* is also available in an alternate, mini-guitar-case configuration, which sells for about \$200. Both include the identical track listing and booklet, carrying anecdotes about each song. Richie Gallo, senior VP of sales and marketing for Universal Music Enterprises, says the label expects to sell about 100,000 copies of the two together before Christmas. In addition to Kiss' devoted fan base, Gallo says the label is certain "to reach—and I use the word with kindness—those closet Kiss fans who don't tend to admit that they may be—or nevertheless are—Kiss fans."

If Amazon.com's pre-order tally is any indication, *Box Set* just may reach that number. As of Nov. 6, the online retailer had received roughly 700 pre-orders for the deluxe version and 480 for the standard version. They are selling for \$164.99 and \$64.99, respectively, according to merchandise manager for music Jeff Somers. "That shows the strength of their 'army,'" Somers says. Their fans have wanted this for *years*. They've been clamoring for it. For many of them, it's a dream come true."

The label's marketing plan calls for, among other things, billboard advertising in Los Angeles and New York City.

Simmons—whose kiss-and-tell-all autobiography, *Kiss and Make-Up*, is to be issued Dec. 11—says the band's farewell tour (booked by Mitch Rose at Creative Artists in Beverly Hills, Calif.; the band is managed by L.A.-based Doc McGhee) has not yet ended, as it has yet to hit Europe, Asia, and South America. Though he says it is unclear at this point whether Criss—who was ousted in February after an apparent disagreement over compensation—will finish the seemingly never-ending jaunt, U.S. fans should expect a grand finale. "We're going to pick one special place, one special time to finally get up there and say goodbye for the last time."

But in the meantime, *Box Set* will be doing the talking for the group, making the statement that "we were here, like those guys who landed on the moon," Simmons says. "They put up the flag so that a million years from now, when we're all extinct and an alien lands on the moon, he'll see this little flag: It says, 'We were here.'"

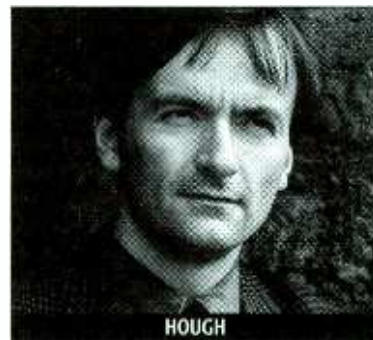
The Classical Score™



by Steve Smith

PRIZE PATROL: Two prominent classical musicians have recently received prestigious awards that celebrate their past achievements while setting the stage for future developments in very different ways. Pianist **Stephen Hough**—best-known for his recordings of obscure repertoire and contemporary works for the U.K.'s Hyperion label—is among this year's MacArthur Fellowship winners, while violinist **Midori**, one of the world's top concert artists, was awarded Lincoln Center's Avery Fisher Prize for artistic excellence.

Surrounded with an alluring sense of mystery, the MacArthur



HOUGH

Fellowship—which includes a financial component of \$500,000 over five years with no strings attached—is awarded to individuals who excel in all areas of creative endeavor. In addition to Hough, this year's 23 winners include an entrepreneur who works in housing the homeless, a physicist, a conservationist, and Chinese-American composer **Bright Sheng**. In presenting the award to Hough, the MacArthur Foundation cited his dedication to exploring forgotten works and contemporary music.

The pianist, who divides his time between London and New York City, says that he still spends most of his time performing standard repertoire. Of his quest for works worthy of revival, he quips, "It's rather like searching for truffles or diamonds. They're not there every day, and that's what makes the search more interesting." Still, such major orchestras as the **Los Angeles Philharmonic** and the **Cleveland Orchestra** have engaged him to perform some of the pieces he has turned up, such as **Scharwenka's Piano Concerto No. 4**, included on one of his most-celebrated Hyperion discs. Hough has also seen students beginning to take up works by **York Bowen**, another composer he has championed.

Key to his approach is the time he takes to prepare an unfamiliar work thoroughly. "A lot of obscure repertoire—and a lot of new repertoire, too—is very often put together at the last minute and rushed," Hough explains. "You hear this par-

ticularly with orchestral music when, on two rehearsals, someone's tried to put together a very complex contemporary piece. People hear this slightly shambolic performance and then say, 'I didn't like this piece very much.'" In contrast, Hough spent a year preparing to record **George Tsontakis' Ghost Variations** for his Hyperion album *New York Variations*. "I felt the piece was very profound," he says, "and I wanted to explore it from every angle."

With a disc of music by British composers due in spring and plans in the offing to record solo piano works by **Hummel** and **Poulenc**, Hough intends to use his MacArthur grant to secure a soundproof performance studio that will be available to him 24 hours a day. "That will be a tremendous help," he says with a laugh. "It will mean I can learn more new and obscure pieces without disturbing the neighbors."

Midori, meanwhile, plans to invest the \$50,000 Avery Fisher Prize in future music-making by others. "I considered for several months what would do justice to the prize, the legacy of Avery Fisher, and my role in it," she explains. "I decided to use the monetary prize to partially fund a new project that I initiated last year, called the Grant Recitals Program." The program supports chamber music concerts in smaller communities with less access to the arts. The inaugural concert took place last year in Sandwich, Ill., population 8,000. The proceeds enabled presenters to purchase a new piano for future events.

Such charitable works are nothing new for Midori. For years, her nonprofit foundation, Midori & Friends, has been providing music education, instrumental instruction, and concerts to schoolchildren, particularly in areas where those activities would otherwise be unavailable. Education, always a topic close to Midori's heart, has become an even greater focus as she pursues her master's degree in psychology, education, and children's literature at New York University.

Although consistently busy as a concert artist, Midori has recorded less frequently in recent years. An elegant recent Sony Classical disc of **Mozart's Sinfonia Concertante** and a newly reconstructed *Concerto for Violin and Piano* recorded with **Christoph Eschenbach** and the **NDR Symphony** was her first release in two years. Next spring will see the release of a disc of violin sonatas by **Bartók**, **Enescu**, and **Schnittke**, and she will soon record the **Glazunov** concertos with **Mariss Jansons** and the **Berlin Philharmonic**.

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Higher Ground™

by Deborah Evans Price



TOBYMAC HAS 'MOMENTUM': "I'm blown away," says **tobyMac** (aka **dc Talk's Toby McKeehan**), reveling in the fact that his solo album, *Momentum*, debuted at No. 1 on the *Billboard* Heatseekers chart in the Nov. 24 issue. "I feel like a freshman again at school. I did all right on my first test. I'm nervous. I'm anticipating. I feel insecure. It's, like, all these feelings."



TOBYMAC

With *Momentum*, tobyMac becomes the third and final member of dc Talk to release a solo project, following on the heels of **Michael Tait's Empty**, recorded with his band, **Tait**, and **Kevin Max's Stereotype Be**.

"It's a whole different perspective," tobyMac admits. "The camaraderie is beautiful, but to be the nervous freshman again is something that excites me—to be the rookie with an uphill battle. I love it."

One of the most appealing things about recording a solo album was being able to start with a clean slate, he says. "There are no expectations. With dc Talk, there are all these expectations from the label and from people who listen to our music and expectations we place on ourselves. With this record, it was a labor of love. I could sing about things I'm passionate about—like in 'Do You Know,' I'm singing about the hopes and dreams I have for [3-year-old son] **Truett** and personal things that wouldn't make sense in the dc Talk format. All of a sudden, I get to pursue those personal passions, including hip-hop. There's not a dark cloud of expectation."

With *Momentum*, tobyMac has created a remarkable album, a rich musical tapestry that incorporates the rap/hip-hop elements he loves with infectious melodies and direct, thought-provoking lyrics. "I try to approach every dc Talk record like it's an open piece of canvas, but there's still this weight on your shoulders," he says. "But with this, it [really] was a wide open piece of canvas. There was an array of colors on my palette, just going, 'Man, a splash of red would be dope there!' or 'I'm going for green today. I want it. I feel it. It's going on

the canvas. All right God, what do you want me to put on there next?' It's that kind of feeling."

TobyMac co-produced the record with **Michael-Anthony Taylor**, **Pete Stewart**, **Todd Collins**, **Jeff Savoe**, and **Randy Crawford**. "I love harder songs with hip-hop beats and harder guitars," he says. "I also love straight-up urban beats. I tried to analyze it for a while, then I took off the analyzing hat and said, 'I'm just going to take the song where it needs to go based on a feeling vs. my production mind.' My art should represent me, and it does."

TobyMac admits some fans may have preferred "a straight-up beat with a rhyme, but I just have too much melody and too many musical adventures out there to take. I just love melody and blending different instruments together that one wouldn't expect to be on a hip-hop song."

"I never claim to be a hip-hop artist for the hip-hop heads," he continues. "I just claim to be a fusion hip-hop artist that takes multiple sounds and styles and merges them together to create, hopefully, something fresh."

Among the sounds on *Momentum*, there's an appearance by son **Truett** on "Tru-Dog." And tobyMac teams with **Kirk Franklin** on the energetic "J-Train." "I love that song. It's like an old-school funk jam, like a **Cameo** meets **Gap Band**," tobyMac says. "I've always wanted to work with Kirk. We both really have a heart for tearing down walls between gospel music and [contemporary Christian music]."

In January 2002, dc Talk will embark on a 25-city tour, with each member offering up a solo set before the group performs together. During the spring and summer, tobyMac, Tait, and Max will continue to work their solo projects before they unite as dc Talk to work on the next group project. "We're definitely getting back together," tobyMac says, "and we're really looking forward to the next record."

NEWS NOTES: **Vince Wilcox** and **Troy VanLiere** of **vanlierewilcox** have been tapped to anchor Ardent Records' expanded marketing presence in Nashville. The 6-year-old Memphis-based label is home to **Smalltown Poets** and **Skillet**. **Sarah Richmond**, former advertising/marketing manager for Squint Entertainment, has been named marketing manager and will be located in Ardent's new Nashville office. . . . Word about town is that Atlantic Christian VP/GM **Barry Landis**' contract is up Dec. 5. He has not yet resigned. Will he stay or will he go now? . . . Forefront Records act **Raze** has disbanded. The group has been on the roster since 1998.

Jamie Anderson Finds Listeners The Hard Way

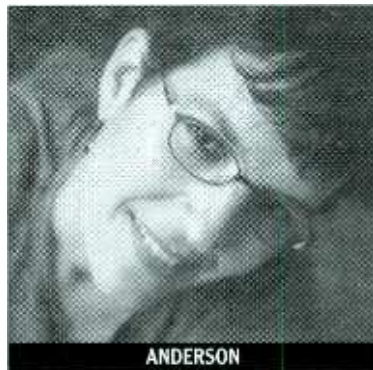
BY LARRY FLICK

NEW YORK—With her self-made disc, *Listen* (Nov. 27), acoustic-pop troubadour Jamie Anderson is out to prove that an artist can reach a national audience without the aid of a major label.

Touring nationally since 1987, she is known for her solid songwriting and engaging stage presence. She has been building an audience the hard way, playing small clubs, coffeehouses, and midsize venues—not to mention countless women's music and folk festivals.

"It hasn't been an easy road, but it's one that I've traveled with pride," she says. "I've worked hard, and I'm pleased with where I've landed so far."

On *Listen*, Anderson covers a wide range of topics that include the joy of families ("Forever Family"), the pleasures of love ("I Wanna Drive"), personal pride ("When They Know Who We Are"), and a good reason why one should never break up with a songwriter (the humorous "I Miss the Dog [More Than I Miss You]"). Her songs are published by Jamie Anderson Music, BMI.



ANDERSON

"This is a very strong record by an artist who has done a fine job of spreading the word about her music," says Marlon Creaton, manager of Record Kitchen, an indie retail outlet in San Francisco. "She's an artist you root for."

Anderson has also earned the praise of colleagues. Acclaimed fellow folkie **Catie Curtis** says that "as a writer, Jamie takes the archetypical forms of folk music and storytelling and turns them on their heads! A fresh—in every sense of the word—and original artist."

Meanwhile, legendary singer/songwriter **Holly Near** says, "For me, folk music tells a story about folks, simple truth-telling and magical mythology that invites the listener to lean into the larger circle of life. Jamie is in that circle, and she is singing some wonderful songs."

With such kudos under her belt, the self-managed/booked Anderson says she will spend the next few months working *Listen* the old-fashioned way: She's going to tour the States, selling CDs at each stop and trying to draw the attention of indie retail and grass-roots radio at the same time.

In The Spirit™

by Lisa Collins



RESURRECTION: With two albums released in the past six weeks, **Greg O'Quinn** is getting a second chance to make a first impression. His *Clichés* bowed at No. 7 on the *Billboard* Top Gospel Albums chart, and the just-released *I Told the Storm* is enjoying premium rotation at key radio stations, including WGCI Chicago, KMJQ Houston, and WERQ Baltimore.



O'QUINN

It is somewhat of a resurrection for the 35-year-old singer, who made his recording debut in 1996 with *Trying to Make You See* on Word Records. Although hailed as an up-and-comer, O'Quinn's first two releases (*Conversations* was his second) were greeted with moderate success, and he was released from Word in 1999.

Ironically, the Dallas-based artist had struck a chord with the tune "I Told the Storm," which continued garnering airplay even after his release from Word. O'Quinn reports, "I did not have a video and was unsigned, but radio would not get off the song, and the longer the song was out, the stronger it seemed [to get]. So I was constantly on the road performing not just around the country, but in Egypt, the West Indies—all on the success of that song."

O'Quinn went back into the studio to record *Clichés* on his own label, Paradygm Records. He subsequently presented the project to WorldWide Gospel CEO **Kerry Douglas**, who signed him to a label distribution deal in July. Although pleased with the album's surprisingly high chart debut, Douglas was also struck by something else.

"I found there were a lot of stations still playing 'I Told the Storm,' he says. "Believing there might be more to it, we took the best tracks from *Trying to Make You See* and *Conversations* and put them on one album, titled [it] *I Told the Storm*, rereleased it to urban radio, and we're getting lots of spins. The strategy was to work *I Told the Storm* on urban and to continue to work *Clichés* at gospel radio."

Such moves have helped make Douglas' 4-year-old, Houston-based company one of the genre's most aggressive independents, recently forging success with such artists as

Evelyn Turrentine-Agee and **Keith "Wonderboy" Johnson**.

Although Douglas now finds himself with two somewhat competing records issued by the same artist, timing was critical, as O'Quinn is set to tour with a national stage production based on *I Told the Storm*, tentatively scheduled to launch in February 2002.

"We had to do it this way to prepare for the stage play, for which we're partnering with radio stations around the country," Douglas explains. "Then too, we didn't want to lose the momentum of either the records or Greg, whose talent the industry is only just beginning to see."

DYNAMIC DUET: **Kirk Franklin's** response to the Sept. 11 terrorist attacks came, not surprisingly, in the form of a song—"9-1-1," a timely piece that not only addresses the tenor of the country and the gospel industry at large, but—as lead single—is also setting up the radio and promotional rollout of his forthcoming CD, *The Rebirth of Kirk Franklin*, due early next year from Gospo Centric Records.

But Franklin was clearly more interested in making a social statement than commercial returns when he teamed up with **Bishop T.D. Jakes** to do the single about a young man crying out to his pastor because he is frightened about everything that has happened, from the attacks to the threat of anthrax.

"I was set to go to Los Angeles that day and instead spent the rest of the day in my pajamas glued to the TV," Franklin recalls. "It made me reflect on everything social, political, spiritual, and personal. More than anything, I just wanted to be a very great reflective light, to let people know that God is still in control."

BRIEFLY: **Destiny's Child** has joined the star-studded lineup for the 17th Annual Stellar Gospel Music Awards ceremony scheduled for Jan. 12 next year at the Atlanta Civic Center. Member **Michelle Williams** and **Shirley Caesar** are set to perform live the duet they recorded—"Steal Away to Jesus"—for Caesar's current *Hymns* CD. Williams will then join her Destiny's Child pals to perform a medley of spiritual songs from their triple-platinum *Survivor* album. The medley includes "Total Praise," "Jesus Loves Me," "You've Been So Good," and "Now Behold the Lamb."

FINALLY: After 12 years at the helm of PepperCo Records, founder and CEO **Brenda Culpepper** is calling it quits. Late last month, Culpepper put the Stamford, Conn.-based label—formerly home to such artists as **Lecresia Campbell**, **Billy Preston**, and **Edna Tatum**—up for sale.

ALBUMS

Edited by Michael Paoletta

POP

STING

All This Time
 PRODUCERS: Kipper and Sting
 A&M 0694931692
 Featured in Music to My Ears, *Billboard*,
 Nov. 10, 2001.

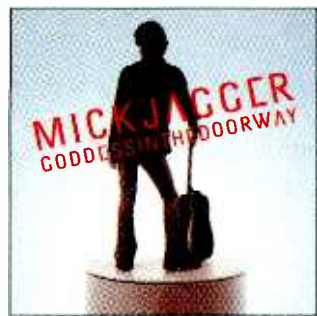
PINK

Missundaztood
 PRODUCERS: various
 Arista 14718
 Certainly not your average pop princess, the ever-nonconformist Pink turns a complete 180° on her sophomore set. With the help of former 4 Non Blondes' frontwoman Linda Perry, *Missundaztood* is a rock-fused, hook-friendly set that ably distances the Philly native from her pop/R&B origins. Tracks like "Numb" and "Lonely Girl" showcase Pink's versatility, while lead single "Get the Party Started" is a dance-friendly ditty closer to her first set. But if truth be told, the real gems of this album are the ballads. On the blues-inflected "Misery," Pink teams up with Aerosmith's Steven Tyler and Bon Jovi's Richie Sambora; the end result is impressively moving. Like "Misery," such introspective tracks as "Family Portrait," "Gone to California," and "My Vietnam" are emotional snapshots of real life. It'll be interesting to see where Pink goes from here; it would seem that the sky is the limit.—RH

NATALIE MERCHANT

Motherland
 PRODUCERS: Natalie Merchant and T-Bone Burnett
 Elektra 62794
 While Natalie Merchant has long been accurately described as an evocative, emotionally charged tunesmith and performer, calling her previous work "soulful" would be a stretch: there's always been an intangible X-factor missing that left her music effective but squeaky clean. On *Motherland*, though, she and co-producer T-Bone Burnett let the grit settle between the tracks. As a result, many of the songs—even a few of the softer acoustic numbers—retain the live, rough edges of a demo. Such a

SPOTLIGHTS



MICK JAGGER
Goddess in the Doorway
 PRODUCERS: various
 Virgin 724381128824
 Meet a revitalized Mick Jagger. On his fourth solo album, the Rolling Stones frontman has collaborated with a slew of other hit artists, including U2's Bono, Aerosmith lead guitarist Joe Perry, Lenny Kravitz, Rob Thomas of Matchbox Twenty, and Wyclef Jean. The results breathe fresh life into Jagger's music, making *Goddess* his most diverse and musically adventurous solo set to date. Impressive tracks abound, from first single "God Gave Me Everything" to the gospel-inspired "Joy" and "Everybody Getting High," which recalls the stomp and bounce of a classic Stones tune. But this is very much a contemporary album, showing that Jagger isn't content to rest on retro laurels. Although the inclusion of so many star collaborations on *Goddess* may invite a comparison to Santana's *Supernatural*, that wouldn't be quite fair. *Goddess* has the unmistakable voice of Jagger guiding it, and the album is stocked with the swagger and smarts that have made him a rock legend.—CH

VARIOUS ARTISTS
The Concert for New York City
 PRODUCERS: Don DeVito, Chuck Plotkin, Bob Clearmountain, and Thom Cadley
 Columbia C2K 86270
The Concert for New York City may go down in history as the greatest charity concert since 1985's *Live Aid*. The all-star event, which took place Oct. 20 at New York City's Madison Square Garden, was held to benefit the victims and honor the heroes of the Sept. 11 terrorist attacks. Broadcast in its entirety on VH1, the concert was also the network's highest-rated program and



PAUL MCCARTNEY
Driving Rain
 PRODUCER: David Kahne
 MPL/Capitol CDP 724353551025
 If you still think Paul McCartney is only about silly love songs, think again. On the moody, experimental *Driving Rain*, McCartney wanders into darker territory that may surprise anyone expecting just melodious pleasantries. Much of *Driving Rain* expresses themes of grief and isolation; the set even seems to be a defiant statement in which McCartney is out to prove again that there is more to him than just catchy pop tunes. Nowhere is this more exemplified than on "Rinse the Raindrops," an epic number that clocks in at more than 10 minutes and radically changes musical direction within that span. "Freedom" (McCartney's charity single for victims of the Sept. 11 terrorist attacks) concludes the album with a burst of hope. This set may not satisfy every fan, but it should please those who have hoped that McCartney would branch out from a safe sound. *Driving Rain* proves that where there is risk, there can be reward.—CH



Madison Square Garden's highest-grossing event to date. This two-CD set includes all the musical performers from the event (except for Macy Gray), with the lineup reading like a "who's who" of hitmakers, from such rock royalty as Paul McCartney and the Who to newer artists like Five for Fighting. The positive energy is well-captured on this live collection, which will have a companion DVD/VHS release in early 2002. Sony's net proceeds will go to the Robin Hood Relief Fund.—CH

MORRISSEY

The Best of Morrissey
 PRODUCER: Bill Inglot
 Sire/Warner/Rhino R2 78375
 At the demise of Manchester, England's postpunk avatars the Smiths, one might have suspected that singer/lyricist Morrissey would go nowhere without his genius guitar foil/songwriting partner Johnny Marr. Well, as amply

evidenced by this thoughtfully produced anthology, it was actually Morrissey who built on the Smiths' legacy. In league with various new songwriting partners and guitar-oriented bands, Morrissey has continued to conflate the virtues of personal-but-ambitious vernacular poetry with a sonic sensibility that is classic rock'n'roll. And with an epic like "November Spawnaed a

Monster," Morrissey has occasionally expanded his range of expression beyond that of the Smiths. In addition to some of the best song titles in rock, this 21-track collection brims with high wit and organic musicality. "The Last of the Famous International Playboys," "Suedehead," "We Hate It When Our Friends Become Successful," "Tomorrow," "Now My Heart Is Full," and the recent U.K. single "Lost" are among the highlights.—BB

R&B/HIP-HOP

SOUNDTRACK

Ali
 PRODUCERS: Steve Stoute and Michael Mann
 Interscope 069493173
 Juxtaposing new and old, as well as various genres (R&B/soul, jazz, rock, Eastern, Arabic, and South Asian), this complement to the highly anticipated film starring Will Smith parallels legendary boxer Muhammad Ali's spirited approach to life as a man and a champion fighter. The set opens with the R. Kelly-penned and -produced "The World's Greatest," an uplifting ballad reminiscent of Kelly's "I Believe I Can Fly." From there, it segues to contributions by Alicia Keys (the soulful "Fight"), Bilal (the jazzy "Sometimes"), and Angie Stone (the moving "20 Dollars"), along with passionate turns by vintage performers Aretha Franklin ("Ain't No Way") and Al Green ("A Change Is Gonna Come"). Outside the album's soulful realm are such meditative offerings as Salif Keita's "Tomorrow" and celloist Martin Tillman's "Odessa." Showing particular promise on this set: Dr. Dre protégé Truth Hurts ("For Your Precious Love") and Shawn Kane ("Mistreated").—GM

GHOSTFACE KILLAH

Bulletproof Wallets
 PRODUCERS: various
 Epic 61589
 Coming off the success of *Supreme Clientele*, which peaked at No. 2 on the Top R&B/Hip-Hop Albums chart, Ghostface Killah returns with his third Epic set. Ghostface has already grabbed hip-hop's collective attention with the set's first single, "Never Be the Same Again." Featuring R&B crooner Carl Thomas and Wu-Tang
 (Continued on next page)

raw instrumental environment apparently pushed Merchant over the vocal edge. She has never sounded so earthy, so bluesy, so soulful. She tackles rock-edged cuts like "Saint Judas" and "Build a Levee" with the confidence and sultry sass of an R&B diva, while continuing to move comfortably through more recognizable fare, like the single "Just Can't Last."—LF

VITAL REISSUES

DEAD CAN DANCE

1981-1998
 ORIGINAL PRODUCERS: Dead Can Dance, John A. Rivers, and Dale Griffin
 4AD/Rhino 8122-78359
 It was once believed that the dead could dance, telling stories and interweaving a history of humankind through their haunting dances and songs echoing from the netherworld. This could also be an apt description of the otherworldly soundscapes of Lisa Gerrard and Brendan Perry, aka Dead Can Dance. Elusive, subtle, and reluctant "stars," Gerrard and Perry were more like anti-heroes who managed to become U.K. indie 4AD's most successful act over the course

of a 17-year, seven-studio-album career. This sprawling, beautifully packaged four-disc 47-song retrospective—one disc is a DVD-Video containing the feature-length concert film *Toward the Within* that documents the duo's 1994 performance at the Mayfair Theater in Santa Monica, Calif., as well as rarely seen music videos and a complete discography—provides an unfettered view into the musical minds of two aural anthropologists. Sharing musical and vocal responsibilities, Perry and Gerrard created a uniquely melodic sound incorporating a rich musical lineage that blurred the lines between the ancient and the modern, the organic



and the electronic. Haunting tribal incantations co-existed with medieval Irish folk songs and neo-classical

with American gothic, all representing a diverse range of influences from Europe, Asia, the Middle East, and North Africa—and all executed with a profound sense of artistic integrity. Chronologically arranged and including track-by-track commentary from the artists, this remastered collection showcases the duo's acute ability to deliver entrancing, eclectic, mystical, and groundbreaking music—music that continues to captivate and influence devotees from the art and music elite straight to clubland's dancefloors. "The Host of Seraphim," "Cantata," "The Carnival Is Over," "Severance," "Black Sun," "Yulunga," "American Dreaming," and "The

Ubiquitous Mr. Lovegrove" are included—as is previously unreleased material (rare demos, BBC recordings from the John Peel Sessions, U.S. radio performances) like "Sloth," "Sambatiki," and the triumphant closing song "The Lotus Eaters" (the duo's final studio recording). Since going their separate ways in 1998, Perry and Gerrard have continued creating music, albeit separately; each has released solo efforts on 4AD, including Perry's *Eye of the Hunter* and Gerrard's *Duality* (with Pieter Bourke). As a soundtrack composer, Gerrard's credits include *Gladiator* (for which she won a Golden Globe) and *Ali*.—CR

CONTRIBUTORS: Bradley Bamberger, Leila Cobo, Larry Flick, Rashaun Hall, Carla Hay, Gail Mitchell, Craig Roseberry, Philip van Vleck, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♪): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

brother Raekwon, the single is by most standards a love song, with Ghostface playing a jilted lover. Although *Bulletproof Wallets* also features the equally romantic "Love Session," fans of the artist's stronger material surely won't be disappointed. Tracks like "Flowers" and "Maxine" highlight Ghostface's ability to narrate great street sagas. What some might call the Wu-Tang's dynamic duo—Raekwon and Ghostface—team on several of the album's tracks. Other guests include Takitha, Ruff Endz, and Method Man, among others.—**RH**

COUNTRY

★ DRIVE-BY TRUCKERS

Southern Rock Opera
PRODUCERS: Drive-By Truckers, Dick Cooper, and David Barbe
Soul Dump Records 005
 Scruffy redneck punksters Drive-By Truckers up the ante exponentially with *Southern Rock Opera*, a searing double-CD that analyzes not only the unlikely rise and tragic fall of Lynyrd Skynyrd but also the fictional band Betamax Guillotine, while serving as an often biting take on Southern culture. We get equal doses of Skynyrd's history and mythology, heartily spiced with uncontrolled substances and mad genius Patterson Hood's never-humble takes on such icons as former Alabama Governor George Wallace, late 'Bama football Coach Paul "Bear" Bryant, and the "duality of the Southern thing." Musically, it's mostly about glorious guitar overload, interspersed with punk sensibilities and Neil Young-esque subtlety—with cutting and imaginative lyrics that alternate between inspiring and chilling. The sheer scope of the project and a certain repetitive quality bog things down at times, but as we soar and then crash with the rollicking "Shut Up and Get on the Plane," the manic "Greenville to Baton Rouge," and spooky/sad "Angels and Fuselage," *Southern Rock Opera* triumphs as a ragged, profane masterpiece. Available only at DBT live shows and on their Web site, drive-bytruckers.com.—**RW**

JONI HARMS

After All
PRODUCER: Ken Isham
RealWest Productions 6001
 On her RealWest debut—after a stint on Warner Western—prairie songbird Joni Harms displays her finely honed talents as a skilled songwriter and a keen, instinctive vocalist. The smooth-as-silk Harms swings mightily on "Weakness for Cowboys" and "Wedding Song," shuffles with fine traditional authority on the title cut and "Cowboy Coffee," injects the Western folk-ish "More Than Your Eyes Can See" with a pleasing twang, and delivers languid Western lounge on "Every Cowgirl's Dream." Harms' voice has warmth, depth, and range perfectly suited to her material, whether it's the bittersweet "West Texas Waltz" or the Mexicali exuberance of "Ay Yi Yi Yi." More "country" stuff like "Millie" and "It'll Happen When It's Time" could do country radio a favor, and Harms' gorgeous "I Want to Sing for You" is a simple, straightforward take on

the artist/audience relationship. "Ay Yi Yi Yi," indeed.—**RW**

LATIN

► VARIOUS ARTISTS

Tributo (Soda Stereo)
PRODUCERS: various
BMG U.S. Latin 74321 87495

Although Latin rock tributes have become commonplace in the past couple of years, they're still a tempting dish to sample. A tribute to landmark Argentine rockers Soda Stereo—a band that's relatively recently dissolved but whose members are still active in their own endeavors—is particularly enticing given the choice of material and artists selected. Usual suspects such as Julieta Venegas (in a titillating, funky/electronic version of "Disco Eterno," produced by Café Tacuba's Emmanuel del Real and Quique Rangel) and Colombia's Aterciopelados (who also mix electronica into "Té Para Tres") sit alongside Chile's Lucybell and Costa Rica's Gandhi (playing a more straight-ahead but crunchingly tight version of "Séptimo Día"). Unusual here is the presence of pop/electronica ensemble Moe-nia, but its version of "Zoom" doesn't jar with the collective eclecticism of this well-produced, enthusiastically executed album.—**LC**

CUBANISMO

The Very Best of Cubanismo!—¡mucho gusto!

PRODUCER: Joe Boyd
Hannibal/Rykodisc 1461
 In this round-up of hits from Jesus Alemañy and company's four Hannibal/Rykodisc releases, Cubanismo manages to run the gamut of sub-genres within Cuban music and extrapolate from beyond. From the instrumental big-band mambo of "Mambo UK" to the cha-cha-cha of "Aprovecha," Cubanismo punctuates much of its excellent renditions with jazzy improvisation (with flutist Orlando Valle "Maraca" and trumpeter Luis Alemañy among the soloists), although most tracks irresistibly point straight to the dancefloor. But Cubanismo is most distinctive when it blends English and Spanish and Cuban *son* with American blues and jazz—a very tough thing to do persuasively—in "Paso en Tampa" and "Marie Laveaux," both tracks from the album *Mardi Gras Mambo*. Ironically, the vibe weakens when reggae is added to the equation: "Get Up, Stand Up," even with Ernest Ranglin guesting on guitar, sounds like a pale version of Tower of Power over a reggae beat.—**LC**

WORLD MUSIC

★ ORCHESTA ARAGON

En Route
PRODUCER: José da Silva
World Village 468006

This group was formed in 1939 by Orestes Aragon Cantero and became well-known as a premier *charanga* band. Since then, the group has, naturally, undergone many personnel changes, but its sound remains a definitive Cuban dance-band vibe. Today, the repertoire is seemingly limitless and thoroughly in the service of the group's purpose, which is to lure its audience onto the dancefloor. Orchesta

Aragon works a delightfully romantic *danzon* number—"Un real de Hielo"—with the same deftness it brings to the *cha-onda* tune "A bailar me cha onda" and the *guaracha* "Ahora si sabroseao." The violin section, led by Rafael Lay Jr., flutist Eduardo Rubio, and vocalists Ernesto Bacallao and Juan Carlos Villegas provide a continuous stream of musical highlights, but it's the ensemble's cohesiveness and the fine arrangements that underwrite the excellence of *En Route*. Distributed in the U.S. Harmonia Mundi—**PVV**

CLASSICAL

★ CHRISTOPHER O'RILEY

At the Break
PRODUCER: Da-Hong Seetoo
CPI Records 3294112

American pianist Christopher O'Riley has made some fine records in the past—such as his 1994 Stravinsky set on Nonesuch, which included an inventive solo arrangement of *Histoire du Soldat*—but, unfortunately, we haven't had many opportunities lately to enjoy his playing on disc. That's why this special collection of short pieces is so welcome. O'Riley is host of the Public Radio International program *From the Top*, which showcases performances by young American classical musicians. The interludes on this disc are those that O'Riley himself has often played "at the break" of the show. Heavy not only on Rachmaninoff but Rameau (which is wonderful to hear on piano rather than the usual harpsichord), *At the Break* also ranges far and wide to include among its 29 tracks Milhaud's Brazilian-spiced *Corcovado*, O'Riley's transcription of an aria from Delibes' *Lakme*, and Vince Guaraldi's holiday chestnut "Christmas Is Here." An uncommonly intelligent performer, O'Riley also plays with an alluring tone and real rhythmic energy (captured well by producer/engineer Da-Hong Seetoo); the pianist also provides his own charming liner notes. Let's hope there are sequels to this. Available via Public Radio Music Resource, or see fromthetop.org.—**BB**

HOLIDAY

CHARPENTIER: In Nativitatem Domini
Canticum, Messe de Minuit pour Noël, Noël sur les Instruments
Les Arts Florissants/William Christie
PRODUCER: Arnaud Moral
Erato 8573-85820

OLIVA NEWTON-JOHN
The Christmas Collection
PRODUCERS: various
Hip-O/UME 314 585 413

JON SECADA
The Gift
PRODUCERS: Emilio Estefan Jr., Jose Antonio Molina, and Jon Secada
Epic EK 86162

VARIOUS ARTISTS
Groovin' Jazz Christmas
PRODUCERS: various
Gold Circle 50007

VARIOUS ARTISTS
A Country Superstar Christmas 4
PRODUCERS: various
Hip-O/UME 314 585 087

O N D I S C

BJÖRK
Vespertine
PRODUCERS: Björk, Thomas Knak, and Martin Console
Elektra 62653-9

PAT METHENY GROUP
Imaginary Day
PRODUCERS: Pat Metheny, Lyle Mays, and Steve Rodby
Warner Bros. 46791-9

ALICE IN CHAINS
Greatest Hits
PRODUCERS: Alice in Chains, Dave Jerden, Rick Parasher, and Toby Wright
Columbia CS 85922

STRAVINSKY: The Rite of Spring/
TCHAIKOVSKY: Symphony No. 4
Cleveland Orchestra/Lorin Maazel
PRODUCER: Robert Woods
Telarc SACD-60563

The emerging DVD-Audio and Super Audio CD (SACD) formats, both of which deliver multichannel audio, offer a gratifying abundance of creative mix choices, as well as high-resolution audio and, often, bonus material. These recent releases—two on DVD-Audio and two on SACD—offer examples of the many possibilities the formats can deliver.

With a 5.1 mix of *Vespertine*, the distinct style of pop oddity Björk underscores surround sound's versatility and compatibility with most any genre. The enigmatic character of *Vespertine* is a fascinating, otherworldly experience, especially when heard in surround sound. Yet, the DVD-Audio mix of the album takes a subtle approach to multichannel: Lead vocals are usually placed in the front speakers, while the surround speakers are reserved for ambiance. On "It's Not up to You," though, the vocalist, in a near-whisper, occasionally calls out from over the shoulder of the listener.

The very contemporary jazz of the Pat Metheny Group is similarly enriched by a 5.1-channel mix. On *Imaginary Day*, the guitarist stretches out, literally and figuratively, as does his guitar solo on the title track, which attacks from four speakers. Likewise, Metheny's various stringed instruments on "Follow Me"—acoustic sitar guitar, acoustic guitar, guitar synth, baritone guitar, and Roland VG-8 "virtual guitar"—envelop the listener in rich timbres. "Into the Dream" has the same impact, as Metheny, solo, performs the entranc-

ing piece all around the listener.

Interestingly, the center speaker is used so sparingly in much of the *Imaginary Day* DVD-Audio that the mix might almost be considered "4.1." Yet the 5.1 presentation of these recordings, created by original mix engineer Rob Eaton, further augments the aural dreamscape of the Pat Metheny Group. In contrast to the meager video content of *Vespertine*, the *Imaginary Day* DVD-Audio features a generous helping of video extras, including an extensive biography, photo gallery, discography, and credits, as well as a stereo playlist for 2-channel playback.

The hard-hitting attack of Alice in Chains, remixed in 5.1 for SACD by longtime engineer/co-producer Toby Wright, presents the band in an even heavier context than on its 2-channel releases. From the opening snare drum smack of "Man in the Box," Alice in Chains' *Greatest Hits* is a sonic assault that places the listener squarely in the middle of the band.

The rhythm of "Them Bones" is relentless, the 7/8 verse and 4/4 chorus colliding with the force of a steamroller. Yet, Alice in Chains can quickly switch gears, as on the introduction of "Rooster." Layne Staley's lead vocal is in left and right in both the front and rear speakers, while Wright saves the center speaker for a reverb-drenched electric guitar. "Angry Chair," suitably, features a raging assault from all sides, though Wright wisely keeps instruments stationary, rather than panning them across the soundfield.

Telarc's SACD of Stravinsky's *The Rite of Spring* and Tchaikovsky's *Symphony No. 4* is a hybrid disc, with two information layers—one for Direct Stream Digital (DSD) and one for conventional CD. That way, the disc plays on both SACD and CD players. Audiophile label Telarc's initial digital recordings used the Soundstream system, based on a 50kHz sampling rate. Soundstream SACD rereleases appear only in the stereo format. The SACD layer of *Symphony No. 4*, recorded in 1979, and *The Rite of Spring*, from 1980, underlines the format's superiority over conventional CD. The Cleveland Orchestra's performances are presented with startling clarity and dynamic range. They may be "only" stereo but are an engrossing experience nonetheless.

CHRISTOPHER WALSH



SINGLES

Edited by Chuck Taylor

POP

STEREOPHONICS *Have a Nice Day* (3:24)
PRODUCERS: Bird & Bus
WRITER: K. Jones
PUBLISHER: Universal PolyGram International, ASCAP
V2 27707 (CD promo)
 "Have a Nice Day" is a keen antidote to the world's self-conscious state of mind, as it's an innocent, happy slice of retro pop/rock. And apparently, radio is hungry for just such a tonic: Adult top 40 stations around the country are biting at the track, which is set to break U.K. trio Stereophonics into the mainstream. The track opens with a chorus of "ba-ba's" and proceeds with a midtempo, guitar-based groove that goes down easy and provides a pleasant diversion from all that is hard-driving on top 40 radio these days. There's nothing high-falutin' about "Nice Day," and it's a sentiment that we can all aspire to in these challenging times. Taken from the V2 set *Just Enough Education to Perform*.—**CT**

ROCK

INVERTIGO *Chances Are* (3:35)
PRODUCER: Charles Fisher
WRITERS: J. Leigh and V. Leigh
PUBLISHERS: Standard Music Publishing, adm. by EMI Music, ASCAP
Forum/Atlantic (CD promo)
 It's too bad Aussie pop stars Christian Argenti (vocals) and the Leigh brothers weren't around when *Beverly Hills 90210* was still on the air. (Two of the three were in Pseudo Echo of "Funky Town" fame.) This throwback to late-'80s' cheesy pop would fit in perfectly in one of the period's adolescent romantic comedies—but not the John Hughes classics. Lyrics like "Some of us made of concrete, some of us made of sand/Everyone who hurts feels loneliness" and "But if you find a way, you can always carry on" unfortunately betray the mold in this cheese. The chorus may stubbornly affix itself to the listener's brain, but it's doubtful even Jason Priestley would direct the video for this one.—**ME**

COUNTRY

NHELY WRIGHT *Jezebel* (3:03)
PRODUCERS: Paul Worley and Chely Wright
WRITERS: M. Hummon and J. DeMarcus
PUBLISHERS: Sony/ATV Songs/Songs of Teracel/Careers-BMG/Ourtrinity, BMI
MCA 02224 (CD promo)
 After her last single, "Never Love You Enough" wandered unabashedly into pop crossover territory, Chely Wright corrects her course with an impressive uptempo song laced with fiddle. Penned by hit Nashville tunesmiths Marcus Hummon and Jay DeMarcus, this record could be a "Jolene" for the new millennium. Like the classic Dolly Parton hit, this fiery track finds a woman confronting the other woman and fighting for her man—

SPOTLIGHTS



ALAN JACKSON *Where Were You (When the World Stopped Turning)* (4:58)
PRODUCER: Keith Stegall
WRITER: A. Jackson
PUBLISHER: EMI April Music/Tri-Angels Music, ASCAP
Arista Nashville (CD promo)

At a time when we are all grappling with our feelings in the wake of Sept. 11, Alan Jackson has come up with a song that expresses the myriad emotions tied to that tragic day. His performance of "Where Were You (When the World Stopped Turning)" was the high point of the Country Music Assn. Awards show Nov. 7, and demand was so immediate at radio that stations were actually playing it from VHS copies before they got their hands on the Arista Nashville CD promo. Country music is never better than when one person simply sets down and pours out his or her heart, and Jackson certainly strikes a nerve. The lyric is so simple and yet so poignant, as he asks, "Where were you when the world stopped turning on that September day?/Teaching a class full of innocent children or driving down some cold interstate/Did you feel guilty cause you're a survivor/In a crowded room did you feel alone?/Did you call up your mother and tell her you love her?/Did you dust off that Bible at home?" The song is achingly beautiful and Jackson's delivery is heartfelt. This is the year's most important country single, a powerful work of art that captures the heart and soul of a nation in anguish; solidifying his reputation as America's poet of the common man, Jackson has put all our pain, fear, hope, and faith into words and music. It's a shame that the song is not being released as a commercial single, but it will be on Jackson's new album, due in early 2002.—**DEP**

DANIEL RODRIGUEZ *God Bless America* (2:47)
PRODUCER: Tom Scott
WRITER: I. Berlin
PUBLISHER: ASCAP
Manhattan Records (CD promo)
 There are enough tribute singles in the wake of Sept. 11 to make your head spin: for the most part, while well-intentioned, few rise above mediocrity. The story of New York's "singing cop" is truly inspirational, and his operatic recording of "God Bless America" is a thing of exceptional beauty. Daniel Rodriguez has become a symbol of New York solidarity, and he has per-



formed his stirring version of this American standard at New York Yankees games, as well as on *The Late Show With David Letterman*, *Live With Regis and Kelly*, *Good Morning America*, *Larry King Live*, and *The Today Show*—the kind of exposure that any A-list superstar would froth for. Adding luster to the recording is a spoken-word introduction from none other than New York City mayor Rudolph Giuliani (a hero in his own right). Brooklyn, N.Y., native Rodriguez, who has been singing since the age of 10 and who performed at Carnegie Hall at 17—has signed a record deal with Capitol/EMI's Manhattan Records, which will release the track along with companion song "We Will Go On" Dec. 11, with the album *The Spirit of America* following in February. Profits from both will benefit the Twin Towers Fund. Rodriguez's 15 minutes look set to continue, with upcoming appearances at the Macy's Thanksgiving Day parade and the lighting of the Christmas tree at Rockefeller Center. As to whether this track will garner radio play is anybody's guess (adult contemporary indulged Celine Dion's recording of "God Bless America" to top 15 airplay), but this single is certainly a stand-out in any context.—**CT**



AEROSMITH *Just Push Play* (3:22)
PRODUCER: Tyler, Perry, Hudson, and Frederiksen
WRITER: Tyler, Hudson, and Dudas
PUBLISHER: EMI April Music, Demon of Screamin' Music Publishing, ASCAP/
Universal MCA Music/Beef Puppet Music, S'More Music
Columbia Records (CD track) 62088

In the U.K., TV commercials often catapult songs into the top 40, where their exposure on the tube is as valuable as radio airplay. It occasionally works in the U.S., too: Sting can attest to that via the success of his "Desert Rose," which appeared in a Jaguar ad campaign before mainstream radio took the reins and turned the song into his biggest hit in years. Now Aerosmith is on the receiving end, as the title track to its *Just Push Play* opus is now featured in three 30-second spots for Dodge—part of a yearlong, \$60 million multimedia campaign with the long-lived band. A recent issue of *Rolling Stone* features a four-page spread with pictures of the band interspersed with car stuff (and consumers can even nab a free copy of the ad as a poster by logging onto Dodge's Web site). Some may protest that this has little to do with rock'n'roll, but these days, who can argue with success? According to Columbia, album sales have increased 30% since the ads began airing. Where the story gets interesting is that Aerosmith already has another single at mainstream rock radio, "Sunshine," which has hit No. 23 on the chart five weeks into its release. "Play" would be a curious choice for a single without the Dodge link, though a tight 3:22 radio edit keeps it from wandering too far from the focal point, which features your standard grimacing guitars and raucous Steven Tyler vocal leading the rush. This is one to watch as radio becomes less supportive of full-bodied playlists, and alternative media outlets become as much necessity as a nod to pure commerce.—**CT**

DERYL DODD *One Ride in Vegas* (4:13)
PRODUCERS: Chip Young and Blake Chancey
WRITERS: B. Beavers and D. Dodd
PUBLISHERS: Set the Hook Music, BMI;
BMG Songs/Keabo Songs, ASCAP
Epic 32776 (CD promo)
 Deryl Dodd is one of the more affecting traditional country vocalists to appear over the past several years. He achieved recognition for previous singles "That's How I Go to Memphis" and "The Bitter End" before health problems sidelined his promising career. He returns to country radio

with this fine rodeo number, which is featured on Epic's *Dancin' With Thunder*, the Professional Bull Riders Assn. concept CD. The track kicks off with a stately fiddle intro before Dodd's earnest vocal begins painting a portrait of a 17-year-old rodeo hopeful looking for that one glorious ride in Vegas. The final verse reveals a two-time champion now settled on his own ranch, "but he'd trade it all for one ride in Vegas." Good rodeo songs are always welcome on country playlists, and this is among the better recent offerings. It's a solid song with

skilled, understated production that lets Dodd's vocal talents shine. Here's hoping that it's the first of many pages in this second chapter from a gifted singer/songwriter.—**DEP**

DANCE

ROSABEL WITH JENNIFER HOLLIDAY *And I Am Telling You I'm Not Going* (3:44)
PRODUCERS: Rosabel (Ralph Rosario + Abel Aguilera), and Craig J. Snider
WRITERS: T. Eyan and H. Krieger
PUBLISHER: Dreamgirls Music, ASCAP
REMIXERS: Rosabel, Benny Maze, Mad Maks, and Junior Vasquez
Tommy Boy Silver Label 2251 (CD promo)
 Anyone over 30 who has ever exhibited appreciation for the artist type known as the diva surely knows the throwdown, show-stopping ballad "And I Am Telling You I'm Not Going" from Jennifer Holliday and *Dreamgirls* back in 1981. The song even accomplished the rare feat of crossing from Broadway to the mainstream, spending a month at No. 1 on the R&B singles chart and reaching No. 22 on The Billboard Hot 100. Here, it gets the millennium treatment with a slew of new, uptempo dance mixes from Ralph Rosario, including an absolute melodrama-drenched new vocal from the evergreen diva herself. Rosario's classic house radio edit would do fine, but there are further temptations, like the full-length Rosabel Anthem Mix and the Junior Vasquez earth club anthem, both of which will wear you out. So many songs that have been rehashed over and over again feel wearier with each reworking. This is the exception.—**CT**

CHRISTMAS

CHRISTINA AGUILERA *The Christmas Song (Chestnuts Roasting on an Open Fire)* (Thunderpuss 2000 Holiday Remix) (3:59)
RCA 65900 (CD promo)

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

PERRY PAYNE *Santa Claus Won't Get Lit Up (At the Trailer Park This Year)* (no timing listed)
Hometown Productions 214 (CD single)
Contact: 212-795-7278.

FOURPLAY *The Christmas Song (With Vocals by Eric Benet)* (3:59)
Warner Brothers 4273 (CD promo)

JOI CARDWELL *My First Christmas With You* (no timing listed)
EightBall 050 (CD single)
Contact: 212-337-1200.

MARTINA McBRIDE *O Holy Night* (3:39)
RCA 4688 (c/o BMG) (CD promo)

KENNY ROGERS WITH WYNONNA JUDD *Mary, Did You Know* (3:51)
Magnatone 108 (CD promo)

SHAWN COLVIN *Wish You Were Here* (no timing listed)
Columbia 7937 (CD promo)

TRANS-SIBERIAN ORCHESTRA *Christmas Eve Sarajevo* (3:24)
Lava/Atlantic 6928 (CD promo)

HARD MUSIC

THE BILLBOARD SPOTLIGHT

INDIES VS. MAJORS: SURVIVING IN A NU-METAL WORLD

BY BRYAN REESMAN

With the multi-platinum explosion of bands like Papa Roach, Staind and Linkin Park, the economic and artistic divide between major and independent labels has been widening. While the majors are jumping on the nu-metal bandwagon, indies have been championing both classic metal and cutting-edge underground groups and generating sales that, while not as massive as current chart-toppers, prove that there is a growing audience for myriad forms of hard music. The indie challenge? Staying afloat in an increasingly competitive retail market that prefers multimillion successes to modest-selling indies. And while the majors may not always be scouting out the next big thing, they occasionally catch on to something, such as Epic Records has with black-metal giants Cradle of Filth.

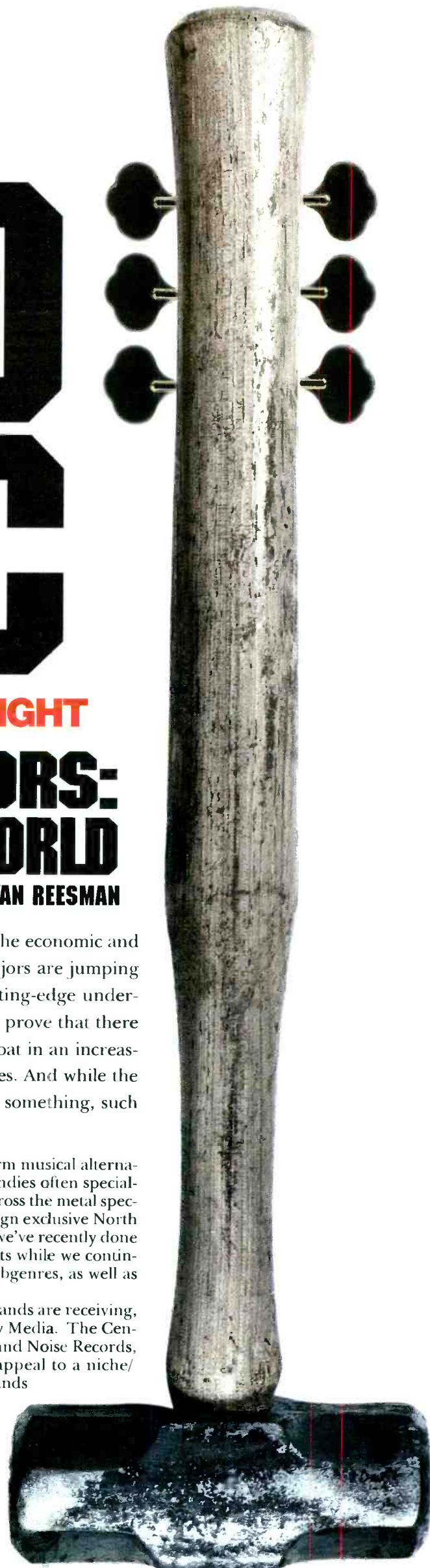
While there are indies pursuing the nu-metal dream, the most prominent ones explore multiform musical alternatives. Odin Thompson, president of Napalm Records America, observes that, to find their niche, indies often specialize in subgenres, like his label does with goth metal, or "simply release a very large volume of CDs across the metal spectrum," like Century Media. When it comes to nu metal, Napalm's approach, Thompson says, "is to sign exclusive North American marketing and distribution rights for Europe's leading independent nu metal labels, like we've recently done with Spanish Locomotive Music. This way, we can develop and release high-quality nu-metal artists while we continue to focus our main efforts on releasing and developing metal artists from the extreme metal subgenres, as well as classic-metal artists."

"While we would all love a piece of the action and sales that some of these major-label nu-metal bands are receiving, I don't feel we necessarily cater to the same audience," remarks Marco Barbieri, VP/GM of Century Media. The Century family now includes North American offices and distribution for German labels Nuclear Blast and Noise Records, U.S. distribution for InsideOut America, and domestic and import mail order. "[Our] labels appeal to a niche/underground audience that the majors are not satisfying. These kids either crave the old-school bands and traditional sounds or want fresh, exciting alternatives to what's popular in mainstream metal, whether it's the whacked-out and technical craziness of bands like Candiria and Meshuggah or the brutal strains of heavy bands like Krisiun and Immortal." Such niche bands often attain sales in the tens of thousands of units.

INDIES GET AGGRESSIVE

As the Century family shows, diversification can be a key component to indie success. Relapse Records has the Release sublabel to handle both avant-metal and ambient music that can appeal to some of its core audience. Screaming Ferret Wreckords co-owner Tim Klukos also runs Mayhem

Continued on page 26



HAFF





Sanctuary
Records Group

MINISTRY ★ **SEPULTURA** ★ **GRAVITY KILLS**
BIOHAZARD ★ **PITCHSHIFTER** ★ **QUEENSRÛCHE**
IRON MAZDEN ★ **DUST TO DUST** ★ **MEGADETH**
CORROSION OF CONFORMITY ★ **U.A.S.P.**
HALFORD ★ **ROLLINS BAND** ★ **MOTORHEAD**

Branded female

IN A GENRE THAT CLAIMS TO GO AGAINST SOCIAL NORMS AND THRIVES ON ALIENATION, BREAKING THROUGH THE GLASS CEILING OF ROCK IS PROVING DIFFICULT FOR MANY WOMEN.

BY GERRI MILLER

Even in the supposedly enlightened 21st century, the perception endures that girls can't rock, particularly in the traditionally testosterone-ruled realm of hard music, where female bands are rare and girl fans, if not exactly ignored, aren't being catered to, either.

"I'm not saying it's right, but that's how it is. I've worked with female bands," says Concrete Marketing president Bob Chiappardi, who signed the short-lived Sexpod to his Slab imprint at CMC Inter-

into Portrait/Columbia act Spike 1000's marketing plan. "We don't focus on the point that I'm female," says vocalist Shannon Harris. "[But] it's the one factor that has kept people away from us. If the music is good, why wouldn't people buy it regardless of the fact I'm female? There's a taboo with hard rock. Over the years, women have been looked at as objects, and that hasn't changed."

Nevertheless, Harris notes an "extremely positive" response to her band's performances in sup-

there to prove we're women and we can rock. Whatever! We just want to play music and want the same chance everyone else has."

Artemis' Krumper, though confident in Kittie's continued appeal thanks to "tremendous growth" on its second release, *Oracle*, notes a change in the hard-music zeitgeist that tends to alienate the female audience from bands of both sexes. He says, "Bands used sex appeal to reach women [in the '80s], but now that's not happening. I think that's because a lot of



Halfcocked

national. "Certain fans were open to it, but more traditional fans were not. It was harder to get radio airplay and access to all the avenues you needed to buy into. It's not an easy road to travel, but it's not easy for any band. But so few female bands want to be in the genre and step up to the plate that, when they don't make it, it stands out like a sore thumb."

READY TO ROCK

Artemis Records act Kittie, whose debut, *Spit*, has been certified gold, is the most successful female band in modern metal, but the label doesn't specifically market to young girls. "I don't think you need to be gender-selective," says Artemis' Michael Krumper. "With this music, what's important is what the band, and fans of the band, feel is credible." Metal magazines, metal radio and MTV2 are targeted, but fashion and teen magazines are not. "The true metal fan isn't going to look for them there," he adds.

Similarly, gender doesn't figure

port of its debut album, *Waste of Skin*, and "that keeps me going," she says. "Unfortunately, radio hasn't jumped on the bandwagon. If we're not going to get that support, then we'll continue to build a fan base and, eventually, they won't be able to ignore us."

Sarah Reitkopp, vocalist for Megatronics/DreamWorks band Halfcocked, notes that her band has existed in several evolving mixed-gender combinations. "It didn't matter. It was just about the music. It wasn't till later, as we were trying to move up, that we realized there was more resistance. It wasn't from the fans—it was from the industry. People are still hesitant," she says. "It's still a boys' club. You'd think people would be over it by now, but they're not. The bands that are being played on the rock stations now are all male."

Reitkopp takes pains to convey that she's neither grumbling about her band or label nor standing on a feminist soapbox. "It's not like we're going out



the attitude that's developed in nu metal comes from hip-hop. That macho attitude, which alienates girls, has made its way into metal."

LOOKIN' GOOD FOR THE LADIES

While Chiappardi agrees that the "angst and alienation" projected by many metal bands leave "very little for women to relate to," he offers exceptions such as Korn, Linkin Park, Kid Rock and Ozzy Osbourne, who express emotions in their music that appeal to women. "As long as the bands show something other than just pure anger, females will be attracted," he says. "And there are still bands that are very conscious of fashion, which attracts women. If the artist is conscientious of image, if the videos are stylized, it will be attractive to the female population. I think a smart artist can attract both audiences."

Beautiful Creatures, one of the more fashion-conscious new hard-rock bands, doesn't specifically target females, but vocalist Joe LeSté acknowledges the

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INDIES VS. MAJORS

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Productions, which handles both studio production and live bookings in the New England area. "They all go hand-in-hand," says Klukos. "I started the production company to get my [label's] bands more shows." He also stresses that it requires a careful balancing act between ventures to avoid spreading oneself too thin. Furthermore, most indie metal labels offer domestic and import mail-order services, which increases profiles and profits.

On a larger scale, in the wake of the multi-platinum success of the Korn and Limp Bizkits of the world, major labels have less interest in artists who "only" sell 100,000 or 200,000 units. That's where larger indie labels come into play. In such a context, the multifaceted Sanctuary Group has certainly positioned itself to be an independent force to be reckoned with. Combining its management, booking agency and record labels into a unified U.S. and European venture, it has become home to classic artists who maintain devoted followings and a place for new artists to develop.

"At Sanctuary, you are going to get a focused approach, where the emphasis is on what is right for the artist's career and integrity," declares Merck Mercuriadis, CEO of the Sanctuary Group. "The majors find it difficult to get the details right, whereas, for us, it is the key to our success. We set goals, and we do not give up until we have achieved them. The worst acceptable result is that we come away with another opportunity to go back after it again. The two-week window of opportunity is of no interest to us. The window of opportunity at Sanctuary never closes. In the last year, we have been able to sign Megadeth, Queensrÿche, Ministry, Gravity Kills, the Rollins Band and Biohazard, and the opportunities to work with the greatest bands in the world increase every day."

KNOWING THE AUDIENCE

Not every indie label is lucky enough to have veteran artists on its roster. For smaller companies with tighter budgets, inventive measures are necessary. "As an independent label, it's very difficult to compete with the majors for product placement at retail," remarks Chris Poland, president of Eclipse Records and marketing

director for Big Daddy Distribution. "The best way to maintain a strong presence at retail is by booking positioning programs such as listening posts and end-caps with the major chains. I think a grassroots campaign—[especially] street-team marketing—is very important in creating awareness for the product as well.

"I think the most important guideline in developing any new act is to orchestrate all the key elements to hit at the same time, usually on or just before the street date," Poland continues. "An ad in and of itself in a magazine does not usually equate to



Bob Chiappardi (top), Jordan Schur

sales. Spins on a certain station don't always equate to sales. When all the elements are hitting the consumer from different angles—radio, press, advertising, touring, street marketing and word-of-mouth—at the same time, and if the release is good, then they stop and say, 'Maybe I should buy that.'"

Bob Chiappardi, president of Concrete Marketing, points out that the key to promoting indie releases and maximizing their sales is to know where one's audience lies. "The beautiful thing is that there are real concentrated pockets where we know what stores are going to sell well, we know what stores

will do promotions," he remarks. "So, instead of having to hit 1,500 stores, we know the right 500 that are going to sell the lion's share. We know which markets are going to sell the music. We know how to tie in the tour with the sales of the records. We know the music outlets and the radio stations. Our guys [know how] to bring Iron Maiden to No. 1 at metal radio, beating out nu-metal bands."

TEAMING UP

Metal indies have also recognized the importance of working together, particularly in the concert arena.

"We've done a lot of package tours, and they've done really, really well," reports Brian Slagel, CEO of Metal Blade Records. He says that last April's Spring Breakneck Tour, which included label artists Cannibal Corpse and Lamb of God, as well as Dimmu Borgir, Soilent Green and the Haunted, pulled in an average of 1,000 people for each of its 35 dates. Every venue was "90% to 100% packed," he says, and Cannibal Corpse didn't even have a

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Dante Bonutto has been involved in the British metal scene for more than 20 years as a journalist, broadcaster, commentator, manager, independent-label entrepreneur, major-label consultant and, most notably, a fan. He has been deputy editor of *Kerrang!*, editor of *Metal Hammer*, founding editor of *RAW*, and currently writes for *Classic Rock* magazine. He has hosted the *Radio One Rock Show*, the *Power Hour* on the *Music Box* channel and currently presents a monthly radio show for *TotalRock*. He has worked in A&R for *EastWest* and is now a consultant at *Universal Music International* in London. He also helps manage Sweden's *Backyard Babies* and runs his own independent label, *Infernal*.

HARD MUSIC

BRIT ROCK: one veteran's view on The fall and rise of the U.K.'s hard-music scene

BY DANTE BONUTTO

LONDON—Given the linchpin role played by U.K. heavyweights Free, Led Zeppelin and Black Sabbath in the global development of hard rock and heavy metal, it is disappointing to note that the link between these late-'60s/'70s groundbreakers and the Brit-rock scene of today appears little better than slight.

This is not to imply that our "nu-breed" outfits are either light on material or short on drive. Far from it. Riff for riff, I have no hesitation in saying that the U.K. has as much raw rock talent to its name as any other country in the world, including the United States. The problem here isn't directly related to the bands themselves; it has more to do with the fact that (at the corporate level, anyway) there continues to be an intrinsic lack of opportuni-

ty and encouragement for music of the weightier kind—despite the fact that interest in the genre from fans and media has never been greater.

I should point out that, at this stage, the argument I am about to advance is one that I have been honing in the pubs and clubs of London for as many years as I can remember. In other words, the decline of the U.K. as a leading rock and metal force isn't something that's happened overnight. The signs have been there for awhile, and while others like myself with a lengthy involvement in the genre—as commentator, manager, major-

label consultant and indie entrepreneur—have been tolling the warning bell on an almost daily basis, it has now come to the point where the large-scale infrastructure required to support the Sabbaths of the future is no longer in existence, or at best is showing serious signs of neglect.

HEART OF THE MATTER

For the young U.K.-based rock fan with an interest in buying



Dante Bonutto

records, tickets and T-shirts from the hottest new names in the press or on the Web, it is almost certainly the bands from across the Atlantic who will be hitting home the hardest. Why? Because the quality of their albums, from the presentation right through to the production and the play-

ing, tends to be of a higher standard. This, I have to admit, is true. Then there's the whole visual side to be considered.

With the onset of grunge in the early '90s, the entertainment aspect of rock suddenly became a thing of the past, but now that the words "image" and "stage show" are once again being used in a positive sense, it is very much the American acts that are reaping maximum benefit. So, is it possible for there to be a U.K. equivalent to the highly visual Slipknot, an American act whose total album sales here have ballooned to the 400,000 mark? In theory, yes, of course. In practice, I would say not. Now we're getting to the heart of the matter.

From a cultural as much as a musical perspective, it is way cooler and more likely to be both impressive to peers and upsetting to parents for the trend-conscious U.K. rock fan to be seen wearing a T-shirt pertaining to U.S. heavies such as Limp Bizkit, Slipknot or System of a Down as opposed to an up-and-coming outfit of local origin.

In a pure rock'n'roll sense, it's fair to say that Sweden has been an influential market of late, with the *Backyard Babies* and the *Hellacopters* now both signed to major worldwide deals (BMG and Universal, respectively). But, when it comes to music of a cutting-edge nature, the expectation is that the next big thing will be draped in the Stars and Stripes.

As mentioned earlier, this isn't

a situation that has come about all of a sudden, but with the majority of label-staffers who had a feel for music of this ilk having fallen victim to U.K. corporate pruning over the past few years, it's difficult to see how things are going to be swung around—especially as current A&R policy tends to be more concerned with exploring the potentially quicker returns of pop.

THE UNDERGROUND

The ironic thing here, of course, is that hard rock/heavy metal is actually well suited to the major-label machine in that it's not really music to be made in the bedroom or the budget studio. Certainly, advances in digital technology have had a liberating effect on the guitar-led opus as much as any other, but, generally speaking, rock albums of international appeal are made by proven producers in well-stocked studios, then mixed and mastered by the best that money (and points) can secure. Add to this the marketing and tour support costs, and you're already talking about a level of investment that will require the act in question to break markets above and beyond the U.K. in order to stand any chance of recouping.

In this respect, the U.S. is very much the jewel in the crown, but traditionally it has been hard for groups from this side of the pond to overcome a system that, in terms of money and logistics, makes it easier for American labels to directly sign and develop American acts.

Londoners *Bush* might continue to live in the U.K., but there can be no doubt that their link-up with the U.S. label *Trauma* back in the belly of the '90s was the move that made it possible for the group to develop in that market as dramatically as it did. Sign to a U.K. company and chances are you'll be required to stack up at least some results at home before looking further afield, which is no simple task in a country where rock music continues to exist on an essentially underground level.

This fact, when placed alongside the others mentioned, means that most of the time and money being put into the current U.K. rock scene can be traced back to independent quarters. In the same way that the explosion of punk in the late '70s gave rise to a host of small labels putting out seven-inch singles and fanzines and generally stoking up the market, so the U.K. can now boast a healthy underground network with companies such as *Dream Catcher*, *Copro*, *Visible Noise*, *Infernal* [Bonutto's label] and *Green Island* giving bands the chance to make a record and leave a mark.

HOMEGROWN HEROES

Indeed, not since the early '80s and the so-called "new wave of

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Is America **READY** For POWER METAL?

Although Worldwide Sales Are On The Rise, This Melodic Subgenre Has Yet To Be Embraced By The States. BY BRYAN REESMAN

Unleashing stampeding double-bass drums, monster riffs and grandiose neo-classical keyboard sounds, European power-metal bands have spearheaded a musical renaissance over the past few years. Taking cues from veteran rockers like Judas Priest, Iron Maiden, Helloween and the original incarnation of Yngwie Malmsteen's *Rising Force*, this bombastic metal movement, which is focused in central Europe and, particularly, Germany, has sent shockwaves through the under-

ground and produced hordes of new bands. While groups like *Blind Guardian*, *Gamma Ray* and *Stratovarius* are not well-known in America, worldwide they can sell between 150,000 and 300,000 units per album, and they generate strong ticket sales when touring Europe and Japan.

"Since *Hammerfall's* debut album [in 1997] and the huge success they had, power metal has been on a real upswing," reports Limb Schnoor, president of *Limb Music Products & Publishing* in Germany. "A lot of older bands, such as *Saxon*, *Dio*, *Jag Panzer* and *Grave Digger*, have had a lot of renewed success, [while] a new generation of bands has appeared and is very successful—bands like *Nightwish*, *Edguy*, *Freedom*, *Call*, *Angra*, *Primal Fear*, *Sonata Arctica* and *Rhapsody*."

ROOTED IN TRADITION

Such enthusiasm has begun filtering into the American metal underground, where shipping sales figures have been rising. They may not be at major-label levels, but the numbers indicate there is a growing audience hungry for epic melodic metal. Some of the genre's key bands include *Iced Earth* (60,000 shipped of its latest),

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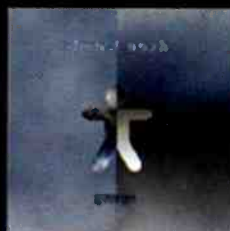
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HARD MUSIC

INDIES VS. MAJORS

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new record out. The numbers certainly surprised promoters. "It was extremely successful," says Slagel, "so we're going to do it every year now. We'll take one of our bands and work with the other metal labels to put together a nice package tour. It's been really important for us to do that. Those are the tours that do the best these days."

Relapse Records offers an annual Contamination label tour, and there are several annual metal fests nationwide where companies bring their product to reach new fans. And, if they're lucky, indie bands can land slots on bigger tours, such as Iced Earth recently did on Megadeth's tour.

While nu metal rules the roost these days, there was a time when

it, too, was underdeveloped. Jordan Schur, president of Geffen Records and owner/founder of Flip Records, started Flip back in 1994 with \$2 million in capital, although he eventually needed new investors to keep things afloat. After Limp Bizkit scored big with its Interscope-distributed debut, Schur cut deals with majors for each of his individual bands—Limp Bizkit with Interscope, Big Hate and Cold with A&M, Staind with Elektra and

behind that company can apply to smaller labels. "My focus was always toward getting in early, being able to jump on something, becoming the champion," says Schur. "My motto at Flip is 'Think like an independent, act like a major.' There is never anything wrong with acting like a major. The independent side of it comes from getting in early and giving the kind of service and focus that otherwise doesn't exist, or used to not exist, at majors.

decades as an indie. Given the label's shift from classic metal and thrash to modern metal acts like Fear Factory, Coal Chamber and Slipknot over the past decade, the move is no surprise. Most metal indies have not sought to commercialize, but rather to maintain tradition as well as expand boundaries with cutting-edge bands.

One such company is SPV, a major European indie distributor based in Germany that has been

Blackmore's Night and Motörhead. "We're in the process of setting up licensing deals with majors for some titles, which is the next step for us in building the profile of SPV as an international label in the States." The company champions old-school metal while also attempting to develop young rockers like Virgo and Thorn Eleven.

It seems that the ultimate mission of many North American metal indies is to release as much music as possible while attempting to develop bands and cultivate careers. Naturally, one can only go so far on a limited budget, but through targeted promotions and touring, smaller labels can raise awareness of their artists.

"We are in a business of discovering new exciting groups with a tremendous amount of potential and working with them to become an even better and greater band," states Century's Barbieri. "I would love to see some of these bands graduate to a major label, as I recognize there is more money, staff, connections and power at the major companies. And, ultimately, that is sometimes what is necessary to really break a band into the mainstream." ■



From left: Chris Poland, Marco Barbieri, Tim Klukos, Merck Mercuriadis and Brian Slagel

Dope with Epic—but required a 50/50 partnership so he could maintain control of his product. He did not want his projects—which he worked hard to build up via touring and street-team marketing—to be swallowed up by the major-label system.

Many will argue that Flip is not indie at all, but the philosophy

I brought that vibe here to Geffen/Interscope."

MAINTAINING TRADITION, BUILDING PROFILES

Schur's motto also applies to the American branch of Roadrunner Records, which was recently purchased by Island Def Jam after surviving for nearly two

attempting to build its North American profile through a "pure distribution deal" through DNA. "We want to build it from the ground up, with a very solid foundation, without losing any money at this stage," reports SPV managing director and founder Manfred Schütz, whose latest worldwide signings include



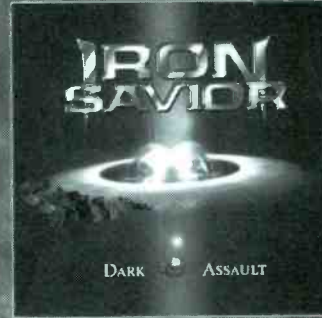
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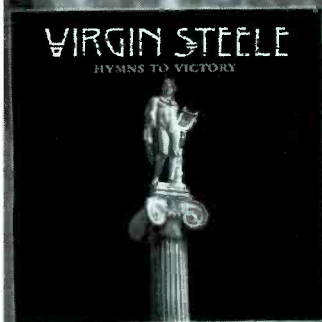
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BRANDED FEMALE

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appeal of "a bunch of skinny dudes" playing music with "a strong sense of decadence and sexual undertones. Girls tend to feel sexy when they're listening to us. If you look good and girls want to see your band, guys will follow," he says.

Other bands have needed a little marketing help to attract females, at least initially. Jordan Schur, president of Gefen Records and founder of Flip Records, home to Limp Bizkit, Staind and Cold, describes an exception to his usual policy of not specifically targeting the female audience. "Limp Bizkit was considered very hard, very abrasive, but we knew Fred [Durst] could sing and that there were real melodies. They were getting a lot of young men, but they wanted girls to feel they could come to the shows, feel comfortable and get into the music. So we did the Ladies' Night in Cambodia tour, letting girls in for free. It enabled girls to experience the band at a very early stage, and that really changed the male/female ratio at the shows. It changed the whole demographic of the band." Schur stresses that the promo-

tion was Durst's idea and notes the potential danger of niche marketing other than "when a demographic is lacking. I'm very careful not to manipulate it or point it out in any way," he says. "I don't think that's particularly credible, and I don't think that's



Spike 1000

doing a service to the band. Artists are in the best position to realize where their audience lies and how to reach that audience."

GUITARS FOR GIRLS

But even if labels aren't specifically marketing to girls, Web sites like estrogenmusic.com and femalemusician.com, programs like the Rock'N'Roll Camp for Girls (held in Portland, Ore., this past August) and companies such as Daisy Rock Guitars are doing just that.

Tish Ciravolo, a musician and mother of two girls, launched her line of pink, yellow and blue flower-shaped guitars to give girls a fun alternative to the usual piano and clarinet, which she learned to play as a child. At 3/4 scale with a slim neck, the instruments have caught the eye of adults and professionals as well. Madonna, Gwen Stefani, Susanna Hoffs and Pamela Anderson have Daisy Rocks, as do Dean and Robert DeLeo of Stone Temple Pilots. "It's great for name recognition," says Ciravolo, who lacks the budget for advertising, "but the idea is to get it into the hands of 8-, 9- and 10-year-old girls."

Ciravolo, perpetually "never taken seriously as a female" at music stores as a customer, now encounters resistance from dealers on the sales end. "I'm still fighting the battle," she says. "I say, 'Just buy one and stick it on the wall.' They do, and they're surprised [it sold] and they order two more." Ciravolo, who has often dealt with the assumption she's shopping for her husband, says she is "trying to change society's idea. I'm not saying that girls are better than boys. I just want girls to have the opportunity to pick up a guitar and have it be a normal thing to do." ■

BRIT ROCK

Continued from page 30

British heavy metal" has the domestic scene been quite so buoyant. In fairness, the majors do have a couple of recent signings to their name—Skindred on BMG and Hundred Reasons on Columbia—but, given the wealth of talent out there, these now appear very much as exceptions to an ever-stiffening rule.

Taking the tried-and-tested independent route at the moment, and all the more determined for it, are Raging Speed Horn, Lost Prophets, Miocene, Charger, Onedice, Defenestration, Huge Baby, Breed 77, Earthtone 9, PDHM, Mahu Modo and SikTh. While none of these bands have the cash or the clout yet that a corporation can provide, their independent status in the U.K. may actually make it easier for them to find a U.S. label sympathetic to what they are trying to achieve.

Following a flurry of A&R interest in the U.S., Lost Prophets, whose debut album, *The Fake Sound of Progress*, was released in the U.K. late last year, are now signed to Columbia Records in the U.S. and the prestigious Q Prime management company, with a freshly remixed and remastered version of *Fake...* to their name. It's an exciting development, certainly, and one

that could well encourage other U.S. A&R executives to look to the U.K. as a viable source of rock talent.

In this respect, U.S. producer Ross Robinson (Slipknot, Amen, Korn) is somewhat ahead of the game, having made homegrown hopefuls Vex Red the first signings to his own I Am label. There is now a healthy number of U.K. outfits with the style and sound to grow beyond their own backyard.

Among the likeliest contenders is London four-piece Miocene, a young band signed to my own Infernal label, who has as much regard for the paranoia of Tricky as the emotional power of Tool. The debut mini-album, *Refining the Theory*, is well worth spending quality time with, as are the current releases from Corby's Raging Speed Horn (the eponymously titled album on Green Island/ZTT), Stoke's Charger (*In the Foul Year of Our Lord* on Undergroove) and Watford's SikTh (the two-track "Hold My Finger"/"Such the Fool" demo).

All of these groups, in addition to having a strong feel for heroes past, are living, breathing proof that having your back to the wall isn't always a bad place to be. Let's just hope that this newest wave of British heavy metal proves as internationally influential as its illustrious predecessor. ■

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HARD MUSIC

POWER METAL

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Blind Guardian (22,000), Gamma Ray (16,000) and Hammerfall (15,000), while veteran act Manowar (30,000) may experience a new sales surge with its next opus. Beyond regular indie purveyors like Century Media, Nuclear Blast and Noise, other U.S. labels are power-metal hungry, including Koch (with Lost Horizon), Spitfire (with Dragonlord) and InsideOut America (with Evergrey and Silent Force).

Part of the struggle in breaking power metal in the U.S. is its perception as sounding retro. "The thing that always bothers me about non-power-metal fans is that, when they hear a new power-metal band, the common response is, 'That sounds so '80s,'" says Matt Bower, head of publicity for Century Media Records and director of North American operations for Noise Records. "No, that sounds like what would have happened if bands from the '80s were allowed

to grow and develop. Anyone who really knows music cannot say that there was a band in the '80s that sounded like Blind Guardian."

Another hurdle power metal has to overcome in the U.S. is the missing cultural factor that makes bands like Kamelot and Stratovarius so appealing to European youth. "I think a lot of it has to do with the imagery and the lyrical content, and the fact that a lot of time it's rooted in historical tradition," remarks Virgin Steele front man/composer David DeFeis. "I've been saying this for years: Power metal is the classical music of the 21st century. [Europeans] are more exposed to classical music, classical ideas and classical architecture, so I think it resonates more [there] than it does with American kids." Sword-and-sorcery sagas, for example, are more venerated there, while they are reverently lampooned over here by American acts like Tenacious D.

"Europe has held on to a certain amount of idealism that's been stripped away from America and the U.K.," observes Jim Pitulski, managing director for InsideOut America. "We're into this reality thing—keepin' it real, keepin' it to the street." He notes that that attitude has spilled over from hip-hop to the rap-metal and nu-metal movements. "In Europe, they still hold on to those

ideals that there is something bigger and better to aspire to," he adds. "As we get more and more tired of constantly hearing bad news and bleak reality, I think we're going to start turning toward more fantastic, bigger things in our entertainment."

HEAVY-METAL OPERAS

Schnoor points out, "Europeans have a very good press scene." Their print media carries more weight than it does in America. "There have always been a lot of big and very professional metal mags and fanzines," he says. "Metal fans—especially those in Germany, Italy, Spain, Greece and France—go crazy for classy, melodic speed metal. It's been like that for decades. European metal fans are very loyal to their music tastes, almost to the point of being fanatics. Even older metal fans still listen to old faves and are interested in what newer bands are doing."

The European audience is also more open to radical reinventions. Take Therion, a Swedish band that literally combines classical and metal musicians with a symphonic sound for modern times. There's also veteran New York act Virgin Steele, which has popularized the heavy-metal opera. DeFeis wrote music for two such operas, *Klytaimnestra* (released on an album as *The House of Atreus*) and *The Rebels*

(adapted from the *Marriage of Heaven and Hell* and *Invictus* releases), both of which have been performed dozens of times since their original runs at the 500-seat Landes Theatre in Memmingen in southern Germany. While acts like Avantasia and Ayreon have written their own operas, DeFeis is the only one to have translated it to the stage. The shows have garnered Virgin Steele press in major newspapers and opera publications that would normally not cover metal.

Despite the genre's strong Germanic presence, not every power-metal band is exclusively keyed into its Teutonic metal roots. "Musically, we are far more inspired by Queen, Jethro Tull and Gentle Giant," reveals Blind Guardian front man Hansi Kursch, whose band is signed to Virgin worldwide outside the U.S. "Overall, we adore their seemingly unlimited abilities to do whatever they want to do without denying their roots. Whenever you listen to one of their songs, you immediately know it's one of their tunes, although it may be structured completely different or consist of atypical elements compared to what they have done before." In fact, it could be said that Queen—with its elaborate harmonies and larger-than-life sound—was the original power-metal band.

Pitulski contends that power

metal has yet to be properly defined. While many fans and critics would agree that the speed-laden, symphonic sound has become a prototype for new bands, artists like Blind Guardian, Brainstorm, Running Wild, Grave Digger and Iced Earth shirk keyboards and strive for a more brutal, but equally epic, sound. Then there is Nightwish, a Finnish group that combines operatic female vocals, classical keyboards and darkwave aesthetics into a beguiling mix.

"I think the umbrella's going to keep opening wider to envelope more and more subgenres," Pitulski predicts, referring to the goth and progressive bands that are crossing over to the power-metal domain. "I've got a feeling you're going to see bands that are more in the middle borrowing from the darker side. I definitely think that's what Evergrey's done [with its latest album]."

So, could power metal break through to a wider American fanbase? "If the music itself had a chance to breathe and be heard, then I think people would get into it," says DeFeis, observing how many young American bands share a musical bond with European power-metal groups. "Those traditional [metal] elements creep in [with] bands like Staind and Fuel. It's a different thing that they're doing, but it isn't so far removed from the tree." ■

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'Music' Makes Nate's Statement

Elektra Rapper Showcases All-Star Lineup On Sophomore Album

BY WES ORSHOSKI

NEW YORK—West Coast hook master Nate Dogg has never strayed too far from the spotlight since "Regulate"—the singer's 1994 hit with Warren G—introduced a hip-hop nation already smitten with the laid-back feel of Dr. Dre-fashioned rap to the duo's even smoother G-funk sound.

But Nate says business started to get pretty intense about a year ago, shortly after Rawkus released *Lyricist Lounge 2* featuring the Nate Dogg, Mos Def, and Pharohe Monch track "Oh No."

"Once I did that," Nate says, "the flood gates opened. People on the East Coast gave me a little bit more respect. Before ['Oh No'], I think everybody just figured me as being one-dimensional, like, 'Oh, he's West Coast.'"

Nate says that since the release of "Oh No," he has averaged about three calls per day from other artists eager to tap his pipes for their own albums. The 32-year-old, Long Beach, Calif.-based singer (born Nathaniel Hale) has obliged many in the past year and prior

to that—guesting on tracks by Dre, Snoop Dogg, Master P, Kurupt, Fabolous, Ludacris, and others and making 16 appearances on the *Billboard* Hot



NATE DOGG

R&B/Hip-Hop Singles & Tracks chart during the past five years. These days, though, Nate's second solo effort—the forthcoming Elektra set *Music & Me* (Dec. 4)—has his full attention.

"It's going to be tight," he says. "I'm trying to make a big statement—that

I'm not just a hook singer."

Helping to support that statement is production work by Dre, Bink!, Megahertz, Jermaine Dupri, "Fredwreck" Nassar, and others. Returning vocal favors on the 14-track set are Dre, Monch, Snoop, Fabolous, Ludacris, Kurupt, and Xzibit. The Eastsidaz and Lil' Mo also make appearances.

The ghetto tales on *Music & Me*—led by first single "I Got Love," the video for which is now receiving amoré from BET's *106th & Park*—came together rather effortlessly, Nate says. "I really didn't even pick producers. I just picked beats, except for Dre—he's the only producer I knew I wanted to work with. A lot of people just send me beats, and I pick the ones I like. See, once I said I was doing my album—because I know everybody and they mama—everybody just got in touch with me."

Up until this point, Nate says, he didn't fuss over which artists to collaborate with. "I was like, 'OK, if you want to do [a song], let's do it.' But I own a record label [Dogg Foundation] now. So I can't just jump up and do something. But I still have the freedom to."

Although some tag Nate as just a "hook singer," it's not a label he, nor Elektra A&R VP Jay Brown, are too concerned about. "You have to remember: The hook is what got him where he is now," Brown says. "Because of that, he's built up his own fan base. His fans wait for his part, and they sing along."

With the "East Coast showing me love," Nate says, the timing seems right for *Music & Me*, the release of which was delayed as a result of the Sept. 11 attacks. In fact, he's just one step away from being "everywhere": "The South side loves me—I've got a song with Jermaine Dupri—and I've got songs on the East Coast and songs on the West Coast. Now, if I could just find me a rapper from up North," he says with a laugh.

With his appearances on Fabolous' "I Can't Deny It" and Dupri's "Ballin' Out of Control," there's more interest in *Music & Me* than ever before, according to John Artale, purchasing director for the 110-store National Record Mart chain. "Both those songs give him top billing," Artale says. "So we're looking for something from [Nate] initially, then we'll see where it goes from there."

Nate says that Dogg Foundation will have a gradual launch. "Right now, I want to concentrate on building my relationship with Elektra, before I try to fill the bag up—ya know, turn to them and say, 'Here, take this too.'"

But fans can expect the BMI-affiliated artist (who is managed by Rod McGrew for Love & Happiness Productions) to continue guesting on peers' records.

In the meantime, Nate hopes *Music & Me* will deliver him two things. "No. 1: respect," he says. "And No. 2: a platinum plaque on my wall that says my name on it."

Rhythm, Rap, and The Blues™

by Gail Mitchell



INDUSTRY BRIEFS: In the wake of the recent Capitol/Priority merger, Capitol senior VP of R&B promotion and marketing David Linton is among those let go during a round of layoffs Nov. 16 at EMI Recorded Music's U.S. labels. The layoffs affected between 50 and 60 people, including staffers at Virgin Music Group's New York City and Los Angeles offices.

Speaking of Virgin, sources say the label and Blackground Records—home to **Tank** and the late **Aaliyah**—have ended their joint-venture pact announced in August 2000. Reps from both labels declined to confirm or deny the split. Meanwhile, **Timbaland & Magoo's** sophomore Blackground set, *In-decent Proposal*, was released Nov. 20.

CUBE'S VISION: Rapper **Ice Cube** laughs when asked how it feels to be a legend (his *Greatest Hits* compilation arrives Dec. 4 via Priority), then humbly replies, "It feels good to get the respect of not only my peers in this game but fans young and old. A lot of people don't get to my position. But I still have a ways to grow as an all-around entertainer."



ICE CUBE

So with the release of the compilation—which features the No. 1 hit "Check Yo Self" and other cuts culled from his eight Priority solo sets, his Westside Connection efforts, and the *Player's Club* soundtrack—Ice Cube considers himself a "free agent" after 11 years with the label.

"This greatest-hits [set] is like the end of an era," he says. "It's time for me to go with a bigger label and do the kinds of things my career deserves. When you've been with an indie and see the money that goes into an Interscope or a Def Jam, you realize there's no way to compete [at a smaller label], in terms of spending those kinds of dollars."

Speaking from the set of his latest Cube Vision/New Line film project—*Friday After Next* (Thanksgiving 2002), which he wrote and is producing—Ice Cube says film is just an extension of his musical endeavors. "If you listen to

my records and skits, they're like the audio to a movie. That's why I also like the film end of things: to see how creative you can be in telling a story on a three-dimensional level."

He also shares his perspective on:

- His stint with **N.W.A.:** "The group changed the course of music, making it OK for an artist to say what he feels. I'm not saying we were the first, but we said what was on our minds."

- Rap's evolution: "Rap is **Menudo**. It's forever young. It's always the youth who control who's cool in the rap world."

- Working again with **Dr. Dre:** "I think we're too good not to work together again."

- Recording two new cuts for the compilation with the **Neptunes** ("In the Late Night Hour") and **Rockwilder** ("\$100 Bill Y'all"): "With Rockwilder, I heard the beat and loved the music. The rhyme just came after that."

"The Neptunes came from a fan perspective. Once you've been on your own page for a while, it can be hard to dig for something new. When you get with someone who's good and also a fan, they can help pull something new out of you."

Prior to the release of *Friday After Next*, Ice Cube stars in *All About the Benjamins*, due March 8, 2002, also through Cube Vision/New Line.

ON THE RECORD: Slated to arrive just in time for Christmas (Dec. 18) are new releases by **Mystikal** (*Tarantula*) and **Lil' Bow Wow** (*Doggy Bag*)... **Jackie Jackson's** Jesco Records signs 17-year-old Latin rapper **Angel** (aka **Antonio Fernandez**)... The first single by Hollywood Records' 16-year-old newcomer **Lil' J**, "It's the Weekend" (Nov. 20), was written and produced by **Jermaine Dupri**. Debut album *All About J* bows in March 2002... Former **Supreme Susaye Greene**, who has penned such tunes as the **Deniece Williams** hit "Free," records her first solo album. *No Fear Here* ranges from R&B/soul to pop, dance, and alternative. It's available through Greene's own L.A.-based Zed Records (supremextreme.com).

STELLAR FEST: Fresh from co-hosting the *2001 Soul Train Christmas Starfest* in Los Angeles, **Yolanda Adams** joins **Donnie McClurkin** as co-host of the 17th annual Stellar Gospel Music Awards. Scheduled performers include **Destiny's Child**, **Shirley Caesar**, and **CeCe Winans**. Receiving the James Cleveland Award: **Albertina Walker**. The ceremony takes place Jan. 12, 2002, at Atlanta's Civic Center. A TV special will air in syndication between Jan. 12 and Feb. 10.

DECEMBER 1, 2001			Billboard HOT RAP SINGLES	
Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores.				
WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	DANSING WIT WOLVEZ (WHERE MY TRIBE AT?)	FADE 34239*/ECMD	Strik Nine
2	9	GROUND ZERO (IN OUR HEARTS YOU WILL REMAIN)	SELECT 25076	Cash & Computa
3	2	GET MO	DEAN'S LIST 001	Sherm Featuring Bigga Figgas
4	7	NOTHING'S WRONG	TNO 70021/DNA	Won-G Featuring DJ Quik
5	5	AIN'T NOBODY (WE GOT IT LOCKED!)	HOUSE OF FIRE 1285	The Rawlo Boys Featuring T.O.R.O. And Lil' Smoke
6	6	I'M YOUR GIRL	ES3 0119/TREYDAN	Dena Cali
7	5	BUSTER	1ST AVENUE 0001	Dennis Da Menace
8	23	GOTTA HAVE IT	COUNTRYBOY 303/WARLDC	Chocolate Bandit
9	3	RAISE UP	JIVE 42337*/ZOMBA	Petey Pablo
10	10	JUMP UP IN THE AIR	WESTBOUND 555	Original P Introducing Hyped Up Westbound Soljaz
11	4	ALWAYS ON TIME	MURDER INC./DEF JAM 588795*/DJMG	Ja Rule Featuring Ashanti
12	12	CUT THROAT	BIG POCKET 70563/ORPHEUS	John Got'ti
13	13	WE THUGGIN'	TERROR SQUAD/ATLANTIC 85174*/JAG	Fat Joe Featuring R. Kelly
14	14	PLAYA PLAYA (PLAYING THE GAME RIGHT)	WORLD BEAT 90003	Minott Featuring Kurupted Seed
15	22	THINK BIG	CRIMEWAVE 72002	Crimewave
16	11	DO U WANNA ROLL (DOLLITTLE THEME)	J 21132	R.L. Snoop Dogg & Lil' Kim
17	17	SPECIAL DELIVERY	BAD BOY 79409*/ARISTA	G. Dep
18	13	BOUNCE	FD LIFE 3567/TREYDAN	Survivalist
19	21	LET'S BE FRIENDS	HEARTLESS 12726	TaTa + Brando Featuring Larry Poteat Of The Donz
20	18	FATTY GIRL	FB 015283*/UNIVERSAL	Ludacris, LL Cool J & Keith Murray
21	21	THE BEDROCK	DIVIDED WE FALL/SUPERTIGHT	Phatty Banks Presents Club Drama
22	19	ROCK EM	WHITESTONE 1277	Boobakaw And Tha Wild Younginz Featuring Vita
23	20	BURN	LDUD/COLUMBIA 79689*/CRG	Mobb Deep Featuring Noyd & Vita
24	16	BREAK YA NECK	J 21061	Busta Rhymes
25	8	YOUNG'N (HOLLA BACK)	DESERT STORM/ELEKTRA 67265*/EEG	Fabulous

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



Main Billboard Top R&B/Hip-Hop Albums chart for December 1, 2001. Columns include: This Week, Last Week, 2 Wks. Ago, Artist, Imprint & Number/Distributing Label, Title, Peak Position, This Week (repeated), Last Week (repeated), 2 Wks. Ago (repeated), Artist (repeated), Imprint & Number/Distributing Label (repeated), Title (repeated), Peak Position (repeated). Key entries include Michael Jackson's 'Invincible' at #1, UGK's 'Dirty Money' at #2, and Faith Evans' 'Faithfully' at #3. A 'HOT SHOT DEBUT' section highlights UGK's album. A 'GREATEST GAINER' section features Jaheim's '[Ghetto Love]' at #2, and a 'PACSETER' section features Tank's 'Force Of Nature' at #1.

Billboard Top R&B/Hip-Hop Catalog Albums chart for December 1, 2001. Columns include: This Week, Last Week, Artist, Imprint & Number/Distributing Label, Title, Total Chart Wks, This Week (repeated), Last Week (repeated), Artist (repeated), Imprint & Number/Distributing Label (repeated), Title (repeated), Total Chart Wks (repeated). Key entries include Michael Jackson's 'Thriller' with 229 weeks, Jay-Z's 'Reasonable Doubt' with 206 weeks, and Al Green's 'Greatest Hits' with 351 weeks. A 'PACSETER' section features Tank's 'Force Of Nature' at #1.

Alboms with the greatest sales gains this week. Catalog alboms are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older alboms. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albom units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numeral follows Platinum or Diamond symbol indicates albom's multi-platinum level. For boxed sets, and double alboms with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: C Certification for net shipment of 100,000 units (Oro). Δ Certification of 200,000 units (Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked ED, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacemaker indicates biggest percentage growth. Heatseeker impact shows alboms removed from Heatseekers this week. † indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

Carl Cox's 'Global' Incorporates A World Of Beats On London-Sire

BY MAGGIE STEIN

NEW YORK—During a recent visit to New York City, British DJ Carl Cox, surprisingly, did not treat clubgoers to one of his legendary live sets. Instead, he focused on business meetings with executives at his new label, London-Sire. But as a 25-year veteran of the club community, Cox knows the importance of mixing business with pleasure.

"Oh, I was definitely able to squeeze that in there," Cox says with a laugh, referring to the Victoria's Secret fashion show he attended the previous evening.

Cox's first project for London-Sire is the beat-mixed compilation *Global* (Jan. 22, 2002). With Cox unofficially known as the "three-deck wizard," his DJ landscapes are not easily definable, as he dabbles in many genres of dance music. Cox notes that the one constant is energy.

"I'm proud of this record," he says. "I have the unique opportunity to make music that represents where I am right now and then compile it in the context of a funky set."

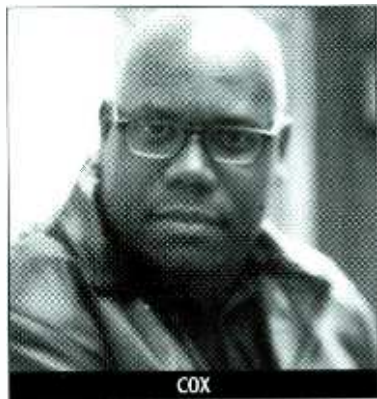
In addition to tracks by Lovesky and James Holden, among others, *Global* includes three new Cox productions: "Ain't This Funky Now," which fuses tribal and breakbeat; an as-yet-untitled Latin-flavored track with Neneh Cherry; and "It's the Machine," a collaboration between Cox and Josh Wink that features Cox's vocals.

"I was joking around in my studio when the equipment wasn't working quite right," Cox recalls of the recording session for "It's the Machine." He stood in front of the microphone and began saying, "It's not me, it's the machine." When the joking subsided, "we all thought it was quite catchy."

After releasing albums on his own

labels (MMR, Intec, and Ultimatum Breaks)—as well as a four-record stint with Moonshine Music (which he owes one more album)—Cox is excited to now be working with London-Sire.

"I think it's a natural progression to move to a bigger label," he acknowledges. "I'm working with people who understand what it requires for me to make that next jump and reach more people."



COX

The compilation's title is a fitting tribute to Cox's DJ globetrotting. Some of his greatest thrills have come from playing in far-reaching destinations, he says. He describes playing in South Africa as very moving. "Being black, I understand the struggles there, and having the power to give everyone there a good time was amazing."

Another time, Cox was playing "somewhere between Jerusalem and Bethlehem" and all he could think of was "there is so much religious history here. And here I am DJing at a massive techno party."

Cox, who is managed by Lynn Cosgrave of London-based Cosmack and booked by Paul Morris of New York City-based A.M., is finalizing the details for a six-week tour of the

U.S., scheduled for early next year.

"We believe that Carl is in the A-league of international superstar DJs," says Michael Cohen, VP of commercial marketing at the Warner Music Group (WMG). Cohen fully realizes the dance community's familiarity with Cox, so he says the label will focus on people who became aware of Cox through events like Moby's Area: One tour last summer.

Shawn Schwartz, co-owner of record store/café Halcyon in Brooklyn, N.Y., confirms Cox's high profile within the club culture. "He's definitely one of the more high-energy-inducing DJs out there," Schwartz notes. "And his mixed CDs always reflect the same non-stop intensity of his live sets."

To infiltrate the marketplace, London-Sire is aligning itself with independent lifestyle and Internet marketing companies, and free music downloads will soon be available at Cox's Web site (carlcox.com), as well as at WMG's dance music site (essential.us.com). On the horizon are TV ads scheduled to air on such cable networks as MTV and MuchMusic.

When asked what he might be doing had he not taken the path of DJ/producer, Cox says he'd most likely still be working in construction—something he did years ago. He acknowledges that he "loves the challenge of building something out of nothing," and he takes on a similar challenge every time he looks at a dancefloor.

"The reason I'm here on earth is to make people have the best time possible," he says with a smile.

"When I'm at a club and I see someone sitting down, I try to figure out what record to play to make them dance and let go and have fun. That challenge is what makes me tick."

this former *Exposé* member appears to have miraculously recovered with the release of this buoyant dance-pop jam. Elements of tribal, trance, and house can be felt on the various mixes, supplied by **Liquid 360**, **Nic Mercy**, and **Dennis Nieves**. A bonus track, the **Chic**-inflected "You Don't Have to Be Lonely," is also included. For more info, log on to gioiabruno.com.

• **Peaches**, "Set It Off" (Kitty-Yo single). Culled from the singer's salacious debut, *The Teaches of Peaches*, "Set It Off" is as wicked as they come. Between **Tobi Neumann's** electro mix and ghetto-tech pioneer **DJ Assault's** funky beats, booties will surely shake.

MICHAEL PAOLETTA

Beat Box™



by Michael Paoletta

RAINFALL: Up until Nov. 20, the **Swiss American Federation** (S.A.F.) remix of **Enya's** "Only Time" was solely a promotional tool used by the artist's label, Reprise. But because of the remix's success at radio—which has escalated since Sept. 11 and resulted in



S.A.F.

overwhelming public demand—Reprise decided to issue it commercially. (The label also created a new music video using the S.A.F.-enhanced beats and rhythms.) In this issue, the **Nicky Ryan/Enya**-produced track (culled from the singer's chart-topping *A Day Without Rain*) drops two spots to No. 12 on The Billboard Hot 100.

"The track does seem to have resonated with radio listeners," says **Christian B.**, one-half of 2-year-old production outfit S.A.F. "It was at the right place at the right time."

"The lyrics of the song speak to people in many different ways," adds B.'s musical partner, **Marc Dold**. "It touched home for many and allowed people to think of a future. Also, our reinterpretation [of the track] sounded like nothing else at radio."

B. (who hosts the weekly dance music show *Full Frequency* on KIIS Los Angeles) and Dold say they completed the unauthorized remix in April. According to B., it quickly found its way to such stations as WZEE Madison, Wis., and WNCI Columbus, Ohio, which both began playing it. When WHITZ (Z100) New York added the remixed track in June, other stations followed suit. It was at this point, Dold says, "that Enya and her producer, Nicky Ryan, approved the mix."

"We simply added another vibe to the song to give it a different energy—like what **DNA** did to **Suzanne Vega's** 'Tom's Diner' several years ago," says B., a longtime Enya fan.

These days, S.A.F. (which has remixed/produced tracks for **Alice**

Cooper, **Mandalay**, **Luther Vandross**, and **Paulina Rubio**, among others) is putting the finishing touches on its album, *Dichomatic*. Combining elements of pop, dance, and electronic, the original album features guest vocalists, including **Soraya**. And yes, several labels have already expressed interest.

BURNING UP: We're more than happy to report that Capitol is releasing **Kylie Minogue's** incredibly hot "Can't Get You out of My Head" in mid-December. The infectious, hook-laden single has topped many charts throughout Europe; it's also the year's most-played track on U.K. radio. In the U.S., "Can't Get You" already has fans at WKIE Chicago, where it's a top-requested song, and WKTU New York, which has added it.

A promotional double-pack of the track—with mixes by **K&M**, **Nick Faber**, **Plastika**, **Deluxe**, and **Superchumbo**—will be mailed to club DJs Friday (23). A U.S. version of the album from which "Can't Get You" is culled—the festive *Fever*—is scheduled to street in either February or March.

CONSIDER THIS: In this issue, **Kim English's** "Everyday" debuts at No. 4 on the *Billboard* Hot Dance Breakouts/Club Play chart. Nothing odd about this, given English's strong fan base in clubland—except that club DJs charted the track without any vinyl or CD materials from Nervous Records.

According to the label's director of A&R, **Kevin Williams**, Nervous received its promotional vinyl and CDs (with mixes by **Hex Hector & Mac Quayle** and **Maurice Joshua**) Nov. 16, the same day that copies were mailed to club DJs. Williams credits the track's early charting to "savvy club DJs who downloaded the track from such file-sharing Web sites as audiogalaxy.com."

AROUND THE WORLD: RasaMusic founder **Donna D'Cruz** has conceived and compiled two separate, yet wholly compatible CD collections that are sure to please fans of chilled-out landscapes (*RasaMello*) and global house rhythms (*RasaExotica*). In essence, one disc seamlessly paves the way for the other. Between the two discs, featured artists include **Nitin Sawhney**, **Nomad**, **River Ocean Featuring India**, **De-Phazz**, **Africanism**, and **Claude Challe & Carlos Campos**. Rasa is distributed by Tommy Boy.

• **Lighthouse Family**, "I Wish I Knew How It Would Feel to Be Free/One" (Wild Card/Polydor U.K. single). For its first single in two years, this fine U.K. duo (songwriter **Paul Tucker** and singer **Tunde Baiyewu**) seamlessly intertwines **Nina Simone's** '60s-era civil-rights anthem "Free" and **U2's** early-'90s rocker "One." The end result is brilliantly sublime, incredibly timely, and uniquely Lighthouse Family. Remixes from **Phats 'n' Small**, **Mutiny**, and **D'Influence**, among others, are ready to be devoured by clubland. Apart from "Free," all songs on the new Lighthouse Family album, the **Bacon & Quarmby**-produced *Whatever Gets You Through the Day*, were penned by Tucker.

The Beat Box Hot Plate

• **Kings of Tomorrow**, "Finally" (Big Beat/Atlantic single). At long last, and after much success throughout Europe via labels like Distance France and Defected U.K., one of the year's best vocal house tracks rears its beautiful head in the U.S. **Johnny "D" DeMairo & Albert Cabrera** gently pump up the volume on the now-classic original version without losing sight of **Julie McKnight's** impassioned vocals.

• **Gioia**, "Free to Be" (G Records single). After a lengthy absence—due to an inoperable tumor that was discovered on her vocal chords—

THIS WEEK	LAST WEEK	WKS. AGO	Club Play		Artist
			TITLE	IMPRINT & NUMBER/PROMOTION LABEL	
			NUMBER 1		1 Week At Number 1
1	3	6	SO STRONG	FIRE/GROOVILICIOUS 262/STRICTLY RHYTHM	Ben Shaw Featuring Adele Holness
2	2	3	LETTIN' YA MIND GO	FUTURE GROOVE 9189/MUTE	Desert
3	1	1	IMPRESSIVE INSTANT	MAVERICK PROMO/WARNER BROS.	Madonna
4	8	10	HERO	INTERSCOPE PROMO	Enrique Iglesias
5	9	17	TURN OFF THE LIGHT	DREAMWORKS 450903	Nelly Furtado
6	7	7	AND I AM TELLING YOU I'M NOT GOING	TOMMY BOY SILVER LABEL 2251/TOMMY BOY	Rosabel With Jennifer Holliday
7	14	20	COME ON DOWN	STRICTLY RHYTHM 12589	Crystal Waters
8	6	2	RAPTURE (TASTES SO SWEET)	MADE 002/MINISTRY OF SOUND	Iio
9	12	16	HUNTER	ARISTA PROMO	Dido
10	4	4	MUHAMMAD ALI	CHEEKY PROMO/ARISTA	Faithless
11	15	18	YOU KNOW IT'S HARD	OUTPOST/GEFFEN 497653/INTERSCOPE	The Crystal Method
12	5	5	SANDSTORM (THE REMIXES)	GROOVILICIOUS 263/STRICTLY RHYTHM	Darude
13	18	24	CAN HEAVEN WAIT	J PROMO	Luther Vandross
14	10	11	JONESING	GROOVILICIOUS 260/STRICTLY RHYTHM	Circuit Boy Feat. Alan T.
15	17	21	BE FREE	STRICTLY RHYTHM 12614	Live Element
16	11	8	BREAK 4 LOVE	STAR 69 1217	Peter Rauhofer + Pet Shop Boys=The Collaboration
17	22	35	RUNNIN'	GROOVILICIOUS 264/STRICTLY RHYTHM	Mark Picchiotti Presents Basstoy Featuring Dana
18	25	39	GUITARRA G	TOMMY BOY SILVER LABEL 2332/TOMMY BOY	G Club Presents Banda Sonora
19	28	42	HARDER, BETTER, FASTER, STRONGER	VIRGIN PROMO	Daft Punk
20	19	22	THE PARTY 2001	GROOVILICIOUS 259/STRICTLY RHYTHM	Kraze
21	16	12	IMAGINATION	STAR 69 1230	Ceevox
22	13	9	IT BEGAN IN AFIKA	FREESTYLE DUST/ASTRALWERKS 38738/VIRGIN	The Chemical Brothers
			POWER PICK		
23	29	45	IN STEREO (THE SUPERCHUMBO MIXES)	NERVOUS 20494	Flip Flop Featuring Faith Trent
24	24	30	WHO'S CRYING NOW	JELLYBEAN 2633	Karmadelic
25	23	32	REACH OUT	DEFINITY 013	Bobby D'Ambrosio With CJ
26	33	46	BRING IT TO ME	DREAMWORKS PROMO	Soluna
27	35	47	ALWAYS	MINISTRY OF SOUND PROMO	Bent
28	34	38	WAKING UP	BEVERAGE/STOCKHOLM IMPORT/UNIVERSAL	Naid
29	21	15	I SEE RIGHT THROUGH TO YOU	MCA 015120	DJ Encore Featuring Engelina
30	37	44	GHETTO	TOMMY BOY SILVER LABEL 2307/TOMMY BOY	Rhythm Masters
31	20	13	LA LA LAND	RELIEF 2004/CAJUAL	Green Velvet
32	27	23	SUCH IS LIFE	TOMMY BOY SILVER LABEL 2270/TOMMY BOY	Rank 1 Featuring Shanokee
33	32	19	TO BE ABLE TO LOVE	NERVOUS 20501	Jessica Folker
34	31	31	IMAGINE	TOMMY BOY SILVER LABEL 2279/TOMMY BOY	Sir Ivan
35	46	—	I'M A SLAVE 4 U	JIVE 42980	Britney Spears
36	39	—	SMOKE MACHINE	SKINT IMPORT	X-Press 2
37	41	—	KEEP THINKING	VINYL SOUL 119/MUSIC PLANT	Soul Foundation Featuring Obioma
38	44	—	IN MY DREAMS	HEART 001	Tina Ann
39	38	37	DEEP DOWN BELOW	RADIKAL 99095	RMB
40	43	—	ONE GOOD REASON	24/7 72472/ARTEMIS	Nicole McCloud
			HOT SHOT DEBUT		
41	NEW	1	WHERE'S YOUR HEAD AT	XL PROMO/ASTRALWERKS	Basement Jaxx
42	NEW	1	FINALLY	BIG BEAT PROMO/ATLANTIC	Kings Of Tomorrow
43	NEW	1	DIRTY DANCIN'	YCLEF PROMO/J	The Product G&B Featuring Carlos Santana
44	42	40	SUPERSTYLIN'	JIVE ELECTRO 42965/JIVE	Groove Armada
45	NEW	1	SUBURBAN TRAIN	NETTWERK 33140	DJ Tiesto
46	36	34	YOU MAKE ME FEEL GOOD	CENTAUR 825	Pat Hodges
47	30	28	BUTTERFLY	BLUE2 001/BLUEPLATE	Kylie Minogue
48	26	14	YES	TOMMY BOY 2286	Amber
49	40	29	KEEP ON MOVIN'	DEFINITY 012	Frankie Knuckles Featuring Nicki Richards
50	45	25	CRYSTAL	REPRISE 42397	New Order

THIS WEEK	LAST WEEK	WKS. AGO	Maxi-Singles Sales		Artist
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NUMBER 1		4 Weeks At Number 1
1	1	1	LIFETIME	COLUMBIA 79640/CRG	Maxwell
2	2	2	WHERE THE PARTY AT	SO.SO.DEF/COLUMBIA 79605/CRG	Jagged Edge With Nelly
3	4	3	YES	TOMMY BOY 2286	Amber
4	3	4	ALL OR NOTHING	J 21056	O-Town
5	22	—	TRUST YOUR LOVE	SUNDAY 70595/DRPHEUS	Koda
6	6	6	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna
7	7	9	TO THE MUSIC/BOUNCING OFF THE CEILING	STOCKHOLM 015367/MCA	A*Teens
8	9	5	CRYSTAL	REPRISE 42397/WARNER BROS.	New Order
9	NEW	1	TURN OFF THE LIGHT	DREAMWORKS 450903/INTERSCOPE	Nelly Furtado
10	8	7	BOOTYLICIOUS	COLUMBIA 79622/CRG	Destiny's Child
11	10	8	I'M A SLAVE 4 U	JIVE 42980/DMBA	Britney Spears
12	13	11	FILL ME IN	WILDSTAR/ATLANTIC 88098/AG	Craig David
13	12	10	THIS IS ME	BAO BOY 79403/ARISTA	Dream
14	15	13	CASTLES IN THE SKY	ROBBINS 72048	Ian Van Dahl Featuring Marsha
15	21	23	MUSIC	MAVERICK 44509/WARNER BROS.	Madonna
16	18	17	BY YOUR SIDE	EPIC 79544	Sade
17	5	—	AND I AM TELLING YOU I'M NOT GOING	TOMMY BOY SILVER LABEL 2251/TOMMY BOY	Rosabel With Jennifer
18	24	21	IT BEGAN IN AFIKA	FREESTYLE DUST/ASTRALWERKS 38738/VIRGIN	The Chemical Brothers
19	25	20	SURVIVOR	COLUMBIA 79566/CRG	Destiny's Child
20	20	15	STRANGER IN MY HOUSE	ELEKTRA 67173/EEG	Tamia
21	17	12	BROWN SKIN (MEGAMIX)	MOTOWN 015315/UNIVERSAL	India Arie
22	23	22	I FEEL LOVED	MUTE/REPRISE 42398/WARNER BROS.	Depeche Mode
23	14	16	TO BE ABLE TO LOVE	JIVE 42972/DMBA	Jessica Folker
24	19	14	I WANNA BE BAD	LAVA/ATLANTIC 85146/AG	Willa Ford
25	RE-ENTRY	11	DESERT ROSE	A&M 497321/INTERSCOPE	Sting Featuring Cheb Mami

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

DECEMBER 1 2001 Billboard HOT DANCE BREAKOUTS

Club Play		Maxi-Singles Sales	
1	SEXUAL REVOLUTION Macy Gray EPIC	1	LORDS OF ACID VS. DETROIT Lords Of Acid ANTILER-SUBWAY
2	SAMB-ADAGIO Safri Duo MCA	2	YOU KNOW IT'S HARD The Crystal Method OUTPOST/GEFFEN
3	TRUST YOUR LOVE Koda SUNDAY	3	EMOTION Destiny's Child COLUMBIA
4	EVERYDAY Kim English NEVOUS	4	GENESIS PT. 2 VNV Nation METROPOLIS
5	MABYE Mpress BIG3	5	SLIDE TO THE VIBE Voodoo & Serano RADIKAL

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

DECEMBER 1 2001 Billboard TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	Title
			NUMBER 1	
1	1	7	GARBAGE	Beautifulgarbage
2	2	8	VARIOUS ARTISTS	Pulse
3	3	9	LOUIE DEVITO	N.Y.C. Underground Party Volume 4
4	4	10	NEW ORDER	Get Ready
5	5	11	BJORK	Vespertine
6	6	12	PAUL VAN DYK	The Politics Of Dancing
7	7	13	VARIOUS ARTISTS	Dance Party (Like It's 2002)
8	14	—	DAFT PUNK	Discovery
9	11	14	PAUL OAKENFOLD	Swordfish: The Album (Soundtrack)
10	8	10	JAMIROQUAI	A Funk Odyssey
11	9	16	THE CRYSTAL METHOD	Tweekend
12	12	17	VARIOUS ARTISTS	Totally Dance
13	15	17	DARUDE	Before The Storm
14	13	18	DEEP DISH	Global Underground: Moscow
15	10	19	APHEX TWIN	Drukqs
16	NEW	1	THE RIDDLER	Dance Mix NYC
17	RE-ENTRY	1	VARIOUS ARTISTS	Trance Party (Volume One)
18	RE-ENTRY	1	VARIOUS ARTISTS	Best Of Trance Volume 2
19	RE-ENTRY	1	DJ ESCAPE	Party Time 2002
20	RE-ENTRY	1	THE WISEGUYS	The Antidote
21	NEW	1	THE AVALANCHES	Since I Left You
22	RE-ENTRY	1	BT	R&R (Rare & Remixed)
23	RE-ENTRY	1	GROOVE ARMADA	Goodbye Country (Hello Nightclub)
24	RE-ENTRY	1	PAUL OAKENFOLD	Ibiza
25	RE-ENTRY	1	SOUNDTRACK	Lara Croft: Tomb Raider

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: * Certification for net shipment of 100,000 units (Oro). Δ Certification of 200,000 units (Platino). Δ? Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications and SoundScan, Inc.

Belmont University Alumni: Assets To The Music Industry

BY RAY WADDELL

NASHVILLE—Music Row executives have learned it pays to be nice to that Belmont University intern, because that intern may well be the boss one day.

Nashville-based Belmont University and its highly regarded Mike Curb School of Music Business—which celebrated its 30th anniversary this year—has garnered an international reputation for turning out well-prepared music business grads, along with a talented alumni base that includes such artists as Trisha Yearwood, Lee Ann Womack, and Brad Paisley.

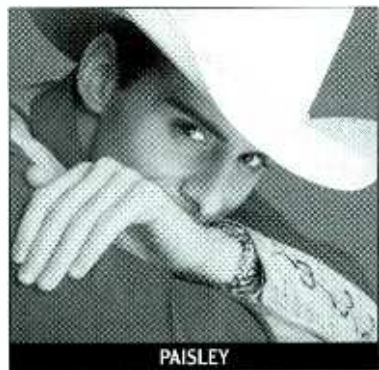
Located in close proximity to Music Row and with a curriculum that covers management, record labels, touring, record production, and other facets of the music business, the school recently upped the ante with its acquisition of Nashville's highly touted Ocean Way Studios (*Billboard*, Nov. 3). The studio will continue to operate competitively and will also serve as an educational tool for both Belmont music and music business students.

What makes the music business curriculum at Belmont unique is its direction under Belmont's business school, as opposed to the music school. The music business school's first associate dean was Robert Malloy in 1971, a much-respected educator who steered the program until his death in 1998. Label owner Mike Curb, long a supporter of the school, donated \$10 million in 1997 for the construction of a new student life center and the 5,000-seat Curb Events Center, set to open in 2003.

Along the way, Nashville's music industry has befriended the program. "Support from the Nashville music community has been wonderful," says Dr. Pamela Brown, current associate dean at the Mike Curb School of Music Business. "We have a great internship

program as part of our curriculum, and it involves most of the record companies in town."

According to Brown, the school has enjoyed a 90% placement rate for graduates over the past five years, a success rate owing much to the internship program, she believes. Many Belmont grads would be quick to agree.



PAISLEY

BREAKING IN

"I owe Belmont a lot, and I have the utmost respect for that program," says Clint Higham, manager for BNA artist Kenny Chesney through International Management Services (IMS). Higham interned for Atlantic Records in radio promotion during his first semester at Belmont, eventually meeting Alabama manager Dale Morris, now Higham's partner in IMS. "I met Kenny Chesney in 1983, and I've been managing him for the past eight years."

Nashville record labels are well-populated with Belmont alumni. "I can go down Music Row and point to company after company where I know some guy or girl working and our relationship started at Belmont," says Doug Howard, senior VP of A&R at Lyric Street Records.

"When I got out of there, I understood the flow of the buck and how the industry works," says Howard, a 1979

Belmont graduate. "Like most of my peers, when I got out I started at the bottom, as a tape copy guy."

Belmont's reputation is also solid among artists. "I decided to go to Belmont after talking to several people at the Wheeling [W.Va.] Jamboree," says Arista Nashville artist Paisley, who graduated from Belmont in 1995. "Seemed like everyone I would talk to would tell me that the best way to break into this business was to go there. It's clear to me now how right they were."

Paisley, too, made valuable contacts through Belmont. "I met my producer, co-writers, some band members, and best friends there. I learned how to record, how to write, and, most importantly, how to interact."

Concert promoter Steve Moore of TBA Entertainment has taught a concert promotion class at Belmont for about 10 years. "Belmont grads are all over the place around here, and they're all good workers, smart, and educated," Moore notes. "I'm giving them a distilled knowledge of budgeting, break-even analysis, risk mitigation, and actual concert promotion marketing techniques. The stuff I'm teaching took me 25 years to figure out on my own."

Paisley agrees. "It's the kind of things you could previously only learn the hard way," he says. "This way, at least you get credit hours, too."

Sometimes teaching well can come back to haunt an educator. "I had Steve Moore as a teacher in concert promotion class," Higham recalls, "and everything he taught me I'm using on him for [Chesney's] New Year's Eve show in Nashville."

STILL GROWING

Even as Belmont's reputation has solidified nationally, the school continually strives to grow and expand. The new Belmont West program enables students to live and take classes in Burbank, Calif., while interning at the Los Angeles offices of such labels as Arista and Capitol, along with management and touring companies.

The scope is increasingly international. "We started an exchange program with Victoria University in Melbourne, Australia, two years ago on international music business," Brown says. "They started a program patterned after ours."

The Mike Curb School of Music Business at Belmont is currently going through a precedent-setting accreditation program. According to Brown, "This is the first time a college of business ever sought accreditation for a music school within it."

Enrollment at the Mike Curb School of Music Business is currently about 650 students per semester, with students representing 44 states and four countries beyond the U.S.

Nashville

by Phyllis Stark



Scene™

A CARTER CHRISTMAS: Three years after the release of her last album, **Deana Carter** resurfaces with the holiday album *Father Christmas*.

Carter is accompanied on the album by her father, renowned Nashville session guitarist/songwriter **Fred Carter Jr.** The set features 10 stripped-down songs, mostly holiday standards, recorded in a small studio at the Carter family's Nashville home. Among the highlights are **the Carpenters'** "Merry Christmas Darling" and "Johnny Snowman," a song written by Fred Carter years ago that was previously recorded by **Burl Ives** and **Conway Twitty**.

Father Christmas was released Nov. 20 on Carter's own Deaton Records imprint, distributed through Rounder Records. (The project is a one-off deal with Rounder; Carter is expected to sign with Arista Nashville shortly.)



CARTER

Carter previously recorded two albums for Capitol Records: 1996's multi-platinum *Did I Shave My Legs for This?*, which produced three No. 1 singles, and gold-seller *Everything's Gonna Be Alright* in 1998. She says she split from Capitol after playing song after song for executives there and having them all rejected. "I played them tons of music, and they kept saying, 'We don't like it.' After 20 or 30 songs I thought, 'Maybe I should rethink this.' It was just time to move on."

Carter says the process of putting out an album on her own was "so liberating. I was on Capitol for 10 years, basically, and for me to have my very first project in three years [be] something that I own is such a great feeling. Especially this one—it's so close to my heart."

Carter, who moved to Los Angeles two years ago, is pursuing a second career as a writer/actor in Hollywood, while still continuing to focus on her music. "Writing in general is my passion," she says.

Having dedicated 10 years of her

life to music, Carter is now writing TV scripts—including a proposed game show and a show for the Food Network—and will appear in the independent film *The Badge*, due next spring. She plays the wife of her real-life friend **Billy Bob Thornton**, who is a sheriff in the film. Carter's version of "Silent Night" from *Father Christmas* will be featured in the movie.

Thornton recently made the transition from acting to singing, recording an album for Lost Highway Records (*Billboard*, Aug. 25). While Carter is now making the opposite move, she says she and Thornton are "kind of on the same page, doing something you could be torn to shreds about."

"I will always do music," she says, "but wanted to pay attention to the other side of my dream. That's why I'm here [in L.A.]"

ON THE ROW: **J.D. May** has been named executive director of the Americana Music Assn. after serving as the organization's interim executive director for the past six months. May previously was VP/GM of Nashville-based indie label Dead Reckoning.

Ron Howie will retire from RCA Label Group Dec. 31. He has spent 22 years with the company, most recently as VP of sales.

Tinti Moffat exits her position as VP/GM of Balmor Corus Entertainment, the only Nashville job lost in companywide layoffs at the Canadian firm.

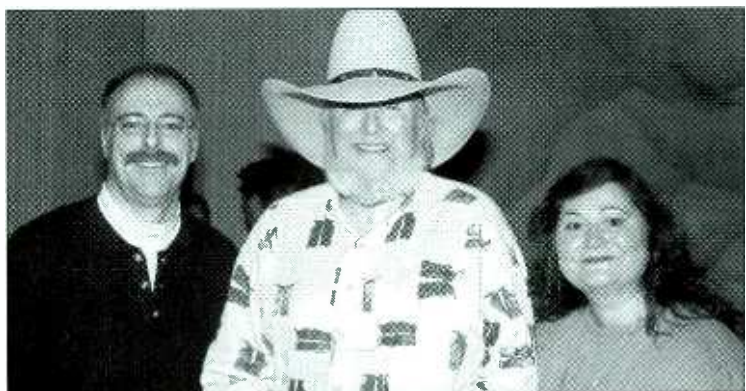
Former EMI Music Publishing VP of writer/artist development **Greg Hill** has launched Greg Hill Artist Management in Nashville. His first client is Arista Nashville artist **Phil Vassar**.

Tracy Graham-McGlocklin is promoted from associate director of product management to director of that department at Sony Music Nashville.

Universal Music Publishing Group has signed Arista Nashville artist **Carolyn Dawn Johnson** to a worldwide publishing deal.

Sony/ATV Music Publishing Nashville has purchased songwriter **Tony Martin's** Baby Mae Music catalog of 600 songs and signed Martin to a songwriting/co-publishing deal. Martin's hits include **George Strait's** "Go On," **Tim McGraw's** "Just to See You Smile," and **Sara Evans'** "No Place That Far."

Veteran agent **Dave Schuder** joins Associated Concert & Touring Services in Nashville, which books **George Jones**, **Confederate Railroad**, and **Kevin Sharp**, among others.



Party Time. BMI's Nashville offices were packed as members of the country and Christian music communities gathered to help the legendary Charlie Daniels celebrate his 65th birthday and the release of *The Live Record* on Blue Hat/Audium. During the gathering, Daniels received a special award from *Billboard* saluting his artistry and more than four decades in the music industry. Pictured, from left, are Wade Jessen, manager of the country, contemporary Christian, and gospel charts for *Billboard*; Daniels; and *Billboard* country/Christian associate editor Deborah Evans Price.

Famous Music And Ensign Music

Celebrate Another Award-Winning Year

ASCAP SONG OF THE YEAR

The Way You Love Me

Michael Dulaney

Co-writer: Keith Follese

Artist: Faith Hill

BMI SONG OF THE YEAR

I Hope You Dance

Tia Sillers

Co-writer: Mark D. Sanders

Artist: Lee Ann Womack

NSAI SONG OF THE YEAR

I Hope You Dance

Tia Sillers

Co-writer: Mark D. Sanders

Artist: Lee Ann Womack

ASCAP SONG AWARD

Born To Fly

Darrell Scott

Co-writers:

Sara Evans, Marcus Hummor

Artist: Sara Evans

NSAI SONGWRITER OF THE YEAR

Darrell Scott



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DECEMBER 1 2001

Billboard® TOP COUNTRY ALBUMS™

The top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by **SoundScan®**

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
								LAST WEEK	2 WKS. AGO	WEEKS ON CHART					
				NUMBER 1 / HOT SHOT DEBUT				1 Week At Number 1							
1	NEW	1	1	GARTH BROOKS	CAPITOL 31330 (10.98/18.98)	Scarecrow	1	38	44	11	STEVE HOLY	CURB 77972 (11.98/17.98) #	Blue Moon	38	
2	2	1	30	SOUNDTRACK ▲	MERCURY 170069 (11.98/18.98)	O Brother, Where Art Thou?	1	39	36	37	TRISHA YEARWOOD	MCA NASHVILLE 170200 (11.98/17.98)	Inside Out	1	
3	1	—	2	GEORGE STRAIT	MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1	40	56	48	PACESETTER				
4	3	2	12	TOBY KEITH ▲	DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1	41	43	43	RASCAL FLATTS ●	LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) #	Rascal Flatts	14	
5	4	4	9	MARTINA MCBRIDE ●	RCA 67912/RLG (12.98/18.98)	Greatest Hits	1	42	41	34	CHRIS CAGLE	CAPITOL 34170 (10.98/17.98) #	Play It Loud	20	
6	5	3	4	REBA MCENTIRE	MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1	43	32	27	CAROLYN DAWN JOHNSON	ARISTA NASHVILLE 69336/RLG (10.98/16.98)	Room With A View	8	
7	6	5	30	TIM MCGRAW ▲	CURB 78711 (12.98/18.98)	Set This Circus Down	1	44	37	33	TAMMY COCHRAN	EPCIC 69730/SONY (12.98/18.98) #	Tammy Cochran	27	
8	8	6	24	SOUNDTRACK ▲	CURB 78703 (11.98/17.98)	Coyote Ugly	1	45	51	51	BILLY GILMAN ●	EPCIC 62087/SONY (11.98/17.98)	Dare To Dream	6	
				GREATEST GAINER					46	39	24	LEANN RIMES	CURB 78725 (7.98/11.98)	God Bless America	20
9	25	29	5	ANNE MURRAY	STRAIGHTWAY 20335 (19.98 CD)	What A Wonderful Christmas	9	47	40	42	VARIOUS ARTISTS	UTV 585051/UNIVERSAL (18.98 CD)	This Is Your Country	27	
10	7	8	21	LONESTAR ●	BNA 67011/RLG (12.98/18.98)	I'm Already There	1	48	46	53	GEORGE STRAIT ▲	MCA NASHVILLE 170100 (11.98/17.98)	Latest Greatest Straitest Hits	1	
11	9	7	30	KENNY CHESNEY ▲	BNA 67976/RLG (11.98/17.98)	Greatest Hits	1	49	55	59	BILLY GILMAN ▲	EPCIC 62086/SONY (11.98/17.98)	One Voice	2	
12	10	14	31	BROOKS & DUNN ●	ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1	50	49	50	LEANN RIMES ●	CURB 77979 (11.98/17.98)	I Need You	1	
13	12	12	54	ALAN JACKSON ▲	ARISTA NASHVILLE 69335/RLG (11.98/17.98)	When Somebody Loves You	1	51	48	47	JEFF CARSON	CURB 77937 (11.98/17.98) #	Real Life	38	
14	11	19	38	SARA EVANS ▲	RCA 67964/RLG (11.98/17.98)	Born To Fly	6	52	52	46	VARIOUS ARTISTS	LOST HIGHWAY 170239/MERCURY (18.98 CD)	Hank Williams: Timeless	22	
15	13	10	32	TIM MCGRAW ▲	CURB 77978 (12.98/18.98)	Greatest Hits	1	53	47	—	MERLE HAGGARD	ANTI 88634/EPITAPH (18.98 CD)	Roots: Volume 1	47	
16	16	11	7	DAVID BALL	DUALTONE 01108/RAZOR & TIE (11.98/17.98)	Amigo	11	54	50	60	PHIL VASSAR	ARISTA NASHVILLE 18891/RLG (10.98/16.98) #	Phil Vassar	23	
17	17	15	114	DIXIE CHICKS ▲	MONUMENT 69678/SONY (12.98/18.98)	Fly	1	55	45	35	TRACY LAWRENCE	ATLANTIC 48187/WARN (11.98/17.98)	Tracy Lawrence	13	
18	14	16	78	LEE ANN WOMACK ▲	MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	1	56	54	55	TRACY BYRD	RCA 67009/RLG (11.98/17.98)	Ten Rounds	12	
19	18	13	14	ALISON KRAUSS + UNION STATION	ROUNDER 610495/OJMG (11.98/17.98)	New Favorite	3	57	53	49	CHELY WRIGHT	MCA NASHVILLE 170210 (11.98/17.98)	Never Love You Enough	4	
20	15	9	7	GEORGE JONES	BANDIT/BNA 67626/RLG (11.98/17.98)	The Rock: Stone Cold Country 2001	5	58	67	—	LEE GREENWOOD	FREEFALLS 7020 (14.98 CD)	Have Yourself A Merry Little Christmas	58	
21	19	31	30	NICKEL CREEK	SUGAR HILL 3909 (16.98 CD) #	Nickel Creek	17	59	62	61	EARL SCRUGGS AND FRIENDS	MCA NASHVILLE 170189 (11.98/18.98)	Earl Scruggs And Friends	41	
22	24	21	59	TRAVIS TRITT ▲	COLUMBIA 62165/SONY (11.98/17.98)	Down The Road I Go	8	60	57	45	VARIOUS ARTISTS	EPCIC 61620/SONY (11.98/17.98)	Dancin' With Thunder: The Official Music Of The PBR	32	
23	44	—	2	GARTH BROOKS	CAPITOL 35624 (10.98/17.98)	The Magic Of Christmas - Songs From Call Me Claus	23	61	59	52	MARK WILLIS	MERCURY 170209 (11.98/17.98)	Loving Every Minute	10	
24	22	18	6	TRACE ADKINS	CAPITOL 30618 (10.98/17.98)	Chrome	4	62	61	62	RODNEY CARRINGTON	CAPITOL 24827 (10.98/17.98) #	Morning Wood	18	
25	21	20	16	TRICK PONY	WARNER BROS. 47827/WARN (11.98/17.98)	Trick Pony	12	63	60	54	ROBERT EARL KEEN	LOST HIGHWAY 170198/MERCURY (11.98/17.98) #	Gravitational Forces	10	
26	31	28	64	JO DEE MESSINA ●	CURB 77977 (11.98/17.98)	Burn	1	64	58	57	PATTY LOVELESS	EPCIC 85661/SONY (11.98/17.98)	Mountain Soul	19	
27	20	32	17	SOUNDTRACK	LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10	65	72	74	AARON TIPPIN	LYRIC STREET 165016/HOLLYWOOD (11.98/17.98)	A December To Remember	65	
28	23	17	7	GARY ALLAN	MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4	66	63	58	SHEDAISY	LYRIC STREET 165021/HOLLYWOOD (18.98 CD)	The Whole Shebang - All Mixed Up	30	
29	29	25	16	BLAKE SHELTON	WARNER BROS. 24731/WARN (11.98/17.98)	Blake Shelton	3	67	66	65	ROY D. MERCER	VIRGIN 49085/CAPITOL (10.98/16.98)	Greatest Hits: The Best Of How Big'a Boy Are Ya?	26	
30	26	40	41	DIAMOND RIO ●	ARISTA NASHVILLE 67999/RLG (11.98/17.98)	One More Day	5	68	70	68	SOUNDTRACK	VANGUARD 79586 (16.98 CD)	Songcatcher	42	
31	27	36	20	BRAD PAISLEY	ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3	69	64	63	RANDY TRAVIS	WARNER BROS. 47893/WARN (11.98/17.98)	Inspirational Journey	34	
32	28	22	5	PAT GREEN	REPUBLIC 016018/UNIVERSAL (8.98/14.98)	Three Days	7	70	74	67	AARON TIPPIN ●	LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	People Like Us	5	
33	30	23	16	CYNDI THOMSON	CAPITOL 26010 (10.98/17.98)	My World	7	71	73	66	EILLEN SHANIA TWAIN	LIMELIGHT 8140/AUDIUM (11.98/18.98)	The Complete Limelight Sessions	43	
34	35	39	38	JESSICA ANDREWS ●	DREAMWORKS 450248/INTERSCOPE (10.98/16.98)	Who I Am	2	72	65	56	JOE DIFFIE	MONUMENT 85373/SONY (11.98/17.98)	In Another World	56	
35	34	41	35	JAMIE O'NEAL ●	MERCURY 170132 (11.98/17.98) #	Shiver	14	73	69	—	RANDY TRAVIS	IMAGE 744 (11.98/17.98)	Live - It Was Just A Matter Of Time	61	
36	33	30	4	LYLE LOVETT	CURB 170234/MCA NASHVILLE (11.98/18.98)	Anthology Volume One: Cowboy Man	27	74	—	25	ROY D. MERCER	CAPITOL 32515 (10.98/16.98) #	Roy D. Mercer Vs. Yankees	24	
37	38	38	29	MONTGOMERY GENTRY	COLUMBIA 62167/SONY (11.98/17.98)	Carrying On	6	75	—	1	VARIOUS ARTISTS	HIP-O 585087/UME (11.98 CD)	A Country Superstar Christmas 4	75	

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for net shipment of 200,000 units (Platino). △ Certification for 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

DECEMBER 1 2001

Billboard® TOP COUNTRY CATALOG ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	LEE GREENWOOD ●	CAPITOL 86568 (11.98 CD)	NUMBER 1 American Patriot	12	13	13	JOHNNY CASH ●	LEGACY/COLUMBIA 89739/SONY (7.98 EQ/11.98)	16 Biggest Hits	137
2	2	DIXIE CHICKS ●	MONUMENT 68195/SONY (10.98 EQ/17.98) #	Wide Open Spaces	199	14	7	LEE GREENWOOD	MADACY 504 (4.98 CD)	Lee Greenwood: God Bless The USA	6
3	8	BURL IVES	MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	Rudolph The Red-Nosed Reindeer	31	15	—	MARTINA MCBRIDE ●	RCA 67842/RLG (10.98/16.98)	White Christmas	35
4	12	BILLY GILMAN ●	EPCIC 61594/SONY (11.98 EQ/17.98)	Classic Christmas	14	16	16	HANK WILLIAMS JR. ▲	CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	389
5	3	SHANIA TWAIN ◆	MERCURY 536003 (12.98/18.98)	Come On Over	211	17	14	LONESTAR ▲	BNA 67762/RLG (10.98/17.98)	Lonely Grill	129
6	4	FAITH HILL ▲	WARNER BROS. WVRN (12.98/18.98)	Breathe	106	18	19	GARY ALLAN ●	MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark	108
7	6	TOBY KEITH ▲	DREAMWORKS 450209/INTERSCOPE (11.98/17.98)	How Do You Like Me Now?!	107	19	17	WILLIE NELSON ●	LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 Biggest Hits	167
8	5	LEE GREENWOOD	CURB 77862 (4.98/5.98)	Best Of Lee Greenwood: God Bless The USA	8	20	18	PATSY CLINE ▲	MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	Heartaches	153
9	10	TOBY KEITH ▲	MERCURY 558962 (11.98/17.98)	Greatest Hits Volume One	155	21	22	JOHN DENVER	MADACY 4750 (5.98/9.98)	The Best Of John Denver	178
10	11	ALAN JACKSON ▲	ARISTA NASHVILLE 18801/RLG (10.98/16.98)	The Greatest Hits Collection	317	22	15	KEITH URBAN ●	CAPITOL 97591 (10.98/16.98) #	Keith Urban	91
11	9	BROOKS & DUNN ▲	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	218	23	—	JOHN DENVER & THE MUPPETS ▲	LASERLIGHT 12761 (1.98/5.98)	A Christmas Together	36
12	20	GARTH BROOKS ●	CAPITOL 97424 (19.98/26.98)	Double Live	157	24	25	VARIOUS ARTISTS	MADACY 1326 (15.98 CD)	The Best Of Country	52
						25	21	THE CHARLIE DANIELS BAND ▲	EPCIC 65694/SONY (7.98 EQ/11.98)	A Decade Of Hits	588

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or releases of older albums. Total Chart Weeks column reflects ccm bi-week weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for 200,000 units (Platino). △ Certification for 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. # indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

DECEMBER 1, 2001

Billboard

HOT COUNTRY SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Artist	PEAK POSITION
			NUMBER 1	2 Weeks At Number 1		31	32	33	ALL OVER ME	Blake Shelton	31
1	1	3	I WANNA TALK ABOUT ME	Toby Keith	1	32	34	32	I'M MOVIN' ON	Rascal Flatts	32
2	2	2	LOVE OF A WOMAN	Travis Tritt	2	33	40	39	THIS AIN'T NO RAG, IT'S A FLAG	The Charlie Daniels Band	33
3	4	8	RIDING WITH PRIVATE MALONE	David Ball	3	34	39	37	SOMETHIN' IN THE WATER	Jeffrey Steele	34
4	3	7	I'M A SURVIVOR	Reba	3	35	45	40	I DON'T HAVE TO BE ME ('TIL MONDAY)	Steve Azar	35
5	6	9	RUN	George Strait	5	36	37	35	GOD BLESS THE USA	Lee Greenwood	7
6	10	10	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	Aaron Tippin	6	37	43	45	THAT'S WHEN I LOVE YOU	Phil Vassar	37
7	5	1	ANGRY ALL THE TIME	Tim McGraw	1	38	41	46	I ALWAYS LIKED THAT BEST	Cyndi Thomson	38
8	11	11	I'M TRYIN'	Trace Adkins	8	39	38	38	CARRY ON	Pat Green	35
9	12	12	WRAPPED UP IN YOU	Garth Brooks	9	40	42	42	BABY I LIED	Shannon Brown	40
10	7	5	ONLY IN AMERICA	Brooks & Dunn	1	41	49	58	DOES MY RING BURN YOUR FINGER	Lee Ann Womack	41
11	8	4	ON A NIGHT LIKE THIS	Trick Pony	4	42	47	47	THAT'S JUST THAT	Diamond Rio	42
12	25	—	WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING)	Alan Jackson	12	43	36	22	THE TIN MAN	Kenny Chesney	19
13	15	17	GOOD MORNING BEAUTIFUL	Steve Holy	13	44	55	56	I SHOULD BE SLEEPING	Emerson Drive	44
14	9	6	WHERE I COME FROM	Alan Jackson	1	45	52	50	AMERICA WILL SURVIVE	Hank Williams Jr.	45
15	14	15	WRAPPED AROUND	Brad Paisley	14	HOT SHOT DEBUT					
16	13	13	WITH ME	Lonestar	13	46	NEW	1	SQUEEZE ME IN	Garth Brooks Duet With Trisha Yearwood	46
17	17	19	BRING ON THE RAIN	Jo Dee Messina With Tim McGraw	17	47	56	60	I CRY	Tammy Cochran	47
18	18	20	MAN OF ME	Gary Allan	18	48	NEW	1	THE COWBOY IN ME	Tim McGraw	48
19	16	14	REAL LIFE (I NEVER WAS THE SAME AGAIN)	Jeff Carson	14	49	48	41	NIGHT DISAPPEAR WITH YOU	Brian McComas	41
20	21	21	JUST LET ME BE IN LOVE	Tracy Byrd	20	50	53	49	I WILL SURVIVE	Wild Horses	49
21	22	24	IN ANOTHER WORLD	Joe Diffie	21	51	60	55	DAYS OF AMERICA	Blackhawk	51
22	27	31	THE LONG GOODBYE	Brooks & Dunn	22	52	46	43	SIDEWAYS	Darryl Worley	41
23	23	23	SAINTS & ANGELS	Sara Evans	23	53	58	52	HOMELAND	Kenny Rogers	52
24	26	25	BEER RUN	George Jones Duet With Garth Brooks	24	54	NEW	1	I'M NOT GONNA DO ANYTHING WITHOUT YOU	Mark Wills With Jamie O'Neal	54
25	24	26	SHIVER	Jamie O'Neal	24	55	57	53	GETTIN' BACK TO YOU	Daisy Dern	52
26	28	30	SOME DAYS YOU GOTTA DANCE	Dixie Chicks	26	56	59	51	TO QUOTE SHAKESPEARE	The Clark Family Experience	51
27	29	27	COLD ONE COMIN' ON	Montgomery Gentry	27	57	50	—	I AM A MAN OF CONSTANT SORROW	The Soggy Bottom Boys	48
28	35	36	BLESSED	Martina McBride	28	58	NEW	1	THICKER THAN BLOOD	Garth Brooks	58
29	33	34	I BREATHE IN, I BREATHE OUT	Chris Cagle	29	59	54	59	IT'S ALRIGHT TO BE A REDNECK	Alan Jackson	54
30	30	29	EASY FOR ME TO SAY	Clint Black With Lisa Hartman Black	29	60	NEW	1	INSIDE OUT	Trisha Yearwood Featuring Don Henley	60

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

DECEMBER 1, 2001

Billboard

TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Artist	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Artist
1	1	6	GOD BLESS THE USA	Lee Greenwood	13	11	11	THE WAY YOU LOVE ME	Faith Hill
2	2	2	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	Aaron Tippin	14	13	10	POUR ME	Trick Pony
3	3	3	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT	LeAnn Rimes	15	14	22	DIDN'T WE LOVE	Tamara Walker
4	4	4	AMERICA WILL ALWAYS STAND	Randy Travis	16	—	1	GIRL IN LOVE	Robin English
5	5	5	GOD BLESS AMERICA	LeAnn Rimes	17	15	28	WHAT I REALLY MEANT TO SAY	Cyndi Thomson
6	6	6	CALL ME CLAUS	Garth Brooks	18	21	25	HOW DO YOU LIKE ME NOW?!	Toby Keith
7	19	7	IT DON'T MATTER TO THE SUN/LOST IN YOU	Garth Brooks as Chris Gaines	19	16	19	UNBROKEN BY YOU	Kortney Kayle
8	7	7	ON A NIGHT LIKE THIS	Trick Pony	20	23	37	LOVE IS ENOUGH	3 Of Hearts
9	8	8	SOMETHIN' IN THE WATER	Jeffrey Steele	21	24	34	MATTHEW, MARK, LUKE & EARNHARDT	Shane Sellers
10	9	9	AUSTIN	Blake Shelton	22	18	17	A ROSE IS A ROSE	Meredith Edwards
11	10	10	ROCKY TOP '96	The Osborne Brothers	23	17	33	COME A LITTLE CLOSER	Lila McCann
12	12	12	HOW DO I LIVE	LeAnn Rimes	24	20	24	OKLAHOMA/WARM & FUZZY	Billy Gilman
					25	22	25	I KNOW HOW THE RIVER FEELS	Mcalyster

Records with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with multi-. Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

BY LEILA COBO

MIAMI—The *Billboard* Latin charts will come to life Dec. 18 with the release of the *Billboard Latin Music Series*, a collection of 15 CDs compiling 210 singles featured on the *Billboard* Hot Latin Tracks chart from 1996 to 2000.

The compilation is the result of a licensing agreement between *Billboard* and Sony Discos, which will initially see the release of five CDs for each of Latin music's main sub-genres: tropical, pop, and regional Mexican. The CDs will eventually trace the charts as far back as 1985. The albums will be sold separately—one per year per genre—with the release of a boxed set being considered for next year.

"I call it more a history of Latin music," says Sony Discos senior director of special marketing Rosana Mattioli, who compiled the *Billboard* chart information and was largely responsible for the series' track selection.

The main criteria for inclusion, she says, was that the tracks had to appear in the charts for that specific year, resulting in each CD truly representing the musical panorama of the moment.

Coming up with those representative tracks wasn't quite as simple as reading the charts, though. According to Mattioli, some years had fewer songs than others because tracks tended to overlap from year to year. In addition, some tracks weren't available for licensing. And in some cases,

Sony Brings Latin Charts To Life



MATTIOLI

it was hard to decide where to place a certain track. Son by Four's "A Puro Dolor," for example, was placed in the tropical rather than the pop genre, while Marco Antonio Solís' recent tracks

were placed in pop rather than regional Mexican.

"I wanted to include the reality of the music that happened every year," Mattioli says. "I also wanted something very attractive to the consumer. I decided to include 14 tracks on each CD. I want to give [consumers] the incentive to have the whole collection. Even for those of us who speak Spanish and are of Latin descent, this is very valuable."

In an effort to be as comprehensive as possible, all labels were given the opportunity to participate in the compilation, with the result that no more than 50% of the featured artists belong to Sony. "This could not have happened without the support and collaboration of all the record labels," Sony Discos chairman Oscar Llord says. "It's an unprecedented display of inter-label cooperation."

Billboard, which has a long-standing deal with Rhino Records to put out CDs based on other *Billboard* charts, accepted bids from all Latin labels interested in putting out the compilation. Sony, in turn, licensed repertoire from the other labels, including Fonovisa, WEA Latina, Universal Latino, BMG U.S. Latin, Disa, EMI Latin, MP, and Karen Records.

"We thought a line of CDs based on the rich history of the *Billboard* charts would have genuine consumer appeal," says Howard Appelbaum, VP/associate publisher of the *Billboard* Music Group. "Sony's A&R, marketing, packaging, and merchandising plans are top-notch and show a deep commitment to the project."

Although Sony's Dec. 18 release may seem late, it was targeted so that the first installment of the series would be in stores for the Christmas holiday. Senior VP of sales and marketing for Sony Discos Jeff Young says, "In terms of retail and marketing, we're going to do everything. I believe they're looking for a new series—one that has appeal and name recognition."

Once the initial 15 CDs are out, Young will experiment with a variety of possibilities, including releasing a sampler for each of the genres. Starting in January, he says, all major Sony releases will include some information on the *Billboard* series, and there are plans to have floor bins at retailers that will hold all the albums.

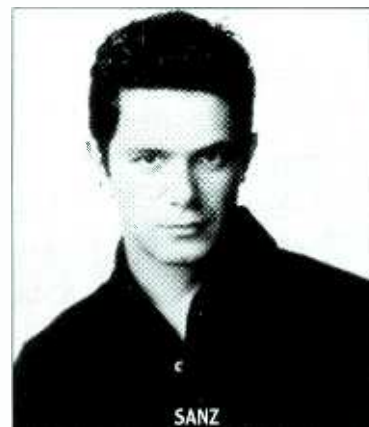
Already, Sony is working on the 2001 albums, with plans to release them to coincide with the *Billboard* Latin Music awards next spring. Mattioli is also working on the 1990-1995 series. The 1985-1990 releases will then follow.

Mattioli says, "We are treating this from day one as a treasure, as something that will be well-taken by everybody."



by Leila Cobo

SANZ, WARNER/CHAPPELL PACT: It's been a good year for **Alejandro Sanz**. He walked away with four Latin Grammys, including those for album, record, and song of the year. He



SANZ

recorded an *MTV Unplugged* special, the first-ever for an artist from Spain. And last week it was announced that Sanz inked a publishing agreement with Warner/Chappell that includes the entire catalog of songs from his publishing company, Gazul Productions. Warner/Chappell wouldn't disclose details, but sources describe it as "extensive and lucrative."

"My relationship with Warner/Chappell goes way back," says Sanz, who returns to Warner/Chappell after his previous three albums were handled by EMI Publishing Spain.

"You really can't talk about a romantic relationship in these cases, but as far as I'm concerned, it's fundamental to feel there's 'something' there—this sense of 'they like me.' Because if that's not the case, obviously I'd feel economically happy, but not as comfortable."

Aside from being considered Spain's top artist at the moment, Sanz—who is signed to WEA—is also one of the most-respected songwriters in Latin music today. His work has been performed by the likes of **Julio Iglesias**, **Malú**, and **Ricky Martin**. His songwriting deal coincides with the release of *MTV Unplugged* album, which hit stores Nov. 20.

"The timing is perfect because of the four Latin Grammys Alejandro won recently and the *MTV Unplugged* album," Sanz's manager, **Rosa Lagarrigue**, says.

STAYING FAITHFUL: Early this year, armed with a designer suit, a cigar, a wide-brimmed hat, a shaved head, and a Bentley, **Lupillo Rivera** became the hottest new artist on the regional Mexican circuit. Following a Recording Industry Assn. of America certifi-

cation for sales of 500,000 copies of *Despreciado*—his first album on Sony Discos—Rivera has now released *Sufriendo a Solas*, a follow-up that stays faithful to the *banda* sound and earthy feel of its predecessor.

"I didn't want to change the producers, the studios, or anything too much, because I did so well with the other one," Rivera says when asked if he went for a bigger production this time around. "If I did, it could [have] changed the sound, and I didn't want to do that. It could change the feeling."

Rivera, who is also on a virtually nonstop touring schedule until the end of the year, is the first to admit that the success of *Despreciado* took him by surprise. "It's something that happened real fast and real strong. It caught me, the company, and the manager off-guard."

But *Despreciado* has also prepared Rivera for the continued expanded visibility he hopes to attain. The album reached a broad-based audience that included young, bilingual listeners. The same thing, Rivera says, is already happening with *Sufriendo*. And, as he's often stated, he hopes to take things a step further by eventually recording rap in English.

"We're already listening to different lyrics just to see what I sound like doing that," Rivera says. But first, he cautions, "I want to be very solid in the Mexican music scene."

MUXXIC LINEUP: Following the announcement that **Marco Antonio Rubí** is the new managing director of MuXXic Latina, the label has formally announced Rubí's core support team—some of whom have already been operating for several months. **Bruno Muñoz**, formerly with Grupo Prisa, is now VP of A&R; **Itzel Díaz**, former marketing VP for Universal Latino, is MuXXic's new marketing VP; Spanish journalist **Jose Antonio Ponsetti** is VP of communications; and **Luis Villalba**, former GM of Prisa's Planet Events (formerly known as Nuesa), is VP of operations.

IN BRIEF: **Alejandro Montaner** performed at a sold-out show at Miami's James L. Knight Center as part of his Sueño Repetido tour. It was the first extensive tour for the Venezuelan singer in several years, who played nearly 64 shows, including a handful in the U.S. Montaner is banking on the success of the album *Sueño Repetido* (Wea Latina).

Additional reporting by *Howell Llewellyn in Spain.*

América Latina...

In Puerto Rico: Warner Music Recording artist Olga Tañón has parted ways from her longtime manager Rafo Muñoz and his company, Promotores Latinos. Her lawyer, Alfredo Castellanos, will take on managerial duties. Tañón is in the midst of a concert tour that kicked off Nov. 15 in Venezuela.

RANDY LUNA

In Argentina: Andrés de León, once a romantic balladist who disappeared from the scene just as he was starting a promising career as a pop-rock singer, is currently working on a comeback album for Sony Music Latin America. De León has been recording in Miami since October with producers Manny Benito and Luis Fernando Ochoa (of Shakira fame). The album, whose street date has yet to be announced, will feature songs cut by De León for David Foster's label 1, 4, 3 Records. That material, produced by Foster and Humberto Gattica, was never released.

SERGIO FORTUNO

In Colombia: Colombian singer Charlie Zaa has returned to bolero for his new album, *De Un Solo Sentimiento*, released in the U.S. by Sony Discos. In an effort to boost sales, Sonolux—Zaa's label in Colombia—is distributing the CD in that country with a free cassette copy for buyers.

GUSTAVO GOMEZ

In Brazil: Alda Baltazar has been named international exploitation manager of Brazilian indie Trama Records. In her new position, Baltazar will be in charge of taking the Trama brand and artists to an international market. Trama's roster includes Max de Castro and DJ Marky. Baltazar spent eight years with Universal Music Brazil and was most recently in charge of overseas releases there.

TOM GOMES

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	TITLE		Artist	PEAK POSITION
				TITLE	IMPRINT/PROMOTION LABEL		
1	3	3	10	NUMBER 1		1 Week At Number 1	1
2	1	4	5	TANTITA PENA K. CAMPOS (K. CAMPOS, F. RIBA)		Alejandro Fernandez SONY DISCOS	1
3	2	1	11	DEJAME ENTRAR E. ESTEFAN JR., S. KRYS (C. VIVÉS, M. MADERA, A. CASTRO)		Carlos Vives EMI LATIN	1
4	4	2	11	SUERTE S. MEBARAK R., T. MITCHELL (S. MEBARAK R., T. MITCHELL)		Shakira EPIC / SONY DISCOS	1
5	5	6	11	HEROE M. TAYLOR, E. IGLESÍAS, C. PAUCAR (E. IGLESÍAS, P. BARRY, M. TAYLOR, C. GARCÍA ALONSO)		Enrique Iglesias INTERSCOPE / UNIVERSAL LATINO	1
6	9	8	10	USTED SE ME LLEVO LA VIDA REY-NERRO (ESTEFANO, D. POVEDA)		Alexandre Pires ARIOLA / BMG LATIN	5
7	6	5	26	YO QUERIA K. SANTANDER, D. BETANCOURT (C. CASTRO, T. COTUGNO, S. GIACOBBI)		Cristian ARIOLA / BMG LATIN	6
8	7	7	6	NO ME CONOCES AUN PALOMO (F. QUEZADA, A. TRIGO)		Palomo DISA	3
9	12	11	16	INOCENTE POBRE AMIGO J. TARODO, J. ALVAREZ (J. GABRIEL)		Juan Gabriel ARIOLA / BMG LATIN	7
10	11	9	28	CADA VEZ TE EXTRANO MAS G. LIZARRAGA, A. VALENZUELA, D. VALENZUELA (M. LUNA)		Banda El Recodo FONOVISA	7
11	10	12	22	O ME VOY O TE VAS B. SILVETTI (M. A. SOLÍS)		Marco Antonio Solís FONOVISA	1
12	8	10	27	ME VAS A EXTRANAR P. AGUILAR (FATO)		Pepe Aguilar MUSART / BALBOA	2
13	17	27	6	COMO SE CURA UNA HERIDA R. PEREZ (R. PEREZ, J. L. PILOTO)		Jaci Velasquez SONY DISCOS	1
14	13	17	5	VOLVERE JUNTO A TI L. PAUSINI, A. CERRUTI, D. PARISI (C. HOPEL, L. PAUSINI)		Laura Pausini WEA LATINA	13
15	18	20	6	PROMESAS M. QUINTERO LARA (M. QUINTERO LARA)		Los Tucanes De Tijuana UNIVERSAL LATINO	13
16	15	14	9	EL PRIMER TONTO J. SEBASTIAN (J. SEBASTIAN)		Joan Sebastian MUSART / BALBOA	15
17	14	18	9	ESTAS QUE TE PELAS R. MARTINEZ, R. MUÑOZ (M. A. PEREZ, C. REYNA JR.)		Intocable EMI LATIN	13
18	20	19	5	CELOS M. ANTHONY, J. A. GONZALEZ (J. AEN, M. ANTHONY)		Marc Anthony COLUMBIA / SONY DISCOS	14
19	34	21	7	GREATEST GAINER VOY A QUITARME EL ANILLO R. LIVI (R. LIVI, R. FERRO, GARCIA)		Gisselle ARIOLA / BMG LATIN	19
20	16	15	9	SE QUE ME VAS A DEJAR B. SILVETTI (M. A. SOLÍS)		Marco Antonio Solís FONOVISA	12
21	19	13	22	PUEDEN DECIR A. JAEN (O. ALFANNO)		Gilberto Santa Rosa SONY DISCOS	3
22	24	24	4	EN LA MISMA CAMA V. CANALES, A. ALVARADO (F. QUEZADA)		Liberacion DISA	22
23	21	16	10	RESUMIENDO B. SILVETTI (R. MONTANER, Y. MARRUFO)		Ricardo Montaner WEA LATINA	11
24	27	33	4	DE VERDAD D. CHILO, R. CANTOR (J. SIERRA, J. MARRI, S. MANDI, E.)		Alejandra Guzman RCA / BMG LATIN	24
25	22	28	7	HUELO A SOLEDAD J. LOSADA, V. FEJUD, P. OUGAN, A. QUINTERO (A. GABRIEL)		Ana Gabriel SONY DISCOS	22
26	26	32	6	SHHH A. B. QUINTANILLA III, C. CK, MARTINEZ (A. B. QUINTANILLA III, C. MARTINEZ, L. GIRALDO)		A. B. Quintanilla Y Los Kumbia Kings EMI LATIN	23
27	23	25	14	SERA PORQUE TE AMO R. SAENZ QUIROZ (F. DA SILVA, L. O. FORTE)		Los Tigrillos WEA LAM / WEA LATINA	21
28	31	—	28	BESAME B. SILVETTI (R. MONTANER, J. L. CHACIN)		Ricardo Montaner WEA LATINA	4
29	43	38	15	CARTAS MARCADAS A. MACIAS (C. MONGE)		Cuisillos De Arturo Macias MUSART / BALBOA	29
30	NEW	1	1	HOT SHOT DEBUT SUFRRIENDO A SOLAS P. RIVERA (J. A. FERRUSQUILLA)		Lupillo Rivera SONY DISCOS	30
31	NEW	1	1	Y SOLO SE ME OCURRE AMARTE A. SANZ (A. SANZ)		Alejandro Sanz WEA LATINA	31
32	40	—	2	NO SE VIVIR SIN TI J. GUILLEN (G. FRANCO)		Conjunto Primavera FONOVISA	32
33	38	43	21	COMO OLVIDAR H. GATICA, M. TEJADA (J. L. PILOTO, G. ARENAS)		Olga Tanon WEA LATINA	1
34	28	22	20	EL AYUDANTE P. RAMIREZ (M. E. TOSCANO)		Vicente Fernandez SONY DISCOS	9
35	RE-ENTRY	3	1	UNA MUJER COMO TU M. MORALES (G. MORALES)		Los Rieleros Del Norte FONOVISA	21
36	35	42	7	VAS A SUFRIR GRUPO BRYNDIS (M. PÓSADAS)		Grupo Bryndis DISA	35
37	33	41	14	PENAS DE AMOR T. VILLARIN (J. CABRERA)		Puerto Rican Power J&N / SONY DISCOS	28
38	32	34	25	CON CADA BESO S. GEORGE (F. OSORIO, A. THOMAS)		Huey Dunbar SONY DISCOS	5
39	36	37	8	NADA J. JUANES, G. SANTAOLALLA (JUANES)		Juanes SURCO / UNIVERSAL LATINO	18
40	46	—	16	DIME CORAZON K. SANTANDER, B. OSSA (A. GUTIERREZ)		Amaury Gutierrez UNIVERSAL LATINO	24
41	50	—	3	LA AGARRO BAJANDO J. M. LUGO (J. MONTES QUILES)		Gilberto Santa Rosa SONY DISCOS	41
42	37	45	7	SI TU SUPIERAS A. A. ALBA (A. A. ALBA)		Los Temerarios FONOVISA	11
43	25	23	16	MI FANTASIA LOS TIGRES DEL NORTE (E. NEGRETE)		Los Tigres Del Norte FONOVISA	14
44	45	44	8	COMO TE EXTRANO H. PATRON (A. CRUZ)		Pedro Fernandez MERCURY / UNIVERSAL LATINO	28
45	29	30	19	LA CALANDRIA RAYALA (M. HERNANDEZ)		Ramon Ayala Y Jody Farias FREDDIE	19
46	41	31	10	MENTIRA H. GATICA (B. CUEVAS)		La Ley WEA ROCK / WEA LATINA	28
47	49	39	19	DERECHO A LA VIDA J. GUILLEN (C. SANCHEZ)		Conjunto Primavera FONOVISA	13
48	RE-ENTRY	15	3	SUERTE HE TENIDO J. A. PARRA (J. BENITO)		Alegres De La Sierra INFINITY	26
49	NEW	1	1	TAN FACIL QUE HUBIERA SIDO P. RAMIREZ (J. E. PINA)		Vicente Fernandez SONY DISCOS	49
50	RE-ENTRY	3	1	AQUI ESTOY YO O. VALENZUELA, A. VALENZUELA (ENRIQUE)		Rogelio Martinez DISCOS CISNE	40

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 89 stations (31 Latin Pop, 16 Tropical/Salsa, 53 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. ● Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. ♪ Videoclip availability. ©2001, Billboard/BPI Communications and SoundScan, Inc.

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	26	SUERTE EPIC / SONY DISCOS	SHAKIRA	21	26	HOY TE VAS SONY DISCOS	TOMMY TORRES
2	20	HEROE INTERSCOPE / UNIVERSAL LATINO	ENRIQUE IGLESÍAS	22	20	SE QUE ME VAS A DEJAR FONOVISA	MARCO ANTONIO SOLIS
3	17	USTED SE ME LLEVO LA VIDA ARIOLA / BMG LATIN	ALEXANDRE PIRES	23	17	AMOR, AMOR, AMOR WEA LATINA	LUIS MIGUEL
4	22	DEJAME ENTRAR EMI LATIN	CARLOS VIVES	24	22	CON CADA BESO SONY DISCOS	HUEY DUNBAR
5	31	YO QUERIA ARIOLA / BMG LATIN	CRISTIAN	25	31	EL HUMAHUAQUENO MELODY / FONOVISA	KING AFRICA
6	35	TANTITA PENA SONY DISCOS	ALEJANDRO FERNANDEZ	26	35	TURN OFF THE LIGHT DREAMWORKS	NELLY FURTAO
7	27	COMO SE CURA UNA HERIDA SONY DISCOS	JACI VELASQUEZ	27	30	SERIA FACIL UNIVERSAL LATINO	LUIS FONSI
8	36	VOLVERE JUNTO A TI WEA LATINA	LAURA PAUSINI	28	36	I'M REAL EPIC	JENNIFER LOPEZ FEATURING JA RULE
9	29	INOCENTE POBRE AMIGO ARIOLA / BMG LATIN	JUAN GABRIEL	29	29	EL PRIMER TONTO MUSART / BALBOA	JOAN SEBASTIAN
10	23	RESUMIENDO WEA LATINA	RICARDO MONTANER	30	23	PUEDEN DECIR SONY DISCOS	GILBERTO SANTA ROSA
11	—	DE VERDAD RCA / BMG LATIN	ALEJANDRA GUZMAN	31	—	QUE SERA DE TI SONY DISCOS	MELINA LEON
12	25	HUELO A SOLEDAD SONY DISCOS	ANA GABRIEL	32	25	SOLO A TU LAO QUIERO VIVIR EMI LATIN	JYVE V
13	33	O ME VOY O TE VAS FONOVISA	MARCO ANTONIO SOLIS	33	33	COMO TE EXTRANO MERCURY / UNIVERSAL LATINO	PEORO FERNANDEZ
14	37	ME VAS A EXTRANAR MUSART / BALBOA	PEPE AGUILAR	34	37	DEJAME QUERERTE PARA SIEMPRE SONY DISCOS	JACI VELASQUEZ
15	32	Y SOLO SE ME OCURRE AMARTE WEA LATINA	ALEJANDRO SANZ	35	32	MIENTEME WEA LATINA	OLGA TANON
16	21	BESAME WEA LATINA	RICARDO MONTANER	36	21	IT'S OK UNIVERSAL LATINO	ALIH JEY
17	24	NADA SURCO / UNIVERSAL LATINO	JUANES	37	24	SI QUIERES PRISMA / ARIOLA / BMG LATIN	LOS TRI-O
18	34	DIME CORAZON EMI LATIN	AMAURY GUTIERREZ	38	34	REENCARNACION EMI LATIN	THALIA
19	—	VOY A QUITARME EL ANILLO ARIOLA / BMG LATIN	GISSELLE	39	28	TU CONVENENCIA MUSIC & ROLL / IDEAS	LEY ALEJANDRO
20	39	MENTIRA WEA ROCK / WEA LATINA	LA LEY	40	39	CHICA BON BON MUSART / BALBOA	JOSE LITO

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	—	DEJAME ENTRAR EMI LATIN	CARLOS VIVES	21	—	VOLVERE JUNTO A TI WEA LATINA	LAURA PAUSINI
2	34	CELOS COLUMBIA / SONY DISCOS	MARC ANTHONY	22	34	YO QUERIA ARIOLA / BMG LATIN	CRISTIAN
3	14	SUERTE EPIC / SONY DISCOS	SHAKIRA	23	14	QUISIERA INVENTAR SONY DISCOS	VICTOR MANUELLE
4	28	HEROE INTERSCOPE / UNIVERSAL LATINO	ENRIQUE IGLESÍAS	24	—	QUE SERA DE TI SONY DISCOS	MELINA LEON
5	25	TANTITA PENA SONY DISCOS	ALEJANDRO FERNANDEZ	25	25	MI TRAYECTORIA UNIVERSAL LATINO	ISMAEL MIRANDA
6	26	PUEDEN DECIR SONY DISCOS	GILBERTO SANTA ROSA	26	—	LA REINA DE LA PISTA SONY DISCOS	ORO SOLIDO
7	27	PENA DE AMOR J&N / SONY DISCOS	PUERTO RICAN POWER	27	—	CALLATE CUTTING	FULANITO
8	27	LA AGARRO BAJANDO SONY DISCOS	GILBERTO SANTA ROSA	28	27	I'M REAL EPIC	JENNIFER LOPEZ FEATURING JA RULE
9	—	VOY A QUITARME EL ANILLO ARIOLA / BMG LATIN	GISSELLE	29	—	SHHH EMI LATIN	A. B. QUINTANILLA Y LOS KUMBIA KINGS
10	33	USTED SE ME LLEVO LA VIDA ARIOLA / BMG LATIN	ALEXANDRE PIRES	30	33	HAY QUE EMPEZAR OTRA VEZ SONY DISCOS	CELIA CRUZ
11	31	COMERTE A BESOS WEACARIBE / WEA LATINA	FRANKIE NEGRON	31	31	LLORA ALMA MIA J&N / SONY DISCOS	YOSKAR SARANTE
12	23	UN CHIN CHIN WEACARIBE / WEA LATINA	CHARLIE CRUZ	32	23	SERIA FACIL UNIVERSAL LATINO	LUIS FONSI
13	24	DE VERDAD RCA / BMG LATIN	ALEJANDRA GUZMAN	33	24	MENTIRA WEA ROCK / WEA LATINA	LA LEY
14	—	COMO OLVIDAR WEA LATINA	OLGA TANON	34	—	TU HOMBRE SOY YO PALM	CARLOS MANUEL
15	18	TU ERES AJENA J&N / SONY DISCOS	EDDY HERRERA	35	18	DILE LATINO / SONY DISCOS	SERGIO VARGAS
16	38	EL HUMAHUAQUENO MELODY / FONOVISA	KING AFRICA	36	38	DEJARIA TODO UNIVISION	JOHNNY RAY
17	—	ME LIBERE COMBO	EL GRAN COMBO	37	—	Y SOLO SE ME OCURRE AMARTE WEA LATINA	ALEJANDRO SANZ
18	19	RESUMIENDO WEA LATINA	RICARDO MONTANER	38	19	A CAMBIO DE QUE SONY DISCOS	HUEY DUNBAR
19	—	TURN OFF THE LIGHT DREAMWORKS	NELLY FURTAO	39	—	PA' TI NO ESTOY UNIVERSAL LATINO	ROSANA
20	39	DEMASIADO ROMANTICA J&N / SONY DISCOS	EDDY HERRERA	40	39	TAN ENAMORADOS MAS	FUERZA JUVENIL

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	21	NO ME CONOCES AUN DISA	PALOMO	21	21	SHHH EMI LATIN	A. B. QUINTANILLA Y LOS KUMBIA KINGS
2	20	CADA VEZ TE EXTRANO MAS FONOVISA	BANDA EL RECODO	22	20	SI TU SUPIERAS FONOVISA	LOS TEMERARIOS
3	12	PROMESAS UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	23	12	LA CALANDRIA FREDDIE	RAMON AYALA Y JODY FARIAS
4	22	ESTAS QUE TE PELAS EMI LATIN	INTOCABLE	24	22	DERECHO A LA VIDA FONOVISA	CONJUNTO PRIMAVERA
5	30	SALADO MUSART / BALBOA	PEPE AGUILAR	25	30	SUERTE HE TENIDO INFINITY	ALEGRES DE LA SIERRA
6	29	NO TE PODIAS QUEOAR SONY DISCOS	CONJUNTO PRIMAVERA	26	29	TAN FACIL QUE HUBIERA SIDO SONY DISCOS	VICENTE FERNANDEZ
7	25	Y LLEGASTE TU FONOVISA	BANDA EL RECODO	27	25	AQUI ESTOY YO DISCOS CISNE	ROGELIO MARTINEZ
8	26	EN LA MISMA CAMA DISA	LIBERACION	28	26	ME VAS A EXTRANAR MUSART / BALBOA	PEPE AGUILAR
9	33	DESPRECIADO SONY DISCOS	LUPILLO RIVERA	29	33	TE QUIERO MUCHO EMI LATIN	EL COVOTE Y SU BANDA TIERRA SANTA
10	39	EL PRIMER TONTO MUSART / BALBOA	JOAN SEBASTIAN	30	39	EL ABANDONADO SONY DISCOS	JUAN RIVERA
11	24	SERA PORQUE TE AMO WEACARIBE / WEA LATINA	LOS TIGRILLOS	31	24	PARA BIEN O PARA MAL MERCURY / UNIVERSAL LATINO	PEORO FERNANDEZ
12	28	CARTAS MARCADAS MUSART / BALBOA	CUISILLOS DE ARTURO MACIAS	32	28	MONEDA SIN VALOR EMI LATIN	LOS INVASORES DE NUEVO LEON
13	27	SUFRIENDO A SOLAS SONY DISCOS	LUPILLO RIVERA	33	27	AMORCITO MID MUSART / BALBOA	JOAN SEBASTIAN
14	37	TANTITA PENA SONY DISCOS	ALEJANDRO FERNANDEZ	34	37	1-2-3 UNIVISION	IMAN
15	—	NO SE VIVIR SIN TI FONOVISA	CONJUNTO PRIMAVERA	35	—	NO PUEDE VIVIR SIN TI FONOVISA	GRUPO MOJADO
16	34	EL AYUDANTE SONY DISCOS	VICENTE FERNANDEZ	36	34	POR EL AMOR DE UNA MUJER SONY DISCOS	LA FIRMA CON RICKY MUÑOZ
17	38	UNA MUJER COMO TU FONOVISA	LOS RIELEROS DEL NORTE	37	38	QUE VOY A HACER WEACARIBE / WEA LATINA	PESADO
18	31	VAS A SUFRIR DISA	GRUPO BRYNDIS	38	31	INOCENTE POBRE AMIGO ARIOLA / BMG LATIN	JUAN GABRIEL
19	40	MI FANTASIA FONOVISA	LOS TIGRES DEL NORTE	39	40	POR QUE TUVO QUE SER DISA	EL PODER DEL NORTE
20	36	SE QUE ME VAS A DEJAR FONOVISA	MARCO ANTONIO SOLIS	40	36	MENSAJE DE ORO FONOVISA	LOS HURACANES DEL NORTE

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



Top selling Latin albums are compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by **SoundScan**

THIS WEEK	LAST WEEK	WKS. AGO	Greatest Gainer			ARTIST	Title	PEAK POSITION	LAST WEEK	WKS. AGO	Greatest Gainer			ARTIST	Title	PEAK POSITION
			▲	▲	▲						▲	▲	▲			
1	2	—	HOT SHOT DEBUT			CARLOS VIVES EMI LATIN 35956 (9.98/15.98) ▲	Dejame Entrar	1	54	55	HOT SHOT DEBUT			VICENTE FERNANDEZ △ SONY DISCOS 84445 (10.98 EQ/15.98) ▲	Mas Con El Numero Uno	3
2	3	1	HOT SHOT DEBUT			JOAN SEBASTIAN MUSART 12524/BALBOA (7.98/13.98) ▲	En Vivo: Desde La Plaza El Progreso De Guadalajara	1	46	44	HOT SHOT DEBUT			BANDA EL RECODO FONOVISA 6102 (8.98/12.98) ▲	Contigo Por Siempre...	4
3	6	7	HOT SHOT DEBUT			LOS TEMERARIOS FONOVISA 6129 (10.98/12.98) ▲	Baladas Rancheras	3	57	41	HOT SHOT DEBUT			ALEXANDRE PIRES ARIOLA 87883/BMG LATIN (14.98 CD)	Alexandre Pires	41
4	1	36	HOT SHOT DEBUT			LOS ANGELES DE CHARLY FONOVISA 6154 (8.98/12.98) ▲	Te Voy A Enamorar	1	32	23	HOT SHOT DEBUT			GISSELLE ARIOLA 88762/BMG LATIN (8.98/13.98)		8
5	4	4	HOT SHOT DEBUT			GIPSY KINGS NONESUCH 79642/AG (17.98 CD)	Somos Gitanos	3	51	50	HOT SHOT DEBUT			RICARDO MONTANER ○ WEA LATINA 86821 (10.98/15.98)	Sueno Repetido	16
6	5	2	HOT SHOT DEBUT			ALEJANDRO FERNANDEZ SONY DISCOS 84637 (10.98 EQ/16.98) ▲	Origenes	2	49	47	HOT SHOT DEBUT			CONJUNTO PRIMAVERA FONOVISA 6104 (8.98/12.98) ▲	Ansia De Amar	1
7	7	5	HOT SHOT DEBUT			LOS ANGELES AZULES DISA 727014 (8.98/13.98) ▲	Historia Musical	2	47	43	HOT SHOT DEBUT			OLGA TANON ○ WEA LATINA 89180 (10.98/16.98) ▲	Yo Por Ti	4
8	8	6	HOT SHOT DEBUT			GRUPO BRYNDIS DISA 727012 (8.98/13.98) ▲	Historia Musical Romantica	1	53	29	HOT SHOT DEBUT			JOSE JOSE ARIOLA 87723/BMG LATIN (10.98/14.98)	Tenampa	29
9	NEW	1	HOT SHOT DEBUT			LIBERACION DISA 727017 (8.98/13.98) ▲	Ahora Y Siempre	9	56	51	HOT SHOT DEBUT			SELENA ○ EMI LATIN 32119 (10.98/17.98)	Live, The Last Concert--Houston, Texas February 26, 1995	2
10	NEW	1	HOT SHOT DEBUT			JESSIE MORALES UNIVISION 310034 (9.98/13.98) ▲	El Original De La Sierra: Loco	10	43	48	HOT SHOT DEBUT			MANU CHAO RADIO BEMA 10321/VIRGIN (17.98 CD) ▲	Proxima Estacion...Esperanza	8
11	9	9	HOT SHOT DEBUT			JESSIE MORALES UNIVISION 310024 (9.98/13.98) ▲	El Original De La Sierra-16 Super Exitos	6	52	46	HOT SHOT DEBUT			RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 71815 (8.98/12.98)	En Vivo...El Hombre Y Su Musica	13
12	10	3	HOT SHOT DEBUT			GRUPO BRYNDIS DISA 727016 (8.98/13.98) ▲	En El Idioma Del Amor	1	60	52	HOT SHOT DEBUT			INTOCABLE △ EMI LATIN 23730 (8.98/12.98) ▲	Es Para Ti	3
13	12	11	HOT SHOT DEBUT			VICENTE FERNANDEZ △ ² SONY DISCOS 84185 (10.98 EQ/16.98) ▲	Historia De Un Idolito Vol. 1	1	58	64	HOT SHOT DEBUT			LOS CAMINANTES SONY DISCOS 84224 (9.98 EQ/13.98)	20 Exitazos-Nuestras Canciones	46
14	11	8	HOT SHOT DEBUT			A.B. QUINTANILLA Y LOS KUMBIA KINGS △ ² EMI LATIN 29745 (9.98/14.98)	Shhh!	1	64	60	HOT SHOT DEBUT			JOAN SEBASTIAN △ MUSART 22880/BALBOA (10.98/16.98) ▲	Secreto De Amor	5
15	13	17	HOT SHOT DEBUT			EL CHICHICUILOTE LIDERES 950220 (7.98/13.98)	Moviendo Las Plumas	13	64	60	HOT SHOT DEBUT			LOS MISMOS UNIVISION 310032 (9.98/13.98)	Perdon Por Extranarte	64
16	15	12	HOT SHOT DEBUT			LOS TIGRES DEL NORTE FONOVISA 6145 (8.98/12.98) ▲	Uniando Fronteras	1	62	59	HOT SHOT DEBUT			GILBERTO SANTA ROSA ○ SONY DISCOS 84291 (10.98 EQ/17.98) ▲	Intenso	13
17	14	10	HOT SHOT DEBUT			PAULINA RUBIO ● UNIVERSAL LATINO 543319 (10.98/16.98) ▲	Paulina	1	63	67	HOT SHOT DEBUT			CHRISTINA AGUILERA ● RCA 65523/BMG LATIN (10.98/16.98)	Mi Reflejo	1
18	18	16	HOT SHOT DEBUT			THALIA ○ EMI LATIN 34722 (8.98/14.98) ▲	Thalia Con Banda-Grandes Exitos	2	63	67	HOT SHOT DEBUT			LOS RIELOS DEL NORTE FONOVISA 6150 (8.98/12.98)	Entrega De Amor	23
19	19	14	HOT SHOT DEBUT			LUPILLO RIVERA ● SONY DISCOS 84276 (8.98 EQ/13.98) ▲	Despreciado	1	63	67	HOT SHOT DEBUT			VARIOUS ARTISTS J&N 84882/SONY DISCOS (10.98/16.98)	Bachata Hits	68
20	23	18	HOT SHOT DEBUT			LAURA PAUSINI WEA LATINA 41070 (10.98/16.98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	18	69	—	HOT SHOT DEBUT			JAGUARES RCA 86742/BMG LATIN (10.98/14.98) ▲	Cuando La Sangre Galopa	1
21	21	15	HOT SHOT DEBUT			ALICIA VILLARREAL UNIVERSAL LATINO 014824 (8.98/13.98)	Soy Lo Prohibido	15	69	—	HOT SHOT DEBUT			VARIOUS ARTISTS △ J&N 82754/SONY DISCOS (9.98 EQ/13.98)	Bachatahits 2001	7
22	22	13	HOT SHOT DEBUT			MARCO ANTONIO SOLIS ● FONOVISA 0527 (10.98/16.98) ▲	Mas De Mi Alma	1	59	54	HOT SHOT DEBUT			VARIOUS ARTISTS GRAMMY/COLUMBIA 86139/SONY DISCOS (11.98 EQ/17.98)	2001 Latin Grammy Nominees	24
23	20	24	HOT SHOT DEBUT			SHAKIRA △ SONY DISCOS 83775 (10.98 EQ/16.98) ▲	MTV Unplugged	1	61	70	HOT SHOT DEBUT			RICKY MARTIN △ ² SONY DISCOS 84300 (11.98 EQ/18.98)	La Historia	1
24	17	19	HOT SHOT DEBUT			LOS ACOSTA FONOVISA 6169 (8.98/12.98)	Enfermos De Amor	17	65	58	HOT SHOT DEBUT			AZUL AZUL △ ² SONY DISCOS 84180 (10.98 EQ/16.98) ▲	El Sapo	3
25	16	—	HOT SHOT DEBUT			BANDA MACHOS WEA/WEA 41856/WEA LATINA (8.98/13.98)	Prueba De Balas	16	66	56	HOT SHOT DEBUT			JUANES SURCO 159563/UNIVERSAL LATINO (16.98 CD)	Fijate Bien	36
26	25	20	HOT SHOT DEBUT			PALOMO DISA 720032 (6.98/10.98)	Fuerza Musical	9	68	—	HOT SHOT DEBUT			LOS TERRIBLES DEL NORTE FREDDIE 71822 (10.98 CD)	En Vivo Compa...Eso!	68
27	30	25	HOT SHOT DEBUT			JACI VELASQUEZ ○ SONY DISCOS 84289 (10.98 EQ/16.98)	Mi Corazon	7	*Albums with the greatest sales gains this week ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA awards ○ Certification for net shipment of 100,000 units (Or). △ Certification of 200,000 units (Platin). △ ² Certification of 400,000 units (Multi-Platin). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ▲ indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.							
28	24	21	HOT SHOT DEBUT			LA LEY WEA ROCK 40949/WEA LATINA (10.98/16.98) ▲	MTV Unplugged	13								
29	33	57	HOT SHOT DEBUT			VARIOUS ARTISTS FONOVISA 6137 (8.98/12.98)	El Mas Grande Homenaje A Los Tigres Del Norte	29								
30	34	32	HOT SHOT DEBUT			CRISTIAN △ ARIOLA 85324/BMG LATIN (10.98/15.98) ▲	Azul	2								
31	41	26	HOT SHOT DEBUT			LOS RAZOS ARIOLA 88796/BMG LATIN (9.98/12.98)	Con El Polvo Hasta La Muerte	23								
32	27	35	HOT SHOT DEBUT			MARCO ANTONIO SOLIS FONOVISA 528 (10.98/16.98)	En Concierto Vol. 2	27								
33	29	27	HOT SHOT DEBUT			OZOMATLI INTERSCOPE 493116 (12.98/18.98) ▲	Embrace The Chaos	1								
34	37	30	HOT SHOT DEBUT			JUAN GABRIEL ARIOLA 88777/BMG LATIN (11.98/16.98)	Por Los Siglos	21								
35	26	28	HOT SHOT DEBUT			MICHAEL SALGADO SONY DISCOS 84630 (8.98 EQ/13.98)	Sangre Del Rey	26								
36	31	22	HOT SHOT DEBUT			ALEJANDRA GUZMAN RCA 89173/BMG LATIN (10.98/15.98)	Soy	22								
37	35	37	HOT SHOT DEBUT			LOS TRI-O PRISMA/ARIOLA 78910/BMG LATIN (15.98 CD)	Siempre En Mi Mente	7								
38	28	34	HOT SHOT DEBUT			JOSE ALFREDO JIMENEZ ARIOLA 79005/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 1	27								
39	40	38	HOT SHOT DEBUT			CONJUNTO PRIMAVERA FONOVISA 86797 (13.98/17.98)	El Recado Vol. 2	32								
40	39	33	HOT SHOT DEBUT			PEPE AGUILAR ○ MUSART 2503/BALBOA (8.98/12.98)	Lo Mejor De Nosotros	10								
41	NEW	1	HOT SHOT DEBUT			WISIN Y YANDEL BM 60106 (13.98 CD)	De Nuevos A Viejos	41								
42	36	31	HOT SHOT DEBUT			ANA GABRIEL SONY DISCOS 84636 (8.98 EQ/16.98)	Huelo A Soledad	26								
43	42	63	HOT SHOT DEBUT			VARIOUS ARTISTS MAVERICK MUSICA 89416/WEA LATINA (11.98/18.98)	Platinum Rhythm	42								
44	50	39	HOT SHOT DEBUT			LOS ORIGINALES DE SAN JUAN ○ EMI LATIN 33330 (8.98/12.98)	Recado De Mi Madre	9								
45	74	73	HOT SHOT DEBUT			VARIOUS ARTISTS DISA 729002 (9.98 CD)	Siempre Romanticos	45								
46	44	49	HOT SHOT DEBUT			JOSE ALFREDO JIMENEZ ARIOLA 79006/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 2	39								
47	38	—	HOT SHOT DEBUT			LA MAFIA FONOVISA 6157 (8.98/12.98)	Inconfundible	38								
48	45	42	HOT SHOT DEBUT			INTOCABLE EMI LATIN 31412 (8.98/12.98)	14 Grandes Exitos	15								
49	48	40	HOT SHOT DEBUT			RICARDO ARJONA △ SONY DISCOS 84503 (10.98 EQ/17.98) ▲	Galeria Caribe	1								

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 GIPSY KINGS SOMOS GITANOS (NONESUCH/AGI)	1 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	1 JOAN SEBASTIAN EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA (MUSART/BALBOA)
2 ALEJANDRO FERNANDEZ ORIGENES (SONY DISCOS)	2 GISSELLE 8 (ARIOLA/BMG LATIN)	2 LOS TEMERARIOS BALADAS RANCHERAS (FONOVISA)
3 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	3 OLGA TANON YO POR TI (WEA LATINA)	3 LOS ANGELES DE CHARLY TE VOY A ENAMORAR (FONOVISA)
4 PAULINA RUBIO PAULINA (UNIVERSAL LATINO)	4 GILBERTO SANTA ROSA INTENSO (SONY DISCOS)	4 LOS ANGELES AZULES HISTORIA MUSICAL (DISA)
5 LAURA PAUSINI LO MEJOR DE LAURA PAUSINI-VOLVERE JUNTO A TI (WEA LATINA)	5 VARIOUS ARTISTS BACHATA HITS (J&N/SONY DISCOS)	5 GRUPO BRYNDIS HISTORIA MUSICAL ROMANTICA (DISA)
6 MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)	6 VARIOUS ARTISTS BACHATAHITS 2001 (J&N/SONY DISCOS)	6 LIBERACION AHORA Y SIEMPRE (DISA)
7 SHAKIRA MTV UNPLUGGED (SONY DISCOS)	7 VARIOUS ARTISTS MERENGUE HITS (J&N/SONY DISCOS)	7 JESSIE MORALES EL ORIGINAL DE LA SIERRA LOCO (UNIVISION)
8 JACI VELASQUEZ MI CORAZON (SONY DISCOS)	8 CELIA CRUZ "LA NEGRA TIENE TUMBAO" (SONY DISCOS)	8 JESSIE MORALES EL ORIGINAL DE LA SIERRA-16 SUPER EXITOS (UNIVISION)
9 LA LEY MTV UNPLUGGED (WEA ROCK/WEA LATINA)	9 VARIOUS ARTISTS SALSA HITS (J&N/SONY DISCOS)	9 GRUPO BRYNDIS EN EL IDIOMA DEL AMOR (DISA)
10 VARIOUS ARTISTS EL MAS GRANDE HOMENAJE A LOS TIGRES DEL NORTE (FONOVISA)	10 FRANKIE NEGRON POR TU PLACER (WEACARIBE/WEA LATINA)	10 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
11 CRISTIAN AZUL (ARIOLA/BMG LATIN)	11 MELINA LEON CORAZON DE MUJER (SONY DISCOS)	11 EL CHICHICUILOTE MOVRIENDO LAS PLUMAS (LIDERES)
12 MARCO ANTONIO SOLIS EN CONCIERTO VOL. 2 (FONOVISA)	12 D.J. BLASS SANDUNGUERO (PINA)	12 LOS TIGRES DEL NORTE UNIENDO FRONTERAS (FONOVISA)
13 OZOMATLI EMBRACE THE CHAOS (INTERSCOPE)	13 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	13 THALIA THALIA CON BANDA-GRANDES EXITOS (EMI LATIN)
14 JUAN GABRIEL POR LOS SIGLOS (ARIOLA/BMG LATIN)	14 EL GENERAL EL GENERAL IS BACK (MOCK & ROLL/LIDERES)	14 LUPILLO RIVERA DESPRECIADO (SONY DISCOS)
15 ALEJANDRA GUZMAN SOY (RCA/BMG LATIN)	15 JUAN LUIS GUERRA 440 COLECCION ROMANTICA (KAREN/UNIVERSAL LATINO)	15 ALICIA VILLARREAL SOY LO PROHIBIDO (UNIVERSAL LATINO)
16 LOS TRI-O SIEMPRE EN MI MENTE (PRISMA/ARIOLA/BMG LATIN)	16 HUEY DUNBAR YO SI ME ENAMORE (SONY DISCOS)	16 LOS ACOSTA ENFERMOS DE AMOR (FONOVISA)
17 WISIN Y YANDEL DE NUEVOS A VIEJOS (BM)	17 CELIA CRUZ CELIA CRUZ & FRIENDS: A NIGHT OF SALSA (RMM)	17 BANDA MACHOS PRUEBA DE BALAS (WEA/WEA LATINA)
18 ANA GABRIEL HUELO A SOLEDAD (SONY DISCOS)	18 TITO ROJAS AUTENTICAMENTE EN VIVO (M.P./SONY DISCOS)	18 PALOMO FUERZA MUSICAL (DISA)
19 VARIOUS ARTISTS PLATINUM RHYTHM (MAVERICK MUSICA/WEA LATINA)	19 FUERZA JUVENIL MULTIPLICAME (MAS)	19 LOS RAZOS CON EL POLVO HASTA LA MUERTE (ARIOLA/BMG LATIN)
20 RICARDO ARJONA GALERIA CARIBE (SONY DISCOS)	20 VARIOUS ARTISTS LATIN PARTY-BEST OF SALSA & MERENGUE (ECLIPSE)	20 MICHAEL SALGADO SANGRE DEL REY (SONY DISCOS)

Fonovisa's Manly Angels Are Heaven-Sent

BY LEILA COBO

MIAMI—Los Angeles de Charly (Charly's Angels) is not a girl group. It is a very macho, all-male collective singing pretty love songs in Mexican *cumbia* style that has managed to strike the fancy of female listeners nationwide.

Released Nov. 5, the group's latest disc on Fonovisa, *Te Voy a Enamorar*, tops the *Billboard* Latin Albums Sales chart this week. It is an achievement that bodes well for a band whose debut album, 1999's *La Magia del Amor*, was certified gold for shipment of more than 500,000 copies in the U.S. alone. (Sales in Mexico, the group's management says, topped 200,000.)

Since then, Charly's troupe has released albums in quick succession, capitalizing on its stupendous debut. Manager/producer



LOS ANGELES DE CHARLY

Ignacio Rodríguez says, "Because it was a new group, the company didn't want to have too much time

between singles. And that strategy has worked well. We've been asked to put out one album a year."

The foundation of Los Angeles de Charly is the high tenor of Charly Becías, a former singer with established romantic *grupo* Los Angeles Azules, a band whose greatest-hits compilation also topped the Latin sales chart this season. In 1999, Becías decided to branch out on his own, because, he says, "I was just one element in the group, and I wanted to have my own identity."

That identity centered on romantic material, and the band initially tried to register a name that reflected that kind of music. When Rodríguez found that all their top name choices were already taken, they settled on Los Angeles de Charly—a fortuitous choice, because the Hollywood movie *Charlie's Angels* was released at about the same time. "It was essentially free publicity," Rodríguez says.

Today, the group—like many in regional Mexican music—maintains a steady schedule of gigs, playing roughly 30% of their time in Mexico, 30% in the U.S., and the remaining time in such markets as Bolivia, Chile, Costa Rica, and Guatemala.

Constant touring is part of their success, not only for the stage experience and promotion but also because the band takes its cues and suggestions from audience members, who tell them what they would like to see and hear in their music.

"We don't target a specific age," Becías says. "Of course, our audiences do tend to be younger, but we sing to all ages and we sing [of] love, which exists for everyone."

The big challenge now is to enter the Puerto Rican market, which has so far been impervious to Los Angeles de Charly's brand of Mexicanized romance. "It's one of our goals," Rodríguez says. "I can't believe such a romantic island won't go for such romantic music."



An Alternative Deal. EMI Latin USA recently announced the creation of the New Alternativa, an initiative designed to develop and promote EMI's alternative acts. Pictured, from left, are EMI's Laffite Benitez, who will work with the New Alternativa on the West Coast; recording artist Aleks Syntek; and EMI Latin USA president/CEO Jorge Pino.



Going for Gold. After playing a sold-out show at Los Angeles' Universal Amphitheater, Lupillo Rivera received a gold certification from the Recording Industry Assn. of America for sales of 500,000 copies of his album *Despreciado*. Pictured, from left, are Sony Discos VP of sales Rubén Espinoza, Sony Discos chairman Oscar Llord, artist manager Pedro Rivera, Rivera, Sony Discos senior VP Abel de Luna, and Sony Discos VP of marketing and promotions Bill García.

Jazz Notes™

by Steve Graybow



LIFE AND ART: Like many young men in the mid-'60s, **Billy Bang** had a life-altering experience when, at age 19, he was drafted into the Vietnam War. Upon returning from his tour of duty, Bang became a staunch supporter of the anti-war movement, as well as a member of New York's avant-garde jazz scene, utilizing his violin to express the deep-rooted emotions that were welling up within him.



BANG

Yet, Bang never referenced his wartime experience directly in his music, despite the indelible mark that it left upon him. "In the back of my mind, I always wanted to do some music representing this period of my life," he says. "But to be honest, I was afraid to accept the challenge. I've done everything possible to get away from doing music that expressed my feelings about Vietnam, because it was a Pandora's box I was constantly running away from."

Now, more than 30 years after he was drafted, Bang has faced his fears head-on with *Vietnam: The Aftermath* (Justin Time, released Oct. 23), an eight-part suite that puts into music the feelings that words cannot express. Joining Bang are Vietnam veterans **Michael Carvin** (bass), **Ted Daniels** (trumpet), **Frank Lowe** (saxophone), **Ron Brown** (saxophone), and **Butch Morris** (who conducted the track "TET Offensive"), along with **John Hicks** (piano) and **Sonny Fortune** (flute). They all gathered to "share a similar experience in their history, that they have been trying to deal with all of their lives," Bang says. "It brought a lot of healing to me to have done this with other Vietnam veterans."

While Bang was aware of the deep-seated emotions that the project would touch upon, he was nonetheless surprised by the contributions that the musicians brought

to each track. "I painstakingly tried to re-create the experiences that I believed I felt during that time in my life," he says, "but I did not consider how each musician would draw from their own experience to bring the music to life. The final product exceeded my own expectations."

While the compositions on *Vietnam: The Aftermath* reference Asian tonalities and melodies, Bang utilized Western instruments on the recording to achieve "a synthesis of the sounds and feelings I remember with what we represent ourselves." Bang says. "We were transplanted Americans—and in this case, African-Americans—but we brought our roots with us, whether from Texas or California, Tennessee or the Bronx. We were in a different place, but we were the same people, so I felt it was logical to use our own Western instruments, because we were ourselves in Vietnam, even though we were experiencing a totally different world."

Not surprisingly, Bang relates that emotions ran high in the recording studio. When tracks such as "Moments for the KIAMIA (Killed in Action, Missing in Action)" were played back in the studio, the violin player recalls that several of the musicians were moved to tears. Although the titles of the compositions—among them "Tunnel Rat (Flashlight & A .45)," "Fire in the Hole," and "Yo! Ho Chi Minh is in the House"—paint a distinct picture in the listener's mind, the fiery, moving compositions evoke a reality that is beyond most people's comprehension.

On Sept. 11, when the U.S. was rocked by the most atrocious act of terrorism ever seen on its shores, the reality of what occurred in Vietnam became just a little closer to home for the general public, an irony not lost on Bang. "What occurred on that one day is a bit of what went on for me during an entire year in Vietnam," he says. "Everything I had been hiding from came right back into my life. I waited 30 years to do this project, and after I did it, suddenly young soldiers are out there again, fighting a war in a foreign land. That is what is amazing about art. It always takes on new meanings, and this project suddenly is relevant to everything happening today."

While the recording of *Vietnam: The Aftermath* was emotionally draining, it was equally therapeutic. "This was like a call to duty for me," he says. "After the Vietnam war, people scorned the veterans, and for the longest time, I did not tell people that I had served. Now, after September 11, everyone is wearing flags, and there is a pride in our nation that was not there before. I am proud to have served, and to share my experiences in this way."

BY CAROLINE HORN

NASHVILLE—Novel Nashville song-plugging group Chicks With Hits may be made up of competing publishers, but there are no ruffled feathers when one of its 20 all-female members scores a hit.

The Chicks were formed in 1999 by DreamWorks Publishing creative manager Abbey Nameche and Song Garden Music's Kim Jones. They have collectively landed country cuts for the likes of Alan Jackson, Trisha Yearwood, Reba McEntire, Jo Dee Messina, Lonestar, and George Strait. The team was also the only "plugging group" that Garth Brooks met with during his extensive song search for his new Capitol Nashville album, *Scarecrow*.

"Right now, I think people are treating a song more like a debit check," Brooks says. "But these girls don't do that. Their passion kills me—I hope they're the future of this business."

The Chicks—whose membership is based on the quality and breadth of their song catalogs and the strength of their industry relationships—take turns presenting songs from their respective catalogs to artists, producers, and A&R executives.

"We decided early on that this wasn't going to be a group for beginners," member Janie West of RBI Entertainment recalls. While the women do not share publishing profits, each one contributes modest annual dues toward business entertainment expenses and such droll marketing materials as their logo of a Rockettes-like line of dancing chicks.

And while the members sacrifice the undivided attention they would get from an artist when pitching songs as individuals, the benefits of group plugging allow them to stay current overall.

"As a publisher, you don't often get to hear what's in somebody else's catalog until it's out on the radio," Nameche explains. Additionally, as Jones points out, a plugging group promises lesser-known publishers strength in numbers.

"When Abbey and I were discussing it," Jones says, "we were both in new companies. Nobody knew our catalogs. Had we not been in the group, we couldn't have gotten artist meetings at that time." BMG Music Publishing VP Karen Conrad adds that the group's commitment to merging independents with majors "helps the A&R people, producers, and artists realize that the smaller, independent companies are worthy of their attention."

But the primary advantage of Chicks meetings for artists and their reps is efficiency. Those seeking songs can hear much more material in this format than they could in meetings with individual publishers. For a singer or producer with one free afternoon in town, this is time well-spent. And beyond the consolidation of time and effort, Chicks

Chicks Hatch A Winning Pitch Plan

meetings reflect true collaboration that focuses on servicing the artist.

"This is a group that works together before the meeting starts," Trace Adkins producer Trey Bruce



says. "I can tell that they put time into talking about what their plan is and how they're going to make a difference."

Like many A&R reps, RCA Nashville director of A&R Renee Bell meets with Chicks members individually as well as with the group but feels that the simple peer pressure of the group setting "raises the bar" for everyone. "They're competing in front of each other," Bell says, "so they really have to do their homework."



Garth Brooks appears to be the rooster in the hen house as he takes time for a photo opportunity with members of Chicks With Hits. Pictured, from top to bottom, left to right, are High Seas Music's Tracy Gershon, Bluewater Music's Christi Wright, Still Workin' Music's Lisa Hensley, Ten Ten Music's Jewel Coburn, Mighty Isis Music's Whitney Daane, CDP Music Group's Dianne Petty, the Farm's Jackie Solomon-Chancey, Moraine Music's Dianna Maher, RBI Entertainment's Janie West, Song Garden Music's Kim Jones, Wrensong Music's Ree Guyer Buchanan, Jody Williams Music's Liz Rose, Brooks, Big Picture Entertainment's Judy Harris, DreamWorks Publishing's Abbey Nameche, Froeligh Palmer Music's Robin Palmer, and Scarlet Moon Music's Melissa Kij. (Photo: Flower Sumida)

Presenting songs together also elicits specific tips. "Yesterday, I noted an artist's positive response to a wordy song pitched by someone else," member Dianne Petty of CDP Music Group recalls. "Now I know I can bring him songs like that in the future. I wouldn't have learned that from what I pitched that day."

The all-female Chicks meetings are valued by both male and female artists. Their opinionated but characteristically female approach, Brooks notes, "doesn't push you over." "We have a shorthand with each other," Pam Tillis adds, further noting the educational aspect of the group's reactions to the songs being plugged. "If a song's making me feel it and making all of them feel it, then that tells me something."

But sensitivity in a Chick does not preclude constructive silliness, observes Allison Jones, head of A&R at DreamWorks Records, who finds that the group's zany marketing schemes make doing business more fun. "They dress up on holidays and deliver thematic CDs—drinking songs on St. Patrick's Day, love songs on Valentine's Day," Jones says. "One time, they were in chick-outfits, which was hysterical."

This element of fun is a welcome antidote to the competitiveness of the current music publishing scene in Nashville. "I think our camaraderie helps compensate for the state our business is in," Tracy Gershon of High Seas Music says. Big Picture Entertainment's Judy Harris shares Gershon's view: "Nothing mattered until the money got big, and then people started thinking, 'We can't be happy for each other because that would mean I'm losing



AMERICA WILL SURVIVE: Over the past few weeks, this space has played up a number of songs and songwriters that have connected with the events surrounding Sept. 11. But, actually, very little of the music arising from the ruins of the World Trade Center interests me. More often than not, the Sept. 11-related song is a product designed to revive a deservedly dormant career or a get-famous-quick scheme: I even received a hastily-burned CD of **McFadden & Whitehead's** "United We Stand" that was well-sung by some Jersey high-schoolers accompanied by the great Philly songwriters—but sealed with a poorly written press release listing the school principal as the booking agent/public relations contact.

But a few artists have managed to make great musical statements out of the September terrors—which, of course, remain a constant, inescapable presence, here in New York City and everywhere else.

I cited **Alan Jackson's** "Where Were You (When the World Stopped Turning)" last week. Also from Nashville comes **Hank Williams Jr.'s** rewrite of his self-reliant hit "A Country Boy Can Survive," the show-stopper at the recent Country Freedom Concert benefit.

The 1982 classic has since been modified by Hank fan **Kid Rock**, as well as by Williams himself in the Y2K version cut by **Chad Brock**. But the new "America Will Survive" adaptation stands out because what was initially somewhat of an anti-New York City song has apparently taken a 180-degree turn.

"Big city problems never bothered me/But now the world has changed and so have I," Williams sings in his revision. And where the original lyric recounts the grim tale of a "business man . . . friend in New York City [who] was killed by a man with a switchblade knife," the revised verse ends with ". . . he was lost like so many in the terrible strife."

"I'm not a city guy, but after what happened Sept. 11, it's not 'New York City' any more in that sense of the term," Williams concedes, pointing, too, to another new line: "There's no more Yankees and Rebels this time/ But one united people that stand behind/America can survive."

"For me to say that means a lot—a whole lot," Williams says. "There's no Democrats, no liberals—that's all out the window. The whole country's all together, and it don't matter where those buildings were: You're watching your people

go down, and it leaves this ache in the pit of your stomach."

The currently charting "America Will Survive" will be on Williams' next album, *The Almeria Club*, which is due in January.



ZAVIN RETIRES: On Nov. 1, **Theodore Zavin**, BMI senior VP and special counsel to the president and "the embodiment of nearly all of BMI's history"—according to president/CEO **Frances W. Preston**—retired after almost 50 years there.

"How to sum up 50 years?" Zavin asks. "I guess it's been 50 very good years, for two reasons: The people at BMI are really exceptional, and I never got up in the morning and wondered if it was worthwhile to go to work."

Zavin joined BMI in 1952 as resident counsel and headed the company's legal department for many years. She was later appointed assistant VP of publisher relations and in 1965 was named VP of performing rights. She was senior VP of performing rights from 1968 until 1986, when she became senior VP and special counsel.

"When I took the job, I expected to stay only a couple of years and go back to private practice when the kids got a little older," she continues. "The kids are now in their 50s." But while she's also giving up her post as president of the BMI Foundation—which she founded in 1985—her activities on its behalf will carry on.

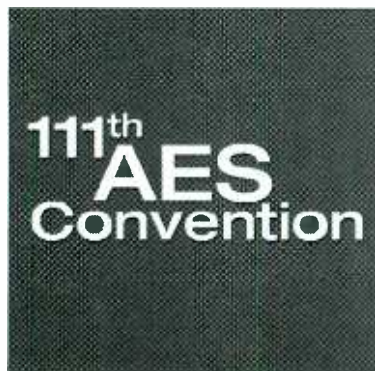
"They say everybody who retires ought to do volunteer work," she says. "and mine is cut out for me. The BMI Foundation is doing some marvelous things, and I want to continue to be part of it."

Studio Monitor™

by Christopher Walsh



AT LAST: The 111th Audio Engineering Society (AES) Convention, postponed by 10 weeks in the aftermath of the Sept. 11 terrorist attacks, is upon us. In spite of the destruction and loss of Sept. 11, anthrax scares, and the American Airlines crash of Nov. 12, New York's remarkable return to normalcy proceeds. Increasingly, there are signs that the city, indomitable and resilient, is even getting into the holiday spirit.



While events of the past 10 weeks will mean a smaller exhibition than previously expected, the 111th AES—to be held Nov. 30-Dec. 3 at the Jacob Javits Convention Center—will nonetheless be the largest group of professional audio exhibitors in one place, says AES executive director **Roger Furness**.

Despite rumors to the contrary, “the convention is solid and definitely going ahead,” Furness says. “The technical program is fully intact, with some new, exciting events.”

Due to the convention's rescheduling, original keynote speaker **Leonardo Chiariglione** is unable to attend. In his place, **Floyd Toole**, corporate VP of acoustical engineering for Harman International Industries, will deliver a speech Nov. 30, following opening remarks by Furness, AES president **Roy Pritts**, and convention chair **Bill Allen**. Toole, a past president of the AES, will discuss “Audio Engineering Science in the Service of Art.” “We're really pleased about that,” Furness says. “I think it's going to be a very good, challenging talk.”

In addition, the convention is to offer an abundant schedule of workshops and papers throughout the exhibition. The workshops address the subjects that this ever-changing industry currently faces: “The Changing Role of the Mastering Engineer,” “Automotive Audio,” “Networking for Local and Wide Area Production,” and “Digital

Audio Workstations: Learning From the Past to Perfect Future Recording Tools” are all taking place at the Javits Center.

Papers will also be delivered, offering additional, timely information. “Spatial and Multichannel,” “Internet Audio and Audio Networking,” and “High-Resolution Audio” are among the titles.

Technical tours of several area facilities will also coincide with the convention. Local recording and mastering studios that will offer a tour to visiting attendees are among the best in the world and include Clinton Recording, Masterdisk, Sony Music Studios, Sear Sound, and The Hit Factory, all in Manhattan; and Bennett Studios in Englewood, N.J.

In addition, visits to the AT&T Labs facility, the Edison National Historic Site, pressing plant Europadisc, the Ambiophonics Institute, and the studios of PBS affiliate WNET and CBS radio are on the agenda.

Bennett Studios will also host a party at 7 p.m. Dec. 2; buses will leave the Javits Center at 6 p.m. Professional audio rental company Dreamhire will also host a party, to be held the evening of Nov. 30 at Manhattan Center Studios, at 311 W. 34th St., a short distance from the Javits Center.

On the evening of Dec. 1, the Technical Excellence and Creativity (TEC) Awards will be held at the New York Marriott Marquis. Producer **Phil Ramone** will induct engineer **Roy Halee** into the TEC Hall of Fame, and guitarist/recording pioneer **Les Paul** and guitarist **Larry Carlton** will present the Les Paul Award to **Steely Dan's Donald Fagen** and **Walter Becker**.

Obviously, it has not been an easy fall for New York City and its recording community. The unprecedented events have caused untold economic loss as sessions—especially those of clients coming from out of town—dwindled dramatically in the immediate aftermath. While the city is regaining a semblance of its former self, there is a long way to go.

Fortunately, so many members of the pro audio community are responding. That spirit is best exemplified by Los Angeles-based producer/engineer **Ed Cherney**. “I am definitely coming to New York City,” Cherney affirms. “I am coming to support my profession and my fellow New Yorkers. I'm coming with money, and I'm going to spend it!”

While New York Studios Suffer, Business Is Brisk In Los Angeles

BY CHRISTOPHER WALSH

The Los Angeles recording community has been a hotbed of activity all year. Unlike that in New York City—which has suffered dramatically since Sept. 11—the recording business in L.A. remains brisk. This is exemplified by Cello Studios, a four-room facility that will add a fifth early in 2002.

“Right after Sept. 11, we had a bit of a slowdown,” says chief engineer and director of technical operations Gary Myerberg. “But, luckily, we seem to get bookings going two or three months in advance. The minute November hit, we were going great.”

Located at 6000 Sunset Blvd., the facility—originally Western Recorders, later a part of Ocean Way Studios—has a potent mix of new and classic equipment, the latter of which, Myerberg explains, is getting a surprising amount of use. When Cello Studios assumed ownership of the building in January 1999, the equipment inventory was also purchased from Ocean Way, including vintage microphones and outboard equipment. But it is the seven Ampex ATR124 analog multitrack

tape machines—only 50 of which were made—that are conspicuous in their use, at a time when many analog multitracks are collecting dust.

“It's pretty undeniable,” Myerberg says. “All the audio at Ocean Way was always based on those. We've inherited those, and they are proba-



Pictured in the Mix Room at Cello Studios in Los Angeles are, from left, chief engineer Gary Myerberg and studio manager Candace Stewart.

bly the best-sounding machines ever made. I think that gives you a bit of an edge. [Producer] Rick Rubin does a lot of cutting on analog, flying to Pro Tools, editing, then flying back

to analog and mixing off the 124s.”

Modern technology is also well-represented, as illustrated by the 80-input Solid State Logic 9000 console recently installed in the Mix Room. An upcoming Red Hot Chili Peppers DVD-Video is one recent project that took advantage of the console, customized with several multi-format modifications. “It's working out really well,” says Myerberg. “We put a bunch of things in there for 5.1, so it's a unique desk.”

With business as strong as it is, an API console-equipped fifth studio will open in February 2002, Myerberg explains. “Then we'll have a lower price point for a lot of our friends who are developing artists.”

It's all a continuation of the building's storied history, which includes its acquisition by legendary audio innovator Bill Putnam 40 years ago and such recordings as Ray Charles' “I Can't Stop Loving You,” Frank Sinatra's “It Was a Very Good Year,” and the Beach Boys' *Pet Sounds*.

“The building has such a grand history,” Myerberg says. “We really have to do everything we can to keep it going.”

DECEMBER 1, 2001 Billboard PRODUCTION CREDITS					
BILLBOARD'S NO. 1 SINGLES (NOVEMBER 24, 2001)					
CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer [Label]	FAMILY AFFAIR Mary J. Blige/ Dr. Dre (MCA)	U GOT IT BAD Usher/ J. Dupri, B. M. Cox (Arista)	I WANNA TALK ABOUT ME Toby Keith/ J. Stroud, T. Keith (DreamWorks)	HOW YOU REMIND ME Nickelback/ R. Parashar, Nickelback (Roadrunner)	HOW YOU REMIND ME Nickelback/ R. Parashar, Nickelback (Roadrunner)
RECORDING STUDIO(S) [Location] Engineer(s)	RECORD ONE (Sherman Oaks, CA) QUAD (New York) Mauricio "Veto" Iragorri, Chris Ribanto	SOUTHSIDE (Atlanta, GA) Brian Frye	OCEAN WAY (Nashville) Julian King	GREENHOUSE (Burnaby, British Columbia) Joey Moi	GREENHOUSE (Burnaby, British Columbia) Joey Moi
CONSOLE(S)/ DAW(S)	SSL 9000 J, SSL 8000 G+/ Pro Tools	SSL 4064 G+	Custom Ocean Way Neve 8078	SSL 4048 E/G	SSL 4048 E/G
RECORDER(S)	Studer A800, Studer A827	Sony PCM 3348 HR	Sony 3348 HR	Pro Tools	Pro Tools
RECORDING MEDIUM	Quantegy 499, Quantegy 456	BASF 931	BASF 931	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) [Location] Engineer(s)	RECORD ONE (Sherman Oaks, CA) Dr. Dre	SOUTHSIDE (Atlanta, GA) Phil Tan, Jermaine Dupri	LOUO (Nashville) Julian King	ARMOURY (Vancouver, British Columbia) Randy Staub	ARMOURY (Vancouver, British Columbia) Randy Staub
CONSOLE(S)/DAW(S)	SSL 8000 G+	SSL 4063 G+	Sony Oxford OXS-R3	SSL 4072 G+	SSL 4072 G+
RECORDER(S)	Studer A800	Panasonic SV3800	Pro Tools	Sony 3348, Tascam DA-88	Sony 3348, Tascam DA-88
MIX DOWN MEDIUM	DAT	BASF DAT	Pro Tools, Alesis Masterlink	Pro Tools, Quantegy DA8	Pro Tools, Quantegy DA8
MASTERING [Location] Engineer	BERNIE GRUNDMAN (Los Angeles) Brian Gardner	HIT FACTORY (New York) Herb Powers	GEORGETOWN (Nashville) Denny Purcell	STERLING SOUND (New York) George Marino	STERLING SOUND (New York) George Marino
CD/CASSETTE MANUFACTURER	UNI	BMG	UNI	UNI	UNI

© 2001, Billboard/BPI Communications, Hot 100, R&B & Country appear each week; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Dance Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Keith Caulfield, Telephone 323-525-2297, Fax 323-525-2394 or 323-525-2395, kcaulfield@billboard.com.

Brandy Tracks In L.A., Tori Amos in Philly, Alison Krauss in Nashville

NEW YORK CITY

Along with producer **Bink Dawg**, engineers **Doug Wilson**, **Pat Viala**, and **Brian Stanley** were at Sound on Sound Recording working on projects including those by **Fat Joe**, **Xecutioners**, **Mr. Cheeks**, **Amazin**, and **Mary J Blige**. In the Sony Oxford-equipped Studio C, engineer **Richard**

Furth worked on the new album from the **Brooklyn Tabernacle Choir**.

Artist **Tito Nieves** cut a track in the South Room at Bennett Studios in nearby Englewood, N.J., with guest vocalist **Lil' Kim**. The song, "Shut Up," was produced by **Sergio George** and **Mike Rivera**, and engineered by **Mario DeJesus**.



NASHVILLE

At Emerald Sound Studios, producer **Dann Huff** and engineer **Jeff**

Balding worked on various projects, including those by **Jewel**, **Shedaisy**, and **Brett James**. Additional projects at Emerald include those by **Alison Krauss**, with producer/engineer **Gary Paczosa**; and **Kenny Rogers**, with engineer **John Guess**.

Paczosa was also in the Neve room at Seventeen Grand Record-

ing for a number of projects: **Nickel Creek**, with **Krauss** producing; Celtic band **Altan**, which was joined by **Dolly Parton**; and Nashville studio musician **Brent Rowan**, who worked on a self-produced Christmas album.

LOS ANGELES

Producer **Mike City** and vocalist **Brandy** tracked three songs in the South Room at Track Record with engineer **Jesse "Biz" Stuart**. **Dishwalla** worked in the North Room with producer **Greg Wattenburg** and engineer **Brian Scheubel**.

Godsmack and producer/engineer **James "Jimbo" Barton** were creating 5.1 mixes for a DVD release at Skip Saylor Recording. Artist **Jazz** was also at Skip Saylor, with producer **Ralph Stacy** and mix engineer **Jon Gass**.

Producer **Timbaland** and engineer **Jimmy Douglass** remixed "Rearranged" for **Limp Bizkit** at the Village and tracked **Missy Elliott's** forthcoming album. In Studio B, **Claude Achille** put together tracks for new albums by **Lil' Romeo**, **Master P**, and **West Coast Bad Boyz**.

Ozzy Osbourne's *Down to Earth* was mixed at **Scream Studios** in Studio City by producer/engineer **Tim Palmer**.

Joe Chiccarelli tracked **David Holmes** at Cello Studios with producer **Hugo Nicolson**. At **Rocket Carousal**, **Chiccarelli** tracked artists **Tracy Bonham** and **Hanson**. **Greg Wells** produced both projects.

ATLANTA

Drivin'n' Cryin' recorded demos at **Stonehenge**, part of the **ZAC** complex. **John Nelson** engineered. **Tinsley Ellis** was also at **Stonehenge**, tracking and mixing with engineer/producer **Eddie Offord**.

Speech of Arrested Development also worked at **Stonehenge**, mixing on the **Amek 9098i** console with engineer **Alvin Speights**.

PHILADELPHIA

Voices on the Verge recorded *Live in Philadelphia* over two nights in Studio A at **Indre Studios**. **George Howard** produced while **Dave Henry** engineered. **Tori Amos** performed songs from *Strange Little Girls* for a taping of *Live at the World Cafe*, with **Michael Comstock** at the console.

Material for Audio Track may be sent to Christopher Walsh, Pro Audio Editor, Billboard, 770 Broadway, New York, N.Y. 10003, via fax at 646-654-4681, or by e-mail to cwalsh@billboard.com.

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- Surround Sound and the Artist
- Technology Showcase
- Surround Mic Techniques
- Networking Lunch
- Surround Mastering
- Technology Showcase
- Repurposing Stereo — Titles to Surround
- Film Mixing

TRACK #1B: Production Hardware or "What Gear Do I Use?"

- Surround in the DAW
- Technology Showcase
- Ambisonics - The Surround Alternative
- Surround Mix Techniques
- Networking Lunch/Technology Showcase
- Surround for Gamers
- Technology Showcase
- Back to Basics — An Overview of DVD Technologies
- Repurposing: The Technical Behind the Technique



SATURDAY DECEMBER 8, 2001

TRACK #2A: Production Hardware or "What Gear Do I Use?" ... continued

- "The History and Future of Surround Sound" Part 1
- "The History and Future of Surround Sound" Part 2
- Technology Showcase
- 96 kHz and Beyond — "Will We Soon Live in a High-Res World?"
- Networking Lunch/Technology Showcase
- Acoustic Design for Surround Sound
- Technology Showcase
- System Calibration & Bass Management
- Surround Studio Owners Panel

TRACK #2B: Delivery Formats or "How Does Surround Sound Reach Its Audience?"

- A&R Looks At Surround — Again
- Surround in the Car — The View from Detroit Carmakers
- The Latest in Home Theater Systems
- Networking Lunch/Technology Showcase
- Live Surround
- Technology Showcase
- SACD Close Up
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RECORDING STUDIOS

THE BILLBOARD SPOTLIGHT



So far, Record Plant has done better this year than it has ever done in its corporate life," says Chris Stone, founder of the World Studio Group and, in 1968, a studio in New York's Times Square. That studio was the original Record Plant, what many point to as the first expression of the modern recording studio: a multi-room facility where technical excellence is paired with the superior service of a five-star hotel.

The Record Plant of 2001 is in Hollywood, and for it and most of the high-end facilities in town, it's been a great year. Despite the steady drumbeat of greater, smaller, cheaper recording, editing, mixing, mastering and duplicating equipment, the higher echelon of the commercial-studio business has emerged from a worrisome lull in the latter months of 2000, a hot streak that has extended through the late summer. Los Angeles, New York, Miami—even Nashville, which has struggled with a downturn in country music—is on an upswing.

True, the continuing evolution to hard disc—the emerging preeminence of the computer-based workstation in sessions from major-label to project studio—is causing tremors in the real world. "There's definitely a separation, much more than before," says Stone, "where the middle has been compressed to very few who are able to survive. There's the top, and

there's the bottom. The haves and have-nots, so to speak. But the have-nots are doing very well."

HEALTHY BALANCE

In Stone's neighborhood—Los Angeles—the haves are multiplying. With multi-room facilities like Royaltone, Ocean Way, Conway, the reborn Henson Recording Studios, Capitol, NRG and the Village recording solid revenues, new, high-end studios like Chalice and Glenwood Place are coming online. "The bank balance is looking very healthy," confirms Jane Scobie, president of Royaltone Studios, the North Hollywood facility approaching its sixth anniversary with recent, prestigious projects including "Lady Marmalade," Rage Against the Machine with Chris Cornell, and the *Legally Blonde* soundtrack. "If it continues, we will have an amazing, record year. There are a lot of people building new rooms; the studio

designers are all busy. I just hope that doesn't affect what's going on right now, in the long term. You want to keep your book rate where it should be, to reflect your overhead."

"This last year has been one of the best years we've ever had," agrees Allen Sides of Ocean Way and Record One. "And consistently, even in the summer. We've had multiple, long-term projects, and they've carried us right through the quiet periods. Between [producer/engineers] Mike Shipley, Jack Joseph Puig and Dr. Dre, that really filled it out." Sides had recorded, and Puig mixed, the Goo Goo Dolls' smash, "Ins," and just completed a new project with the band—at Capitol Studios. "I couldn't get Ocean Way," he explains.

BENNETT SINGS BLUES

In New York, high-end studios like The Hit Factory, Sound on Sound and Right Track are expanding and updat-



SSL's Plushner

ing the state-of-the-art recording and mix rooms that serve the industry's superstars. The Hit Factory's acquisition of the renowned Criteria Recording in Miami is complete, Troy Germano reports, establishing a

THE NEW LOOK OF SOUND

2001'S TRENDS: More Separation, Archive Restoration—And Pro Tools Everywhere

BY CHRISTOPHER WALSH

major presence at the epicenter of the thriving Latin music market. Back in New York, the Jon Spencer Blues Explosion worked on some 18 new tracks of high-octane funk at The Hit Factory's 237 W. 54th St. building, with producer Steve Jordan and engineer Don Smith at the Neve VR, as well as Pro Tools engineer Pat Thrall. Further down 54th, at the Hit Factory's flagship building, Tony Bennett sang the blues with Stevie Wonder, Sheryl Crow and Billy Joel, among others, with producer Phil Ramone and engineer Joel Moss at the Solid State Logic 9000 J Series.

"There are still a lot of people looking for vintage consoles," says Germano, "and people looking for 9000s. There's a clientele in both New York and Miami that loves to work on the Sony digital Oxford. We try to mix it up and offer what we think clients are going to like."

The SSL 9000 is the console in greatest demand, to the point that some studios are finding that one is not enough. At Sound on Sound, owner David Amlen replaced a Neve VR in Studio A with a second 9000, supplementing the board housed in Studio B. "We're trying to keep ourselves around for the long haul," says Amlen, "and there are certain things we've had to do as a result."

"Most people need two, because of the overflow work," observes SSL's Rick Plushner. "You just need to have

Continued on page 58

ROOMS AT THE TOP:

The year's top-rated recording, mixing and mastering studios

BY CHRISTOPHER WALSH

FLYTE TYME
(Edina, Minn.)

Recently scoring its 16th No. 1 song with Usher's "U Remind Me," the team of Jimmy Jam and Terry Lewis has put its private facility on the map. Janet Jackson's "All for You" and "Doesn't Really Matter" are a few of the recent No. 1's recorded and mixed on the Harrison consoles at the Glenn Phoenix-designed Flyte Tyme. "You can use the facility," explains Jam, "but we're not a commercial



Sugar Hill, Houston

facility. For us, it's like coming into our homes, so there's no smoking, no drinking. People are very respectful. We've been in business at this location for 12 years, and it looks brand-new, because everybody takes care of it like it's their own. We've been fortunate to have people like the Fugees, Backstreet Boys, Christina Aguilera and Destiny's Child. We've been really fortunate—it's been a great creative investment."

LOBO RECORDING
(Deer Park, N.Y.)

This state-of-the-art, full-service recording facility on Long Island, just 35 minutes east of Manhattan, is a four-room facility catering to top artists and producers. "We've been recording a lot of major acts," explains executive director Jeffrey Rooney. "Jessica Simpson, Mark Anthony, Jennifer Lopez, LL Cool J, Mandy Moore. We have Nas in here now. We've had world-class producers, like Walter Afanasieff." Lobo Recording's four rooms are anchored by an SSL 9000 J Series, Neve VR and two Amek Angela 2 consoles. All rooms are Pro Tools-capable, adds Rooney.

SUGAR HILL RECORDING STUDIOS
(Houston)

"Independent Women Part 1," the Destiny's Child track from *Survivor*, topped the Hot 100 chart for 10 consecutive weeks, casting the spotlight on Sugar Hill Recording Studios, the

oldest continuously operating recording facility in Texas. Neotek and Mackie consoles, in Studios A and B, respectively, are supplemented with a huge assortment of outboard gear and vintage microphones collected over more than 50 years. And fear not, Sugar Hill survived the devastating flood Houston experienced in 2001. Unbowed, sessions at Sugar Hill included Destiny's Child's 2001 Christmas release and Solange Knowles, sister of Beyoncé.

August. "It's been an incredible year."

WESTLAKE AUDIO
(Los Angeles)

After 30 years, Westlake Audio remains a thriving company encompassing a seven-room, commercial recording facility, a manufacturer of high-end professional and consumer speakers, a pro-audio sales department and a technical services division. Shortly after it opened as a sales-and-demonstration facility in 1971, clients began asking to use the gear, giving birth to the recording facility aspect of the company. Seeing an opportunity, founder Glenn Phoenix also explored the custom-monitor market, a move that has led to studios known as "Westlake rooms" throughout the industry. Westlake's own Neve- and SSL-equipped studios are housed in two separate locations (Beverly Blvd., Santa Monica Blvd.).

THE HIT FACTORY
(New York and Miami)

"The Miami project is completely



Electric Lady, New York

ROYALTONE
(North Hollywood, Calif.)

Celebrating its sixth anniversary, Royaltone Studios has become a fixture in the L.A. recording-studio community. "The record plaques are beginning to build on the wall!" says president Jane Scobie, who has been at Royaltone since its birth. The Neve 8078- and SSL 4064 G Plus-equipped Royaltone has seen plenty of action in the past year, including "Lady Marmalade" from the *Moulin Rouge* soundtrack; and clients including Rod Stewart, Don Henley, No Doubt and Samantha Mumba. More recent clients include Rage Against the Machine with Chris Cornell, Bush and Christina Aguilera. "I've already taken a six-week booking in December into January," Scobie confided in early

done," states The Hit Factory's Troy Germano, referring to the legendary New York facility's acquisition of Criteria Studios, another storied facility with a long and rich history. A perennial presence on any listing of top recording studios, The Hit Factory offers an abundance of choices—rooms, consoles and recorders from vintage to cutting-edge—for its star clients. A sampling of recent guests at Hit Factory's New York and Miami locations: Tony Bennett, Mick Jagger, Wyclef Jean, Britney Spears, DMX, Enrique Iglesias, Train, Luther Vandross, Warren G and Brandy.

ENTERPRISE
(Burbank, Calif.)

A six-room facility jammed with high-end equipment, the Enterprise

Continued on page 56

TOP STUDIOS

How The Charts Are Compiled: The methodology for all sections is the same. Studios and/or equipment brands are given one point for each week they spent at No. 1, regardless of the number of chart-toppers they had in the eligibility period. If a studio had one song reach No. 1 for eight weeks and another song reach No. 1 for two weeks, the studio received 10 points. The Production Credits section of *Pro Audio* is compiled weekly. Studio information is acquired either from CD liner notes or from the record label; in each case, the studio is contacted directly for console and recorder information.

Billboard's No. 1 singles on the Hot 100, Hot R&B/Hip-Hop Singles & Tracks, and Hot Country Singles & Tracks charts from July 15, 2000, through July 7, 2001, were used to determine top studios and recording equipment. —Christopher Walsh

HOT 100

Recording Studios

- (tie) Flyte Tyme (Edina, Minn.), Lobo (Deer Park, N.Y.), Sugar Hill (Houston) 10 weeks
- Royaltone (North Hollywood, Calif.) 9 weeks
- Westlake Audio (Los Angeles) 7 weeks

Recording Consoles

- Solid State Logic
- Neve
- (tie) Harrison, Mackie

Recorders

- Pro Tools
- Sony
- Studer

Mixing Studios

- (tie) Hit Factory (New York), Flyte Tyme (Edina, Minn.) 10 weeks
- Enterprise (Burbank, Calif.) 5 weeks
- (tie) Olympic (London), Pacificque (Burbank), Ranch (Valley Stream, N.Y.), Sony (New York) 4 weeks

Mixing Consoles

- Solid State Logic
- Neve
- Harrison

Mix Recorders

- Studer
- (tie) Pro Tools, Ampex
- Otari

Mastering Studios

- Sterling Sound (New York) 22 weeks
- Bernie Grundman Mastering (Hollywood) 10 weeks
- Oasis (Los Angeles) 9 weeks

R&B

Recording Studios

- Record Plant (Hollywood) 9 weeks
- Palmyra (Dallas) 8 weeks
- RockLand (Chicago) 6 weeks

Recording Consoles

- Solid State Logic
- Neve
- DDA

Recorders

- Studer
- Sony
- Pro Tools

Mixing Studios

- Electric Lady (New York) 8 weeks

- Hit Factory (New York and Miami) 7 weeks
- Lairabee (Los Angeles) 6 weeks

Mixing Consoles

- Solid State Logic
- Neve
- Harrison

Mix Recorders

- Studer
- Pro Tools
- Ampex

Mastering Studios

- Sterling Sound (New York) 23 weeks
- Bernie Grundman Mastering (Hollywood) 12 weeks
- (tie) Future Disc (Hollywood), Battery Studios (New York) 5 weeks

COUNTRY

Recording Studios

- Ocean Way (Nashville) 13 weeks
- Emerald Sound Studios (Nashville) 9 weeks
- Sound Kitchen (Franklin, Tenn.) 8 weeks

Recording Consoles

- Solid State Logic
- API
- Neve

Recorders

- Sony
- Studer
- Pro Tools

Mixing Studios

- Sound Kitchen (Franklin, Tenn.) 15 weeks
- Image (Los Angeles) 9 weeks
- Emerald Sound Studios (Nashville) 6 weeks

Mixing Consoles

- Solid State Logic
- Neve
- Sony

Mix Recorders

- Sony
- Ampex
- (tie) Studer, Otari

Mastering Studios

- Mastermix (Nashville) 19 weeks
- Mastering Lab (Hollywood) 13 weeks
- Georgetown Masters (Nashville) 11 weeks



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ROOMS AT THE TOP

Continued from page 54

has the distinction of being the mix studio for the smash hit "Lady Marmalade" from the *Moulin Rouge* soundtrack, mixed here by superstar engineer Dave Pensado. "I did a couple of things here and just fell in love with it," says Pensado, a fan of the Solid State Logic 9000 console, three of which are housed here, among them the 101-channel desk in Studio B. Surround mixing is no stranger at the Enterprise: Several rooms here are equipped with Augspurger multichannel monitoring.

OLYMPIC (London)

Located in southwest London in the riverside district of Barnes, the Olympic Studios complex houses five state-of-the-art recording studios, as well as fully equipped-programming and pre-production suites. Designed by Sam Toyoshima, each of the main studios feature spacious control rooms with their own separate lounges, providing a totally self-contained working environment. Studio One is one of the largest studios in London and, along with Studio Two, has a range of unique acoustic treatments available by means of variable wall and remote-controlled ceiling panels and isolation booths. The Mix Suite, featuring a 64-channel SSL G console, enjoys daylight with views of the garden and conservatory. Recent clients include Madonna, Craig Armstrong, Victoria Beckham and Björk.

PACIFIQUE (North Hollywood)

Pacifique Recording Studios, located on Magnolia Blvd., remains a powerhouse in the mix business. Founded in 1984 by Joe, Ken and Vic Deranteriasian, Pacifique's two rooms each feature an SSL 9000 J Series console: a 96-input model with SL 959J eight-channel monitoring system is housed in the East Room, while an 80-input J Series with six-channel monitoring system is featured in the West Room. Mixed by Dave Way, Christina Aguilera's "Come On Over Baby (All I Want Is You)" spent four consecutive weeks at No. 1 the Billboard Hot 100 chart.

RANCH RECORDING (Valley Stream, N.Y.)

Providing still more evidence that inexpensive digital recording equipment rivals high-end professional gear costing considerably more, Shaggy's hits "Angel," featuring Rayvon, and "It Wasn't Me," featuring Ricardo "RicRok" Ducent, both from *Hot Shot*, were recorded and mixed using Yamaha O2R consoles and Tascam DA-88 modular digital multitrack recorders. Producer Shaun "Sting Int'l" Pizzonia recorded and mixed at this Long Island facility, which is seeing a great deal of action since Shaggy launched his Big



Ocean Way, Nashville



Record Plant, Hollywood

Yard label, which he previously ran as a production company.

SONY MUSIC STUDIOS (New York City)

On many fronts, a tremendous amount of content is being generated at Sony Music Studios, one of New York's largest and busiest facilities. The all-encompassing complex at West 54th St. and 10th Ave., once the 20th Century Fox film stages, was designed as a center where Sony Music artists could develop projects and exchange ideas; as a state-of-the-art recording, mixing and mastering facility; and as the company's center for its archival work, including the digital conversion of a library of more than 450,000 recordings. Recently, the complex has stayed busy with multichannel Super Audio CD projects, including Billy Joel's *52nd Street* and *The Stranger* and James Taylor's *Hourglass*.

RECORD PLANT (Hollywood)

"Business is super," says Record

Plant president Rose Mann. "I've got everything, from alternative to hip-hop." The all-SSL facility on Sycamore Avenue in Hollywood—located at the site of the former Radio Recorders—has hosted Willie Nelson, No Doubt, Brandy, Michael Jackson and Sisqo in recent months, as well as Macy Gray, who worked in every room. Record Plant is surround-capable, as evidenced by another recent project: producer/engineer Elliot Scheiner mixed R.E.M.'s *Reveal* in 5.1 for DVD Audio release on the SSL 9000 in Studio 3 (known as SSL 3). Like Hit Factory, Record Plant is also planning an expansion into the red-hot Miami market, hoping to open a South Beach studio in 2002.

PALMYRA (Dallas)

Named for the ancient city founded by King Solomon in Syria, Palmyra Studios is a "state-of-the-art vintage" studio in Dallas owned by Paul "Pappy" Middleton. Like the arts and cultural mecca for which it is named, Palmyra Studios enjoys its share of

acclaimed projects, such as Erykah Badu's "Bag Lady," recorded in the 1969 Neve 8038-equipped Studio A by Chris Bell, No. 1 on the Hot R&B/Hip-Hop Singles & Tracks chart for eight consecutive weeks. Middleton has extensive touring experience, having served as Front of House engineer for artists such as Bonnie Raitt, Kenny G and Chris Isaak. Bell was a 1998 Grammy nominee for Kirk Franklin's *The Nu Nation Project*.

ROCKLAND STUDIOS (Chicago)

Rockland Studios is actually a part of the multi-room Chicago Trax Recording facility. R&B superstar R. Kelly, whose Rockland Studios occupies approximately half of the facility, recorded the triple-platinum *tp-2.com* here with such engineers as Ian Mereness and Abel Garibaldi. Kelly's hits "Fiesta," featuring Jay-Z, and "I Wish" from *tp-2.com* were recorded through a Solid State Logic 8000 Series console to Quantegy 499 2-inch analog tape. As with most projects, Pro Tools was also part of the process.

ELECTRIC LADY (New York City)

From the time this building on West 8th St. in Greenwich Village caught the eye of Jimi Hendrix in 1968, it has been one of the industry's most celebrated facilities. Though the brilliant guitarist passed away just weeks after its official opening in 1970, he had already spent a great many hours recording there. Today, the three-room facility is equipped exclusively with SSL 9000 consoles: The Focusrite Forte housed in Studio A, one of only two made, was retired and replaced with the facility's third 9000.

Mixed here by Tom Soares, "Bag Lady," from Erykah Badu's *Mama's Gun*, spent eight weeks atop the Hot R&B/Hip-Hop Singles & Tracks chart.

LARRABEE SOUND (Los Angeles)

A fixture on the L.A. scene for more than 30 years, Larrabee now encompasses more than 35,000 square feet, featuring seven studios in three locations and a huge inventory of vintage and new recording gear. Larrabee North, in Universal City, boasts three 80-input SSL 9000 consoles, with North 3 a fully 5.1-equipped room. In West Hollywood, Larrabee West is a two-room facility housing two SSL G Series boards, while Larrabee East, the latest acquisition for the complex (formerly Andorra Studios), features a 40-channel Neve 8078 console in each of two rooms. The East studio also adds another dimension to the complex: the beautiful, large tracking space of Studio T.

OCEAN WAY (Nashville)

Despite a challenging period in the Nashville recording business, Ocean Way has enjoyed a busy summer, reports Sharon Corbitt. Housed in a beautiful 1850s Gothic Revival church on Music Row, Ocean Way Nashville was recently acquired by Belmont University. In addition to remaining open as a commercial facility, Ocean Way will serve as an educational center for Belmont's senior-level students. Studio A at Ocean Way is the main tracking space, a 50-by-75-foot live room with 30-foot ceilings housing an 80-input Neve 8078 console with GML automation. No. 1 songs from the last 12 months recorded and/or mixed at Ocean Way include "My Next 30 Years" and "Grown Men Don't Cry" by Tim McGraw, and "Who I Am" by Jessica Andrews, all produced by Byron Gallimore.

EMERALD SOUND STUDIOS (Nashville)

Although Emerald Entertainment Group, like most of the Nashville recording community, has endured country music's declining fortunes, the Nashville powerhouse nonetheless remains a major player on Music Row. Emerald's original building, now

Continued on page 62



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NEW LOOK

Continued from page 53

another room that can handle it. SSL 9K rooms, wherever you are, are always booked. Its base continues to build, and that's what's keeping the popularity up."

Throughout the industry, the lure of an SSL 9000-equipped room is strong. "We're looking very seriously at putting in a 9000 in our B room," says Paul Loomis of Luminous Sound in Dallas, a music and post-production facility marking its second anniversary. "I can't 100% commit to it, but, if everything comes into place, we're looking at that for the first of 2002."

Like SSL, Euphonix is placing consoles in music, film and broadcast environments, with more than 85 installations of the digital System 5 just two years after its introduction.



Sound on Sound, New York

In addition to demonstrating System 5 and the R-1 hard-disc recorder at the 111th AES, Euphonix will unveil the AES 31 TransferStation for the R-1 hard-disc recorder.

FILE-TRANSFERRING

Developed over the last four years

by the AES Standards Committee Working Group on Audio-File Transfer and Exchange, AES 31 will allow audio files from one system to be loaded into others of similar types or produced by a different manufacturer, thus reintroducing universal interchange.

The AES 31 standard, explains

Euphonix CEO Steve Vining, will have multiple applications. "When the AES 31 standard first came out, our R-1 team started working with it," he says. "To them, it was technically very interesting, and they wanted to see how difficult it would be to have the R-1 talk to a PC environment with software and create these files. When I saw it, the first thing I thought about was archiving. We've got

announcing AES 31 compatibility this year. This is now moving to be able to take advantage of both file-transfer protocol for new productions and capturing and preserving the stuff that may not pass again."

ALL 96-K ALL THE TIME

In October, Euphonix announced that numerous multitrack live recordings of Bob Marley & The Wailers,



Hit Factory, New York

aging, dying analog multitracks. There's a lot of endangered multitrack data out there that needs to get archived and stored on a server so they're absolutely safe. We've got the R-1, we can create AES 31 files, and now SADIe and [Steinberg's] Nuendo are out there using that file format, and a number of other workstation environments will be

made between 1973 and 1978, have been archived as 96K/24-bit AES 31 files using the R-1 and AES 31 TransferStation. Meanwhile, producer Michael Beinhorn and Frank Filipetti are working with Korn at Conway Studios in Hollywood, recording with the R-1 and creating AES 31 files with the TransferStation

Continued on page 60

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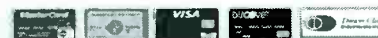
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- / keith washington / korn / kuru ● *Tool* "Salival"
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- / coolio / dwight / n.w.a. ● *Sisqo* "Return of Dragon"
- yoakum / eric clapton / snoop ● *Dave Navarro* "Trust No One"
- everclear / tiona apple / doggy dogg / ● *Moulin Rouge* "Soundtrack" feat. "Lady Marmalade"
- ideal / mike ness / the offspring ● *Tha Liks* "X.O. Experience"
- jon brion / juan gabriel / ● *Samantha Mumba* "Gotta Tell You"
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- hootie and the blowfish / xzibit / slipknot

5.1 Mastering / Offspring / Ronnie James Dio

NEW LOOK

Continued from page 58

in order to transfer audio from the R-1 to Nuendo for editing and processing (all within a 96k environment), before transferring back to R-1 to mix. "This is the first rock project that is 96k, through and through," says Vining.

Soon after the second 9000 installation at Sound on Sound, the Neve Capricorn in Studio C was succeeded by a Sony Oxford, another large-format digital console that is a favorite among a segment of high-end producer/engineers, including star mix engineers Walter Afanasieff and Mick Guzauski, both of whom own an Oxford in their respective private studios. Afanasieff also recently purchased three of Sony's DMX-R100 digital consoles, a small-format desk priced at approximately \$20,000 that has drawn highly favorable reviews. "We tried to build in a quality and capability that exceeds the \$10,000 class, if you will, and brings a great deal of what one would expect to find in consoles costing quite a number of times more," says Courtney Spencer of Sony Pro Audio. "We're seeing studios, producers and artists that are deciding to buy the R100 instead of a much more expensive console, viewing it as essentially giving them what they need and saving them a lot of money; and, we're bringing up a number of people from the lower price points who see the added benefits of the R100 as being enough to justify some more investment." Sony is also announcing Version 3.0 for the Oxford, which focuses substantially on surround sound.

CROWDED FIELD

The low-cost hard-disc recorder field is getting crowded with competitors. With the ADAT-HD24 from Alesis set to ship, Mackie Designs has announced the MDR24/96, carrying a list price of \$1,999. "Everybody's got to find their niche," says Gene Joly of Tascam, which offers the MX-2424, some 4,000 of which have shipped. "The thing that pushes people's buttons for us," Joly adds, "is the DAW [digital-audio workstation] compatibility, especially Pro Tools. We're plug-and-play compatible with Pro Tools and Nuendo, and, very shortly, [Emagic's] Logic Audio."

Indeed, Pro Tools is everywhere, touching nine in 10 projects, says the Hit Factory's Germano, with one-third to one-half of those recording directly to hard disk. "Between New York and Miami," he notes, "I think we have 15 systems. We're integrating more and more Pro Tools systems into the rooms—and more 9000s."

In some places, the DAW is beginning to reshape the commercial studio itself, in addition to its profound impact on the business overall. Some high-end facilities, such as NRG Recording in North Hollywood, are linking rooms via fiber channel, allowing multiple Pro Tools operators to work on a project simultaneously. This arrangement, says Stone of the

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World Studio Group, is the commercial recording studio of the future—"a facility that has a tracking/overdub/mix room with the good gear: old Neve, SSL, etc., and then three or four editing rooms that are all rentable. They've got the fiber and the central machine room; it's very simple, very quick, and very easy. Plug in what you need, do your editing, and go into the control room when you have to. That, to me, is the studio of the future: a tracking/overdub/mix room, editing rooms, a central control room."

Amidst technology's astonishing velocity, the industry is increasingly employing these new production tools in the accelerating rise of surround-sound. After years of discussion and development, the year 2001 will likely be seen as a major turning point in the introduction of multichannel audio to the masses. DVD Audio's debut last autumn, followed closely by the first multichannel Super Audio CDs, spells the beginning of a new era. With the Warner Music Group regularly releasing DVD Audio titles from its vast catalog—remixed by the top professionals in the field—consumers are slowly realizing the superiority of a 5.1 mix of 24-bit/96k audio over the 16-bit/44.1k CD. And it's not just catalog material: Producer/engineer Elliot Scheiner, who is a consultant to WMG on DVD Audio, has remixed, at Record Plant, R.E.M.'s recent *Reveal* for the format, in addition to some of his past projects, including classic albums by Van Morrison and Steely Dan.

MAKING IT REAL

For those professionals and facilities equipped for surround sound, a new age is dawning, an age in which entire catalogs may be revisited for the DVD Audio and SACD formats. Sony Music Studios in New York is an excellent example of the pro-audio industry of 2001. With an enormous catalog of classic jazz, classical and popular music and the energetic pace at which the major is releasing titles in the SACD format, Sony is witnessing the convergence of a century's worth of art and technology under one roof.

"For us, the past is everything that has been done in the last 100 years," says Andy Kadison, senior VP, Sony Music Studios. "That involves a lot of preservation, archive restoration and the kind of technological advances that many other studios don't have to concern themselves with. It puts us squarely in the middle of what recording and mix studios are about. The technology initiatives involved in something like SACD speak to where everybody's come in the industry in the last 100 years and really pushing it to the next level. You're listening to a record you heard as a kid, and now you're hearing things [in it] you never heard, and hearing it in a way that's so fresh. It may ultimately be the hope for the recording industry: to take the best elements of technology and make them real for everybody. That's something we're really trying to focus on." ■

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ROOMS AT THE TOP

Continued from page 56

known as Building One, is now just one part of the empire. Purchasing the Masterfonics studios at the beginning of 1999, Emerald added its recording and mastering studios, including the SSL 9000-equipped Tracking Room, one of the most breathtaking recording facilities in Nashville, to the comprehensive services offered by the complex. Additional components of Emerald's line of services include The Workstation and The Parlor studios, as well as the

Broadcast Division, Digital Audio Post and The Breen Agency, which provides personal artist representation.

**SOUND KITCHEN
(Franklin, Tenn.)**

The largest recording complex in the Southeast, The Sound Kitchen is a near-constant presence on the Billboard Production Credits chart. Owned by brothers Dino and John Elefante, who produce several projects per year for their own production company, Pamplin Music, the Sound Kitchen features six recording/mix studios, as well as the recently complet-

ed Digital Village, a fully loaded Pro Tools suite. Also featured at the 27,000-square-foot facility is the Big Boy, a 5,000-square-foot tracking room housing an 80-input API Legacy Plus with Flying Faders. The Sound Kitchen is further equipped with 10 24-bit, 24-track RADAR hard-disc recorders, four Sony 3348 digital multitrack recorders and two Studer A80 1/2-inch analog-mixdown recorders.

**IMAGE RECORDING STUDIOS
(Los Angeles)**

Image Recording is a popular two-room facility featuring a Solid State

Logic 4056 E Series console with G computer in Studio A, and a vintage Trident A Range board in Studio B. A familiar face at Image is Chris Lord-Alge, who mixed Tim McGraw's "That's the Way" and "My Next 30 Years" on the SSL 4056 console, both of which spent four weeks at No. 1 on the Hot Country Singles & Tracks chart. More recently, Lord-Alge mixed Chris Isaak's upcoming Warner Bros. set.

**BATTERY STUDIOS
(New York City)**

A vital piece of the Zomba Recording Corporation, Battery Studios is a

multi-room facility that is consistently associated with high-profile clients. Earlier this year, engineer Chaz Harper mastered R. Kelly's "Fiesta," which spent five consecutive weeks atop the Hot R&B/Hip-Hop Singles & Tracks chart. He also mastered chart-topping singles "This I Promise You" and "It's Gonna Be Me" by 'N Sync. Recent clients also include Queen Latifah and Britney Spears. The Harris, Grant-designed Battery also features three recording/mix studios, housing SSL 9000, SSL 4064 G Plus and Euphonix CS3000 consoles. Recently, all rooms were upgraded with Pro Tools MIXplus systems.

**STERLING SOUND
(New York City)**

Around the world, Sterling Sound is synonymous with hits. Sterling's engineers—including Ted Jensen, Greg Calbi, Tom Coyne, Chris Gehringer and George Marino—have produced a staggering number of No. 1 and Grammy-winning songs. Among the more recent hit albums mastered here are Shaggy's *Hot Shot*, *Survivor* by Destiny's Child, and *My Name Is Joe*. As Sterling continues to move its vast operation from Midtown to the new Chelsea location, an expansive, beautiful space offering spectacular views of downtown and the Hudson River (all staff should be relocated by January 2002), the facility is increasing its emphasis on multichannel audio. Jensen has mastered the *Hotel California* and *Metallica* albums for DVD Audio release, as well as DVD Videos including the Beastie Boys' *Intergalactic* and Bon Jovi's *The Crush Tour*.

**BERNIE GRUNDMAN
MASTERING
(Hollywood)**

Founded in 1983, Bernie Grundman Mastering is one of the largest mastering operations in the world, with facilities in Hollywood and Tokyo. All studios are custom-designed with components built by partner Karl Bischof with chief tech Beno May. New equipment includes four Audio Cubes digital editing systems. Recent projects mastered at BGM include Michael Jackson, Quincy Jones, Prince, Dilated People, U2, and Alanis Morissette.

**OASIS MASTERING
(Studio City, Calif.)**

Recent projects mastered by Oasis engineer Eddy Schreyer, who designed the acoustic space with David Manley, include Sisqo's *Return of Dragon*, Dave Navarro's *Trust No One* and the *Moulin Rouge* and *Legally Blonde* soundtracks. A pioneer in multichannel audio, Oasis offers a range of 5.1 surround-sound services for DVD, including 5.1 editing and mastering, watermarking services and data-compression and encoding. Surround Associates, a joint venture between Oasis, AIX Media Group and producer/engineer



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FUTURE DISC SYSTEMS

(Hollywood)

One of the country's most prestigious mastering facilities, Future Disc Systems was established in 1981. The company has worked with all of the major recording labels and many of the independents and is one of the largest mastering facilities in the world. Future Disc's chief engineer, Steve Hall, mastered Sisqo's "Incomplete," which topped the Hot R&B/Hip-Hop Singles & Tracks chart for five weeks. Between Hall, Kris Solem, Pete Thomas and vinyl specialist Kevin Gray, Future Disc Systems remains a favorite of high-end artists and producers.

MASTERMIX

(Nashville)

With more than 20 years in the mastering business, MasterMix is a top Nashville mastering facility, responsible for more No. 1 songs on the Hot Country Singles & Tracks chart than any other facility for the period surveyed. In 1998, MasterMix moved to a new, larger building on Division Street in Nashville. Two years in the making, the 6,000-square-foot facility, owned by Hank Williams, is a Russ Berger-designed facility, conceived and built to incorporate surround sound. Two identical suites—for Williams and engineer Ken Love—handle stereo and surround mastering, as well as DVD-authoring projects.

MASTERING LAB

(Hollywood)

The Mastering Lab was founded more than 30 years ago by engineer Doug Sax, who continues to run the facility. Sax's credits include classic recordings by the Who, Rod Stewart, Lyle Lovett and James Taylor, and, in the past year, the discography of No. 1 songs mastered here has continued to grow, as today's top artists seek his unique equipment and touch. Hit songs mastered here include Lonestar's "I'm Already There," "My Next 30 Years" and "Grown Men Don't Cry" by Tim McGraw, and "That's the Way" by Jo Dee Messina.

GEORGETOWN MASTERS

(Nashville)

Denny Purcell is one of Nashville's top mastering engineers, and his Georgetown Masters is likewise one of the top facilities in Music City. Among the impressive number of No. 1 songs mastered by Purcell in the period surveyed are "Don't Happen Twice" by Kenny Chesney, "You Shouldn't Kiss Me Like This" by Toby Keith, Lonestar's "Tell Her" and "Without You" by Dixie Chicks. Purcell is also a pioneer in surround sound and high-resolution audio. He has mastered a number of 5.1 surround projects for DTS release, including George Strait, and Trisha Yearwood. ■

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Is Bigger Better?

New York's Large Recording Spaces Make A Comeback

BY DAN DALEY

New York City used to be the home of some of the largest recording-purposed acoustical spaces in the world. Studio spaces in excess of 7,000 square feet, like at RCA's on Sixth Avenue, Decca's on West 23rd St., and Columbia's on East 30th St. were at the heart of the modern pop-music era from the 1950s through the 1980s. But the changing dynamics and economics of music recording and the record business, as well as the exigencies of the volatile New

York City real-estate market, compelled the major labels to divest themselves of these behemoths, with RCA the last to leave the scene in the mid-'80s (its cavernous space, which once housed big band recordings, is now occupied by Internal Revenue Service offices). Record companies came to the conclusion that it was more cost-effective to utilize the huge and competitively priced pool of independent studios which had proliferated in the 1970s and 1980s. And artists and producers,

who, in the rock era, had much more clout than their counterparts in earlier periods in the music industry, were demanding that studio choices be theirs, not the labels.' Finally, the rise of the synthesizer in the 1980s dramatically reduced demand for large acoustical spaces for film scoring and commercial work.

But several large recording spaces survived this transition, and, in recent years, a few more have come on the scene. The largest of these include Manhattan Center Studios, a former opera house and Masonic temple whose Hammerstein Ballroom studio was used by the Metropolitan Opera and Leonard Bernstein; the Hit Factory's Studio One, which opened as part of that facility's huge new location in the early 1990s; and most recently, the 10,000-square-foot orchestral studio at the new Right Track Studios facility on West 38th St.

Those who operate Manhattan's super-sized studios see the advent of one more not as competition but rather as a focal point that will raise awareness of New York City as a place to score films, as well as shoot exteriors.

these types of facilities apart is that the space, not the technology, is the primary selling point for clients. Most offer top-end SSL and Neve consoles, but clients are much more interested in the acoustical properties of the room itself.

LIVE AND WORK IN THE CITY

"I'm glad to see another room that's purposely designed for orchestral use open in the city," observes Troy Germano, executive VP of the

BY THE NUMBERS

The economics of very large studios are also attractive. While most studios would not quote specific rates, the general acknowledged



Studio 7 at New York's Manhattan Center Studio

Hit Factory, whose Studio One has a 28-foot ceiling and is designed to hold 140 musicians. "That will help refocus attention on the fact that New York has these resources."


Victor Moore, VP of audio sales & production at Manhattan Center, whose Hammerstein Ballroom studio is code-rated to hold 1,200 people, agrees, adding, "A lot of directors and producers are New Yorkers, or live in New York, like Robert De Niro and Martin Scorsese, and this kind of facility is appealing, because they can do that much more of their work here in the city." What also sets

range is between \$7,000 and \$10,000 per day, an order of magnitude beyond what the vast majority of other studios rent for—thus providing potentially faster recoupment and better return on investment. Even better news is that the operators of very large rooms say that those studios hold their rates much better than even decently sized music-tracking studios. The large orchestral-type studios seem to operate on a plane above the economic slugefest that is the everyday reality for most commercial studios.

Continued on page 66

MICK JAGGER
ALL SAINTS
CHARLOTTE CHURCH
JERRY GOLDSMITH
MADONNA
ROBBIE WILLIAMS
SIR ANDREW LLOYD WEBBER
SMASHING PUMPKINS
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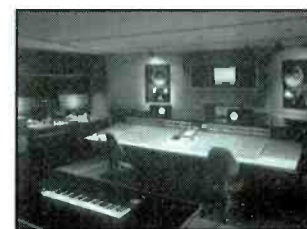
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R E C O R D I N G S T U D I O S

BIG APPLE

Continued from page 64

"People who need that kind of a room, who book 90-piece orchestras for film-scoring sessions, are used to paying premium rates," says Moore. "If a Universal Studios is making a \$100-million film, they're not going to scrimp on the facilities they use to make it. So we don't run into rate negotiations with these sorts of rooms."

"The economics of a large orchestral room in New York right now look very good," says Barry Bongiovi, VP of operations at Right Track Studios, which has renovated a 35,000-square-foot building on West 38th St. and will open as the first of a projected three studios there a 10,000-square-foot orchestral recording studio with a 35-foot-high ceiling. "A lot of the work that could have stayed [in New York] over the years has gone to London or L.A., because there were so few rooms that could accommodate over 100 musicians at a time. And the fewer there are, the harder it is to book time in them. Some aren't available on a full-time basis."

That is the case at Sony Music Studios, where the facility's largest room is a nearly 8,000-square-foot space originally used as a shooting stage for 20th Century Fox's film studios and is now heavily booked for full-service teleproduction by clients such as VH-1, MTV and A&E. According to Brian

McKenna, the studio's senior director of audio operations & marketing, the room has held as many as 135 musicians at a time and is highly regarded by scoring composers and engineers for what McKenna characterizes as its "warm yet punchy sound." However, he estimates that the studio averages only four or five orchestral projects a year, because of demand for it as a video-production and broadcast-shooting stage.

BEYOND THE STUDIOS

Right Track's Barry Bongiovi says he's counting on the notion that the facility's new orchestral studio will act as an incentive to a wide range of large ensemble musical projects to stay in or come to New York City. "We hope that this is the event that tips the scales towards [New York]," he says.

But other studio operators suggest that the reason New York is often passed over for scoring and other orchestral sessions is not a dearth of rooms but the cost of its musicians, whose A.F. of M. pay scale is higher than that of orchestral musicians in Los Angeles or London, and much higher than in Toronto and Vancouver, two cities that have long vied to break Hollywood's grip on post-production services. (New York's A.F. of M. Local 802 did not return a query regarding musician rate information.)

In addition, the end of Communism in Eastern Europe made many

exceptionally good orchestras and halls available for hire in places like Poland and the Czech Republic, at rates that wouldn't pay for the studio food-catering in New York. For instance, the Rudolfinium in Prague, the home of the Prague Philharmonic Orchestra, has a stage that accommodates more than 100 musicians and a control room with an SSL G-plus console and surround monitoring, and offers rates that are less than \$2,000 per day for the use of the hall and studio combined.

There is a consensus among many that, in addition to more orchestral-friendly recording rooms, New York's organized musician base has to make certain concessions in order to make the city more competitive for film scoring. "It's sometimes more cost-effective for a production to fly to London than it is to use New York musicians," says Sony Music Studio's McKenna. "We've seen it happen." Manhattan Center's Moore agrees, but adds that for some productions, the costs are superseded by what New York musicians bring to the table. "At certain points, it becomes a quantitative issue rather than a qualitative one," he says. "You get something from recording in New York studios using New York musicians that you just can't get anywhere else. And, when someone really, really wants that sound, then it doesn't matter what it costs." ■

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INTERNATIONAL

Oz Election Result Dismays Music Biz Re-Election Of Coalition Party Met With Pessimism For The Future

BY CHRISTIE ELIEZER

SYDNEY—The response of many in the Australian music industry to the re-election for a third successive term of the ruling Coalition Party at the Nov. 10 national elections was predictably downbeat.

After all, since assuming power in 1997, the government has relaxed parallel import restrictions (despite industry warnings that it would open the doors to piracy), slashed funding for the state-owned Triple J national radio network—which plays a key role in breaking new alternative music—and introduced a goods and services tax, which cut into consumer spending.

The music sector had been championing the major opposition force, the Australian Labour Party (ALP). Among its pre-election pledges, ALP promised to increase the radio quota for Australian music, provide \$4.5 million Australian (\$2.34 million) to help subsidize touring acts, amend parallel imports legislation, insist international bands touring Down Under include local support acts—and advertise their presence—as a prerequisite for their visas, and set up a \$500,000 Australian (\$260 mil-



CANDI

lion) music centre in Tasmania.

Still, Emmanuel Candi, executive officer of the Australian Record Industry Assn. (ARIA), prefers to accentuate the positive. "The new cabinet is likely to have younger politicians that ARIA has excellent communications with," Candi says. "We have a great relationship with them."

Candi wants to meet with the new cabinet regarding two issues. One centers on progress of the government's November 2000 report *Cracking Down on Copycats: The Enforcement of Copyright in Australia*, which put forward 30 anti-piracy initiatives. Those included introducing tougher legal penalties, setting up a task force to integrate enforcement

and prosecution, and initiating a public-awareness campaign on copyright.

ARIA also wants the blanket license rate paid by commercial radio for playing records on-air renegotiated. At present, it receives 0.14% of commercial radio's advertising revenue; in 2000, that totaled \$2.5 million Australian (\$1.3 million). Candi says, "That figure should be \$20 million Australian (\$39.2 million); radio can't continue to have a free ride off artists."

The government's election promises included increasing arts funding by \$19.6 million Australian (\$10 million), including financial aid for music festivals, touring acts, and to the Australian Business Arts Foundation, which fosters corporate support for the arts.

EMI Music Publishing managing director John Anderson says he would like to see changes to parallel imports legislation "or tougher anti-piracy initiatives." He adds, "Parallel imports is not a problem for the publishing sector [at present], because our dollar dropped to 50 cents of the U.S. dollar. It will be a problem if the [Australian dollar] rises to the 65 cents mark."

The Australian arm of the Music Managers Forum continues to push for a number of specific issues on the touring, copyright, and media fronts. National coordinator Robert Collings says, "We also need to see a more encouraging environment for the entrepreneurial spirit and more resources for our 300 members."

Julie Owens, executive officer of labels' body the Assn. of Independent Records, says, "[Since 1999,] government funding of \$700,000 Australian (\$364,000) over three years allowed us to start new charts, attend trade fairs, and set up a Web site. We'll be talking to them about extending our funding past the year 2002."

PPL Seeks Government Action

U.K. Society Speaks Out On Radio, TV Licensing Issues

BY GORDON MASSON

LONDON—Phonographic Performance Limited (PPL) took the opportunity of having one of Britain's top civil servants as a guest speaker at its annual meeting Nov. 14 to undertake some important lobbying on behalf of its members.

Anthony Murphy, director of copyright at the U.K. government's Patent Office, heard PPL executive chairman Fran



Nevrkla decry the situation in the U.K., where shops, restaurants, and other businesses do not have to pay licensing fees for broadcasting radio or TV in their premises. Nevrkla said that, of the whole of Europe, only the U.K. and Greece failed to enforce such licensing issues.

Nevrkla said, "We say to the government and others: Please bear in mind that PPL income is becoming increasingly important to record companies [big and small] and, especially, the performers. Indeed, to a small company, PPL income may well make the difference between staying in the black or going into the red. To a performer who is not in the super league of the megastars, PPL's annu-

al check may well become absolutely crucial on the basis that it may partially compensate for the decline in live performance opportunities that many musicians are experiencing."

Highlighting another anomaly for the government official, PPL's director

of strategy and business development Dominic McGonigal criticized the practice of allowing college and university students' unions to avoid

paying fees for the use of sound recordings. McGonigal explained that those institutions run large commercial discos in competition with other nightclubs that do pay performance fees.

An accomplished pianist, Murphy claimed that he is in tune with the music industry's wish list but stressed that legislation alone would not remedy the situation and that a great deal of education is needed to change society's low regard for copyright.

For the year ending Nov. 30, 2000, PPL increased license-fee income by 10% to £68.4 million (\$93 million). That enabled PPL to increase net distributable revenue by 9% to £54.4 (\$74 million) million compared with the year before.

Western Europe 'To Spend \$280M Online' By Year-End

BY SAM ANDREWS

LONDON—Western Europe's online shoppers will have spent some \$278 million on music by the end of this year, according to a report from U.K. research analyst Screen Digest.

The report, *Entertainment E-Commerce: Market Assessment and Forecast*, suggests that consumers in Western Europe—defined as the Scandinavian and Benelux countries, the U.K., France, Germany, Italy, Spain, and Portugal—will spend \$700 million on buying packaged entertainment online this year, up from \$440 million in 2000. Music sales (\$278 million) will dominate, followed by video games (\$213 million) and video programs (\$204 million).

According to Screen Digest, total consumer spending on packaged entertainment software in Western Europe will rise 6.3% year-on-year to reach \$21.8 billion in 2001—\$11 billion of which will be on music, \$5.6 billion on video games, and \$5.2 billion on video. Online sales will account for around 3% of the total.

"We expect total packaged entertainment software spending to grow by 34% between 2000 and 2005," report editor Helen Davis says. "We expect the entertainment e-commerce market to show dynamic growth over this period, with total online sales likely to quadruple in value. Video software is expected to show the highest growth rates, driven by the mainstream adoption of the DVD-Video format."

Screen Digest estimates that total spending on pre-packaged entertainment software in the region will grow to \$27.6 billion by 2005—6.5% from online sales. The key driver, accord-

ing to the report, will be an increase in the number of online households in Europe. Households with Internet access will rise from 30 million—21% of all West European homes—in 2000 to 53 million (35%) by 2005.

The report predicts that by 2005, online consumers will overturn the traditional dominance of music in the packaged entertainment business, buying \$743 million of video software as DVD-Video drives the sector. Video-game software at \$554 million will also surpass sales of packaged music (\$515 million) online.

Significantly for e-commerce retailers, the relative importance of Scandinavia and Benelux will decline by 2005, as Internet penetration increases in larger markets such as the U.K., France, and Germany. But Italy, Spain, and Portugal are expected to remain less important e-commerce territories.

Price differentials between e-tailer and retailer will all but disappear by 2005, according to Screen Digest. "This reflects not only the gradual disappearance of the margin between online and total market prices, but also an increase in online activity in countries where this sector is currently under-developed."

While the U.K. boasts 48% of the entertainment e-commerce Web sites serving Europe, Pan-European operators have been hindered by "the presence of strong national e-tailers, combined with linguistic, regulatory, and legislative hurdles." Screen Digest expects the number of transatlantic Web sites located in mainland Europe to overtake the U.K., reflecting the later development of the e-commerce sector in Europe.

Chairman Stays Hopeful As Avex Profits Plummet

BY STEVE McCLURE

TOKYO—Despite a dramatic fall in profits (*Billboard Bulletin*, Nov. 19), the chairman of Avex Inc.—home to Japan's leading independent label—remains optimistic about turning around his company's poor first-half sales performance.

Avex Inc., the parent firm of top Japanese indie Avex, reported a 12.9% decline in its label operations' sales to 20.7 billion yen (\$172 million) in the first half of its financial year, compared with the same period in 2000.

Avex Inc. has a number of imprints, including Avex Trax, Cutting Edge, and Avex Tune. The drop in sales has resulted in the labels registering an after-tax loss of 1.4 billion yen (\$11.7 million) in the six months ending Sept. 30, compared with a first-half profit of 331 million yen (\$3.1 million) in 2000.

Avex Inc. chairman Tom Yoda says the sales decline is easy to explain: The key release of superstar female vocalist Ayumi Hamasaki's third album, originally set for Sept. 30, has been pushed back to first-quarter 2002.

"We expect to record a profit increase for the entire fiscal year," Yoda says.

Apart from its label operations, the Avex Inc. group of companies includes music publisher/concert promoter Prime Direction, nightclub management company Velfarre Entertainment, audio software distributor Avex Distribution, AV Experience America, Hong-Kong-based Avex Asia, and Avex Taiwan, as well as the London offices of Avex Inc. and Prime Direction.

On a consolidated basis, the entire Avex Inc. group's first-half sales were down 3% to 34.3 billion yen (\$286.8 million), while after-tax profits fell 73.5% to 390 million yen (\$3.3 million).



YODA



Charts for JAPAN, UNITED KINGDOM, GERMANY, and FRANCE. Each chart lists singles and albums with their respective chart positions and labels like 'NEW' or 'HOT MOVER SINGLES'.

Charts for CANADA, SPAIN, AUSTRALIA, and ITALY. Each chart lists singles and albums with their respective chart positions and labels like 'NEW' or 'HOT MOVER SINGLES'.

Hits of the World is compiled at Billboard/London by Menno Visser. Phone 44-207-420-6165, fax 44-207-836-6718, e-mail mvisser@musicandmedia.co.uk. NEW = New Entry RE = Re-Entry

EUROCHART

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

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	KYLIE MINOGUE	CAN'T GET YOU OUT OF MY HEAD
2	2	AFROMAN	BECAUSE I GOT HIGH
3	7	ENRIQUE IGLESIAS	HERO
4	3	ALLICIA KEYS	FALLIN'
5	4	MICHAEL JACKSON	YOU ROCK MY WORLD
6	5	MARY J. BLIGE	FAMILY AFFAIR
7	6	BRITNEY SPEARS	I'M A SLAVE 4 U
8	NEW	WESTLIFE	QUEEN OF MY HEART
9	NEW	GAROU & CELINE DION	SOUS LE VENT
10	8	ALIEN ANT FARM	SMOOTH CRIMINAL
HOT MOVER SINGLES			
13	NEW	ALL-STAR LINE-UP	WHAT'S GOING ON
14	NEW	SO SOLID CREW	THEY DON'T KNOW
17	44	CHARLIE BÉBÉ	K.K.O.O.O.
19	NEW	DEPECHE MODE	FREELOVE
21	74	CHER	THE MUSIC'S NO GOOD WITHOUT YOU
ALBUMS			
1	1	MICHAEL JACKSON	INVINCIBLE
2	NEW	BRITNEY SPEARS	BRITNEY
3	NEW	PINK FLOYD	ECHOES—THE BEST OF PINK FLOYD
4	NEW	... ALL THIS TIME	STING
5	NEW	ENRIQUE IGLESIAS	ESCAPE
6	3	ANDREA BOCELLI	CIELI DI TOSCANA
7	2	KYLIE MINOGUE	FEVER
8	4	BACKSTREET BOYS	THE HITS—CHAPTER ONE
9	10	THE CORRS	THE BEST OF THE CORRS
10	5	LENNY KRAVITZ	LENNY

COMMON CURRENCY

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

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

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
BACKSTREET BOYS The Hits—Chapter One (I)		5	6			9	9			
THE CORRS The Best of the Corrs (W)							10	5		8
ENYA A Day Without Rain (W)	5		5			8				
ENRIQUE IGLESIAS Escapar (U)	6		4			3	8			
MICHAEL JACKSON Invincible (S)	4				1		4			3
MADONNA GHV2 (W)	7		2	3				3	9	
KYLIE MINOGUE Fever (E)			8	9				1		
PINK FLOYD Echoes—The Best of Pink Floyd (E)			6	1		4		4	2	6
BRITNEY SPEARS Britney (I)	2					5	5	3		
WESTLIFE World of Our Own (B)			1	8						10

THE NETHERLANDS

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	ZIJ MAAKT HET VERSCHIL	POEMA'S
2	3	I'M REAL	JENNIFER LOPEZ FEATURING JA RULE
3	2	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE
4	NEW	HAPPY	SITA
5	5	HERO	ENRIQUE IGLESIAS
ALBUMS			
1	3	ANDREA BOCELLI	CIELI DI TOSCANA
2	2	KANE	SO GLAD YOU MADE IT
3	1	MICHAEL JACKSON	INVINCIBLE
4	NEW	K3	TELEROME
5	NEW	TWARRES	STREAM

SWEDEN

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	ROCKA PA!	MARKOOLU VS. THE BOPPERS
2	2	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE
3	4	HERO	ENRIQUE IGLESIAS
4	3	BIMBO	LAMBRETTA
5	NEW	HEY BABY (UUH AAH)	DJ OTZI
ALBUMS			
1	3	ANDREA BOCELLI	CIELI DI TOSCANA
2	4	REAL GROUP	ALLI DET BASTA
3	NEW	PINK FLOYD	ECHOES—THE BEST OF PINK FLOYD
4	1	MICHAEL JACKSON	INVINCIBLE
5	NEW	BO KASPER'S ORKESTER	KAOS

DENMARK

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	I WANT WHAT SHE'S GOT	EYED
2	3	TILBAGE TIL HVOR VI VAR	CHRISTIAN/PATRICK ISAKSSON
3	2	BECAUSE I GOT HIGH	AFROMAN
4	4	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE
5	NEW	FREELOVE	DEPECHE MODE
ALBUMS			
1	NEW	CHRISTIAN	DU KANN GDRE HVAD DU VIL
2	2	ZINDY KUKU BOOGALOO	FRIENDS FOREVER
3	NEW	PINK FLOYD	ECHOES—THE BEST OF PINK FLOYD
4	4	SOUNDTRACK	MOULIN ROUGE
5	3	BAMSE	ALWAYS ON MY MIND

NORWAY

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE
2	2	BECAUSE I GOT HIGH	AFROMAN
3	NEW	PAID MY DUES	ANASTACIA
4	4	I'M REAL	JENNIFER LOPEZ FEATURING JA RULE
5	3	FALLIN'	ALLICIA KEYS
ALBUMS			
1	NEW	MORTEN ABEL	I'LL COME BACK & LOVE YOU FOREVER
2	1	PINK FLOYD	ECHOES—THE BEST OF PINK FLOYD
3	3	TRACY CHAPMAN	THE COLLECTION
4	NEW	SISSEL KYRKJEBO	SISSEL IN SYMPHONY
5	NEW	ELVIS PRESLEY	THE 50 GREATEST LOVE SONGS

NEW ZEALAND

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE
2	2	FALLIN'	ALLICIA KEYS
3	4	ETERNITY	ROBBIE WILLIAMS
4	3	HIT 'EM UP STYLE (OOPS!)	BLU CANTRELL
5	NEW	I'M REAL	JENNIFER LOPEZ FEATURING JA RULE
ALBUMS			
1	NEW	STELLAR	MAGIC LINE
2	3	DR. HOOK	GREATEST HITS
3	2	THE CORRS	THE BEST OF THE CORRS
4	1	THE FEELERS	COMMUNICATE
5	5	ENIGMA	L.S.D.—LOVE SENSUALITY DEVOTION (GREATEST HITS)

PORTUGAL

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	HERO	ENRIQUE IGLESIAS
2	NEW	BOILER	LIMP BIZKIT
3	4	THERE YOU'LL BE	FAITH HILL
4	2	I'M A SLAVE 4 U	BRITNEY SPEARS
5	3	DROWNING	BACKSTREET BOYS
ALBUMS			
1	1	DIANA KRALL	THE LOOK OF LOVE
2	2	ANDREA BOCELLI	CIELI DI TOSCANA
3	NEW	ENIGMA	L.S.D.—LOVE SENSUALITY DEVOTION (GREATEST HITS)
4	3	CANTA BAHIA	MORANGO DO NORDESTE
5	4	MARIA JOAO PIRES	BEETHOVEN—MOONLIGHT

ARGENTINA

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	4	SANDRO	PARA MAMA
2	NEW	SOLEDAD	LIBRE
3	1	LOS NOCHEROS	SENAL DE AMOR
4	3	CHRISTIAN CASTRO	AZUL
5	2	LEO MATTIOLI	ESE SOY YO
6	NEW	CHICHI PERALTA	PA OTRO LA'O
7	7	RICARDO MONTANER	SUENO REPETIDO
8	NEW	ALEJANDRO SANZ	EL ALMA AL AIRE
9	10	CHAYANNE	SIMPLEMENTE
10	5	MANA	MTV UNPLUGGED

Global Music Pulse

by Nigel Williamson



BEST OF AFRICA: The presence of Nelson Mandela can still add a sense of occasion to any event, as was proved at the sixth Kora All-African Music Awards held in mid-November at Sun City outside Johannesburg. Every artist honored paid tribute to South Africa's former president, whose new wife, **Graca Machal** from Mozambique, was presented with a special Kora Lifetime Achievement Award. A live collaboration between **BeBe Winans** (best artist of the American Diaspora) and Durban's **Ernie Smith** (most promising Southern African artist) was a highlight of the show. International superstar **Shaggy** was also in attendance. Other winners included Senegal's **Coumba Gawlo** (best female artist), the Congo's **Werrason** (best male artist), and South Africa's **Bongo Maffin** (best African group). The event was televised in 45 African countries, as well as in most European nations, nine countries in Asia, and the whole of North America. **DIANE COETZER**

NINETY-FOUR YEARS YOUNG: Cuba's veteran **sonero Compay Segundo**, who nearly died of exhaustion in May, celebrated his 94th birthday with a performance at Havana's National Theater of a musical he has written. The first night of *Se Secu el Arroyito* (The Brook Dried Up) took place Nov. 16, two days before Segundo's birthday. The play focuses on a love affair between a peasant girl and a country boy and is based on a song of the same name that Segundo wrote several decades ago. Its musical arrangement is by **Jorge Reyes** of famed Latin-jazz group **Irakere**, and live playing is supplied by **Orquesta Jorjin** and members of the **National Symphonic Orchestra**. Segundo's manager **Luis Lázaro** says, "Compay has always written plays, but he remains a musician first. We have to remember his age, but he says he's feeling as strong as an ox." A new Segundo album, called *Duets*, is to be released in January 2002, on which his collaborators include **Khaled**, **Charles Aznavour**, **Cesaria Evora**, and Cuba's **Pablo Milanés** and **Silvio Rodríguez**. The album will be released by DRO East West in Spain, Nonesuch in the U.S., and Warner affiliates worldwide. **HOWELL LLEWELLYN**

HIT VACATION: The debut solo album by **Jan Vetter**, *Endlich Urlaub* (Finally Vacation), has entered the German charts at No. 3. Vetter, who is better-known to his fans as **Farin Urlaub** (a play on words meaning "go on vacation"), is a member of Germany's top fun-punk/rock group **Die Ärzte** (the Doctors). His self-produced album

is released on his own record label, **Völker Hort die Tonträger** (People Listen to the Recordings), distributed by Universal. Released in September, the first single—the ska-punk "Glücklich" (Happy)—charted at No. 30 and stirred interest with its ironic and sometimes malicious lyrics ("I wish you 1,000 years of bad sex"). The follow-up single, "Sumisu" (the Smiths), is an homage to **Morrissey's** old group. Released Nov. 12, the video is in rotation on VIVA and MV N1. **ELLIE WEINERT**

MUSICAL MUSCLE: Influenced by both West African music and electronic jazz, Norwegian vocalist **Kristin Asbjørnsen** juggles her career between two bands. In **Dadafon**, she explores the acoustic side of her music, with references to blues and gospel, while **Krøyt** is a vehicle for her electronic experimentations. On the latter's recently released album, *One Heart Is Too Small for Hunger, Cold, Love . . . Everything* (Yonada/MNW), she



combines poetry by the likes of **Christina Rossetti** and **Shakespeare** and her own lyrics with guitars and a vibraphone played via a unique muscle-operated sensor by the band's **Øyvind Brandtsegg**. "This way, we're able to delve into the dynamics of body movement," Asbjørnsen says. "With these sensors, we're turning the music into something really organic. It complements the limits of our vocabulary." **KAI R LOFTHUS**

SHE'S A WINNER: Since her multi-platinum debut album, *Regenbogen* (Rainbows) in 1993, Flemish singer **Dana Winner** has gone on to sell more than 1 million albums. Now, on *Unforgettable* (EMI Belgium)—an album of covers—she delivers her first English-language recording for the Benelux territory. (She has previously sung in English on her South African releases.) Winner says, "I thought it was time for something different, so I selected 15 titles out of the vast number of songs I cover live." *Unforgettable* includes a duet with popular Belgian/Spanish singer **Frank Galan** on "Grande, Grande, Grande" (Never, Never, Never). **MARC MAES**

Canadian Songsmiths Offer And Accept Outside Assistance

BY LARRY LeBLANC

TORONTO—"Canada is known for creating character artists, but hit songs come from Canada, too."

So says Robert Ott, GM of BMG Music Publishing Canada, and his view is shared by a growing number of Canadian-based publishers and songwriters. Underlining the current strength of Canadian songwriting is the fact that Canadian recording acts are increasingly seeking songs from outside writers in their homeland—and co-writing with them.

Although there is still resistance by some signed artists toward collaborating with outside writers, songwriting with a second party—and writing collaborations among more than two nonperforming songwriters—is far more common in Canada today than even two years ago.

Ott notes that "there are guys like Dan Hill out there blazing a trail." Best-known for the 1978 international hit "Sometimes When We Touch" co-written with Barry Mann, Canadian singer/songwriter Hill is on a remarkable songwriting streak. In the past five years—following the release of 13 albums of his own—he has co-written songs that have been recorded by Britney Spears ("When I Found You" on the international version of her current album, *Britney*), Celine Dion, 98°, Mark Wills, and Sammy Kershaw.

"Canada has finally awakened to the concept of collaboration," says Hill, who works at home and abroad with other songwriters. "Pop was once looked upon with scorn in Canada," he adds, "but [with its current popularity] we are now seeing a change in attitude toward collaboration."

President of EMI Music Publishing Canada Michael McCarty agrees. "There's the beginning of an attitude shift. People had been loathe to collaborate because of wanting to do everything themselves."

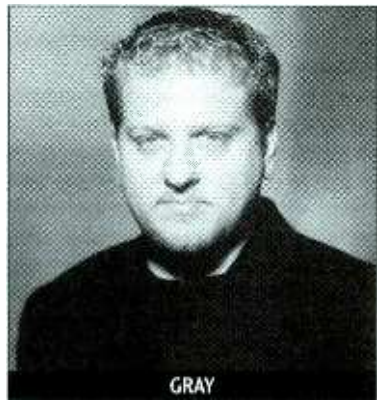
Ott adds, "The ascension of pop music helped boost co-writing, because it is a hit-driven format." The success in the '90s of Canadian superstar Dion, as well as the more recent emergence of Canada's first made-for-TV pop group Sugar Jones and a string of such pop-styled Canadian acts as SoulDecision, Prozzak, Edwin, Liz Rodriguez, 3 Deep, Wave, and Serial Joe has tipped the balance, so that artists are now more receptive to working with hit-styled Canadian songwriters and songwriters collaborating together on projects.

"In three years, I have had 60 songs recorded," prominent producer/songwriter Justin Gray notes. "Out of those 60 songs, I wrote maybe 5% myself."

There is now an imposing body of hit-styled songwriters living in Canada and often working abroad. These include Hill, Gray, Aldo Nova, John

Capek, Marc Jordan, Dean McTaggart, Dave Martin, Stephan Moccio, Thomas Salter, Ron Irving, James Collins, Jim Huff, Chin Injeti, Rupert Gayle, John Acosta, Ben Dunk, Kim Stockwood, Dave Pickell, Stan Meissner, and Anthony Vanderburgh, as well as the Philosopher King members James McCollum, Jon Levine, and Gerald Eaton.

"There's been more of a demand for some of these writers, because



they have been working for years and are well-known," says Gary Furniss, creative director of Sony/ATV Music Publishing Canada. Accord between songwriters was underscored by a four-day summit Oct. 21-24 at Toronto's Metalworks Recording & Mastering Studio. The summit drew 21 songwriters from Canada, the U.S., and the U.K. to collaborate on songs for the *Popstars 2* TV/music project being produced by Lone Eagle Entertainment and Global Television. The event was organized by Gray, executive producer of *Pop-*

stars 2, and backed by the Canadian Music Publishers Assn. (CMPA).

The CMPA hosted a wrap party for the sessions Oct 25, which brought out a strong music industry contingent to hear some of the 33 songs written and recorded as demos during the event. Ott says, "The summit was unique in that it was directly related to a project."

"That summit was a turning point in this country," McCarty agrees. "Songwriters put their egos and expectations aside and realized there were other talented people around and that they could make magic together."

Popstars 2 is the second Canadian edition of the international hit TV reality show that tracks the making of a pop act. It has launched several recording careers in the countries where versions of the show have been produced.

Earlier this year, Sugar Jones was the product of the first 13-week series, *Popstars*. The band's eponymous album recently reached Canadian platinum status (100,000 units). *Popstars 2*, airing in January 2002, will bring together a new five-member band.

It can be difficult for an act to admit that its material doesn't measure up as radio-based hits, notes Jodie Fernyhough, creative director of Universal Music Publishing Canada. "Many feel they are not true artists if they don't write everything," he says. "In some cases, they have talent but might need stronger songs to propel them into the world market."

IFPI To Develop Global Market-Share Information

BY ADAM WHITE

LONDON—A new initiative by the International Federation of the Phonographic Industry (IFPI) to develop global market-share information for the record industry was approved during the trade group's main board meeting Nov. 13 in London. It is believed that the goal is to compile and publish such information for calendar 2001 based on manufacturers' net sales to the trade.

Industry-approved global market-share data has been conspicuous by its absence as the record business has matured, although some territories—such as the U.S., the U.K., and Germany—have access to sophisticated, retail-driven information of this kind. An earlier effort to develop acceptable criteria through the IFPI foundered in the mid-'90s. "This is the industry growing up," one board

member says of the new move.

Another board member says the initiative came through the federation's market-research unit. It is also thought that the issue has been given fresh impetus by Universal Music Group's (UMG) most recent share claims. No one doubts UMG's dominance, this executive says, but the actual worldwide figures remain contentious.

By one account, the criteria being developed at the IFPI would assign owned and licensed repertoire to a record company for share purposes but not distributed product. Market-share data for 2000 is also being prepared to enable viable comparison if and when the 2001 information is published.

An IFPI spokesman confirms that an agreement in principle to proceed with the proposal was reached at the Nov. 13 conclave but declines to elaborate.



NEWSLINE...

The U.K. record industry registered a 4.2% drop in the value of shipments during third-quarter 2001, ending a run of 10 successive periods of growth, according to the latest figures from the British Phonographic Industry (BPI). The album sector recorded its largest quarterly slump since the end of 1996, shrinking 1.7% year-on-year in value to £207.4 million (\$292.6 million) and 2% in volume to 43.1 million units. The CD album format, however, registered a slight rise during the period. Shipments of singles continue to plummet, down 20.9% in value to £24.5 million (\$34.6 million), compared with the previous year. Likewise, shipments of singles fell 16.6% in volume to 13.4 million units. Yet BPI research director Chris Green suggests the critical fourth quarter is looking "fairly" good. "Judging from the charts data, sales so far seem to be going very well. Over-the-counter sales seem to have done very well in October." **LARS BRANDLE**

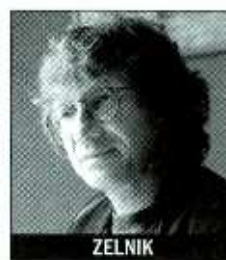
Sunny Luna, the new Madrid-based, Latin-leaning imprint created by Spanish music group Gran Via Musical (GVM), Sony Music Entertainment, and Emilio Estefan Jr.'s Miami-based Crescent Moon label (*Billboard*, June 30), will issue its first album in February 2002 in Spain. The label's first three releases are all by Crescent Moon acts: Puerto Rico's Shalim in February, Peruvian singer/songwriter Gian Marco in March, and Texan rock group Vallejo in April. Domingo García, currently label manager of GVM's MuXXic label group, will take over in that role at Sunny Luna when it launches officially in the new year. Sunny Luna acts are signed by a GVM/Sony/Crescent Moon committee, and their output will debut in Spain ahead of other territories. **HOWELL LLEWELLYN**

Sony Music Entertainment Australia is taking over distribution Down Under of the Roadshow Music label, home to the now-defunct Savage Garden, effective Nov. 12. The label was distributed until Nov. 5 by Warner Music Australia. Savage Garden's catalog is licensed to Roadshow through a deal with Australian imprint JWM Records and is handled by Sony internationally. Roadshow's other main act is pop duo Aneki. Estimates put Roadshow's sales last year at \$3 million Australian (\$1.5 million); the company is owned by local entertainment conglomerate Village Roadshow. Commenting on the deal, Roadshow managing director Chris Chard says, "I have been particularly impressed by Sony's results with Savage Garden at an international level." **CHRISTIE ELIEZER**

The U.K.'s **Performing Right Society (PRS)** is to be the music industry partner for a new nine-day showcase festival to be held in venues May 3-11 next year throughout central Aberdeen and northeast Scotland. Titled goNorth, the event will primarily showcase Scottish talent. It will also incorporate an educational element, featuring workshops conducted by industry professionals for those new to the music business. Among the bodies to have offered sponsorship or other support to goNorth are the BBC, the Scottish Arts Council, and the Musicians Union. PRS will run a series of master classes during the free event, offering an overview of music publishing and insights into music use in the media. **TOM FERGUSON**



Shoji Doyama has rejoined BMG Funhouse as executive VP and a member of the board, effective Nov. 1, following his resignation as interim president of MTV Japan (*Billboard Bulletin*, Nov. 1). Doyama was VP of corporate development and planning, online, and sales at BMG Funhouse until April 2000, when he left the label to become president/CEO of @JapanMedia, which partnered with MTV Networks International in the MTV Japan joint venture. Doyama will report to BMG Funhouse president Hidehiko Tashiro. **STEVE McCLURE**



French indie distributor/label Naïve is taking over distribution of U.K. indie imprint Bella Union in France, Benelux, Spain, and Switzerland in a three-year deal that takes effect immediately. West London-based Bella Union was set up during summer 1997 by ex-Cocteau Twins members Simon Raymonde and Robin Guthrie; U.K. distribution is via Pinnacle. Previously, the Bella Union catalog was distributed by either Virgin or Play It Again Sam in the territories covered by the new deal. Naïve managing director Patrick Zelnik says, "I like Bella Union's artistic approach. It is not a specialized or alternative label. It is very open and even mainstream but always tasteful and delicate." The Bella Union catalog includes albums by Australian trio the Dirty Three, highly rated U.S. indie alternative rockers the Czars and Lift to Experience, and French chanteuse Françoise Breut. **TOM FERGUSON**

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INTERNATIONAL

Williams' Wagon Keeps Rolling Through The World

Best-Of Compilations And International Touring Ensure Continuing Popularity Of The 'Industry Anomaly'

BY ADAM HOWORTH

LONDON—According to his manager, "he's a megastar in Zimbabwe." Ed Stewart—veteran DJ at BBC AC network Radio 2, the U.K.'s most-listened-to radio station—simply states, "We'll be playing him forever."

The man they're referring to, Don Williams, is an industry anomaly. For 30 years, Williams has successfully exported that most American of musical genres—country music—to audiences from Africa to Australia, although he is now on the fringes of popular consciousness back home.

On Dec. 1 in Springfield, Ohio, Williams winds up a lengthy tour that began March 30 in Winston, Ore., and took in a recent extensive 16-date U.K. leg. Williams' attention will be more focused on his international audience in 2002, his Nashville-based manager Robert Pratt says. "Next year, he's extremely busy—Australia [and] New Zealand at the end of April, back to America, then Europe in July, and the U.K. in October. [And] in between, he's touring in America."

The latest tour was largely in support of a new album available only in the U.S., *Live Greatest Hits Volume II* (Row Music Group). Pratt reports that MCA also recently issued another best-of set, titled *Millennium Collection Vol. 2* in the U.S. "*Live Greatest Hits Volume II* came out [in the U.S.] May 1 and at the last count had sold 50,000," he notes. As well as any new material, Pratt's Oiyal Chimes Music Group has rights to recordings released by Williams through the American Harvest imprint in the 1990s.

A 20-track mid-price compilation titled *The Best Of*, covering Williams' output from 1974 to 1982, was released by MCA in the U.K. in September, ahead of the tour. Although Williams has only made The Billboard Hot 100 once as a solo artist—with "I Believe in You" (MCA), which peaked at No. 24 in 1980—in the U.K., he had two top 40 singles in 1976 with "I Recall a Gypsy Woman" and "You're My Best Friend" and scored no fewer than six top 30 albums between July 1976 and September 1979.

In Britain, Williams sells "quite regularly as a catalog artist," says Rudy Osorio, London-based HMV U.K. specialties manager. "On our own HMV Easy label [repackaging EMI catalog], he is consistently our second-best-selling country artist in the U.K. and Ireland, after Slim Whitman." HMV Easy has a catalog of single-artist jazz, country, and easy-listening compilations, Osorio notes. The material on the imprint's Williams album comes from his period on the Capitol label in the late '80s. Radio 2's Stewart notes that the station's fondness for the artist comes down to the simple facts that "he has a big fan base in Britain—and he sings good songs."

Williams' chart career began in 1966, when he scored two top 40 hits on The Billboard Hot 100 as part of

Columbia-signed Texan trio the Pozo Seco Singers. In 1971, he headed to Nashville and achieved solo success on the ABC label. The next 10 years brought him a host of honors, including the Country Music Assn. awards for male vocalist of the year in 1978 and album of the year, for *I Believe in You* (MCA), in 1981. Williams was a regular visitor to the *Billboard* Hot Country Singles & Tracks chart throughout the '80s and into the early '90s.

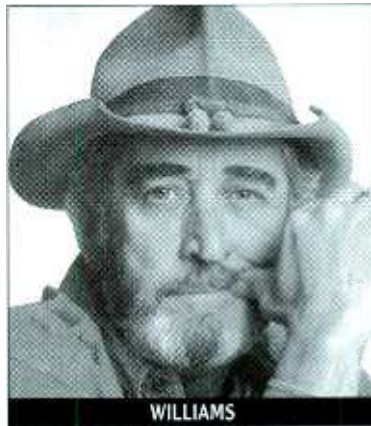
Williams says the inspiration behind his stripped-down approach to country was an obsession with early forms of popular music. "When I was growing up, I listened to everything—pop music and what became rock'n'roll and country music."

When he began his solo career, Williams recalls, "the majority—if not

all—of the records had really big productions. What I was doing was more basic, and most people in the industry in Nashville would say, 'Well Don, it's really good, man, but I don't think it's gonna fly.' So we just did everything we could to get it out there [so that] people could make up their minds."

Although the U.K. country fraternity's affection for Williams has long been apparent, his popularity in other territories is less well-documented. The most unlikely Williams stronghold is Zimbabwe. "People in America don't realize how big Don is in southern Africa," says Pratt, who moved from

Glasgow, Scotland, to Nashville to manage the singer in 1998. "The biggest artist [there] is Jim Reeves—I'm sure the people down there don't realize he's dead."



WILLIAMS

No Unification Yet For Hong Kong Awards

BY WINNIE CHUNG

HONG KONG—Some five years after the idea of uniting Hong Kong's various music awards ceremonies under one banner was first introduced, there still seems little immediate prospect of it happening.

Hong Kong has long had four annual local awards ceremonies—not including the regional ones conducted by Channel V and MTV. This October saw the inauguration of a fifth such event, the Golden Sail Music Awards, organized by the Composers and Authors Society of Hong Kong (CASH).

The Golden Sail event debuted Oct. 27 amid hopes that it might finally provide Hong Kong with its own version of the Grammys or the Brit Awards. But unlike those widely broadcast shows, the inaugural ceremony was a far from public affair: It was held in conjunction with CASH's annual general meeting, which could only be attended by CASH members.

Hong Kong's four other home-grown awards shows are run by media companies: Television Broadcasts, Metro Radio, Commercial Radio, and state broadcaster Radio Television Hong Kong. They have often been criticized for the non-transparency of their voting criteria, which are often based on internal panel choices or votes from fans.

Critics say the ceremonies have lost much of their relevance because the organizers, concerned to keep labels—and their advertisers—happy, make sure every significant artist gets some recognition. That, in turn, has led to an increasing number of awards being

presented at each ceremony.

In 1996, the four media companies agreed to plan a unified music awards ceremony after such artists as What's Music's hugely popular vocalist Jacky Cheung publicly complained about having to attend and perform at four or five ceremonies within the space of about a week.

But nothing has yet come of those plans. Insiders say that the issue of who got broadcasting and syndication rights to the awards show became a stum-



bling block, as each media company fought to protect its own interests.

CASH claimed that the Golden Sail Music Awards would be the first to judge nominees—other than in categories based on number of broadcast performances—solely on artistic merit. Taking its cue from the Brit Awards and the Grammys, nominations came from CASH's 2,000 members. The final decisions came from a panel of 50 members appointed by the society's board of directors.

CASH chairman Chan Wing Wah says the idea came about at a directors' meeting six months ago, when the point was made that Hong Kong did not have any music awards based on song quality. The awards, Chan says, "recognize talent and the quality of the music, even if the songs had not achieved significant airplay or sales. We

When Williams toured Zimbabwe four years ago, "he did an outdoor show for 20,000," Pratt recalls. He notes that the president of neighboring country Malawi, aware of Williams' popularity in the region, "wanted Don to do an interview rubber-stamping his campaign, because he felt Don would help it." Williams declined that invitation.

In March 2002, the Williams wagon train rolls into Lancaster, Pa., kicking off the year's touring. "He does on average 10 to 12 shows a month," explains Pratt, who says the audiences in the midwest will average capacities of "between 2,000 and 3,000. New York state and the Eastern Seaboard is 1,500-2,000." On Williams' recent U.K. dates, the biggest venue was London's 5,000-capacity Royal Albert Hall.

At 61 years old, the desire to continue touring is down to "the fans more than anything else," Williams confides. "A couple of times I thought it was time to hang it up and hang around the farm in Tennessee, but we met with such opposition that my wife and I decided that as long as I enjoy it and people enjoy coming, I'll keep doing it."

hope we can lead the market and give music in Hong Kong a new direction."

While such singers as EMI Hong Kong's Faye Wong voiced their support for the new event, not everyone has been so positive. Canto-rap group LMF (DNA/Warner)—which lost to Swing in the best performance by a band or a group category—gave the event a wide berth and criticized it in the press as unrepresentative of the local music scene.

At the Oct. 27 awards, Wong—who has her own publishing company called Faye's Music—won two of the six awards voted for by the panel for "Han Wu Ji," co-written with lyricist Lin Xi. Wong also collected the award for best female vocal performance for "Gei Zi Ji De Qing Shu" (A Love Letter to Myself). The latter title, written by EMI Music Publishing Hong Kong's C.Y. Kong and Lin Xi, was also named best pop song.

The best male vocal performance award was shared by Jacky Cheung for "You Bing Shen Yin" (Sick to Death) and EEG's Eason Chan for "K Ge Zhi Wang" (Karaoke King). Swing picked up the award for best vocal performance by a group or band with "1984." Composer Law Wing-Fai's "Dreaming Plum Blossoms Away," as performed by the Hong Kong Sinfonietta on the Hugo Records label, was named best composition in the serious music category.

Several airplay-performance-related awards for writers were given out at the ceremony, and the annual CASH Hall of Fame Award was presented to composer Jim Lo.

MERCHANTS & MARKETING

Will The Cassette Sound Its Swan Song In 2002?

With A 36% Drop-Off In Sales, Labels And Retailers Predict The Format May Not Be Able To Sustain Itself Much Longer

BY ED CHRISTMAN

NEW YORK—With cassette sales now at 7% of album sales for the year to date and likely to dip lower before year's end, the retail and label sales communities are wondering if the format can limp through another year before dying, or if business decisions being made now regarding the format will put it on life support early next year.

The decline of the cassette album has had a significant impact on the music business this year. Its almost 36% drop-off in sales on a unit basis



'We are working on an exit strategy. The plan would be to try and consolidate [the cassette side of the business] and sell it off and be out of it [in the] early part of 2002.'

—LEN COSIMANO,
BORDERS BOOKS & MUSIC

the end of its life span, the labels assisted in speeding up its demise by releasing CDs with bonus tracks that were not available on the vinyl version of an album and establishing one-way sales (i.e., no returns). This time, without any replacement technology in sight until recently, the majors have been careful to squeeze as much life from the format as possible. In fact, Capitol Records is issuing the new Paul McCartney album, *Driving Rain*, which streeted Nov. 13, with a suggested list price of \$7.98—\$3 to \$5 cheaper than the list price carried by most front-line releases. Meanwhile, Columbia Records has product from three of its up-and-coming artists—Five for Fighting, John Mayer, and Pete Dinklage—where the cassettes carry a cost price of \$4.70, as well as a 50% discount.

But with the year winding down, retail executives are beginning to think about how they will adjust their inventory mix in the new year, and with DVD-Video flexing its muscles and DVD-Audio, Super Audio CD, and Dataplay getting ready for a format shootout, the cassette format may finally be nudged from the shelves of some chains.

Some majors are preparing for that eventuality by offering fall cassette promotions in an attempt to liquidate their inventory of the format before the new year begins and retailers start eliminating the cassette format from stores where it no longer makes sense to carry them.

In Ann Arbor, Mich., Borders Books & Music VP of multimedia Len Cosimano reports, "We are working on an exit strategy. The plan would be to try and consolidate [the cassette side of the business] and sell it off and be out of it [in the] early part of 2002." Cassettes make up less than 3% of the chain's total album sales. Cosimano says he does not anticipate having a problem making up these sales and that Borders is studying how it can use the cassette "linear footage" to create a better sales mix, although he concedes that the chain may carry the occasional title in the format.

On the other hand, some merchants like Trans World Entertainment and Hastings Entertainment say they will be the last retailers to take out cassettes. And, of course, the rackjobbers are still a cassette stronghold, even if space for the format is declining in stores they stock.

While cassette sales on a unit basis stand at 7% for the industry, Universal Music & Video (UMVD) president Jim Urie says that the

company's sales in the format are down to 5%, while Sony Music Distribution, which is aggressive in promoting its budget cassette line, says its cassette sales were running at about 8% through the first three quarters of the year, according to Sony Music chairman Danny Yarbrough.

At the Handleman Co. in Troy, Mich., president Pete Cline reports that, as of early November, year-to-date cassette sales were at about 11%, while David Hurwitz, the head of purchasing at Super Discount



'I have no idea when and if [the cassette] will be gone. The consumer will decide that, not us.'

—JIM URIE,
UNIVERSAL MUSIC & VIDEO

CDs & DVDs, a one-stop based in Irvine, Calif., says that cassette sales now comprise about 2% of album sales on a unit basis.

WHEN THE STORM CLEARS

Executives say they are unsure how much life is left in the cassette and that the industry will have a better idea after the smoke clears from the holiday selling season. Urie says, "I have no idea when and if it will be gone. The consumer will decide that, not us." But an executive at another distribution company says that longevity for the cassette is "not good, considering the erosion of sales and the returns." Another senior distribution executive predicts that the cassette will be extinct by the fall of next year, while an executive at another distribution company gives it all of next year.

Bob Higgins, chairman/CEO of Trans World Entertainment in Albany, N.Y., argues that with "intelligent pricing, cassettes definitely have at least another year left."

Capitol Records is answering that argument by testing McCartney at the \$7.98 price for cassette, while the CD carries an \$18.98 list price. Capitol Records senior VP of sales Joe McFadden explains, "A few of our customers have challenged us to keep the cassette alive and not to walk away from it." In trying the lower pricing strategy, McFadden draws a parallel to the book industry and its soft-cover/hard-cover pricing structure. He says that Capitol is using the McCartney release to "test the elasticity of cassette pricing."

That may be a smart move, as Hurwitz points out that consumers can now get used CDs for a cheaper price than cassettes, which has really cut into the format's sales. Hurwitz also notes that some of the one-stop's customers have eliminated the cassette to make room for DVD-Audio. He expects more to do so in upcoming months but adds that the one-stop, which carries about 2,500 SKUs on cassette, won't give up on carrying the format until its customers do.

John Marmaduke, president of Amarillo, Texas-based Hastings Entertainment, says, "We will be the last retailer in the U.S. selling cassettes." But he recognizes that cassette sales are dwindling and that labels are making fewer titles available in the format. So, he says that instead of merchandising the cassette with CDs by music category, the chain is consolidating all the cassettes into one place in the store.

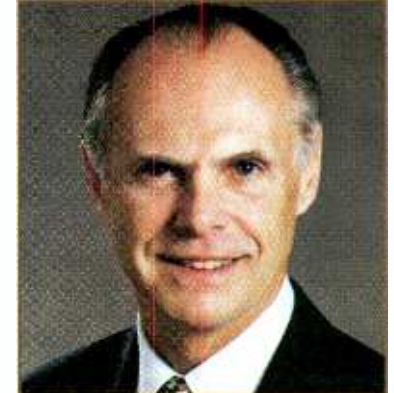
Handleman's Cline says that the stores serviced by the company have suffered a 4-percentage point decline in the cassette format, which he points out is not as steep as the one experienced by the overall industry. He attributes that to Handleman's inventory systems, which he says helps the company manage the decline in an efficient manner, allowing it to maximize cassette sales without piling up returns. Nonetheless, he acknowledges that the format will continue declining, even in stores serviced by Handleman.

EVEN COUNTRY DOWN

UMVD's Urie notes that even previously staunch cassette strongholds like R&B and country are experiencing a sales decline this year, with the former going from 9% at the

beginning of the year to its current level of about 6%, while country has dropped from 14% to 10%. He adds, "Latin is the biggest cassette genre."

Meanwhile, rock acts have been known to have cassette returns as high as 70% or 80%, which is one of the reasons why most developing artists in that genre do not release cassette versions. Considering the high cassette returns on rock, it might be more profitable not to release such titles in that format and possibly pick up sales from those who would have to buy the



'[With] intelligent pricing, cassettes definitely have at least another year left.'

—BOB HIGGINS,
TRANS WORLD ENTERTAINMENT

CD instead, one label executive says.

Most distribution executives say that they expect to release cassette versions of hit albums next year, although likely on a one-shot basis, meaning limiting cassette orders to initial buy-ins of a title. Also, R&B, rap, country, and Latin, along with children's product, should still see some releases in the cassette format.

Meanwhile, distribution executives like Sony's Yarbrough predicts that there will still be a market for budget titles. "We have been running [cassette] promotions that have been quite successful. We think there is an opportunity [in budget lines]." Another distribution executive agrees, saying that there are still a lot of cassette players out there and that budget product would benefit from them. On the other hand, most agree that a continuing demand for the cassette in the collector's market—like that for vinyl—is unlikely.

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In The Works

• Trans World Entertainment posted a third-quarter net loss of \$11.6 million, or 28 cents per share, vs. a loss of \$15.6 million, or 32 cents per share, in the same period last year. Sales rose 3% to \$273.4 million; comparable-store sales fell 2%.

• CD Warehouse posted a third-quarter net loss of \$7.6 million, or \$2.07 per share, including \$7.1 million in charges, of which some were related to its acquisition of Disc Go Round. In the same period last year, net loss was \$6.9 million, or \$1.89 per share, with \$6 million in charges. Revenue fell to \$6.8 million from \$7.5 million. Stock in the Oklahoma City-based retailer closed down one cent at \$1.04 following the announcement.

• TVT Records has settled its copyright-infringement suit against MP3.com, a division of Vivendi Universal. Details of the settlement were not disclosed, but Terri Durham, VP of legal affairs for MP3.com, describes the terms as amicable. On Nov. 5, TVT and MP3.com resumed their litigation in U.S. District Court in New York City; in June, a federal judge declared a mistrial after jurors erroneously awarded the label \$290,000 in damages instead of an intended \$3 million. TVT president Steven Gottlieb said of the original decision, "Our claim was worth substantially more than \$3 million." A TVT spokesperson said the company is happy with the settlement.

• iBeam, an Internet streaming company, had its stock delisted by Nasdaq, based on the company's Chapter 11 filing (*Billboard Bulletin*, Oct. 12) and its failure to maintain compliance with listing requirements. iBeam says it does not intend to appeal the delisting. iBeam stock closed flat at 29 cents on the news; last spring, it was trading as high as \$53.12.

• BMG has entered into an integrated marketing campaign with Internet network Terra Lycos to promote its artists. Lycos Music (music.lycos.com) is featuring artist pages with videos and timed-out promotional downloads from the label's acts, including OutKast, Pink, Usher, Dave Matthews Band, David Gray, and Lit. A series of eight 30-second TV spots featuring various artists is also airing on MTV, VH1, BET, and Comedy Central in select markets. The campaign is part of the five-year commerce agreement between Terra Lycos and BMG parent Bertelsmann.

• Liquid Audio has inked a deal to digitally distribute recordings from independent distributor Madacy Entertainment Group via the Liquid Music Network.

Declarations Of Independents™

by Chris Morris



CASE TERMINAL: DNA and Emerge Distribution effectively became history Nov. 16, as most of the distribution companies' employees were laid off by parent Valley Media as part of firmwide cuts that totaled 150 people. CEO **Peter Berger** announced the layoffs during an early-morning meeting at Valley's Woodland, Calif., headquarters.

Some DNA staffers will remain in Woodland for a transitional period, including marketing/label relations director **John Ruch**, sales director **Pip Smith**, and West Coast sales manager **Curt Swedlow**. GM **Jim Colson** and administration director **Tim Hinsley** will exit; Colson will reportedly take a business affairs position with Navarre, while Hinsley will act as a consultant to Koch International.

DNA's field sales staff received notices of separation Nov. 16. They received paychecks and a promise that their outstanding commissions would be paid but did not receive severance packages.

The terminations came as the industry anticipated a bankruptcy filing by fiscally tortured Valley, whose merger negotiations with Alliance Entertainment broke off Nov. 7 (*Billboard*, Nov. 24).

The gravity of the situation was communicated to staffers in a Nov. 7 conference call, during which Colson reportedly broke down in tears. (Colson declined to comment to *Declarations of Independents*.)

According to more than one source at the company, Colson—whose thoughtful leadership had kept the distributor profitable even as its parent's financial woes deepened—had unsuccessfully attempted to effect DNA's separation from Valley. One staffer who was on the Nov. 7 call says, "He said, 'We're just too attached to Valley. I don't know how much of a chance there is of extracting ourselves.'"

One company source says of DNA's demise as a result of Valley's difficulties, "I feel like my cousin robbed a bank, and I'm going to jail for it." The source also implies that Alliance Entertainment's negotiations were not sincere: "[Valley] got played like a \$2 punch-out fiddle."

Skittish labels began to head for the hills in the days before the layoffs were announced. Sources indicate that Death Row, Rebel, Blind Pig, and Oh Boy! placed their lines with other distributors. At least two of DNA's biggest labels explored soliciting direct sales to some indie accounts. "I got a little riled up with some of these labels," one DNA rep says.

DNA's sudden, insoluble reversal of fortune left many of its employees confused, angry, and feeling betrayed about

Valley's response to the situation. "I never thought this could happen here," one staffer says. "We've been kicking ass and taking names."

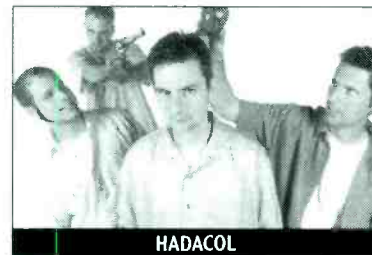
Another says, "It blows my mind they didn't have a plan 'B' for us... We had this untouchable feeling out here. It's like a slap in the face—where did this come from?"

Beyond the immediate human toll incurred by DNA's demise and the resultant scramble for new distribution by its labels and those of recently instituted sister company, niche-line distributor Emerge (which utilized DNA's sales force), Valley's anticipated bankruptcy filing will likely have a catastrophic domino effect on indie distributors and labels.

It should be recalled that when Alliance toppled into bankruptcy in 1997, six of its top 10 unsecured creditors were indie distributors; DNA itself took a \$469,000 hit in that action. When Alliance folded distributor INDI in the wake of the filing, dozens—if not hundreds—of indie labels vanished.

Brace yourselves.

FLAG WAVING: Hadacol's new album, *All in Your Head*, finds the Kansas City, Mo., Flag Wavers with a new label (Crane, Mo.-based Slewfoot), a new drummer (**Brian Baker**), and the same diverse, stomping approach to roots music.



HADACOL

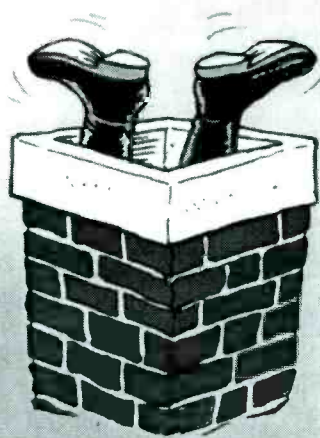
Singer/guitarist **Fred Wickham**—whose brother **Greg** plays guitar and piano in the group—notes that the quartet returned to producer **Lou Whitney** (whose Springfield, Mo.-based band **the Morells** is also a Slewfoot act) for their sophomore album. "Lou's an important part of things here," Fred says.

Though there's plenty of twang in Hadacol's sound, Wickham remains bemused when his band is lumped into the alt-country category: "I don't hear a whole lot of more rockin' stuff on that end of the spectrum."

And rockin' is what Hadacol is about: *All in Your Head* is chock-a-block with forceful, affecting originals like "Down Again," "Gerald Ford" (a wry homage to the maladroit former president), and "Libby's Tune." The set also includes a thrashing cover of the traditional "Little Sadie," based on **Doc Watson's** far more subdued version.

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Tolkien Title's Sales Increase Steadily

BY MOIRA McCORMICK

CHICAGO—With the long-awaited live-action film version of *The Fellowship of the Ring*—the first book in J. R. R. Tolkien's "The Lord of the Rings" trilogy—about to premiere, sales of Random House Audio/Listening Library's *The Fellowship of the Ring* audiobook release continue to gather momentum.

The Fellowship of the Ring straddled Oct. 30 sporting two different versions of cover art: one, on Random House Audio, is aimed at adults; the other, on Random House imprint Listening Library, is tailored for children. It was originally part of the entire trilogy package released on cassette in 1993 by Random House Audio and now priced at \$59.95; a CD boxed set, now priced at \$69.95, came out three years ago. The full-cast BBC recording features actor Ian Holm, who stars as hobbit Bilbo Baggins in director Peter Jackson's film, which premieres Dec. 19. (Holm plays "The Lord of the Rings" hero Frodo Baggins on the audio version.)

The adult-packaged version is available on cassette (\$38.95) and CD (\$39.95), while the Listening Library kid-packaged version comes

in cassette format only. It has a running time of four hours.

According to Random House Audio publisher Robert Allen, the trilogy recording "has sold as much in the last year as it had over the last five years," due to pre-release

excitement surrounding the movie. Last February, "the CD boxed set appeared on *Publishers Weekly's* best-seller chart and with one or two exceptions, has stayed there ever since," Allen says. The artwork for the trilogy's boxed set, he notes, is by Tim and Greg Hildebrandt, widely considered to be the definitive Tolkien illustrators. The cov-

ers to *The Fellowship of the Ring* (both by artist John Howe) contain a reference to the movie. "As soon as the trailers for *Fellowship* began showing in theaters, we really saw a pickup in sales," Allen points out. "We're expecting a major spike when the movie comes out—between now and the end of the year we'll probably move as many copies as we have all year—and we're preparing to meet that demand." Allen says that not only is Random House expecting *The Fellowship of the Ring* to be a major gift item during this holiday season, but that it predicts sales to continue into 2002 as more consumers see the movie.

Allen notes, "We broke out *The Fellowship of the Ring* on its own and offered a separate kids' cover to try and reach as many markets with it as we can." Mass merchants, Allen says, will shy away from a \$59.95 price tag, but \$27.50 is within their range: "We've gotten Tolkien into outlets that he's never been in before—outlets that [typically] carry John Grisham and Danielle Steele."

New-release listings can be found at billboard.com.

Retail Track™



by Ed Christman

LOOKING LIKE CHRISTMAS: With uncertainty plaguing the U.S. due to the economic downturn and the events of Sept. 11, it is already well-publicized that most retailers across the country do not have high hopes for this year's holiday selling season. In the past, music merchants would not have worried: They have often been the beneficiary of economic downturns, as consumers abandoned high-ticket gifts and sought out gifts that, like music, represent affordable value.

This year, however, DVD is shaping up as the affordable gift of choice. That means that since most music retailers have evolved into home entertainment merchants, they will likely participate in the upswing DVD is enjoying. But it appears to be coming at the expense of music sales, which means that labels may have an even worse holiday season than retailers.

For the past six to eight weeks, sales and distribution executives have bemoaned that open-to-buy dollars for music have been tight because the hot DVD release schedule has been absorbing a greater portion of merchants' buys. Among the movies that have been or will be issued for sell-through during the holiday selling season are *Pearl Harbor*, *Planet of the Apes*, *Snow White and the Seven Dwarfs*, *The Mummy*, *Shrek*, *Dr. Seuss' How the Grinch Stole Christmas*, *Jurassic Park 3*, and *The Fast and the Furious*.

"It's already looking like the DVD is going to be the great gift under \$20," the head of one chain says. "The studios have done a great job of convincing the consumer that they are getting a \$100 piece of product for \$15 or \$19. Also, the DVD players are inexpensive. You can buy them for as [little] as \$100." Another aspect merchants like about DVD is the "studios don't fight with each other for street dates," one retailer says. "We don't get hit with 20 superstars on one day."

With the onslaught of hit movies, music purchasing from retailers has already been seriously affected. On top of that, music sales have not been particularly strong, causing most merchants to cut back on buys. While the days of buying enough product for an eight-week supply are long gone, many chains were trying to at least keep a four-week supply on hand. But with the way things are right now, some of the bigger players are scaling back to a two-week supply on initial orders.

Label executives appear to realize that this year's music sales may not be explosive and are carefully monitoring outlays of new releases in order to limit returns. In fact, on some recent high-profile releases, label

executives asked merchants to cut orders—a rare occurrence for the music business. One merchant calls that a "positive change. Usually, the labels are only worried about their billing, and this year they took the approach that they are a vested partner. Everyone is concerned about the potential for returns."

Some label executives think that there is nothing wrong with the music industry that a few big albums won't cure. And while that may be true, you cannot always count on it. What is happening with DVD is part of a response to label policies during the past 10 years. Music merchants have long warned that if they cannot make money from music, they will bring other product lines into their stores. According to sources, Trans World Entertainment chairman/CEO **Bob Higgins** told Wall Street analysts in his last conference call that the chain is planning to give DVD a higher-profile space in its stores. Similarly, the Virgin Megastore in Times Square has moved DVDs out of the basement and into the space formerly occupied by the classical room. (Classical and jazz, which used to be on the second floor, are now in the basement.)



LUCKHURST

BURNT POLICIES: The CD-burning phenomenon of the past few years is affecting the music business in all kinds of ways, but here is one that you could never have guessed: It is forcing HMV to change its customer service policy. For the last 10 years, the chain has employed a no-hassle return policy in Canada, HMV North America president **Pete Luckhurst** reports, which meant customers could return CDs, no questions asked. "For nine of the last 10 years, that policy has been fine," Luckhurst explains, "but for the last year the policy has become more like a 'burn and return' policy." So beginning in the new year, the company will end its no-hassle return policy.



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AMG Series Showcases Wide Range Of Genres

Alliance & Medalist Pact To Release A Collection Of Content-Enhanced CDs

BY LIANA JONAS

NEW YORK—With an eye on extending the brand of its All Music Guide (AMG) online music database and showcasing the service's strength, Alliance Entertainment is teaming with Medalist Entertainment—a label specializing in theme-based albums—to launch a series of AMG compilation albums.

The series will highlight a cross-section of genres, including jazz, country, soul, rap, and rock. Each CD will include enhanced content from AMG, including artist biographies and discographies, original essays, photo archives, album artwork, a trivia game, and links to popular music-related Web sites.

Titles scheduled for release Nov. 27 include *American Jazz Singers*, *Classic Jazz Solos*, *Roots of Rock*, *Motown Memories*, *Super Soul Singles*, *Cool Country*, *Classic Rock—More Than a Feeling*, and *Before They Were Jiggy—Early Rap*. Each will retail for \$12.98.

"It is a convenient way to introduce people to AMG," Alliance Entertainment president Vladimir Bogdanov says. "AMG is known on the Net and some kiosk environments, so this is a new avenue."

The release of the AMG CD series broadens the AMG brand name beyond the realm of online databasing and into traditional and online retail. The series will be sold at all national retailers, with major support and positioning coming from



Barnes & Noble, Warehouse Music, and 950-store-strong TransWorld Entertainment, owners of FYE, Coconuts, Strawberries, Record Town, the Wall, Camelot Music, and other outlets.

Medalist will also work with such major online retailers as Amazon and CDNow. The company says there is a possibility that kiosk displays for consumers to demo the CDs will be situated in retail storefronts sometime in the future.

"People who buy compilations want to experience a genre they don't already know. Or, [they] know a genre but want to know certain hits," Medalist Entertainment co-president Roy Weisman says. "This is a wonderful

tool, entertaining and educational.

"Our goal for the series," Weisman adds, "is to establish AMG as a consumer brand and to establish credibility with both retail and the consumer that AMG music compilations are a quality product with unique features."

Executives say it is too early to make sales predictions and are adopting a wait-and-see attitude. But Ish Cuebas, director of merchandising operations/senior buyer for TransWorld Entertainment, says his company placed "substantial orders" for AMG titles. "The product will be carried in all of our music stores," he says. "We're going to feature them in a display at the front of every music store for the duration of the holiday season."

Cuebas suggests that, based on the track listings, the CD series will appeal to "the 30-plus age bracket." But he notes that the interactive nature of the CDs could appeal to younger consumers as well.

Weisman says that a second series featuring electronica, more rap, alternative, and metal has already been planned and is tentatively scheduled for a May/June or September/October 2002 release.

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
		NUMBER 1 1-Week At Number 1	
1	2	VARIOUS ARTISTS EMI/ZOMBA/SONY 585620/UNIVERSAL (19.98 CD)	Now That's What I Call Christmas!
2	1	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1225 (17.98 CD)	Christmas Extraordinaire
3	3	BARBRA STREISAND COLUMBIA 85920/CRG (12.98 EQ/18.98)	Christmas Memories
4	4	DESTINY'S CHILD MUSIC WORLD/COLUMBIA /CRG (12.98 EQ/18.98)	8 Days Of Christmas
5	10	ANNE MURRAY STRAIGHTWAY 20335/CHORDANT (19.98 CD)	What A Wonderful Christmas
6	5	CHARLOTTE CHURCH ▲ SONY CLASSICAL 89463 (19.98 EQ/18.98)	Dream A Dream
7	6	VARIOUS ARTISTS TIME LIFE 18800 (19.98 CD)	The Time-Life Treasury Of Christmas
8	8	KENNY G ▲ ARISTA 19050 (12.98/18.98)	Faith: A Holiday Album
9	7	JACI VELASQUEZ WORD 85780/EPIC (11.98 EQ/17.98)	Christmas
10	12	TONY BENNETT/CHARLOTTE CHURCH/PLACIDO DOMINGO/VANESSA WILLIAMS SONY CLASSICAL 89468 (19.98 EQ/18.98)	Our Favorite Things
11	9	VARIOUS ARTISTS INTEGRITY 14804/TIME LIFE (19.98 CD)	Songs 4 Worship Christmas
12	29	VARIOUS ARTISTS A&M 493138/INTERSCOPE (12.98/18.98)	A Very Special Christmas 5
13	14	TONI BRAXTON ARISTA 14723 (12.98/18.98)	Snowflakes
14	15	CELINE DION ▲ 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	These Are Special Times
15	30	VARIOUS ARTISTS WINDHAM HILL 11604/RCA (17.98 CD)	A Winter's Solstice: Silver Anniversary Edition
16	-	ESTEBAN DAYSTAR 8842 (26.98/29.98)	Holiday Trilogy: A Classic Christmas
17	-	GARTH BROOKS CAPITOL (NASHVILLE) 35624 (10.98/17.98)	The Magic Of Christmas — Songs From Call Me Claus
18	16	KENNY G ▲ ARISTA 18767 (12.98/18.98)	Miracles — The Holiday Album
19	13	NEWSONG REUNION 10032/ZOMBA (11.98/17.98)	The Christmas Shoes
20	11	PHILADELPHIA ORCHESTRA (ORMANDY) ● SONY CLASSICAL 6369 (5.98 EQ/9.98)	The Glorious Sound of Christmas
21	24	VARIOUS ARTISTS CURB 77351 (4.98/7.98)	Christams All-Time Greatest Records
22	17	BURL IVES MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	Rudolph The Red-Nosed Reindeer
23	22	BILLY GILMAN ● EPIC (NASHVILLE) 61594/SONY (NASHVILLE) (11.98 EQ/17.98)	Classic Christmas
24	20	BING CROSBY ● MCA SPECIAL PRODUCTS 731143/MCA (3.98/6.98)	White Christmas
25	25	TRANS-SIBERIAN ORCHESTRA ▲ LAVA/ATLANTIC 92736/AG (11.98/17.98)	Christmas Eve And Other Stories
26	18	'N SYNC ▲ RCA 67726 (11.98/18.98)	Home For Christmas
27	21	VARIOUS ARTISTS LAVA/ATLANTIC 83512/AG (12.98/18.98)	MTV TRL Christmas
28	32	VINCE GUARALDI ▲ FANTASY 8431 (10.98/15.98)	A Charlie Brown Christmas
29	27	DAVE KOZ & FRIENDS CAPITOL 33837 (17.98 CD)	A Smooth Jazz Christmas
30	36	VARIOUS ARTISTS ● ARISTA 13019 (11.98/17.98)	Ultimate Christmas
31	28	VARIOUS ARTISTS WALT DISNEY 96087 (15.98/7.98)	Disney's Christmas Collection
32	19	VARIOUS ARTISTS LASERLIGHT 55610 (12.98 CD)	The Most Wonderful Time Of The Year
33	35	THE BROOKLYN TABERNACLE CHOIR M2.0 COMMUNICATIONS/WORO 8591/EPIC (11.98 EQ/16.98)	Light Of The World
34	31	POINT OF GRACE ● WORD 63609/EPIC (11.98 EQ/17.98)	A Christmas Story
35	38	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1588 (10.98/15.98)	A Fresh Aire Christmas
36	-	JEWEL ▲ ATLANTIC 83250/AG (10.98/17.98)	Joy: A Holiday Collection
37	40	THE CARPENTERS ▲ A&M 215173/UNIVERSAL (10.98/14.98)	Christmas Portrait
38	33	ELVIS PRESLEY RCA 67958 (11.98/17.98)	White Christmas
39	-	NAT KING COLE ● EMI-CAPITOL SPECIAL MARKETS 57729 (2.98/5.98)	Christmas Favorites
40	26	STACIE ORRICO FOREFRONT 32588 (9.98 CD)	Christmas Wish (EP)

● Albums with the greatest sales gains this week. ● Recording Industry Ass. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatsseeker Impact shows albums removed from Heatsseekers this week. † indicates past or present Heatsseeker title. ©2001, Billboard/BPI Communications and SoundScan, Inc.

HARD ROCK'S CUTTING EDGE ON DVD!

**Blank Generation/
Dancing Barefoot**

Godsmack

Metallica

GG Allin

Blank Generation / Dancing Barefoot DR-4323 \$24.95
The definitive New York Punk Rock compilation DVD double feature! Includes Ramones, Patti Smith Group, Blondie, Johnny Thunders & the Heartbreakers, Iggy Pop, and much more!

Godsmack - In Your Face Unauthorized DR-5319 \$19.95
This 45 minute DVD documentary tracks the story of Godsmack, with interviews, off-stage footage, behind-the-scenes, and more.

Metallica - Rock Warriors Unauthorized DR-5243 \$19.95
This 42 minute DVD documentary tells the story of Metallica through DJ's, music critics and actual Metallica documentary footage, including their testimony against Napster and more.

GG Allin - Hated DR-2829 \$24.95
Live and dead with punk icon GG Allin - the ultimate documentary. Includes bonus of his very last concert, the day before he dies.

Kiss - The Vintage 5992DVD \$19.95
Behind the scenes, up close and personal with the band. Includes two silent film segments from 1974 & 1977 of early live performances discovered in film vaults! A must for the fans!



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Vivendi Consolidates Web Biz

BY BRIAN GARRITY

NEW YORK—Vivendi Universal has consolidated its music, games, and educational Web sites in North America into a single operating unit called Vivendi Universal Net USA.

The new company, a subsidiary of the Paris-based Internet division, Vivendi Universal Net, will be headquartered in Los Angeles and run by Robin Richards, who will serve as CEO. Just last month, Richards was appointed chairman/CEO of MP3.com. He was previously president of MP3.com and has done stints with Tickets.com and Lexi International, a teleservices and database management company. In his new role, Richards will report directly to Philippe Germond, CEO of Vivendi Universal Net and a member of the Vivendi Universal Executive Committee.

Music sites operating under the Vivendi Universal Net USA umbrella include MP3.com, MP3 Technologies, EMusic.com, GetMusic.com, and RollingStone.com.

The fates of GetMusic CEO Andrew Nibley and EMusic chief executive Gene Hoffman, among others, have not been disclosed. Richards says a management team for Vivendi Universal Net USA will be announced in the coming weeks.

The new company expects to trim 20%-25% from a workforce of roughly 600 people currently employed by Vivendi Universal sites, as part of a streamlining effort that will integrate sales, marketing, and administrative staffs. Meanwhile, all of the Web properties will move to a



RICHARDS

single technology platform constructed by MP3 Technologies.

In addition, Vivendi Universal Net USA will provide online applications and infrastructure technologies to Vivendi-owned record labels, film studios, game makers, and educational content publishers for use in their own promotional sites.

Collectively, the new unit will claim a user base in the U.S. of 36.5 million unique monthly visitors. The effort to consolidate its Internet businesses is a move on the part of Vivendi Universal to keep pace with rivals AOL Time Warner and Viacom, which currently have more integrated platforms of Web music and other online media properties to offer to potential advertisers.

"What we have to do is create a piping system," Richards says. "We have to tie all of these disparate Web sites together with an infrastructure that can be managed and measured centrally."

Richards says the company's ongoing challenge, beyond the creation of a common infrastructure, will be to do a better job of delineating its Web brands so that there is not any significant repetition. Also on the to-do list: developing creative promotional applications that can attract marketing dollars from corporate America, not to mention deliver as-yet-unseen profits.

"The media companies have been doing all the investing, and nothing has been coming back to them," Richards says. "I think with this structure what you'll see in late 2002 is that it starts going the other way—money going back to the content company."

National Unease Prompts Consumers To Buy Online

BY MATTHEW BENZ

NEW YORK—Although it remains difficult to predict how buying patterns will continue to be affected by the Sept. 11 terrorist attacks and the ensuing economic uncertainty, there are signs that consumers will turn to online retailers and discount mass merchants for a large share of their holiday shopping.

America Online recently reported that online spending among its 31 million members in October was 80% higher than during the same month

last year. It also cited that a post-Sept. 11 survey of consumer attitudes found that 29% of consumers plan to spend more time at home overall this holiday season.

In addition, Barnes & Noble announced Nov. 8 that "renewed warnings about terrorist threats" since the Sept. 11 attacks were keeping consumers out of its stores. The New York City-based retailer said this meant that 2001 earnings per share would be \$1.08-\$1.12, well below the

\$1.60 analysts had expected and just slightly more than last year's \$1.06.

Still, Fahnstock & Co. retail analyst Barry Sosnick says mass merchants will continue to attract consumers during the holidays by offering low prices on new releases. Indeed, he notes that online entertainment retailers no longer beat traditional stores on pricing, especially when shipping charges are factored in.

As for music chains such as Trans World Entertainment, Sosnick concedes, "Will their quarter look great? Probably not."

Of course, retail activity has been difficult to predict since Sept. 11, as new national concerns—such as the threat of anthrax—emerge and others fade away. Sosnick says the current economic and social climate has spawned dual concerns among consumers—safety and financial well-being. Despite this, he says, in a slower economy, shoppers will seek out lower prices wherever they are to be found.

Shop AOL

Sites+ Sounds™

by Brian Garrity

DEBATING DOWNLOADS: Most digital music-subscription services haven't even launched yet, and already there are rumblings in the marketplace that the concept of for-rent, tethered downloads—downloads that do not offer permanent ownership and cannot move off the desktop—are a dead-in-the-water concept.

Liquid Audio, which was developing such a subscription business, has abandoned the idea and has instead inked a deal to develop what Liquid Audio senior VP of content development and label relations **Dick Wingate** calls a "full-ownership" subscription service for EMI.

The service will offer material from EMI Christian labels Sparrow, ForeFront, Worship Together, EMI Gospel, BEC, and Uprok and is expected to launch in first-quarter 2002. It will be the first by a major to offer permanent downloads that can be burned onto CDs or transferred to portable devices.

Further details are yet to be decided. Wingate says EMI has not decided how many times consumers will be able to burn the downloads onto CDs, but it is likely to be one or two. Pricing has yet to be determined, but the general concept is that consumers will be paying a bulk rate for a certain number of full-ownership downloads. The number of downloads available in a base package will be lower in a for-rent model because they allow for full ownership, and the rate will be



WINGATE

lower than the cost of buying the downloads individually.

Liquid contends that while such targeted services may not offer the kind of variety that a broad-based subscription model could, it is a proposition the consumer understands.

Indeed, Listen.com CEO **Sean Ryan** has long contended that tethered downloads are a "non-starter." Instead, Listen is starting a streaming-only subscription service called Rhapsody,

which is set to bow Dec. 3.

Ryan maintains that consumers already understand the concept of streaming radio and that, as a result, on-demand streams have a better chance for success in the short term, because they do not require a significant change in behavior. Ryan says Listen is all for adding downloads to its service, but not until portability is possible.

Jupiter Media Metrix research indicates that the ability to transfer and copy music files are at the top of the list in terms of what consumers want from a subscription service. As a result, fears that consumers will reject those download services that do not offer such options are causing some to wonder if the tethered concept will work at all.

Wingate notes that while the likes of MusicNet and Pressplay have the luxury of getting it wrong, his company and other Internet start-ups do not.

MORE LISTEN NEWS: In other Listen.com news, the San Francisco-based Internet firm has taken a page out of the Recording Industry Assn. of America's (RIAA) book and cut an agreement-not-to-sue pact with the Harry Fox Agency (HFA), the New York City-based licensing arm of the National Music Publishers' Assn. (NMPA).

Under the two-year deal, Listen will pay an advance of \$500,000 for access to the HFA's entire repertoire, in lieu of an established royalty rate for on-demand streams. If a standardized royalty rate is not set within two years, Listen will pay a monthly advance of \$31,250 thereafter.

Look for similar deals to follow. The NMPA is said to be using its October accord with the RIAA—which has cleared the way for the launching of digital music-subscription services—as a template for pacts it intends to cut with a host of subscription providers.

GROWTH OUTLOOK SLOWS: With the economy slowing, Jupiter Media Metrix has slightly scaled back its growth projections for online music sales during the next five years. In its latest study of the music market, the Internet research firm now expects total online music revenue to grow to \$5.5 billion by 2006. Earlier this year, it was calling for a level of \$6.2 billion. In addition, it is now calling for total digital music sales of \$1.6 billion five years on, vs. an earlier estimate of \$1.9 billion. Subscriptions will account for slightly more than \$1 billion in sales in 2006, with à la carte downloads accounting for the rest.

TRAFFIC TICKER

Top Overall Sites

Traffic In October

TOTAL VISITORS (in 000s)

1. amazon.com	16,592
2. real.com	5,720
3. columbiahouse.com	5,546
4. windowsmedia.com	5,371
5. barnesandnoble.com	3,169
6. half.com	2,774
7. napster.com	2,755
8. cdnow.com	2,492
9. bestbuy.com	2,143
10. bmgmusicservice.com	2,114
11. kazaa.com	1,908
12. mtv.com	1,892
13. audiogalaxy.com	1,868
14. walmart.com	1,866
15. lyrics.com	1,520

AVERAGE MINUTES PER VISITOR PER MONTH

1. audiogalaxy.com	58:20
2. mtv.com	27:14
3. kazaa.com	16:21
4. half.com	16:07
5. bmgmusicservice.com	15:17
6. amazon.com	14:05
7. mp3.com	12:41
8. cdnow.com	11:48
9. musicmatch.com	11:46
10. bestbuy.com	10:23
11. walmart.com	9:14
12. barnesandnoble.com	9:01
13. lyrics.com	7:33
14. napster.com	7:06
15. getmusic.com	6:40

Nielsen//NetRatings

Source: Nielsen//NetRatings, October 2001. Sites categorized by Billboard. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.

DECEMBER 1 2001 Billboard TOP VHS SALES

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.				
		NUMBER 1				
1	1	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99
2	NEW	MICKEY'S MAGICAL CHRISTMAS: SNOWED IN THE HOUSE OF MOUSE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22943	Mickey Mouse	2001	NR	22.99
3	2	DR. DOLITTLE 2 FOXVIDEO 2022671	Eddie Murphy	2001	PG	22.98
4	3	CATS & DOGS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21253	Jeff Goldblum Elizabeth Perkins	2001	PG	22.98
5	NEW	CAST AWAY FOXVIDEO 2002443	Tom Hanks Helen Hunt	2000	PG	19.98
6	NEW	SAVE THE LAST DANCE PARAMOUNT HOME VIDEO 156613	Julia Stiles	2000	PG-13	14.95
7	4	BARBIE IN THE NUTCRACKER ARTISAN HOME ENTERTAINMENT 12060	Barbie	2001	NR	19.98
8	7	WORDFISH WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	2001	R	22.98
9	5	THE MUMMY RETURNS UNIVERSAL STUDIOS HOME VIDEO 86741	Brendan Fraser Rachel Weisz	2001	PG-13	22.98
10		O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
11		THE WEDDING PLANNER COLUMBIA TRISTAR HOME VIDEO 05718	Jennifer Lopez Matthew McConaughey	2000	PG-13	14.95
12	8	SPY KIDS (PAN & SCAN) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23538	Antonio Banderas Alan Cumming	2001	PG	24.99
13	6	DUMBO-60TH ANNIVERSARY EDITION WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21623	Animated	1941	G	22.99
14	9	SCOOBY-DOO & THE CYBER CHASE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1746	Scooby Doo	2001	NR	19.96
15	NEW	RECESS CHRISTMAS: MIRACLE ON THIRD STREET WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22944	Animated	2001	NR	22.99
16	NEW	UNBREAKABLE TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24046	Bruce Willis Samuel L. Jackson	2000	PG-13	14.99
17	15	BOB THE BUILDER: BOB'S WHITE CHRISTMAS LYRICK STUDIOS 24104	Animated	2001	NR	14.99
18	36	CHICKEN RUN DREAMWORKS HOME ENTERTAINMENT 85754	Mel Gibson	2000	G	14.99
19	12	RUDOLPH: ISLAND OF MISFIT TOYS GOODTIMES HOME VIDEO 77442	Animated	2001	NR	22.95
20	NEW	RUDOLPH: ISLAND OF MISFIT TOYS (WITH CD) GOODTIMES HOME VIDEO 34322	Animated	2001	NR	26.95
21	23	HOW THE GRINCH STOLE CHRISTMAS! ♦ WARNER HOME VIDEO 85403	Animated	1966	NR	14.95
22	10	WHAT WOMEN WANT PARAMOUNT HOME VIDEO 156603	Mel Gibson Helen Hunt	2000	PG-13	14.95
23	13	TRAFFIC USA HOME ENTERTAINMENT 60181	Michael Douglas Benicio Del Toro	2000	R	14.98
24	NEW	THE SOPRANOS: THE COMPLETE SECOND SEASON HBO HOME VIDEO/WARNER HOME VIDEO 99254	James Gandolfini Lorraine Bracco	2001	NR	99.92
25	NEW	SANTA WHO? WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23195	Leslie Nielsen	2000	NR	22.99
26	RE-ENTRY	THE ROAD TO EL DORADO DREAMWORKS HOME ENTERTAINMENT 83669	Animated	2000	G	24.99
27	32	102 DALMATIANS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21639	Glenn Close	2000	G	14.99
28	24	BRING IT ON UNIVERSAL STUDIOS HOME VIDEO 87173	Kirsten Dunst	2000	PG-13	14.98
29	NEW	RUDOLPH THE RED-NOSED REINDEER SONY WONDER/SONY MUSIC ENTERTAINMENT 54048	Animated	1964	NR	9.98
30	27	THE EMPEROR'S NEW GROOVE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21638	Animated	2000	G	26.99
31	25	MEN OF HONOR FOXVIDEO 200294	Robert De Niro Cuba Gooding, Jr.	2000	R	14.98
32	NEW	ROLIE POLIE OLLIE: JINGLE JANGLE DAY'S EVE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23339	Animated	2001	NR	14.99
33	16	WILLY WONKA & THE CHOCOLATE FACTORY: 30TH ANNIVERSARY EDITION WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 18981	Gene Wilder	1971	G	22.96
34	17	PAY IT FORWARD WARNER HOME VIDEO 18877	Kevin Spacey Helen Hunt	2000	PG-13	14.95
35	NEW	BARNEY'S NIGHT BEFORE CHRISTMAS BARNEY HOME VIDEO/LYRICK STUDIOS 2034	Barney	1999	NR	14.98
36	22	BARNEY'S PAJAMA PARTY BARNEY HOME VIDEO/LYRICK STUDIOS 2064	Barney	2001	NR	14.95
37	14	DR. DOLITTLE FOXVIDEO 2762	Eddie Murphy	1998	PG-13	9.98
38	30	RECESS: SCHOOL'S OUT WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 12737	Animated	2001	G	24.99
39	NEW	TOY STORY 2 WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 19947	Tom Hanks Tim Allen	1999	G	26.99
40	28	VERTICAL LIMIT COLUMBIA TRISTAR HOME VIDEO 60496	Chris O'Donnell Robin Tunney	2000	PG-13	14.95

♦ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

DECEMBER 1 2001 Billboard TOP DVD SALES

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE	
		Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.				
		NUMBER 1				
1	1	SHREK (SPECIAL EDITION) DREAMWORKS HOME ENTERTAINMENT 85012	Mike Myers Eddie Murphy	PG	26.99	
2		LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002626	Reese Witherspoon	PG-13	26.98	
3	2	WORDFISH WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	R	24.98	
4		BABY BOY COLUMBIA TRISTAR HOME VIDEO 06458	Tyrese Gibson Snoop Dogg	R	27.96	
5	3	STAR WARS: EPISODE I-THE PHANTOM MENACE FOXVIDEO 2002291	Liam Neeson Ewan McGregor	PG	29.98	
5		THE SOPRANOS: THE COMPLETE SECOND SEASON HBO HOME VIDEO/WARNER HOME VIDEO 99247	James Gandolfini Lorraine Bracco	NR	99.98	
7	6	SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22254	Animated	G	29.99	
8	4	THE ANIMAL COLUMBIA TRISTAR HOME VIDEO 06251	Rob Schneider	PG-13	27.96	
9	5	DR. DOLITTLE 2 FOXVIDEO 2002667	Eddie Murphy	PG	26.98	
10	7	FINAL FANTASY: THE SPIRITS WITHIN COLUMBIA TRISTAR HOME VIDEO 06249	Ming-Na Wen Alec Baldwin	PG-13	29.95	
11	NEW	STAR TREK-THE MOTION PICTURE: DIRECTOR'S CUT PARAMOUNT HOME VIDEO 088584	William Shatner Leonard Nimoy	PG	29.99	
12	NEW	MICKEY'S MAGICAL CHRISTMAS: SNOWED IN AT THE HOUSE OF MOUSE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22950	Micky Mouse	NR	29.99	
13	8	CATS & DOGS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21253	Jeff Goldblum Elizabeth Perkins	PG	26.98	
14	10	THE GODFATHER DVD COLLECTION PARAMOUNT HOME VIDEO 156474	Marlon Brando Al Pacino	R	105.99	
15	11	THE MUMMY RETURNS (FULL FRAME) UNIVERSAL STUDIOS HOME VIDEO 21379	Brendan Fraser Rachel Weisz	PG-13	26.98	
16	9	DUMBO-60TH ANNIVERSARY EDITION WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21615	Animated	G	29.99	
17	12	THE MUMMY RETURNS (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21100	Brendan Fraser Rachel Weisz	PG-13	26.98	
18	13	A KNIGHT'S TALE COLUMBIA TRISTAR HOME VIDEO 06143	Heath Ledger	PG-13	27.96	
19	17	THE SIMPSONS: SEASON 1 FOXVIDEO 2000900	The Simpsons	NR	39.98	
20	14	MONTY PYTHON AND THE HOLY GRAIL COLUMBIA TRISTAR HOME VIDEO 05276	Monty Python	PG	29.95	
21	19	BLOW NEW LINE HOME VIDEO/WARNER HOME VIDEO 5284	Johnny Depp Penelope Cruz	R	26.98	
22	NEW	DOCTOR ZHIVAGO WARNER HOME VIDEO 69571	Omar Sharif Julie Christie	NR	29.98	
23	15	THE MATRIX WARNER HOME VIDEO 17377	Keanu Reeves Laurence Fishburne	R	24.98	
24	16	SPY KIDS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23539	Antonio Banderas Alan Cumming	PG	29.99	
25	18	BRIDGET JONES'S DIARY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23598	Renee Zellweger	R	29.99	

DECEMBER 1 2001 Billboard TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.		
		NUMBER 1		
1	2	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	PG
2	NEW	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	PG-13
3	1	WORDFISH WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	R
4	3	THE ANIMAL COLUMBIA TRISTAR HOME VIDEO 06367	Rob Schneider	PG-13
5	4	DR. DOLITTLE 2 FOXVIDEO 2022671	Eddie Murphy	PG
6	NEW	BABY BOY COLUMBIA TRISTAR HOME VIDEO 07451	Tyrese Gibson Snoop Dogg	R
7	5	CATS & DOGS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21254	Jeff Goldblum Elizabeth Perkins	PG
8	7	A KNIGHT'S TALE COLUMBIA TRISTAR HOME VIDEO 06140	Heath Ledger	PG-13
9	6	THE MUMMY RETURNS UNIVERSAL STUDIOS HOME VIDEO 86035	Brendan Fraser Rachel Weisz	PG-13
10	8	ALONG CAME A SPIDER PARAMOUNT HOME VIDEO 336513	Morgan Freeman Monica Potter	R
11	12	BLOW NEW LINE HOME VIDEO/WARNER HOME VIDEO 5284	Johnny Depp Penelope Cruz	R
12	9	FINAL FANTASY: THE SPIRITS WITHIN COLUMBIA TRISTAR HOME VIDEO 06368	Ming-Na Wen Alec Baldwin	PG-13
13	10	FREDDY GOT FINGERED FOXVIDEO 2002423	Tom Green	R
14	13	BRIDGET JONES'S DIARY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 21756	Renee Zellweger	R
15	11	ANGEL EYES WARNER HOME VIDEO 21425	Jennifer Lopez Jim Caviezel	R
16	14	EXIT WOUNDS WARNER HOME VIDEO 21069	Steven Seagal DMX	R
17	15	HEARTBREAKERS MGM HOME ENTERTAINMENT 1002341	Sigourney Weaver Jennifer Love Hewitt	PG-13
18	16	JOE DIRT COLUMBIA TRISTAR HOME VIDEO 05726	David Spade	PG-13
19		O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21654	George Clooney	PG-13
20	20	DRIVEN WARNER HOME VIDEO 21013	Sylvester Stallone	R

♦ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

DECEMBER 1 2001 Billboard TOP KID VIDEO™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE	PRICE
			NUMBER 1 1 Week At Number 1		
1	NEW		MICKEY'S MAGICAL CHRISTMAS: SNOWED IN THE HOUSE OF MOUSE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22943	2001	22.99
2	1	4	BARBIE IN THE NUTCRACKER ARTISAN HOME ENTERTAINMENT 12060	2001	19.98
3	2	5	SCOOBY-DOO & THE CYBER CHASE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1746	2001	19.96
4	NEW		RECESS CHRISTMAS: MIRACLE ON THIRD STREET WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22944	2001	22.99
5	5	1	BOB THE BUILDER: BOB'S WHITE CHRISTMAS LYRICK STUDIOS 24104	2001	14.99
6	4	2	RUDOLPH: ISLAND OF MISFIT TOYS GOODTIMES HOME VIDEO 77442	2001	22.95
7	18	2	RUDOLPH: ISLAND OF MISFIT TOYS W/CD GOODTIMES HOME VIDEO 34322	2001	26.95
8	9	10	HOW THE GRINCH STOLE CHRISTMAS!◆ WARNER HOME VIDEO 05409	1966	14.95
9	NEW		RUDOLPH THE RED-NOSED REINDEER SONY WONDERS/SONY MUSIC ENTERTAINMENT 54049	1964	9.98
10	NEW		ROLIE POLIE OLLIE: JINGLE JANGLE DAY'S EVE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23339	2001	14.99
11	15	2	BARNEY'S NIGHT BEFORE CHRISTMAS BARNEY HOME VIDEO/LYRICK STUDIOS 2034	1999	14.98
12	8	2	BARNEY'S PAJAMA PARTY BARNEY HOME VIDEO/LYRICK STUDIOS 2064	2001	14.95
13	NEW		BLUE'S CLUES BIG NEWS-THE BABY'S HERE! NICKELODEON VIDEO/PARAMOUNT HOME VIDEO 874913	2001	9.95
14	NEW		JOSEPH: KING OF DREAMS DREAMWORKS HOME ENTERTAINMENT 86088	2000	24.99
15	16	17	THE BOOK OF POOH: STORIES FROM THE HEART WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22477	2001	24.99
16	13	18	DORA THE EXPLORER: TO THE RESCUE NICKELODEON VIDEO/PARAMOUNT HOME VIDEO 874443	2001	12.95
17	12	14	RUGRATS: ALL GROWED UP NICKELODEON VIDEO/PARAMOUNT HOME VIDEO 839413	2001	12.95
18	23	24	BOB THE BUILDER: CAN WE FIX IT? LYRICK STUDIOS 24101	2001	14.99
19	10	7	PEANUTS: HOLIDAY COLLECTION PARAMOUNT HOME VIDEO 156669	2001	38.85
20	NEW		FROSTY THE SNOWMAN SONY WONDERS/SONY MUSIC ENTERTAINMENT 515743	1969	9.98
21	7	12	SCOOBY DOO: SPOOKIEST TALES TURNER HOME ENTERTAINMENT/WARNER HOME VIDEO 1759	2001	14.95
22	20	11	BARNEY: LET'S GO TO THE ZOO BARNEY HOME VIDEO/LYRICK STUDIOS 2035	2001	14.95
23	NEW		SESAME STREET: KIDS' FAVORITE SONGS SONY WUNDER 55431	2001	9.98
24	17		THOMAS & FRIENDS: BEST OF THOMAS ANCHOR BAY ENTERTAINMENT 1260	2001	12.98
25	NEW		A CHARLIE BROWN CHRISTMAS PARAMOUNT HOME VIDEO 837163	1990	16.95

DECEMBER 1 2001 Billboard RECREATIONAL SPORTS™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE PROGRAM SUPPLIER & NUMBER	PRICE	
			NUMBER 1 1 Week At Number 1		
1	NEW		WWF: HARDY BOYZ SONY MUSIC ENTERTAINMENT 54105	14.95	
2	1	2	NASCAR RACERS: START YOUR ENGINES FOXVIDEO 2000288	5.78	
3	2	3	WWF: UNFORGIVEN 2001 SONY MUSIC ENTERTAINMENT 54101	14.95	
4	3	4	WWF: UNDERTAKER—THIS IS MY YARD SONY MUSIC ENTERTAINMENT 288	14.95	
5	4	5	WWF: SUMMERSLAM 2001 SONY MUSIC ENTERTAINMENT 274	19.95	
6	7	6	WWF: BEST OF WRESTLEMANIA SONY MUSIC ENTERTAINMENT 831	14.95	
7	2	7	TONY HAWK'S TRICK TIPS: VOL. II REDLINE ENTERTAINMENT 77020	14.98	
8	6	8	WWF: INVASION 2001 SONY MUSIC ENTERTAINMENT 273	19.95	
9	5	9	WWF: BEST OF RAW VOL. 1 SONY MUSIC ENTERTAINMENT 838	14.95	
10	8	10	WWF: LITA—IT JUST FEELS RIGHT WORLD WRESTLING FEDERATION HOME VIDEO 279	14.95	
11	9	11	WWF: WRESTLEMANIA X-SEVEN WORLD WRESTLING FEDERATION HOME VIDEO 269	19.95	
12	10	12	BALL ABOVE ALL VENTURA DISTRIBUTION 0803	14.98	
13	11	13	TONY HAWK: SKATEBOARDING TRICK TIPS VOL. 1◆ REDLINE ENTERTAINMENT 77002	15.95	
14	11	14	WWF: BEST OF RAW VOL. 3 SONY MUSIC ENTERTAINMENT 286	19.98	
15	11	15	WWF: UNFORGIVEN SONY MUSIC ENTERTAINMENT 275	14.95	
16	18	16	FUTURE KINGS OF THE RING BACKYARD VIDEO 71000	19.95	
17	16	17	THE BEST OF BACKYARD WRESTLING 2 VENTURA DISTRIBUTION 2000	19.99	
18	17	18	MICHAEL JORDAN TO THE MAX FOXVIDEO 2001286	14.98	
19	14	19	NBA: 2001 NBA FINALS CHAMPIONSHIP USA HOME ENTERTAINMENT 60194	19.95	
20	12	20	ECW: BEST OF CACTUS JACK PIONEER ENTERTAINMENT 71729	19.98	

DECEMBER 1 2001 Billboard HEALTH & FITNESS™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE PROGRAM SUPPLIER & NUMBER	PRICE	
			NUMBER 1 7 Weeks At Number 1		
1	1	142	THE CRUNCH: TAE BOXING WORKOUTS ANCHOR BAY ENTERTAINMENT 10813	14.98	
2	2	157	TOTAL YOGA LIVING ARTS 1080	9.98	
3	4	8	YOGA CONDITIONING FOR WEIGHT LOSS LIVING ARTS 1203	14.98	
4	7	17	DENISE AUSTIN: POWER YOGA PLUS ARTISAN HOME ENTERTAINMENT 11754	14.98	
5	3	17	YOGA FOR BEGINNERS: ABS YOGA LIVING ARTS 1075	9.98	
6	5	15	YOGA FOR BEGINNERS: STRESS RELIEF LIVING ARTS 1077	9.98	
7	9	15	THE METHOD PILATES: PRECISION TONING PARADE VIDEO 572	12.98	
8	10	15	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS LIVING ARTS 1088	14.98	
9	8	11	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES ARTISAN HOME ENTERTAINMENT 10157	14.98	
10	6	18	THE METHOD PILATES: TARGET SPECIFICS PARADE VIDEO 640	12.98	
11	11	12	METHOD-ALL IN ONE PARADE VIDEO 906	12.98	
12	12	10	PILATES: BEGINNING MAT WORKOUT LIVING ARTS 1231	14.98	
13	14	11	BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586	9.99	
14	13	16	YOGA FOR BEGINNERS COLLECTION LIVING ARTS 1070	17.98	
15	15	13	TAE-BO ADVANCED WORKOUT 2-PACK VENTURA DISTRIBUTION 2435	29.95	
16	16	10	BILLY BLANKS: TAE-BO WORKOUT VENTURA DISTRIBUTION 2274	39.95	
17	17	11	BILLY BLANKS: TAE-BO II-2-PACK VENTURA DISTRIBUTION 2433	29.98	
18	18	3	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11948	9.99	
19	NEW		TARGET TONING WORKOUT-ABS OF STEEL WARNER HOME VIDEO 51388	9.95	
20	NEW		PAULA ABDUL'S GET UP AND DANCE! ARTISAN HOME ENTERTAINMENT 60214	9.98	

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles.
 ○ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2001, Billboard/BPI Communications and VideoScan Inc.

All 3 charts compiled from a national sample of retail store and rack-jobber reports collected, compiled, and provided by VideoScan.

HOME VIDEO

Screen Media Launches Line Of 'B' Movies

BY ANNE SHERBER

NEW YORK—Launching a video company that releases nontheatrical genre films may seem counter-intuitive in the current blockbuster-dominated video marketplace, but that's exactly what industry veteran Robert Baruc has done. The former president of Academy Entertainment, Triboro Home Entertainment, and A*Pix Entertainment has launched New York City-based Screen Media Entertainment, a division of Screen Media Ventures—a 3-year-old firm that syndicates films to the domestic and international TV markets.

"Consumers have always had an interest in 'B' product," says Baruc, president of the new division. "I think that if it were to disappear, they would be clamoring for it. They would miss the horror films, the edgier fare, urban films, and sexy thrillers that studios don't release."

The company's first video releases will be *Looking for an Echo*, a drama about a 1950s doo-wop group, and *The Street King*, a Latino gang drama. The films will have April 2002 release dates. All titles will have day-and-date VHS and DVD releases. Negotiations for titles to fill out its second- and third-quarter release schedules are under way.

COMPETITIVE EDGE

Baruc says allying himself with an existing company already known to producers gives him an advantage. "My counterpart [president of Screen Media Ventures] Joe Kovacs runs a worldwide TV syndication business," Baruc says. "He's already buying the rights for films that have been out theatrically—that have been in the video market—and bringing them to the worldwide TV market. We can now buy the rights before they've been exploited in any market and take [the films] to video first." Kovacs notes that although the company wasn't actively seeking entrance into the home video business, Baruc's expertise was the deciding factor.

Baruc says he is close to cementing a distribution deal with a "mini-major studio." He is inclined to keep his company's pricing policy as simple as possible. "I am leaning toward doing a single-unit flat price. I'm leaning away from pre-packs and free units, and I'm leaning away from quantity discounts."

John Sullivan, executive VP of Albany, N.Y.-based Trans World Entertainment, says Screen Media's product has the potential to sell well at his chain. "We carry ['B'] titles, and they [do] sell," he says. "Consumers don't have some built-in prejudice against this product."



BARUC

DECEMBER 1 2001 Billboard TOP MUSIC VIDEOS™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE
			NUMBER 1 1 Week At Number 1		
1	NEW		DROWNED WORLD TOUR 2001 WARNER MUSIC VIDEO 38558	Madonna	19.98/24.99
2	1	2	LIVE IN NEW YORK CITY COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54071	Bruce Springsteen & The E Street Band	19.98/29.98
3	2	2	CHOICES-THE MOVIE COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 90639	Three 6 Mafia	14.98/19.98
4	4	5	A BILLY GRAHAM HOMECOMING VOLUME ONE SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4403	Bill & Gloria Gaither Presents Their Homecoming Friends	29.95/23.97
5	6	6	A BILLY GRAHAM HOMECOMING VOLUME TWO SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4404	Bill & Gloria Gaither Presents Their Homecoming Friends	29.95/23.97
6	3	3	THE VIDEO HITS-CHAPTER ONE JIVE/ZOMBA VIDEO 41779	Backstreet Boys	19.98/24.98
7	NEW		WINGSPAN (HITS & HISTORY) CAPITOL VIDEO 77909	Paul McCartney	19.98/24.98
8	6	8	CHRISTMAS...A TIME FOR JOY SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4402	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
9	NEW		VIDEO GREATEST HITS: HISTORY EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50173	Michael Jackson	14.98/24.98
10	NEW		INTERNATIONAL SUPERVIDEOS! WARNER MUSIC VIDEO 38550	Green Day	19.98/24.99
11	10	25	HELL FREEZES OVER ▲ Geffen Home Video/Universal Music & Video Dist. 39548	Eagles	24.95/24.99
12	8	49	BRITNEY IN HAWAII: LIVE & MORE ▲ JIVE/ZOMBA VIDEO 41704	Britney Spears	19.95/24.97
13	14	115	HISTORY ON FILM: VOLUME II EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50138	Michael Jackson	14.95/19.97
14	9	12	THE VIDEOS: 1994-2001 ▲ BMG VIDEO 65012	Dave Matthews Band	19.95/24.97
15	11	48	THE UP IN SMOKE TOUR ▲ Eagle Vision/RED Distribution 30001	Various Artists	19.95/23.97
16	NEW		LIVE EDEL AMERICA 18323	Dream Street	14.98/19.98
17	17	2	SLIM SHADY'S WORLD: VOL. 2 GROUND ZERO ENTERTAINMENT 3044	Eminem	14.98 DVD
18	7	8	OFFERINGS-WORLD TOUR ESSENTIAL VIDEO/ZOMBA VIDEO 10160	Third Day	19.95 VHS
19	16	2	PLATINUM COLLECTION Mercury Records/Universal Music & Video Dist. 170258	Shania Twain	24.98 DVD
20	15	19	AARON'S PARTY... LIVE IN CONCERT! JIVE/ZOMBA VIDEO 41749	Aaron Carter	14.95/19.97
21	13	49	SALIVAL TOOL DISSECTIONAL/VOLCANO/ZOMBA VIDEO 31159	Tool	24.98/29.98
22	12	10	AROUND THE WORLD WITH THE BACKSTREET BOYS JIVE/ZOMBA VIDEO 41747	Backstreet Boys	19.95/24.97
23	NEW		DANGEROUS-THE SHORT FILMS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 49164	Michael Jackson	9.98/24.98
24	18	62	SUPERNATURAL LIVE ▲ Arista Records Inc./BMG Video 15750	Santana	19.95/24.97
25	NEW		ALL FOR YOU Virgin Music Video 10144	Janet Jackson	24.98 DVD
26	22	56	LIVE AT MADISON SQUARE GARDEN ▲ JIVE/ZOMBA VIDEO 41739	'N Sync	19.95/24.97
27	21	293	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video/Sony Music Entertainment 9108	Steve Ray Vaughan And Double Trouble	14.95/19.97
28	20	90	DEATH ROW UNCUT Death Row/Ventura Distribution 65200	2Pac/Snoop Doggy Dogg	19.98/19.95
29	27	32	ON BROADWAY Spring House Video/Chordant Dist. Group 44403	Mark Lowry	29.95 VHS
30	23	8	LIVE AT THE ROYAL ALBERT HALL Image Entertainment 659	The Who	19.99 DVD
31	24	4	WOW HITS 2002 Sparrow Video/Chordant Dist. Group 43255	Various Artists	19.98 DVD
32	25	105	LISTENER SUPPORTED ▲ BMG Video 65005	Dave Matthews Band	19.95/24.97
33	29	218	THE DANCE ▲ Warner Reprise Video 38486	Fleetwood Mac	19.95/24.97
34	28	14	LONDON HOMECOMING Spring House Video/Chordant Dist. Group 4401	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
35	26	29	TOURING BAND 2000 ▲ Epic Music Video/Sony Music Entertainment 54010	Pearl Jam	19.95/24.97
36	19	2	METALLICA Eagle Vision 19001	Metallica	19.98/24.98
37	32	100	LIVE CONCERT HOME VIDEO ▲ Epic Music Video/Sony Music Entertainment 50114	Sade	14.95/24.97
38	33	21	CHRONICLES ● MCA Music Video/Universal Music & Video Dist. 82765	Rush	19.95/19.97
39	31	6	VIEW FROM THE VAULT II Monterey Home Video 34794	Grateful Dead	24.95/24.95
40	30	4	DOWN FROM THE MOUNTAIN Artisan Home Entertainment 12324	Various Artists	19.98 VHS

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 100,000 units for video singles; ● RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ▲ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2001, Billboard/BPI Communications and VideoScan Inc.

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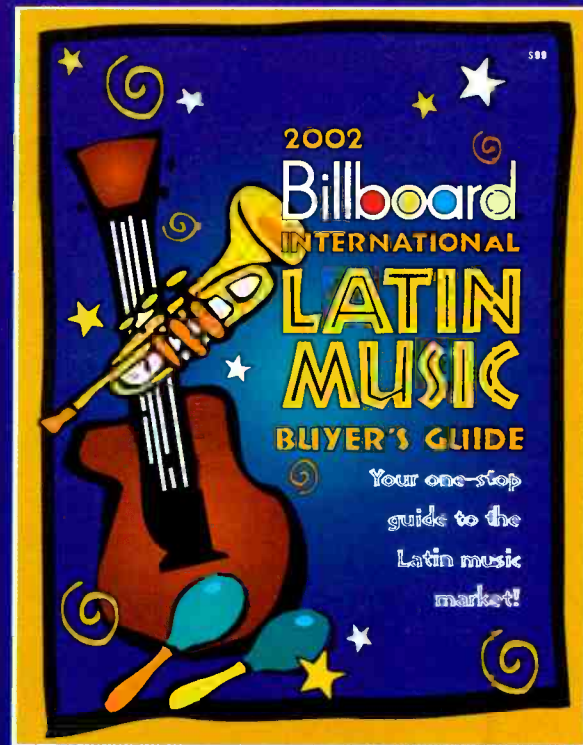
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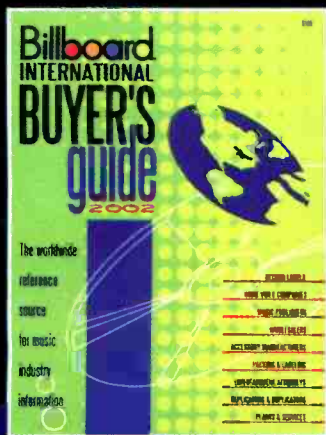
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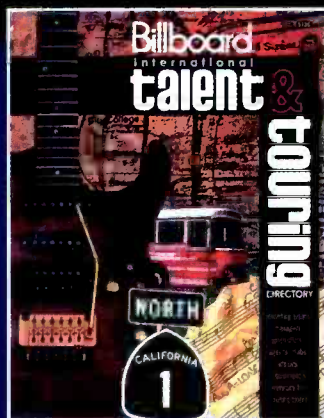
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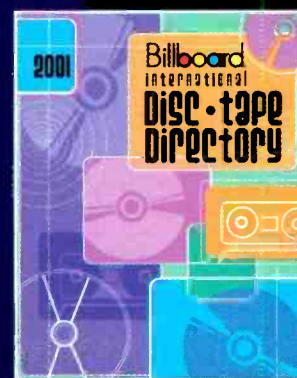
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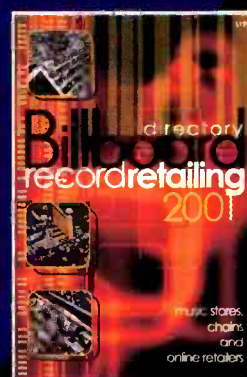
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PROGRAMMING

DECEMBER 1 2001 Billboard VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"New Ons" are reported by the networks (not by BDS) for the week ahead

For week ending
NOVEMBER 18, 2001



Continuous programming
1234 W. Street, NE, Washington, D.C. 20018



Continuous programming
2806 Opryland Drive, Nashville, TN 37214



Continuous programming
1515 Broadway, New York, NY 10036



Continuous programming
1515 Broadway, New York, NY 10036

ALICIA KEYS, A WOMAN'S WORTH
AALIYAH, ROCK THE BOAT
USHER, U GOT IT BAD
NELLY, #1
BUSTA RHYMES, BREAK YA NECK
LUDACRIS, ROLL OUT (MY BUSINESS)
JAGGED EDGE, GOODBYE
'N SYNC, GONE
P. DIDDY & THE BAD BOY, DIDDY
JUVENILE, FROM HER MAMA (MAMA GOT A**)
JA RULE, ALWAYS ON TIME
CRAIG DAVID, 7 DAYS
FAT JOE, WE THUGGIN'
MICHAEL JACKSON, YOU ROCK MY WORLD
LUDACRIS, FATTY GIRL
B2K, UH HUH
MAXWELL, LIFETIME
FAITH EVANS, YOU GETS NO LOVE
DMX, WHO WE BE
MR. CHEEKS, LIGHTS, CAMERA, ACTION
MARY J. BLIGE, NO MORE DRAMA
MISSY ELLIOTT, TAKE AWAY
JANET, SON OF A GUN
GINUWINE, DIFFERENCES
BRIAN MCKNIGHT, LOVE OF MY LIFE
LUTHER VANDROSS, CAN HEAVEN WAIT
EIGHTBALL, STOP PLAYIN' GAMES
CITY HIGH, CARAMEL
GHOSTFACE KILLAH, NEVER BE THE SAME AGAIN
JA RULE, LIVIN' IT UP
DR. DRE, BAD INTENTIONS
JAY-Z, GIRLS, GIRLS, GIRLS
BABYFACE, WHAT IF
BENZINO, BOOTTEE
FABOLOUS, YOUNG'N (HOLLA BACK)
N.O.R.E., GRIMEY
JONELL & METHODMAN, ROUND AND ROUND
JOE, LET'S STAY HOME TONIGHT
THREE 6 MAFIA, 2 WAY FREAK
DESTINY'S CHILD, EMOTION
NEW ONS
NAS, GET UR SELF A...
OUTKAST, THE WHOLE WORLD
BUBBA SPARXXX, LOVELY
THE ISLEY BROTHERS, SECRET LOVER
DE LA SOUL, BABY PHAT
MASTER P, OOH-HH-WEEEE
PETEY PABLO, I
JAHEIM, ANYTHING

TOBY KEITH, I WANNA TALK ABOUT ME
JO DEE MESSINA, BRING ON THE RAIN
GARTH BROOKS, WRAPPED UP IN YOU
TRACE ADKINS, I'M TRYIN'
TRISHA YEARWOOD FEAT., INSIDE OUT
CHRIS CAGLE, I BREATHE IN, I BREATHE OUT
BROOKS & DUNN, ONLY IN AMERICA
MARK WILLS, LOVING EVERY MINUTE
MONTGOMERY GENTRY, COLD ONE COMIN' ON
GARY ALLAN, MAN OF ME
ALISON KRAUSS, THE LUCKY ONE
TRAVIS TRITT, LOVE OF A WOMAN
PAT GREEN, CARRY ON
NICKEL CREEK, THE LIGHTHOUSE'S TALE
BILLY GILMAN, ELISABETH
AARON TIPPIN, WHERE THE STARS AND STRIPES AND THE EAGLELY
BRAO PAISLEY, WRAPPED AROUND
MARTINA MCBRIDE, WHEN GOD FEARIN' WOMEN GET THE BLUES
JEFF CARSON, REAL LIFE
DAVID BALL, RIDING WITH PRIVATE MALONE
ALAN JACKSON, IT'S ALRIGHT TO BE A REONECK
LONESTAR, WITH ME
CHARLIE DANIELS, IN AMERICA (LIVE)
SARA EVANS, SAINTS & ANGELS
TOBY KEITH, I'M JUST TALKIN' ABOUT TONIGHT
SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW
CAROLYN DAWN JOHNSON, COMPLICATED
EARL SCRUGGS WIGEN D, FOGGY MOUNTAIN BREAKDOWN
JAMIE O'NEAL, WHEN I THINK ABOUT ANGELS
RADNEY FOSTER, TEXAS IN 1880
JAMIE O'NEAL, SHIVER
GARY ALLAN, RIGHT WHERE I NEED TO BE
ALISON KRAUSS & GILLIAN WELCH, I'LL FLY AWAY
JEFFREY STEELE, SOMETHIN' IN THE WATER
JESSICA ANDREWS, WHO I AM
CLINT BLACK & LISA HARTMAN BLACK, EASY FOR ME TO SAY
KEITH URBAN, WHERE THE BLACKTOP ENDS
CYNTHIA THOMPSON, WHAT I REALLY MEANT TO SAY
TRAVIS TRITT, IT'S A GREAT DAY TO BE ALIVE
BROOKS & DUNN, AIN'T NOTHING 'BOUT YOU
NEW ONS
RASCAL FLATTS, I'M MOVIN' ON
BLACKHAWK, DAYS OF AMERICA
TAMMY CDCRAN, I CRY

PINK, GET THE PARTY STARTED
DMX, WHO WE BE
LINKIN PARK, IN THE END
NELLY, #1
JAY-Z, GIRLS, GIRLS, GIRLS
USHER, U GOT IT BAD
SYSTEM OF A DOWN, CHOP SUEY
BLINK-182, STAY TOGETHER FOR THE KIDS
FAT JOE FEAT. R. KELL, WE THUGGIN'
FAITH EVANS, YOU GETS NO LOVE
SHAKIRA, WHENEVER, WHEREVER
CITY HIGH, CARAMEL
NO DOUBT, HEY BABY
AALIYAH, ROCK THE BOAT
NICKELBACK, HOW YOU REMIND ME
LENNY KRAVITZ, DIG IN
PETEY PABLO, RAISE UP
JAGGED EDGE, GOODBYE
ALL STAR TRIBUTE, WHAT'S GOING ON
JENNIFER LOPEZ, AIN'T IT FUNNY
INCUBUS, I WISH YOU WERE HERE
JA RULE, ALWAYS ON TIME
JANET, SON OF A GUN
THE CALLING, WHEREVER YOU WILL GO
ALICIA KEYS, A WOMAN'S WORTH
ALIEN ANT FARM, MOVIES
BRITNEY SPEARS, I'M A SLAVE 4 U
'N SYNC, GONE
JIMMY EAT WORLD, THE MIDDLE
P. DIDDY, DIDDY
SUM 41, IN TOO DEEP
ENRIQUE IGLESIAS, HERO
LUDACRIS, ROLL OUT (MY BUSINESS)
MARY J. BLIGE, NO MORE DRAMA
PETE YORN, FOR NANCY (COS IT ALREADY IS)
BUSTA RHYMES, BREAK YA NECK
SUGAR RAY, ANSWER THE PHONE
PUDDLE OF MUDD, BLURRY
MISSY ELLIOTT, TAKE AWAY
MICHAEL JACKSON, YOU ROCK MY WORLD
NEW ONS
JANET, SON OF A GUN
CRAIG DAVID, 7 DAYS

NELLY FURTADO, TURN OFF THE LIGHT
ENRIQUE IGLESIAS, HERO
NICKELBACK, HOW YOU REMIND ME
LENNY KRAVITZ, DIG IN
U2, STUCK IN A MOMENT YOU CAN'T GET OUT OF
MARY J. BLIGE, FAMILY AFFAIR
JEWEL, STANDING STILL
FIVE FOR FIGHTING, SUPERMAN
ENYA, ONLY TIME
JOHN MELLENCAMP, PEACEFUL WORLD
SHAKIRA, WHENEVER, WHEREVER
PAUL MCCARTNEY, FREEDOM
MICHAEL JACKSON, YOU ROCK MY WORLD
TRAIN, SOMETHING MORE
CREED, MY SACRIFICE
DESTINY'S CHILD, EMOTION
RYAN ADAMS, NEW YORK, NEW YORK
MADONNA, MADONNA MEGAMIX
AERDSMITH, SUNSHINE
MICK JAGGER, GOD GAVE ME EVERYTHING
ALIEN ANT FARM, SMOOTH CRIMINAL
THE CALLING, WHEREVER YOU WILL GO
COLDPLAY, TROUBLE
AALIYAH, ROCK THE BOAT
INCUBUS, I WISH YOU WERE HERE
STAINED, IT'S BEEN AWHILE
ALICIA KEYS, FALLIN'
SHAKIRA, WHENEVER, WHEREVER
SUGAR RAY, ANSWER THE PHONE
SMASH MOUTH, PACIFIC COAST PARTY
3 DOORS DOWN, BE LIKE THAT
ALICIA KEYS, A WOMAN'S WORTH
NATALIE MERCHANT, JUST CAN'T LAST
FATBOY SLIM, WEAPON OF CHOICE
BACKSTREET BOYS, DROWNING
STING, FRAGILE
MATCHBOX TWENTY, BENT
MOBY, SOUTH SIDE
WEEZER, ISLAND IN THE SUN
TRAVIS, SIDE
NEW ONS
JANET, SON OF A GUN
CRAIG DAVID, 7 DAYS

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 1, 2001

muchmusic usa
Continuous programming
200 Jancho Quadrangle

PUDDLE OF MUDD, BLURRY (NEW)
NO DOUBT, HEY BABY (NEW)
[OVEN FRESH]
THE HIVES, MAIN OFFENDER
MICK JAGGER, GOD GAVE ME EVERYTHING
DE LA SOUL, BABY PHAT
KID ROCK, FOREVER
CYPRESS HILL, TROUBLE
BUSTA RHYMES, BREAK YA NECK
DAVID GARZA, TOO MUCH
BARENAKED LADIES, THANKS 11 WAS FUN
ABANDONED POOLS, MERCY KISS
DAVE MATTHEWS BAND, EVERYDAY

2
Continuous programming
1515 Broadway, New York, NY 10036

SOIL, HALO
FABOLOUS, YOUNG'N (HOLLA BACK)
CREED, MY SACRIFICE
ANGIE STONE, BROTHA
PUDDLE OF MUDD, BLURRY
DAVE MATTHEWS BAND, EVERYDAY
MUCHMUSIC
Continuous programming
299 Queen St. West, Toronto, Ontario M5V2Z5

MTV
Continuous programming
1111 Lincoln Rd. Miami Beach, FL 33139

LINKIN PARK, IN THE END
ENRIQUE IGLESIAS, HERO
BRITNEY SPEARS, I'M A SLAVE 4 U
SHAKIRA, SUERTE
ALEKS SYNTEK, POR VOLVERTE A VER
LIMP BIZKIT, BOILER
BLINK-182, FIRST DATE
MICHAEL JACKSON, YOU ROCK MY WORLD
GORILLAZ, ROCK THE HOUSE
'N SYNC, GONE
GARBAGE, ANDROGYNY
WESTLIFE, WHEN YOU'RE LOOKING LIKE THAT
077, LOVE COLADA
THE CORRS, WOULD YOU BE HAPPIER
LA LEY, HEAVEN
JAMIROQUAI, YOU GIVE ME SOMETHING
DIDO, HUNTER
ALEJANDRO SANZ, Y SOLO SE ME OCURRE AMARTE
LENNY KRAVITZ, DIG IN
BACKSTREET BOYS, DROWNING

MUSIC VIDEO TELEVISION
5 hours weekly
223-225 Washington St. Newark, NJ 07102

MICHAEL JACKSON, YOU ROCK MY WORLD
ELTON JOHN, I WANT LOVE
TORI AMOS, STRANGE LITTLE GIRL
COLDPLAY, TROUBLE
U2, STUCK IN A MOMENT YOU CAN'T GET OUT OF
THE ROBERT CRAY BAND, NO ONE SPECIAL
JOHN MELLENCAMP, PEACEFUL WORLD
BRITNEY SPEARS, I'M A SLAVE 4 U
SYSTEM OF A DOWN, CHOP SUEY
'N SYNC, GONE
GARBAGE, ANDROGYNY
MACY GRAY, SWEET BABY
NELLY FURTADO, TURN OFF THE LIGHT
BEAUTIFUL CREATURES, WASTED
SEMSIMONIC, OVER MY HEAD
RAMMSTEIN, ICH WILL
ALICIA KEYS, FALLIN'
ALL STAR TRIBUTE, WHAT'S GOING ON
EVERCLEAR, ROCK STAR
DELERIUM, INNOCENTE

CHANNEL [V]
Continuous programming
87 One Harbourcourt, 18, Tak Fung Street Kowloon, Hong Kong

LINKIN PARK, IN THE END
'N SYNC, GONE
BRITNEY SPEARS, I'M A SLAVE 4 U
M2M, EVERYTHING YOU DO
ENRIQUE IGLESIAS, HERO
DESTINY'S CHILD, EMOTION
KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD
MICHELLE BRANCH, EVERYWHERE
DIDO, HUNTER
TRAVIS, SIDE

URBAN X-PRESSIONS
2 hours weekly
3500 Main St Philadelphia, PA 19127

RAY J, FORMAL INVITE
DMX, WHO WE BE
FAITH EVANS, YOU GETS NO LOVE
BUBBA SPARXXX, UGLY
AALIYAH, ROCK THE BOAT
JAY-Z, GIRLS, GIRLS, GIRLS
112, DANCE WITH ME
FAT JOE, WE THUGGIN'
MARIAH CAREY, DON'T STOP (FUNKIN' 4 JAMAICA)
P. DIDDY, DIDDY
ANGIE STONE, BROTHA
LUDACRIS, U COOL J & KEITH MURRAY, FATTY GIRL
BILAL, FAST LANE

CMC CALIFORNIA MUSIC CHANNEL
15 hours weekly
10227 E 14th St. Oakland, CA 94603

AALIYAH, ROCK THE BOAT
'N SYNC, GONE
USHER, U GOT IT BAD
BRITNEY SPEARS, I'M A SLAVE 4 U
LINKIN PARK, IN THE END
PSYCHEDELIC FURS, ALIVE
SUM 41, IN TOO DEEP
SUGAR RAY, ANSWER THE PHONE
DESTINY'S CHILD, EMOTION
JAY-Z, GIRLS, GIRLS, GIRLS
P. DIDDY, DIDDY
BUBBA SPARXXX, UGLY
CHRISTINA MILIAN, AM TO PM
NELLY, #1
PINK, GET THE PARTY STARTED



by Carla Hay

The Eye™

MUSIC VIDEO ENTRIES: The 48th annual Internationale Kurzfilmtage Oberhausen (International Short Film Festival) will take place May 2-7, 2002, in Oberhausen, Germany. It is one of the oldest film festivals in the world, and the event is currently accepting music videos and short films to be considered for showcasing at the festival.

David Levine of Mission Entertainment is a curator for the festival's music video program. He is looking for "outstanding music videos—works that are remarkable visually and/or in their narrative structure," he says. "These works can be rare, new, or unconventional. Essentially, any short film that focuses on music will be considered."

All music video/short film entries must be shorter than eight minutes. There is no entry fee and no limit to the number of entries submitted.

Application forms and more information may be found online at kurzfilmtage.de. The Web site may be viewed in German or English.

Projects submitted for the festival in previous years are not eligible. Music video and music-related short film entries should be sent on one VHS tape (NTSC format) per entry to David Levine, Mission Entertainment, 668 Greenwich St., Suite 272, New York, N.Y. 10014. Levine may be reached by e-mail at dlevine@missionent.com. Each entry must be accompanied by a completed application form. The deadline for submissions to Levine is Jan. 10, 2002.

Levine notes of the selection process: "The budget for the video doesn't matter, but it's rare that we will choose Mariah Carey-type videos, unless they have something innovative about them that hasn't been seen before. The videos selected for the previous festival included a range, from Robbie Williams' 'Rock DJ' to a video from Thailand that was shot on Super 8 film."

IN BRIEF: Propaganda Films has closed after 15 years in business. The Los Angeles-based company—which, sources say, had been suffering financially for many months—had approximately 40 employees,



including president Rick Hess and executive producer Catherine Finkenstaedt.

Propaganda had most recently represented about 25 directors for music videos, including Mark Pellington, Big TV, Chris Hafner, Nzingha Stewart, Clark Eddy, the Malloys, Antoine Fuqua, Steve Carr, and Patrick Kiley. Kiley is now represented by Clever Films... Eric McCormack (from Will & Grace) will host the My VH1 Music Awards, which VH1 will air live Dec. 2 from L.A.'s Shrine Auditorium. Performers will include Mick Jagger, Mary J. Blige, Creed, Jewel, Sting, Nelly Furtado, Lenny Kravitz, Destiny's Child, and No Doubt... Post-production companies RIOT Santa Monica and 525 Studios are merging. The transaction is expected to be completed by the end of the year.

NEWSLINE...

The National Assn. of Broadcasters (NAB) has changed the start date of next year's NAB Radio Show in Seattle from Sept. 11 to Sept. 12. The confab will now take place Sept. 12-14, 2002. The original start date was scheduled long before the Sept. 11 terrorist attacks this year... Doyle Rose has resigned as president of Emmis Radio, effective March 1, 2002. He will be replaced by executive VP of programming Rick Cummings... After many delays, Sirius Satellite Radio has announced it will launch its service Feb. 14, 2002, in Houston, Denver, and Phoenix. Sirius has expanded its music lineup to include 60 channels of commercial-free music.

Compiled by Carla Hay and Marc Schiffman.

Who's Minding The Store?

Continued from page 1

disruption in pricing that the Internet is going to cause in the near term," Nathanson said at the symposium. "There is a transition period that we're all in the middle of—it's probably the third inning of a nine-inning game." He added that he expects the industry to decline more before it rebounds: "It's going to be tougher than it is right now."

In the same panel, Harold Vogel—who heads up his own firm, Vogel Capital Management—predicted that profit, for the short term, will come under pressure. "Technology is changing so rapidly that the problem for the whole music industry is that you must sustain your traditional distribution and production methodologies while at the same time develop and incur the costs of the new technologies."

But Richard Parsons, co-COO of AOL Time Warner, clearly believes otherwise. At the symposium, he predicted that within five years, 25% of music sales will originate online, and he further predicted that the Internet will expand the marketplace for music.

Other music industry executives think that the shift to a new model could pose problems for the music industry. "We are in the middle of a transition from one form of distribution to another," one major-label executive says, "and normally what happens is you have a slight dip as you wait for the other distribution channel to ramp up. But our problem is the other channel, the Internet, is gaining steam, but we are getting no revenue from it, while the older distribution channel—the stores—is already beginning to dip."

That executive questions the wisdom of rushing to a subscription-based rev-

enue stream, which appears to be the business model currently in favor with the majors. "If you are going to morph into a subscription service, then you are heading toward tracks, and the economics of that is hairy," he says. "Right now, you are selling an album for \$12, and you have to sell a lot of tracks to make that up." How many subscriptions that will require, as well as the actual pricing tolerance, are a few of the issues he feels must be carefully thought through before the industry embraces a new distribution channel that ushers in a new economic mode.

In a talk with *Billboard*, Nathanson agrees: "The music industry executives are hoping to shut off the world they live in now and move to the electronic world, where sales volume will take off. They are hoping for another transition like when the CD was introduced and it was too easy to make money. But this transition is so complicated and full of pitfalls that they don't realize the enormity of what they have to do."

At the symposium, Nathanson argued that he doesn't see online music sales—or even new physical-goods technology like DVD-Audio—igniting a CD-like replacement cycle. "It's not going to be this gigantic swish of people coming in and throwing back CDs and buying the next great thing," he said. "I tend to think that whatever happens in the future in terms of demand is not replacement-cycle demand—it's normal demand plus a bit of a kicker."

Meanwhile, Nathanson says the labels should give as much support as possible to the distribution channel that brings the industry 85% of its revenue: the brick-and-mortar stores. "That seems like common sense to me."

Since the industry already agrees that music sales online will not only reintroduce the concept of buying singles tracks but will also result in lower revenue per transaction, it might be time to rethink the entire

music business in the physical world, Nathanson suggests. Napster and other computer programs, he says, "are price deflation, so the labels have to lower prices across the board" in the physical world. In order to drive volume in a world where consumers can now get music online for free, labels should be lowering price to drive volume, yet instead, "they keep raising prices and choking volume."



NATHANSON

In addition, merchants lament that while there are things that the industry should be doing to shore up business, executives in the upper reaches of the hierarchies at major labels do not appear to want to have a dialogue with them anymore. "It's hard to figure out how the labels are approaching the marketplace and what their priorities are, because a lot of what happens there is masked by their distribution people," Handleman chairman Steve Strome says. "There needs to be a better understanding so that there can be an alignment of goals and objectives that would benefit the entire industry, and that doesn't exist now."

Similarly, Warehouse Entertainment president Larry Gaines says he would love to sit down with the decision-makers to discuss what would make the overall business more suc-

cessful. He stresses that the music industry needs to pay closer attention to what the consumer wants, citing U2 giving Best Buy a two-week exclusive promotion (*Billboard*, Nov. 24) as the kind of "dumb things" the industry keeps doing.

Bob Higgins, chairman/CEO of Trans World Entertainment, says that the industry should focus on things currently hurting the business. He states that CDs and, particularly, cassettes—which are reaching the end of their life span—should have lower prices, which would increase volume for the industry.

But a financial executive at one of the labels says that he doesn't believe such a move would drive volume, which would mean that the labels would just be giving up some of their profits. He asserts, "We are not changing the status quo."

Another problem at store level is the death of the singles configuration, which resulted from label fears that singles cannibalize album sales and the costliness of marketing singles. But since a subscription model most likely means a return of the single, merchants ask why the labels don't resume selling them in record stores now. By no longer putting out singles, Gaines says, the industry is ignoring one of the main issues of the business today. "The industry continues not to put out singles, and the kids are staying away from the stores in droves."

But one senior distribution executive wonders if the industry should be looking for a way to safeguard the current business model, in case the transition to the Internet takes longer than the labels expect. "If we start to do things that push people away from the CD, it will be permanent damage, not temporary," he says. "But we keep doing more promotions that push business away from the CD as a physical carrier, and it pushes the con-

sumer to use the Internet before we have models ready to capture dollars. We need to protect the physical CD as much as we can until the revenue models are clear."

Another issue causing music retailers to worry is the push behind a number of such new formats as DVD-Audio, Super Audio CD, and Dataplay instead of simply focusing on one. Also, they wonder why the labels are in two camps so far regarding their online models: This will cause confusion if it remains unresolved, because consumers will have to go to more than one place to fulfill their music needs. "I sometimes wonder if the industry can't draw key players together like with the CD and the DVD, when we all worked together to launch the new formats," observes Joe Pagano, senior VP of home entertainment media for Best Buy. "But now, all the labels have their own models. It almost defies logic in a business that is so mature and is so in need of being revitalized."

Moreover, merchants fear that they will be excluded from the majors' planned Internet services, Pressplay and MusicNet. Not only should they have been included, merchants argue, but the labels also should have consulted them about how those models should be set up, considering all the experience that retailers have in dealing directly with the consumer.

One music industry executive agrees, saying that merchants should have been included from the start in launching those models as one more way to ensure that revenue remains strong in the physical world, while the wait continues for the new distribution channel to generate dollars. He contends that, if merchants participate in the new revenue stream, it keeps them financially strong enough to maintain sales of music in their physical stores, which is in the labels' best interests.

EMI

Continued from page 1

(\$285 million) and stable operating profit at £51.2 million (\$73 million)—up 5.1%, excluding new media. However, the group's recorded music sector suffered an 8.9% sales decline, generating an operating loss of £8.1 million (\$11.6 million), compared with an operating profit of £59.9 million (\$85.5 million) in the six months to Sept. 30 last year. The company's best-performing album in the first six months was Janet Jackson's *All for You*, which achieved global sales of 4.7 million units.

"We have an option to change that [£85 million] number depending on where Alain gets to in his review of the business," Nicoli says. "[The figure] is unlikely to go down, in the sense that when we announced it, we had some fairly clear ideas of what we would want to invest it in. And the reason that we reserve the right to be flexible is that it is possible that we will want to go further."

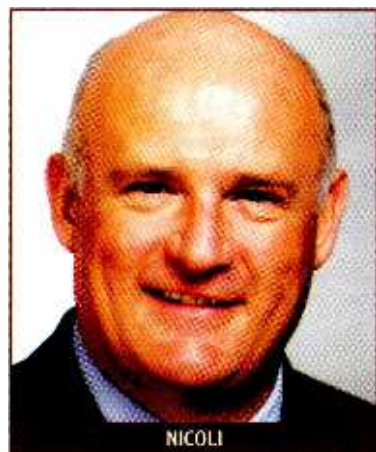
One of the restructuring plans that is definitely under way is a divestiture of EMI's manufacturing operations. "We are in advanced discussions with

potential buyers of our manufacturing operations," Nicoli reveals. However, rumors of a sell-off of EMI's distribution business are premature. "In distribution, we don't expect to exit in the near future," he says. "Indeed, we are committed to making our existing distribution operations more efficient as a first step."

Levy, for his part, is reviewing the entire recorded music business, including predecessor Ken Berry's proposal that the company's headquarters should relocate to New York City. One Berry plan that Levy did go along with was a culling of staff, with 57 people axed Nov. 16 in the U.S. A further significant head-count reduction in Europe is "under consideration."

"The U.S. job cuts were started by Ken and endorsed by us," Levy says, adding that the folding of Priority Records into Capitol took that concept a stage further. "Priority will be the Capitol urban label. We have a great team that really knows the market there, so I'm very hopeful that they will give us hits."

Speculation is rife that Virgin and EMI will be combined in most territories. But Levy says he wants to maintain "two separate labels but with one shared strategy." And he tells *Billboard*



NICOLI

that this does not necessarily mean closing down any offices and sharing premises. "You can have operations in two separate bases but still put a lot of the resources in-house."

Meanwhile, Levy has abolished the special-projects division headed by former Virgin vice chairwoman Nancy Berry. Levy said that operation had created a "two-class" network for artists, and he added that scrapping it had been welcomed by most Virgin insiders.

Investors welcomed further details of the restructuring, adding 4.3% to the company's share price Nov. 19 and another 5.4% Nov. 20—bringing it back to a pre-profit

warning level of 331 pence (\$4.70).

Yet Michael Nathanson, European media analyst for Sanford C. Bernstein & Co. in New York City, cautions that bigger-picture problems—declining sales, piracy, and a slowing global economy—remain. "There's some real structural issues here for the industry," he says. "It's great to cut costs, but if the top line is still weakening, how much are they saving?"

While the mood of EMI Recorded Music staffers may be jittery, at the Music Publishing division, chairman/CEO Marty Bandier is continuing to build the company's market share. Asked how he intends to combat a downturn in mechanical royalties given the sales decline in recorded music, Bandier replies, "By growing market share."

"That's what we've done in three major territories—in the U.S., the U.K., and Germany," Bandier continues. "The recorded music side represents about 54% of our revenue, but our performance [revenue] is up quite a lot, synchronization is up quite a lot, as is other income from things like background library and stage performances."

"By and large," he adds, "we're keyed on a quarterly basis on mechanicals in the U.S. and the U.K., so

we're pretty current, and we've managed to absorb the dip in the recorded music side and maintain market share in the process."

Among the eye-catching deals pulled off by Bandier's team is a \$1 million synchronization deal for John Lennon's "Imagine" in Germany—a record-breaker for EMI Music Publishing in that territory—and a share in publishing for the new Michael Jackson set, *Invincible*. Bandier explains the latter deal is on co-writes with such producers as Rodney Jerkins, who is signed to EMI.

Levy predicts that the marketplace will improve in November and December. "My feeling is that September and October were really bad because there were very few new releases, so the emphasis for the industry is based on the year-end."

Nicoli adds, "Alain's arrival and Marty's continuing excellent performance have given the [stock] market a bit of confidence, which, looking to the future, will put us in much better shape. We'll certainly go into the new fiscal year in much better shape than we entered this fiscal year in recorded music."

Additional reporting by Matthew Benz in New York City.

BETWEEN THE BULLETS

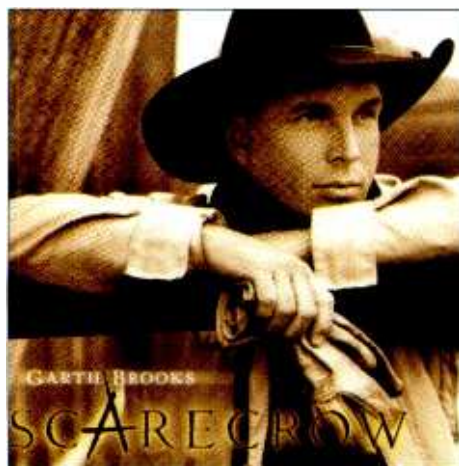
A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

ONCE MORE: The man who spent more weeks at No. 1 on The Billboard 200 than any other recording act in the '90s returns for his first—and possibly last—chart-topper of the new decade. **Garth Brooks'** start—at 465,000 units—ain't shabby, the 10th-largest



sum of the 24 albums that reached No. 1 in 2001. But it is fair to say that the country icon is closer to his early-'90s pace than the bigger stride he hit later that decade.

True, this opener beats those of his 1999 Christmas album (185,500); that year's pop flirtation, *In... The Life of Chris Gaines* (262,000); and even his chart-topping 1998 boxed set, *The Limited Series* (372,000). But his *Double Live* moved 1.01 million—then a SoundScan record—in 1998, while 1997's *Sevens* began at 897,000. This week's opener is more in line with the 480,000 that rang in 1995's *Fresh Horses* or the 409,000 that greeted 1993's *In Pieces*.

INCOMING: With five new albums entering The Billboard 200 top 10, one hardly needs a calendar to know the bustling holiday shopping season is upon us. Most impressive in this week-before-Thanksgiving parade are **Shakira** (No. 3) and **Rob Zombie** (No. 8). The former's first English-language album checks in with 202,000 units—roughly 1,000 units more than her previous studio album sold during the 22 weeks it appeared on The Billboard 200. That 1998 release, *Donde Estan los Ladrones*, spent 11 weeks at No. 1 on Top Latin Albums.

Zombie also sets a career-high week, just shy of 150,000—about 30,000 better than the peak for his 1998 solo album, *Hellbilly Deluxe*, and bigger than any **White Zombie** week. **Madonna's** latest hits set enters at No. 7 with 150,000, down from the first-week sums of her previous two albums but bigger than the 113,000 units that put her previous archive set, 1995's *Something to Remember*, at No. 6. **Jewel** enters at No. 9 with 140,000 units. Even with those new titles crashing the top 10, album units trail the comparable 2000 week

by almost 7% (see Market Watch, page 10).

In the commotion, **Michael Jackson** gets pushed back a space to No. 4. He has a 6% decline, but probably would have lost more ground were it not for his Nov. 13 CBS special. Its 15.7 rating/24 share made it TV's most-watched non-awards music special since 1995's *The Beatles Anthology* on ABC.

CHESTNUTS ROASTING: The annual *Billboard* Top Holiday Albums list, based on SoundScan data, returns this issue. The chart will appear in the magazine every other week through the first issue of 2002 and is available weekly to subscribers of SoundScan, *Billboard* Information Network, and *Billboard.com*.

The chart is always dominated by Christmas titles, although Hanukkah and Kwanza albums are also eligible. While seasonal albums can only appear on our current charts during their first year of release, catalog titles are included on Top Holiday Albums.

Aside from the holiday chart, holiday titles released in 2000 or earlier may also vie for our catalog charts. However, a wrinkle allows the new release of *The Magic of Christmas*, by current *Billboard* 200 king **Garth Brooks**, to appear on Top Country Albums. Three songs from the original 1999 release have been jettisoned to make room for new ones from the TNT Christmas movie *Call Me Claus*, starring **Whoopi Goldberg**. Since the album bears a new title and songs from the original version have been removed, SoundScan cannot link this version with the original edition (although Capitol's Nashville label says little, if any, stock from that first one is in the pipeline). The new version hit Top Country Albums last week at No. 44 and soars to No. 23 as its sales almost double (8,000 units).

Meanwhile, *Now That's What I Call Christmas!* rules Top Holiday Albums. With a 37% gain over last week, it wins The *Billboard* 200 Greatest Gainer award (23-15).

MONOPOLY: Thanks, in part, to the sales surge that began when the Sept. 11 terrorist attacks thrust her "Only Time" into the limelight, **Enya's** *A Day Without Rain* sets an impressive wire-to-wire feat on Top New Age Albums. During this non-published frame, the album clocks its 52nd straight week at No. 1, marking an entire year atop that list.

With 177,000 units—good for No. 5 on The *Billboard* 200—she leads her nearest new-age competitor by some 61,000 copies, although the runner-up should make a race of it soon. At No. 2 is the latest Christmas album from **Mannheim Steamroller**, which will certainly accelerate as we get closer to the holiday. With a 37% gain, Steamroller motors 21-17 on the big chart and gains on Enya, having trailed her last week by 105,000 units.

Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

ROCK RISES: Last issue, **Nickelback** climbed into the top five of The *Billboard* Hot 100 with "How You Remind Me," and this week the group rises even farther, jumping 5-4. While the complaint within the music industry is that top 40 radio is leaning too R&B/hip-hop these days, "Remind" became the fourth song to hit No. 1 on Modern Rock Tracks while reaching the top five on the Hot 100 during the 2001 chart year. This is a sharp increase over 2000 and 1999, when only one track in each year was able to make such a claim. The other 2001 songs that hit the No. 1 on modern and top five on the Hot 100 include "Hanging by a Moment" by **Lifehouse**, "Butterfly" by **Crazy Town**, and "It's Been Awhile" by **Staind**. The 2000 chart year only gave us "Kryptonite" by **3 Doors Down**, while 1999's only double-dipper was "Every Morning" by **Sugar Ray**. A CD single of "Remind" is scheduled to hit retail Dec. 4.

FIGHTING HARD: **Five for Fighting** climbs to No. 1 on the Adult Top 40 chart with "Superman (It's Not Easy)" in its 28th week on the chart, a new record for the longest climb to No. 1 at the format. Up until this week, the most leisurely pace up the Adult Top 40 chart belonged to **Goo Goo Dolls**, who took 26



weeks to make it to No. 1 with "Slide" in March 1999. On The *Billboard* Hot 100, "Superman" holds at No. 16 with a bullet.

OVERNIGHT SENSATION: With the fattest increase on Hot Country Singles & Tracks, **Alan Jackson's** "Where Were You (When the World Stopped Turning)" gains 1,909 detections, a second-week airplay surge that also yields Airpower honors, the most new stations of any other title on the chart, and a 25-12 jump.

With airplay at 147 monitored signals, "World" finishes with 3,510 spins and more than 31 million listener impressions on Broadcast Data Systems' country audience tally, where it shoots 18-9.

Although the highly anticipated release of

Garth Brooks' No. 1 album, *Scarecrow*, yields four chart entries, Jackson's three entries actually make him the most-played and most-heard artist on the current chart. Jackson's combined detections on Hot Country is 7,139, compared with Brooks' 6,430 spins. Jackson's prior No. 1, "Where I Come From," pads his sums with 3,389 plays as it drops 9-14 on this chart, while the follow-up "It's Alright to Be a Redneck" closes out his chart total at No. 59.

Brooks takes Hot Shot Debut honors at No. 46 with "Squeeze Me In," a duet with **Trisha Yearwood**, and "Thicker Than Blood" enters at No. 58 with unsolicited album play. Brooks is also No. 9 with "Wrapped Up in You," and his duet with **George Jones**, "Beer Run" is No. 24. The debuting Brooks songs, and other tracks from *Scarecrow*, may be more visible on next issue's chart since stations did not receive his album until Nov. 13, the second day of the chart's tracking week.

BANNERYET WAVES: **Whitney Houston's** "Star Spangled Banner" drops 80-85 on the Hot 100 in its 21st week on the chart. Normally a song would move to recurrent status if it is below No. 50 and has spent more than 20 weeks on the chart, but exceptions are made for songs that re-enter the chart more than six months after they fall off. In the case of "Banner," the song was off the chart more than 10 years (after spending 11 weeks on), so it gets a fresh 20 weeks to maintain its new Hot 100 run.

On Hot 100 Singles Sales, "Banner" relinquishes its No. 1 spot to a fellow rereleased patriotic tune, **Lee Greenwood's** "God Bless the U.S.A." "Bless" scans 16,500 units, 4,500 less than last week, but bullets as it spends its first week at No. 1 on that chart. The 16,500 units, by the way, is the first time in the history of SoundScan that the No. 1 song has sold less than 20,000 units.

SECOND WIND: We spoke a bit prematurely in our last column about **Toya's** "I Do!!" being discontinued at retail. As we went to press, Arista shipped more copies of the single, which is reflected on the charts, as "Do" is the Greatest Gainer/Sales winner on the Hot 100, holding at No. 18. "Do" scans 1,800 units, a gain of 800 from last week, and climbs 47-23 on Hot 100 Singles Sales.

CURTAINS, PLEASE: This issue marks the first week of the 2002 chart year for all *Billboard* charts. Some 2001 chart leaders will be honored Dec. 4 at the *Billboard* Music Awards, to be held at the MGM Grand Garden Arena in Las Vegas and aired live on Fox. Complete artist, title, and label rankings will appear in our Year in Music issue, dated Dec. 29, which hits newsstands Dec. 22.

Billboard® THE BILLBOARD 200®

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
				NUMBER 1/HOT SHOT DEBUT <small>1 Week At Number 1</small>										
1	NEW	1	1	GARTH BROOKS CAPITOL (NASHVILLE) 31330 (10.98/18.98)	Scarecrow	1	50	44	39	12	PUDDLE OF MUDD ● FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	10	
2	1	—	2	BRITNEY SPEARS JIVE 41776/ZOMBA (12.98/18.98)	Britney	1	51	37	29	18	AALIYAH ▲ BLACKGROUND 10082* (12.98/18.98)	Aaliyah	1	
3	NEW	1	1	SHAKIRA EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3	52	40	36	43	JENNIFER LOPEZ ▲ ³ EPIC 85965 (12.98 EQ/18.98)	J.Lo	1	
4	3	1	3	MICHAEL JACKSON EPIC 69400* (12.98 EQ/18.98)	Invincible	1	53	42	38	47	NELLY FURTADO ▲ DREAMWORKS 450217/INTERSCOPE (11.98/17.98) †	Whoa, Nelly!	24	
5	5	5	52	ENYA ▲ ⁵ REPRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain	2	54	33	15	3	JERMAINE DUPRI SD SO DEF/COLUMBIA 85830*/CRG (12.98 EQ/18.98)	Instructions	15	
6	4	2	7	ENRIQUE IGLESIAS INTERSCOPE 493148 (12.98/18.98)	Escape	2	55	47	37	6	CHARLOTTE CHURCH ● COLUMBIA 89710/CRG (12.98 EQ/18.98)	Enchantment	15	
7	NEW	1	1	MADONNA MAVERICK 48600/WARNER BROS. (12.98/18.98)	GHV2: Greatest Hits Volume 2	7	56	46	42	37	ALIEN ANT FARM ▲ NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (11.98/17.98) †	ANThology	11	
8	NEW	1	1	ROB ZOMBIE GEFFEN 493147*/INTERSCOPE (12.98/18.98)	Sinister Urge	8	57	NEW	1	1	KITTIE ARTEMIS 751088 (11.98/17.98)	Oracle	57	
9	9	9	9	JEWEL ATLANTIC 83519*/AG (12.98/18.98)	This Way	9	58	NEW	1	1	THE CURE FICTION/ELEKTRA 62726/EEG (18.98 CD)	Greatest Hits	58	
10	8	6	6	NICKELBACK ▲ ROADRUNNER 618485/IDJMG (12.98/18.98)	Silver Side Up	2	59	52	45	29	DESTINY'S CHILD ▲ ³ COLUMBIA 61063*/CRG (12.98 EQ/18.98)	Survivor	1	
11	11	9	9	LINKIN PARK ▲ ⁴ WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	7	60	NEW	1	1	KEKE WYATT MCA 112609 (12.98/14.98)	Soul Sista	60	
12	2	—	1	PINK FLOYD CAPITOL 36111 (19.98/74.98)	Echoes — The Best Of Pink Floyd	2	61	41	28	5	OZZY OSBOURNE ● EPIC 63580 (12.98 EQ/18.98)	Down To Earth	4	
13	10	8	7	JA RULE ▲ MURDER INC./DEF JAM 586437*/IDJMG (12.98/19.98)	Pain Is Love	1	62	39	19	3	SOUNDTRACK Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album HYPNOTIZE MINDS/LOUD/COLUMBIA 1972/CRG (12.98 EQ/18.98)	Live In Chicago 12.19.98	6	
14	12	11	15	USHER ▲ ARISTA 14715* (12.98/18.98)	8701	4	63	43	27	4	DAVE MATTHEWS BAND BAMA RAGS 69317/RCA (21.98 CD)	Come Together	31	
15	23	31	4	\$\$\$ GREATEST GAINER \$\$\$		15	64	31	—	2	THIRD DAY ESSENTIAL 10668/ZOMBA (11.98/17.98)	Oh Aaron	7	
16	6	3	4	VARIOUS ARTISTS EMI/ZOMBA/SONY 585620/UNIVERSAL (19.98 CD)	Now That's What I Call Christmas!	15	65	62	69	15	AARON CARTER JIVE 41768/ZOMBA (12.98/18.98)	Greatest Hits	5	
17	21	17	3	DMX RUFF RYDERS/DEF JAM 586450*/IDJMG (12.98/19.98)	The Great Depression	1	66	48	44	9	MARTINA MCBRIDE ● RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5	
18	NEW	1	1	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1225 (17.98 CD)	Christmas Extraordinaire	17	67	59	55	4	VARIOUS ARTISTS EMI CHRISTIAN/PROVIDENT/WORD 51850/SPARROW (19.98/21.98)	Wow Hits 2002: The Year's 30 Top Christian Artists And Hits	52	
19	7	4	3	UGK JIVE 41673/ZOMBA (11.98/17.98)	Dirty Money	18	68	54	40	4	REBA MCENTIRE MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III — I'm A Survivor	18	
20	18	13	21	BACKSTREET BOYS JIVE 41779/ZOMBA (12.98/18.98)	The Hits — Chapter One	4	69	NEW	1	1	ROD STEWART WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart	69	
21	16	30	47	ALICIA KEYS ▲ ³ J 20002 (11.98/17.98)	Songs In A Minor	1	70	57	51	82	DISTURBED ▲ ² GIANT 24738/WARNER BROS. (11.98/17.98) †	The Sickness	29	
22	20	14	8	SOUNDTRACK ▲ ³ MERCURY (NASHVILLE) 170069 (11.98/18.98)	O Brother, Where Art Thou?	11	71	56	41	13	MAXWELL ▲ COLUMBIA 67138*/CRG (12.98 EQ/18.98)	Now	1	
23	17	10	8	VARIOUS ARTISTS ▲ WARNER BROS/ELEKTRA/ATLANTIC 14684/ARISTA (12.98/18.98)	Totally Hits 2001	3	72	50	—	2	TONY BENNETT RPM/COLUMBIA 85833/CRG (18.98 EQ CD)	Playin' With My Friends: Bennett Sings The Blues	50	
24	15	7	7	INCUBUS IMMORTAL 85277*/EPIC (12.98 EQ/18.98)	Morning View	2	73	51	35	6	BUBBA SPARXXX BEAT CLUB 493127*/INTERSCOPE (12.98/18.98)	Dark Days, Bright Nights	3	
25	38	32	3	VARIOUS ARTISTS ● COLUMBIA 86300/CRG (17.98 EQ/13.98)	God Bless America	1	74	75	59	3	DESTINY'S CHILD MUSIC WORLD/COLUMBIA 86098/CRG (12.98 EQ/18.98)	8 Days Of Christmas	59	
26	NEW	1	1	BARBRA STREISAND COLUMBIA 85920/CRG (12.98 EQ/18.98)	Christmas Memories	25	75	61	50	33	GINUWINE ▲ EPIC 63622* (12.98 EQ/18.98)	The Life	3	
27	13	—	2	PAUL MCCARTNEY MPL 35510/CAPITOL (17.98/18.98)	Driving Rain	26	76	60	46	10	FABOLOUS ● DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98)	Ghetto Fabulous	4	
28	NEW	1	1	PETEY PABLO JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	13	77	80	79	19	DREAM STREET ● UEG 18304/EDEL (11.98/17.98)	Dream Street	37	
29	NEW	1	1	SEVENDUST TVT 5870 (10.98/17.98)	Animosity	28	78	65	63	4	DILATED PEOPLES ABB/PRIORITY 31477*/CAPITOL (6.98/10.98)	Expansion Team	36	
30	NEW	1	1	FAITH EVANS BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	14	79	53	33	3	ERICK SERMON J 20023* (12.98/18.98)	[Music]	33	
31	NEW	1	1	NATALIE MERCHANT ELEKTRA 62721/EEG (18.98 CD)	Motherland	30	80	67	62	55	U2 ▲ ³ INTERSCOPE 524653 (12.98/18.98)	All That You Can't Leave Behind	3	
32	24	16	10	JAY-Z ▲ ROC-A-FELLA/DEF JAM 586396*/IDJMG (12.98/19.98)	The Blueprint	1	81	73	67	10	MICHAEL W. SMITH REUNION 10025/ZOMBA (11.98/17.98)	Worship	20	
33	9	—	2	GEORGE STRAIT MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	9	82	64	60	28	SUM 41 ▲ ISLAND 548682/IDJMG (12.98/18.98)	All Killer No Filler	13	
34	27	26	17	'N SYNC ▲ ⁵ JIVE 41758/ZOMBA (12.98/18.98)	Celebrity	1	83	63	73	39	VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE (19.98 CD)	Songs 4 Worship — Shout To The Lord	51	
35	26	21	10	P.O.D. ▲ ATLANTIC 83475/AG (11.98/17.98)	Satellite	6	84	45	18	3	ALL STAR TRIBUTE PLAY-TONE/COLUMBIA 86199/CRG (11.98 EQ CD)	What's Going On (EP)	18	
36	32	25	16	VARIOUS ARTISTS ▲ ³ EMI/UNIVERSAL/SDNY/ZOMBA 10749/VIRGIN (12.98/18.98)	Now 7	1	85	NEW	1	1	MICHAEL JACKSON EPIC 85290 (18.98 EQ CD)	Greatest Hits: HIStory — Volume 1	85	
37	34	23	12	MARY J. BLIGE ▲ MCA 112616* (12.98/18.98)	No More Drama	2	86	74	68	22	GORILLAZ ▲ PARLOPHONE 33748/VIRGIN (17.98 CD)	Gorillaz	14	
38	30	34	12	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9	87	68	81	30	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	2	
39	NEW	1	1	BARENAKED LADIES REPRISE 48075/WARNER BROS. (18.98 CD)	Disc One: All Their Greatest Hits (1991-2001)	38	88	58	47	4	ENIGMA VIRGIN 11119 (18.98 CD)	LSD: Love Sensuality Devotion—The Greatest Hits	29	
40	25	20	11	SYSTEM OF A DOWN ▲ AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	Toxicity	1	89	NEW	1	1	BOYZ II MEN UNIVERSAL 016083 (12.98/18.98)	Legacy: The Greatest Hits Collection	89	
41	NEW	1	1	GREEN DAY REPRISE 48145/WARNER BROS. (18.98 CD)	International Superhits!	40	90	NEW	1	1	BARRY MANILOW CONCORD 2102 (12.98/17.98)	Here At The Mayflower	90	
42	19	—	2	SOUNDTRACK AFTERMATH/DGGYSTYLE 493128*/INTERSCOPE (12.98/18.98)	The Wash	19	91	66	49	5	JOHN MELLENCAMP COLUMBIA 85098/CRG (18.98 EQ CD)	Cuttin' Heads	15	
43	29	22	26	STAINED ▲ ⁴ FLIP/ELEKTRA 62628/EEG (12.98/18.98)	Break The Cycle	1	92	76	64	34	TRAIN ▲ ² AWARE/COLUMBIA 69888/CRG (11.98 EQ/17.98)	Drops Of Jupiter	6	
44	35	24	5	ANDREA BOCELLI PHILIPS 589341 (12.98/18.98)	Cieli Di Toscana	11	93	93	82	7	BILLY JOEL COLUMBIA 86005/CRG (17.98 EQ/24.98)	The Essential Billy Joel	29	
45	NEW	1	1	RADIOHEAD CAPITOL 36616 (14.98 CD)	I Might Be Wrong: Live Recordings	44	94	72	61	17	FIVE FOR FIGHTING ● AWARE/COLUMBIA 63759/CRG (13.98 EQ CD) †	America Town	54	
46	22	—	2	ANGIE STONE J 20613* (12.98/18.98)	Mahogany Soul	22	95	87	86	18	CRAIG DAVID ● WILDSTAR/ATLANTIC 88061*/AG (11.98/17.98)	Born To Do It	11	
47	28	12	3	LENNY KRAVITZ VIRGIN 11233 (12.98/18.98)	Lenny	12	96	70	58	9	GERALD LEVERT ELEKTRA 62855/EEG (12.98/18.98)	Gerald's World	6	
48	36	74	27	SOUNDTRACK ● DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28	97	90	94	14	MICHELLE BRANCH MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	64	
49	55	52	3	SOUNDTRACK WARNER SUNSET/NONE/SUCH/ATLANTIC 83491/AG (12.98/18.98)	Harry Potter And The Sorcerer's Stone	48	98	69	48	4	SNOOP DOGGY DOGG DEATH ROW/DGGYSTYLE/PRIORITY 50030*/CAPITOL (12.98/18.98)	Death Row's Snoop Doggy Dogg Greatest Hits	28	
50	49	43	9	DIANA KRALL ● VERVE 549846/VG (12.98/18.98)	The Look Of Love	9	99	95	101	49	COLDPLAY ● NETTWERK 30162/CAPITOL (16.98 CD) †	Parachutes	51	
							100	85	96	68	SOUNDTRACK ▲ ² CURB 78703 (11.98/17.98)	Coyote Ugly	10	

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION		THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
101	71	56	12	BRIAN MCKNIGHT ● MOTOWN 014743/UNIVERSAL (12.98/18.98)	Superhero	7		151	124	155	78	LEE ANN WOMACK ▲ ² MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	16
				PACESETTER				152	142	126	66	DAVID GRAY ▲ ATO 69351/RCA (11.98/17.98) #	White Ladder	35
102	185	—	2	ANNE MURRAY STRAIGHTWAY 20335/CHORDANT (19.98 CD)	What A Wonderful Christmas	102		153	120	95	35	TRICK DADDY ▲ SLIP-N-SLIDE/ATLANTIC 834327/AG (11.98/17.98)	Thugs Are Us	4
103	84	72	6	THE STROKES RCA 68101* (15.98 CD)	Is This It	72		154	112	80	10	MARIAH CAREY ▲ VIRGIN 10797* (12.98/18.98)	Glitter (Soundtrack)	7
104	141	—	2	VARIOUS ARTISTS TIME LIFE 18800 (19.98 CD)	The Time-Life Treasury Of Christmas	104		155	165	150	67	SHAGGY ▲ ⁵ MCA 112096* (12.98/18.98)	Hotshot	1
105	89	87	21	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 856467/CRG (12.98 EQ/18.98)	Jagged Little Thrill	3		156	NEW	1		VARIOUS ARTISTS A&M 493138/INTERSCOPE (12.98/18.98)	A Very Special Christmas 5	156
106	83	66	5	MR. CHEEKS UNIVERSAL 014928 (12.98/18.98)	John P. Kelly	32		157	139	130	38	DAVE MATTHEWS BAND ▲ ² RCA 67988 (11.98/18.98)	Everyday	1
107	99	77	8	STEVEN CURTIS CHAPMAN SPARROW 51770 (12.98/17.98)	Declaration	14		158	118	97	12	SLIPKNOT ▲ ROADRUNNER 618564/10JMG (12.98/18.98)	Iowa	3
108	81	65	10	SOUNDTRACK PRIORITY 502137/CAPITOL (12.98/18.98)	Training Day	35		159	122	111	35	112 ▲ BAD BOY 73039*/ARISTA (12.98/18.98)	Part III	2
109	NEW	1		SHELBY LYNNE ISLAND 586436/10JMG (12.98/18.98) #	Love, Shelby	109		160	RE-ENTRY	2		TONI BRAXTON ARISTA 14723 (12.98/18.98)	Snowflakes	160
110	91	91	73	NELLY ▲ ⁷ FO REEL 157473*/UNIVERSAL (12.98/18.98)	Country Grammar	1		161	158	177	3	THE CALLING RCA 67585 (13.98 CD) #	Camino Palmero	158
111	77	54	7	ELTON JOHN ● ROCKET 586330/UNIVERSAL (12.98/18.98)	Songs From The West Coast	15		162	140	117	4	BONEY JAMES WARNER BROS. 48004 (17.98 CD)	Ride	82
112	82	125	21	LONESTAR ● BNA 67011/RLG (12.98/18.98)	I'm Already There	9		163	136	114	24	DROWNING POOL ▲ WIND-UP 13065 (17.98 CD)	Sinner	14
113	98	92	30	JANET ▲ ² VIRGIN 10144* (12.98/18.98)	All For You	1		164	145	123	8	JIM BRICKMAN WINDHAM HILL 11589/RCA (17.98 CD)	Simple Things	54
114	79	53	4	BUSH ATLANTIC 83488/AG (12.98/18.98)	Golden State	22		165	135	146	14	ALISON KRAUSS + UNION STATION ROUNDER 610495/10JMG (11.98/17.98)	New Favorite	35
115	92	102	60	KENNY CHESNEY ▲ ² BNA 67976/RLG (11.98/17.98)	Greatest Hits	13		166	189	147	36	JAHEIM ● DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	9
116	78	57	9	MACY GRAY ● EPIC 85200* (12.98 EQ/18.98)	The Id	11		167	146	127	9	TORI AMOS ATLANTIC 83386/AG (12.98/18.98)	Strange Little Girls	4
117	126	143	23	BLINK-182 ▲ MCA 112627 (12.98/18.98)	Take Off Your Pants And Jacket	1		168	RE-ENTRY	5		RICHARD JOO COLUMBIA 85397/SONY CLASSICAL (18.98 EQ CD)	Billy Joel: Fantasies & Delusions	83
118	143	181	3	JACI VELASQUEZ WORD 85780/EPIC (11.98 EQ/17.98)	Christmas	118		169	133	88	4	THE CRANBERRIES MCA 112739 (12.98/18.98)	Wake Up And Smell The Coffee	46
119	86	75	15	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲ DREAMWORKS 45029/INTERSCOPE (12.98/18.98)	Eternal	3		170	156	145	46	UNCLE KRACKER ▲ TOP DDD/LAVA/ATLANTIC 83279*/AG (12.98/18.98) #	Double Wide	7
120	96	151	31	BROOKS & DUNN ● ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	4		171	166	156	16	SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)	A Knight's Tale	42
121	88	71	12	AFROMAN ● UNIVERSAL 014979 (12.98/18.98)	The Good Times	10		172	197	194	3	DEFAULT TVT 2310 (11.98 CD) #	The Fallout	172
122	101	124	43	O-TOWN ▲ J 20000 (11.98/17.98)	O-Town	5		173	130	129	7	GEORGE JONES BANDIT/BNA 67029/RLG (11.98/17.98)	The Rock: Stone Cold Country 2001	65
123	107	121	6	KIDZ BOP KIDS RAZOR & TIE 89042 (11.98/18.98)	Kidz Bop	76		174	175	134	9	PROPHET JONES UNIVERSITY/MOTOWN 014551/UNIVERSAL (12.98/18.98) #	Prophet Jones	86
124	94	78	10	BOB DYLAN ● COLUMBIA 85975*/CRG (18.98 EQ CD)	Love And Theft	5		175	170	128	59	DONNIE MCCLURKIN ▲ VERITY 43150/ZOMBA (10.98/16.98) #	Live In London And More...	69
125	104	93	13	JUVENILE ● CASH MONEY 860913/UNIVERSAL (12.98/18.98)	Project English	2		176	NEW	1		VARIOUS ARTISTS WINDHAM HILL 11604/RCA (17.98 CD)	A Winter's Solstice: Silver Anniversary Edition	176
126	NEW	1		TONY BENNETT/CHARLOTTE CHURCH/PLACIDO DOMINGO/VANESSA WILLIAMS SONY CLASSICAL 89468 (18.98 EQ CD)	Our Favorite Things	126		177	151	—	24	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) #	Nickel Creek	142
127	183	—	2	VARIOUS ARTISTS INTEGRITY 14804/TIME LIFE (19.98 CD)	Songs 4 Worship Christmas	127		178	162	164	79	BRITNEY SPEARS ▲ ³ JIVE 41704/ZOMBA (11.98/18.98)	Oops!...I Did It Again	1
128	103	140	40	ALAN JACKSON ▲ ARISTA NASHVILLE 69335/RLG (11.98/17.98)	When Somebody Loves You	15		179	NEW	1		ESTEBAN DAYSTAR 8842 (26.98/29.98)	Holiday Trilogy: A Classic Christmas	179
129	100	—	2	OUTLAWZ IN THE PAINT 8324/KOCH (12.98/18.98)	Novakane	100		180	157	144	54	R. KELLY ▲ ³ JIVE 41705/ZOMBA (12.98/18.98)	tp-2.com	1
130	97	166	58	SARA EVANS ▲ RCA (NASHVILLE) 67964/RLG (11.98/17.98)	Born To Fly	55		181	182	176	58	TRAVIS TRITT ▲ COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	Down The Road I Go	51
131	114	132	52	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	Greatest Hits	4		182	159	131	19	P. DIDDY & THE BAD BOY FAMILY BAD BOY 73045*/ARISTA (12.98/18.98)	The Saga Continues...	2
132	116	112	27	MISSY "MISEMEANOR" ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62639*/EEG (12.98/18.98)	Miss E...So Addictive	2		183	147	113	4	HARRY CONNICK, JR. COLUMBIA 69794*/CRG (18.98 EQ CD)	30	94
133	106	89	8	VARIOUS ARTISTS FB 014859/UNIVERSAL (12.98/18.98)	FB Entertainment Presents: The Goodlife Album	52		184	161	154	27	TOOL ▲ TOOL DISSECTIONAL/VOLCANO 31160/ZOMBA (12.98/18.98)	Lateralus	1
134	109	107	57	LIMP BIZKIT ▲ ⁵ FLIP 190759*/INTERSCOPE (12.98/18.98)	Chocolate Starfish And The Hot Dog Flavored Water	1		185	168	157	70	JILL SCOTT ▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) #	Who Is Jill Scott? Words And Sounds Vol. 1	17
135	111	100	56	LENNY KRAVITZ ▲ ³ VIRGIN 50316 (12.98/18.98)	Greatest Hits	—		186	NEW	1		GARTH BROOKS CAPITOL (NASHVILLE) 35624 (10.98/17.98)	The Magic Of Christmas—Songs From Call Me Claus	186
136	105	99	8	TENACIOUS D EPIC 86234 (18.98 EQ CD)	Tenacious D	33		187	148	116	4	LIL TROY SHORT STOP 8231/KOCH (12.98/18.98)	Back To Ballin	95
137	144	148	23	VARIOUS ARTISTS ▲ ³ SONY/ZOMBA/UNIVERSAL/EMI 85663/EPIC (12.98 EQ/18.98)	Now 6	1		188	152	104	5	LOUIE DEVITO DEE VEE 4000/MUSICRAMA (16.98 CD)	N.Y.C. Underground Party Volume 4	63
138	102	83	7	GARBAGE ALMO SOUNDS 493115*/INTERSCOPE (12.98/18.98)	Beautifulgarbage	13		189	119	122	5	JOURNEY COLUMBIA 86080/CRG (17.98 EQ/24.98)	The Essential Journey	47
139	113	90	10	BABYFACE ARISTA 14667* (12.98/18.98)	Face2Face	25		190	176	174	20	PETE YORN COLUMBIA 62216/CRG (12.98 EQ CD) #	Music For The Morning After	139
140	117	103	22	LUTHER VANDROSS ▲ J 20007 (12.98/18.98)	Luther Vandross	6		191	179	162	93	3 DOORS DOWN ▲ ⁵ REPUBLIC 153920/UNIVERSAL (12.98/18.98) #	The Better Life	7
141	138	149	53	THE BEATLES ▲ ⁷ APPLE 29325/CAPITOL (11.98/18.98)	1	1		192	177	163	6	TRACE ADKINS CAPITOL (NASHVILLE) 30618 (10.98/17.98)	Chrome	59
142	127	109	55	LIFEHOUSE ▲ ² DREAMWORKS 450231/INTERSCOPE (11.98/17.98) #	No Name Face	6		193	129	84	3	BENZINO MOTOWN 014980/UNIVERSAL (12.98/18.98)	The Benzino Project	84
143	121	106	26	CITY HIGH ● BODGA BASEMENT 490890/INTERSCOPE (11.98/17.98)	City High	34		194	NEW	1		NEWSONG REUNION 10033/ZOMBA (11.98/17.98) #	The Christmas Shoes	194
144	108	119	6	THE HIT CREW TURN UP THE MUSIC 1294 (7.98 CD)	Proud To Be American	50		195	149	110	4	LA' CHAT IN THE PAINT 8239/KOCH (12.98/18.98)	Murder She Spoke	78
145	131	133	7	DAVID BALL DUALTONE 01109/RAZOR & TIE (11.98/17.98)	Amigo	120		196	153	115	5	NEW ORDER REPRISE 85621/WARNER BROS. (18.98 CD)	Get Ready	41
146	115	98	8	VARIOUS ARTISTS RAZOR & TIE 89041 (12.98/18.98)	Pulse	43		197	155	138	22	D12 ▲ SHADY 490897*/INTERSCOPE (12.98/18.98)	Devil's Night	1
147	134	152	114	DIXIE CHICKS ▲ ⁸ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly	1		198	110	—	2	TOBYMAC FOREFRONT 25294 (17.98 CD) #	Momentum	110
148	154	168	60	AARON CARTER ▲ ² JIVE 41708/ZOMBA (11.98/17.98)	Aaron's Party (Come Get It)	4		199	164	139	13	ADEMA ARISTA 14696 (11.98/17.98)	Adema	27
149	132	118	27	WEEZER ▲ GEPFEN 493045*/INTERSCOPE (12.98/18.98)	Weezer	4		200	178	169	8	RYAN ADAMS LOST HIGHWAY 170235/10JMG (18.98 CD)	Gold	59
150	128	108	4	HARRY CONNICK, JR. COLUMBIA 86077*/CRG (18.98 EQ CD)	Songs I Heard	88								

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DECEMBER 1 2001		Billboard TOP BLUES ALBUMS™	
THIS WEEK	LAST WEEK	ARTIST	Title
3	1	B.B. KING MCA 112756	A Christmas Celebration of Hope
1	2	VARIOUS ARTISTS NARM 5007	Get The Blues!
2	3	B.B. KING & ERIC CLAPTON ▲ DUCK/REPRISE 47612/WARNER BROS.	Riding With The King
4	4	R.L. BURNSIDE FAT POSSUM 80343/EPITAPH	Burnside On Burnside
8	5	VARIOUS ARTISTS ALLIGATOR 112/13	Alligator Records 30th Anniversary Collection
5	6	BUDDY GUY SILVERTONE 41751/ZOMBA	Sweet Tea
7	7	JIMMIE VAUGHAN ARTEMIS 751091	Do You Get The Blues?
9	8	DELBERT MCCLINTON NEW WEST 6024	Nothing Personal
6	9	PEGGY SCOTT-ADAMS MISS BUTCH 4019/MAROI GRAS	Hot & Sassy
11	10	MEL WAITERS WALDOXY 2828/MALACO	Let Me Show You How To Love
12	11	VARIOUS ARTISTS UTV 556176	Pure Blues
13	12	ETTA JAMES CHESS 112498/MCA	Love Songs
15	13	VARIOUS ARTISTS BLIND PIG 2002	Blind Pig Records 25th Anniversary Collection
14	14	ROBERT CRAY RYKODISC 10611	Shoulda Been Home
14	15	THE WORD ROPEADOPE 93046/AG	The Word

DECEMBER 1 2001		Billboard TOP REGGAE ALBUMS™	
THIS WEEK	LAST WEEK	ARTIST	Title
1	1	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 54285/UTV	One Love: The Very Best Of Bob Marley And The Wailers
2	2	LOUCHE LOU & MICHIE ONE LAKESHORE 33888	7 Years Of Plenty
3	3	UB40 VIRGIN 50525	The Very Best Of UB40
4	4	DAMIAN "JR. GONG" MARLEY MOTOWN 014742/UNIVERSAL	Halfway Tree
5	5	VARIOUS ARTISTS VP 1629*	Reggae Gold 2001
7	6	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 586408/UMG	Exodus (Deluxe Edition)
7	7	VARIOUS ARTISTS GREENSLAVES 4003	Biggest Ragga Dancehall Anthems
6	8	T.O.K. B-RICH 1632*/VP	My Crew, My Dawgs
9	9	BOB MARLEY AND THE WAILERS DIRECT SOURCE SPECIAL PRODUCTS 14742	Star Power
11	10	BEENIE MAN SHOCKING VIBES/VP 49053*/VIRGIN	Art And Life
15	11	BUJU BANTON HIP-0 541336/UNIVERSAL	Ultimate Collection
10	12	MR. VEGAS GREENSLAVES 263	Damn Right
13	13	BEENIE MAN ARTISTS ONLY 60079	Youth Quake
14	14	VARIOUS ARTISTS JAMODOWN 40045	Dancehall Xplosion 2001
13	15	JIMMY CLIFF HIP-0 546727/UNIVERSAL	Jimmy Cliff—Ultimate Collection

DECEMBER 1 2001		Billboard TOP WORLD ALBUMS™	
THIS WEEK	LAST WEEK	ARTIST	Title
2	1	GIPSY KINGS NONESUCH 79542/AG	Somos Gitanos
4	2	BAHA MEN ▲ S. CURVE 751052/ARTEMIS	Who Let The Dogs Out
3	3	ISRAEL KAMAKAWIWO'OLE BIG BOY 5907/THE MOUNTAIN APPLE COMPANY	Alone In Iz World
9	4	VARIOUS ARTISTS WINDHAM HILL 11603/RCA	A Celtic Christmas-Silver Anniversary Edition
7	5	BEBEL GILBERTO ZIRIGUIBODM 1058/SIX DEGREES	Tanto Tempo Remixes
6	6	AFRO CELT SOUND SYSTEM REAL WORLD/NARADA 10184/VIRGIN	Volume 3: Further In Time
8	7	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 9020	The Irish Tenors: Ellis Island
10	8	CESARIA EVORA WINDHAM HILL 11590/RCA	Sao Vicente
11	9	BEBEL GILBERTO ZIRIGUIBODM 1026/SIX DEGREES	Tanto Tempo
14	10	GAELIC STORM HIGHER OCTAVE 10247/VIRGIN	Tree
13	11	GIPSY KINGS NONESUCH 79541/AG	Volare! The Very Best Of The Gipsy Kings
12	12	FEMI KUTI MCA 589264	Fight To Win
12	13	BARRAGE SUITE 102 MUSIC 0499/MADACY	Barrage
12	14	SOUNDTRACK VIRGIN 10790	Amelie
12	15	NA LEO PILIMEHANA THE MOUNTAIN APPLE COMPANY 63012	Christmas Gift 2

DECEMBER 1 2001		Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS™	
THIS WEEK	LAST WEEK	ARTIST	Title
1	1	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1225/CHORDANT	Christmas Extraordinaire
2	2	P.O.D. ▲ ATLANTIC 83496/CHORDANT	Satellite
3	3	THIRD DAY ESSENTIAL 10668/PROVIDENT	Come Together
4	4	VARIOUS ARTISTS EMI CHRISTIAN/PROVIDENT/WORD/SPARROW 1850/CHORDANT	Wow Hits 2002: The Year's 30 Top Christian Artists And Hits
5	5	MICHAEL W. SMITH REUNION 10025/PROVIDENT	Worship
6	6	VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE	Songs 4 Worship—Shout To The Lord
7	7	ANNE MURRAY STRAIGHTWAY 0339/CHORDANT	What A Wonderful Christmas
8	8	STEVEN CURTIS CHAPMAN SPARROW 1770/CHORDANT	Declaration
9	9	JACI VELASQUEZ WORD 6178	Christmas
10	10	VARIOUS ARTISTS INTEGRITY 2066/TIME LIFE	Songs 4 Worship Christmas
11	11	DONNIE MCCLURKIN ▲ VERITY 43150/PROVIDENT	Live In London And More...
12	12	NEWSONG REUNION 10033/PROVIDENT	The Christmas Shoes
13	13	TOBYMAC FOREFRONT 5294/CHORDANT	Momentum
14	14	BILL & GLORIA GAITHER PRESENTS THEIR HOMECOMING FRIENDS SPRING HOUSE 2366/CHORDANT	A Billy Graham Homecoming Volume One
15	15	NICOLE C. MULLEN WORD 6127	Talk About It
16	16	BILL & GLORIA GAITHER PRESENTS THEIR HOMECOMING FRIENDS SPRING HOUSE 2361/CHORDANT	A Billy Graham Homecoming Volume Two
17	17	SONICFLOOD IND 6165/WORD	Resonate
18	18	MERCYME IND 6133/WORD	Almost There
19	19	VARIOUS ARTISTS ▲ INTEGRITY 1767/TIME LIFE	Songs 4 Worship—Holy Ground
20	20	CAEDMON'S CALL ESSENTIAL 10621/PROVIDENT	In The Company Of Angels—A Call To Worship
21	21	THE BROOKLYN TABERNALE CHOIR M2.0 COMMUNICATIONS 6124/WORD	Light Of The World
22	22	MARY MARY ● C2/COLUMBIA 7802/WORD	Thankful
23	23	JUMP 5 SPARROW 1913/CHORDANT	Jump 5
24	24	4HIM WORD 6153	Walk On
25	25	CECE WINANS WELLSRING GOSPEL/SPARROW 1826/CHORDANT	CeCe Winans
26	26	MARK SCHULTZ WORD 6136	Song Cinema
27	27	POINT OF GRACE WORD 6112	Free To Fly
28	28	CHRIS RICE ROCKETOWN 6172/WORD	The Living Room Sessions
29	29	LEANN RIMES CURB 78726/CHORDANT	God Bless America
30	30	STACIE ORRICO FOREFRONT 2588/CHORDANT	Christmas Wish (EP)
31	31	FFH ESSENTIAL 10620/PROVIDENT	Have I Ever Told You
32	32	VARIOUS ARTISTS WORSHIP TOGETHER/SPARROW 0314/CHORDANT	I Could Sing Of Your Love Forever 2
33	33	VARIOUS ARTISTS HILLSONG AUSTRALIA/INTEGRITY 2071/WORD	Jesus, Christmas Worship Down Under
34	34	AVALON SPARROW 1796/CHORDANT	Oxygen
35	35	VARIOUS ARTISTS HILLSONG AUSTRALIA/INTEGRITY 2070/WORD	You Are My World
36	36	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2350/CHORDANT	Christmas...A Time For Joy
37	37	FRED HAMMOND VERITY 43174/PROVIDENT	Christmas...Just Remember
38	38	THIRD DAY ● ESSENTIAL 10670/PROVIDENT	Offerings: A Worship Album
39	39	PLUS ONE ● 143/ATLANTIC 83329/CHORDANT	The Promise
40	40	VARIOUS ARTISTS FOREFRONT 4274/CHORDANT	The Prayer Of Jabez: Music... A Worship Experience

DECEMBER 1 2001		Billboard TOP GOSPEL ALBUMS™	
THIS WEEK	LAST WEEK	ARTIST	Title
1	1	DONNIE MCCLURKIN ▲ VERITY 43150/DMBA	Live In London And More...
2	2	THE BROOKLYN TABERNALE CHOIR M2.0 COMMUNICATIONS/WORD 85911/EPIC	Light Of The World
3	3	MARY MARY ● C2/COLUMBIA 63740/CRG	Thankful
4	4	CECE WINANS WELLSRING GOSPEL 51826/SPARROW	CeCe Winans
5	5	FRED HAMMOND VERITY 43174/ZOMBA	Christmas...Just Remember
6	6	SHIRLEY CAESAR WORD 85864/EPIC	Hymns
7	7	VARIOUS ARTISTS ● EMI/WORD/VERITY 43163/ZOMBA	WOW Gospel 2001: The Year's 30 Top Gospel Artists And Songs
8	8	KURT CARR & THE KURT CARR SINGERS GOSPEL CENTRIC 430742/INTERSCOPE	Awesome Wonder
9	9	VIRTUE VERITY 43170/ZOMBA	Virtuosity!
10	10	RICHARD SMALLWOOD WITH VISION VERITY 43172/ZOMBA	Persuaded—Live In D.C.
11	11	THE BROOKLYN TABERNALE CHOIR M2.0 COMMUNICATIONS/WORD 63805/EPIC	God Is Working—Live
12	12	TIM "BISHOP" BROWN & THE MIRACLE MASS CHOIR HOLY ROLLER 7014/DIAMANTE SERVANT	He's Done Enough
13	13	GREG O'QUIN 'N JOYFUL NOYE WORLD WIDE GOSPEL 3008	Cliches
14	14	YOLANDA ADAMS ELEKTRA 62629/EEG	The Experience
15	15	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR OXFERTY SOUNDS 25303/EMI GOSPEL	The Storm Is Over
16	16	CARLTON PEARSON AND THE AZUSA MASS CHOIR TOMMY BOY GOSPEL 1494/TOMMY BOY	Live At Azusa 4
17	17	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR FEATURING JOHN P. KEE VERITY 43168/ZOMBA	Mighty In The Spirit
18	18	SOUNDTRACK GOSPEL CENTRIC 70035/ZOMBA	Kingdom Come
19	19	REV. CLAY EVANS AND THE AARC MASS CHOIR MEEK 4014	Constantly
20	20	MOSES TYSON, JR. WORLD CLASS GOSPEL 50007/ALPINE	Music
21	21	PASTOR WOODROW HAYDEN AND SHILOH JOI 1261/DIAMANTE SERVANT	I Know It Was The Blood
22	22	BLESSED ULTIMATE 102	Journey For The Heart
23	23	SOUNDTRACK NEW SPIRIT 3510/TYSCOT	Tae-Ba Inspirational: Walk By Faith...Not By Sight
24	24	ANointed WORD 85413/EPIC	If We Pray
25	25	DOUG & MELVIN WILLIAMS BLACKBERRY 1631/MALACO	Duets
26	26	EASTERN MICHIGAN GOSPEL CHOIR DOROHN 73722	Get To The Concept
27	27	DEZ OESTINY 7702	Sing For Me
28	28	TRAMaine HAWKINS GOSPEL CENTRIC 70036	Still Tramine
29	29	ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY AMEN 1503	Turn It Around
30	30	DERRICK STARKS & TODAY'S GENERATION CRYSTAL ROSE 20962	Sacrifice
31	31	ESTHER SMITH DOROHN 73850	You Love Me...Still
32	32	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018	Good Time
33	33	LIZ MC COMB CRYSTAL ROSE 20965	Liz Mc Comb
34	34	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE ● VERITY 43139/OMBA	Not Guilty... The Experience
35	35	JAMES GREAR & COMPANY BORN AGAIN 1035/DIAMANTE SERVANT	What Will Your Life Say
36	36	FRED HAMMOND & RADICAL FOR CHRIST ● VERITY 43140/ZOMBA	Purpose By Design
37	37	NEW CREATION OF GOD AMEN 1502	He's All I Need
38	38	NORMAN HUTCHINS & JDI CHRISTMAS JOI 1264/DIAMANTE SERVANT	Emmanuel
39	39	VARIOUS ARTISTS NEW HAVEN 28019	Gospel's Top 20 Songs Of The Century
40	40	THE BLIND BOYS OF ALABAMA REAL WORLD 50918	Spirit Of The Century

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. † indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by **SoundScan**

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Billboard HEATSEEKERS.

THIS WEEK	LAST WEEK	WKS. AGO	WKS. IN CH.	ARTIST		Title	THIS WEEK	LAST WEEK	WKS. AGO	WKS. IN CH.	ARTIST		Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL								
1	NEW	1	1	NUMBER 1/HOT SHOT DEBUT SHELBY LYNNE <small>ISLAND 586436/IDJMG (12.98/18.98)</small>		Love, Shelby	25	2	1	1	FLICKERSTICK <small>EPIC 86132 (18.98 EQ CD)</small>		Welcoming Home The Astronauts
2	4	2	19	THE CALLING <small>RCA 67585 (13.98 CD)</small>		Camino Palmero	26	27	27	2	RASCAL FLATTS ● <small>LYRIC STREET 185011/ROLLYWOOD (11.98/17.98)</small>		Rascal Flatts
3	7	5	7	DEFAULT <small>TVT 2310 (11.98 CD)</small>		The Fallout	27	21	14	23	CHRIS CAGLE <small>CAPITOL (NASHVILLE) 34170 (10.98/17.98)</small>		Play It Loud
4	3	10	43	NICKEL CREEK <small>SUGAR HILL 3909 (16.98 CD)</small>		Nickel Creek	28	6	1	2	DOPE <small>FLIP 85644/EPIC (17.98 EQ CD)</small>		Life
5	5	1	33	PETE YORN <small>COLUMBIA 62216/CRG (12.98 EQ CD)</small>		Music For The Morning After	29	33	36	3	LOS TEMERARIOS <small>FONOVISA 6129 (10.98/12.98)</small>		Baladas Rancheras
6	9	24	3	NEWSONG <small>REUNION 10043/20MGA (11.98/17.98)</small>		The Christmas Shoes	30	17	13	23	TAMMY COCHRAN <small>EPIC (NASHVILLE) 69736/SONY (NASHVILLE) (7.98 EQ/11.98)</small>		Tammy Cochran
7	1	1	2	TOBYMAC <small>FOREFRONT 25294 (17.98 CD)</small>		Momentum	31	26	17	3	MARK SCHULTZ <small>WORD 85863/EPIC (11.98 EQ/17.98)</small>		Song Cinema
8	8	3	12	NICOLE C. MULLEN <small>WORD 85822/EPIC (11.98 EQ/17.98)</small>		Talk About It	32	39	44	3	JAMIE-LYNN SIGLER <small>BAB 18301/EDEL (12.98/18.98)</small>		Here To Heaven
9	20	1	2	CARLOS VIVES <small>EMI LATIN 39556 (9.98/15.98)</small>		Dejame Entrar	33	32	38	3	CHRIS RICE <small>ROCKETOWN 95013/EPIC (13.98 EQ CD)</small>		The Living Room Sessions
10	18	9	7	SONICFLOOD <small>INO/WORD 86012/EPIC (11.98 EQ/17.98)</small>		Resonate	34	30	1	3	STACIE ORRICO <small>FOREFRONT 32588 (9.98 CD)</small>		Christmas Wish (EP)
11	14	11	13	MERCYME <small>INO/WORD 85725/EPIC (16.98 EQ CD)</small>		Almost There	35	24	1	8	PRESSURE 4-5 <small>DREAMWORKS 450325/INTERSCOPE (12.98 CD)</small>		Burning The Process
12	NEW	1	1	MEST <small>MAVERICK 48147/WARNER BROS. (11.98 CD)</small>		Destination Unknown	36	19	1	2	LOS ANGELES DE CHARLY <small>FONOVISA 6154 (8.98/12.98)</small>		Te Voy A Enamorar
13	13	8	3	JOHN MAYER <small>AWARE/COLUMBIA 852937/CRG (7.98 EQ/11.98)</small>		Room For Squares	37	25	21	8	BALDHEAD SLICK & DA CLICK <small>ILL KID 9205*/LANDSPEED (11.98/18.98)</small>		Baldhead Slick & Da Click
14	10	4	4	SKIP <small>UTP 90100/DRPHEUS (17.98 CD)</small>		Live From Hollygrove	38	31	25	8	ALEJANDRO FERNANDEZ <small>SONY DISCOS 84637 (10.98 EQ/16.98)</small>		Origenes
15	35	1	2	GREATEST GAINER DAVE KOZ & FRIENDS <small>CAPITOL 33837 (17.98 CD)</small>		A Smooth Jazz Christmas	39	40	30	15	LOS ANGELES AZULES <small>DISA 727014 (8.98/13.98)</small>		Historia Musical
16	12	16	10	SOIL <small>J 20022 (7.98/11.98)</small>		Scars	40	28	29	3	SHIRLEY CAESAR <small>WORD 85864/EPIC (11.98 EQ/17.98)</small>		Hymns
17	16	7	15	TOYA <small>ARISTA 14697 (11.98/17.98)</small>		Toya	41	41	32	21	GRUPO BRYNDIS <small>DISA 727012 (8.98/13.98)</small>		Historia Musical Romantica
18	48	1	2	THE BROOKLYN TABERNACLE CHOIR <small>M2.0 COMMUNICATIONS/WORD 85911/EPIC (11.98 EQ/16.98)</small>		Light Of The World	42	38	1	14	PAUL OAKENFOLD <small>WARNER SUNSET/FRRR 31169/LONDON-SIRE (18.98 CD)</small>		Swordfish: The Album (Soundtrack)
19	23	6	9	JOAN SEBASTIAN <small>MUSART 12524/BALBOA (7.98/13.98)</small>		En Vivo: Desde La Plaza El Progreso De Guadalajara	43	NEW	1	1	LIBERACION <small>DISA 727017 (8.98/13.98)</small>		Ahora Y Siempre
20	15	23	15	JAMIE O'NEAL ● <small>MERCURY (NASHVILLE) 170132 (11.98/17.98)</small>		Shiver	44	43	33	10	JEFF CARSON <small>CURB 77937 (11.98/17.98)</small>		Real Life
21	34	35	11	JUMP 5 <small>SPARROW 51913 (16.98 CD)</small>		Jump 5	45	NEW	1	1	JESSIE MORALES <small>UNIVISION 310031 (9.98/13.98)</small>		El Original De La Sierra: Loco
22	22	28	5	STEVE HOLY <small>CURB 77972 (11.98/17.98)</small>		Blue Moon	46	45	40	7	JESSIE MORALES <small>UNIVISION 310024 (9.98/13.98)</small>		El Original De La Sierra-16 Super Exitos
23	29	18	4	ST. JOHN'S CHILDRENS CHOIR <small>MADACY KIDS 1389/MADACY (2.98/4.98)</small>		God Bless The U.S.A.: Kids Sing Songs For America	47	36	20	5	FUGAZI <small>DISCHORD 130* (11.98 CD)</small>		The Argument
24	11	1	2	PAUL VAN DYK <small>MINISTRY OF SOUND 5002 (21.98 CD)</small>		The Politics Of Dancing	48	NEW	2	2	JACK JOHNSON <small>ENJOY 001 (15.98 CD)</small>		Brushfire Fairytales
							49	NEW	1	1	THE FACULTY <small>JAMTAM 1001 (13.98 CD)</small>		Group Therapy
							50	NEW	27	27	DARUDE <small>GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD)</small>		Before The Storm

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Billboard TOP INDEPENDENT ALBUMS

Both charts compiled from a national sample of retail stores; mass merchant and internet sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WKS. IN CH.	ARTIST		Title	THIS WEEK	LAST WEEK	WKS. AGO	WKS. IN CH.	ARTIST		Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL								
1	1	1	4	NUMBER 1/GREATEST GAINER MANNHEIM STEAMROLLER <small>AMERICAN GRAMAPHONE 1225 (17.98 CD)</small>		Christmas Extraordinaire	25	14	11	16	SNOOP DOGG PRESENTS THA EASTSIDAZ <small>TVT 2230* (10.98/17.98)</small>		Duces 'N Trayz--The Old Fashioned Way
2	NEW	1	1	SEVENDUST <small>TVT 5870 (10.98/17.98)</small>		Animosity	26	15	7	9	COO COO CAL <small>INFINITE 1466/TOMMY BOY (11.98/17.98)</small>		Disturbed
3	NEW	1	1	KITTIE <small>ARTEMIS 751088 (11.98/17.98)</small>		Oracle	27	17	1	2	LOS ANGELES DE CHARLY <small>FONOVISA 6154 (8.98/12.98) #</small>		Te Voy A Enamorar
4	2	2	19	DREAM STREET ● <small>UEG 18304/EDEL (11.98/17.98)</small>		Dream Street	28	21	18	8	BALDHEAD SLICK & DA CLICK <small>ILL KID 9205*/LANDSPEED (11.98/18.98) #</small>		Baldhead Slick & Da Click
5	NEW	1	1	BARRY MANILOW <small>CONCORD 2102 (12.98/17.98)</small>		Here At The Mayflower	29	18	10	7	CAROLE KING <small>ROCKIN' JAZZ 8346/KOCH (18.98 CD)</small>		Love Makes The World
6	3	1	2	OUTLAWZ <small>IN THE PAINT 8324/KOCH (12.98/18.98)</small>		Novakane	30	22	19	10	VARIOUS ARTISTS <small>LAKE 9204*/LANDSPEED (11.98/18.98)</small>		The 41st Side
7	4	6	6	THE HIT CREW <small>TURN UP THE MUSIC 1294 (7.98 CD)</small>		Proud To Be American	31	19	16	12	RZA AS BOBBY DIGITAL <small>WU-TANG/IN THE PAINT 8182*/KDC (11.98/17.98)</small>		Digital Bullet
8	10	8	7	DEFAULT <small>TVT 2310 (11.98 CD) #</small>		The Fallout	32	34	38	59	BAHA MEN ▲ <small>S-CURVE 751052/ARTEMIS (11.98/17.98) #</small>		Who Let The Dogs Out
9	7	13	16	NICKEL CREEK <small>SUGAR HILL 3909 (16.98 CD) #</small>		Nickel Creek	33	32	24	10	JOHN HIATT <small>VANGUARD 79595 (16.98 CD)</small>		The Tiki Bar Is Open
10	NEW	1	1	ESTEBAN <small>DAYSTAR 8842 (26.98/29.98)</small>		Holiday Trilogy: A Classic Christmas	34	27	17	5	FUGAZI <small>DISCHORD 130* (11.98 CD) #</small>		The Argument
11	5	5	4	LIL TROY <small>SHORT STDP 8231/KOCH (12.98/18.98)</small>		Back To Ballin	35	40	43	13	JACK JOHNSON <small>ENJOY 001 (15.98 CD) #</small>		Brushfire Fairytales
12	8	3	5	LOUIE DEVITO <small>DEE VEE 40001/MUSICRAMA (16.98 CD)</small>		N.Y.C. Underground Party Volume 4	36	16	41	4	THE FACULTY <small>JAMTAM 1001 (13.98 CD) #</small>		Group Therapy
13	6	4	4	LA' CHAT <small>IN THE PAINT 8239/KOCH (12.98/18.98)</small>		Murder She Spoke	37	35	33	28	DARUDE <small>GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD) #</small>		Before The Storm
14	9	1	2	VARIOUS ARTISTS <small>TOMMY BOY 1524 (12.98/18.98)</small>		Jock James: The All Star Jock James	38	29	21	8	ISRAEL KAMAKAWIWO'OLE <small>BIG BOY 5907/THE MOUNTAIN APPLE COMPANY (17.98 CD)</small>		Alone In Iz World
15	12	1	2	GRAND PUBA <small>RISEING SON 8248/KOCH (12.98/18.98)</small>		Understand This	39	31	35	3	DEEP DISH <small>BOXED 021 (19.98 CD) #</small>		Global Underground: Moscow
16	13	9	26	LIL JON & THE EAST SIDE BOYZ <small>BME 2220*/TVT (10.98/16.98)</small>		Put Yo Hood Up	40	38	28	4	VARIOUS ARTISTS <small>EASTERN CONFERENCE 9206*/LANDSPEED (18.98 CD)</small>		The High & Mighty Presents: Eastern Conference All Stars II
17	25	14	4	VARIOUS ARTISTS <small>ST. CLAIR 0081 (7.98 CD)</small>		God Bless America: United We Stand!	41	39	49	7	THE HERITAGE CHOIR & ORCHESTRA <small>BCI/ECLIPSE 443 (4.98 CD) #</small>		American Pride: 16 Stirring Patriotic Themes
18	20	12	12	JOAN SEBASTIAN <small>MUSART 12524/BALBOA (7.98/13.98) #</small>		En Vivo: Desde La Plaza El Progreso De Guadalajara	42	NEW	1	1	PAYCHECK <small>CHECKMATE/MUGSHOT 0801/STONEY BURKE (11.98/17.98)</small>		Check Yo'Self
19	23	15	15	ST. JOHN'S CHILDRENS CHOIR <small>MADACY KIDS 1389/MADACY (2.98/4.98) #</small>		God Bless The U.S.A.: Kids Sing Songs For America	43	30	1	2	MERLE HAGGARD <small>ANTI 88534/EPTAPH (16.98 CD)</small>		Roots: Volume 1
20	11	1	2	PAUL VAN DYK <small>MINISTRY OF SOUND 5002 (21.98 CD) #</small>		The Politics Of Dancing	44	37	39	3	THE RIDDLE <small>TOMMY BOY SILVER LABEL 1523/TOMMY BOY (17.98 CD)</small>		Dance Mix NYC
21	46	26	1	THE CHARLIE DANIELS BAND <small>BLUE HAT/AJLIUM 8133/KE1A (12.98/18.98)</small>		The Live Record	45	NEW	10	10	CHRISTINA AGUILERA <small>PLATINUM 7844/JB (11.98/17.98)</small>		Just Be Free
22	26	25	1	LOS TEMERARIOS <small>FONOVISA 6129 (10.98/12.98) #</small>		Baladas Rancheras	46	45	40	13	LOS TIGRES DEL NORTE <small>FONOVISA 6145 (8.98/12.98) #</small>		Uniendo Fronteras
23	24	23	1	VEGGIE TUNES <small>BIG IDEA/WORD 6164/CRYSTIC STUDIOS (5.98/9.98)</small>		Veggie Tales: Silly Songs With Larry	47	NEW	1	1	CANBUS <small>ARCHIVES 7086 (11.98/16.98)</small>		C True Hollywood Stories
24	28	29	3	JAMIE-LYNN SIGLER <small>BAB 18301/EDEL (12.98/18.98) #</small>		Here To Heaven	48	NEW	1	1	LEE GREENWOOD <small>FREEFALLS 7020 (14.98 CD)</small>		Have Yourself A Merry Little Christmas
							49	42	30	9	DJ ESCAPE <small>GROOVILICIOUS 35104/STRICTLY RHYTHM (18.98 CD) #</small>		Party Time 2002
							50	NEW	1	1	MANNHEIM STEAMROLLER <small>AMERICAN GRAMAPHONE 0443 (45.98 CD)</small>		Christmas Collection

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. # indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

DECEMBER 1 2001 **Billboard** TOP INTERNET ALBUM SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	NEW		GARTH BROOKS	CAPITOL (NASHVILLE) 31330	Scarecrow	1
2	3	3	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 1225	Christmas Extraordinaire	17
3	4	52	ENYA ▲	REPRISE 47426/WARNER BROS.	A Day Without Rain	5
4	7	9	PINK FLOYD	CAPITOL 36111	Echoes - The Best Of Pink Floyd	12
5	NEW		JEWEL	ATLANTIC 83519/AG	This Way	9
6	NEW		SHAKIRA	EPIC 63900	Laundry Service	3
7	8	45	SOUNDTRACK ▲	MERCURY (NASHVILLE) 170069	O Brother, Where Art Thou?	21
8	2	5	VARIOUS ARTISTS ●	COLUMBIA 86300/CRG	God Bless America	24
9	1	2	BRITNEY SPEARS	JIVE 41776/ZOMBA	Britney	2
10	NEW		MADONNA	MAVERICK 48000/WARNER BROS.	GHV2: Greatest Hits Volume 2	7
11	5	9	SOUNDTRACK	WARNER SUNSET/INDONESIA/ATLANTIC 83491/AG	Harry Potter And The Sorcerer's Stone	48
12	NEW		PAUL MCCARTNEY	MPL 36510/CAPITOL	Driving Rain	26
13	NEW		NATALIE MERCHANT	ELEKTRA 62721/EEG	Motherland	30
14	NEW		THE CURE	FICITION/ELEKTRA 62725/EEG	Greatest Hits	58
15	NEW		VARIOUS ARTISTS	EMI/ZOMBA/SONY 585620/UNIVERSAL	Now That's What I Call Christmas!	15
16	NEW		BARRY MANILOW	CONCORD 2102	Here At The Mayflower	90
17	16	4	BARBRA STREISAND	COLUMBIA 85920/CRG	Christmas Memories	25
18	NEW		BARENAKED LADIES	REPRISE/WARNER BROS.	Disc One: All Their Greatest Hits (1991-2001)	38
19	6	21	ALICIA KEYS ▲	J 20002	Songs In A Minor	20
20	14	30	DIANA KRALL ●	VERVE 549846/VG	The Look Of Love	49
21	20	5	TONY BENNETT	RPM/COLUMBIA 85933/CRG	Playin' With My Friends: Bennett Sings The Blues	72
22	13	5	ANDREA BOCELLI	PHILIPS 589341	Cieli Di Toscana	43
23	10	3	ENRIQUE IGLESIAS	INTERSCOPE 493148	Escape	6
24	12	7	VARIOUS ARTISTS ▲	WARNER BROS./ELEKTRA/ATLANTIC 14684/ARISTA	Totally Hits 2001	22
25	NEW		RADIOHEAD	CAPITOL 36616	I Might Be Wrong: Live Recordings	44

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl available. † indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications and SoundScan, Inc.

DECEMBER 1 2001 **Billboard** TOP SOUNDTRACKS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	12	O BROTHER, WHERE ART THOU? ▲	MERCURY 170069
2	2	2	THE WASH	AFTERMATH/DDGGYSTYLE 4931/INTERSCOPE
3	3	12	SHREK ●	DREAMWORKS 450305/INTERSCOPE
4	5	7	HARRY POTTER AND THE SORCERER'S STONE	WARNER SUNSET/INDONESIA/ATLANTIC 83491/AG
5	4	2	THREE 6 MAFIA & HYPNOTIZE MINDS PRESENTS: CHOICES - THE ALBUM	HYPNOTIZE MINDS/COLUMBIA 1912/CRG
6	7	13	COYOTE UGLY ▲	CURB 78703
7	6	10	TRAINING DAY	PRIORITY 50213/CAPITOL
8	8	10	GLITTER (MARIAH CAREY) ▲	VIRGIN 10797*
9	11	15	A KNIGHT'S TALE	COLUMBIA 85648/CRG
10	13	25	SAVE THE LAST DANCE ▲	HOLLYWOOD 162288
11	9	8	ON THE LINE	A HAPPY PLACE/MIRAMAX/JIVE 41762/ZOMBA
12	10	4	BONES	DDGGYSTYLE/PRIORITY 50227/CAPITOL
13	12	17	DOWN FROM THE MOUNTAIN	LOST HIGHWAY 170221/MERCURY (NASHVILLE)
14	15	17	THE PRINCESS DIARIES	WALT DISNEY 860731
15	14	19	MOULIN ROUGE ▲	INTERSCOPE 493035
16	16	12	REMEMBER THE TITANS ●	WALT DISNEY 860687
17	22	13	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 49500/ZOMBA
18	18	9	BRIDGET JONES'S DIARY	ISLAND 548797/IDJMG
19	20	18	JOSIE & THE PUSSYCATS ●	PLAY-TONE 85683/EPIC
20	17	3	GOOD ROCKIN' TONIGHT - THE LEGACY OF SUN RECORDS	LONDON-SIRE 31165
21	NEW		DUETS	HOLLYWOOD 162241
22	24	11	THE FAST AND THE FURIOUS ●	MURDER INC./DEF JAM 548832*/IDJMG
23	NEW		GREASE ▲	POLYDOR 825095/UNIVERSAL
24	NEW		BABY BOY	UNIVERSAL 014276
25	19	7	SERENDIPITY	MIRAMAX/COLUMBIA 61583/CRG

DECEMBER 1 2001 **Billboard** TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	10	LEE GREENWOOD ●	CAPITOL (NASHVILLE) 98568 (11.98 CD)	American Patriot	25	42	8	MICHAEL JACKSON ▲	EPIC 86072 (12.98 EQ/18.98)	Bad
2	2	88	ENYA ▲	REPRISE 46635/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya	26	NEW	27	TRANS-SIBERIAN ORCHESTRA ▲	LAVA/ATLANTIC 92736/AG (11.98/17.98) †	Christmas Eve And Other Stories
3	7	24	CHARLOTTE CHURCH ▲	SONY CLASSICAL 89463 (12.98 EQ/18.98)	Dream A Dream	27	NEW	33	'N SYNC ▲	RCA 67726 (11.98/18.98)	Home For Christmas
4	8	20	KENNY G ▲	ARISTA 19090 (12.98/18.98)	Faith: A Holiday Album	28	19	105	FAITH HILL ▲	WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	Breathe
5	4	112	CREED ◆	WIND-UP 13053* (11.98/18.98)	Human Clay	29	25	151	KID ROCK ◆	TOP DGG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) †	Devil Without A Cause
6	6	177	MICHAEL JACKSON ◆	EPIC 66073 (12.98 EQ/18.98)	Thriller	30	22	14	ABBA ▲	POLYDOR 517007/UNIVERSAL (12.98/18.98)	Gold
7	5	369	BOB SEGER & THE SILVER BULLET BAND ▲	CAPITOL 30334* (10.98/15.98)	Greatest Hits	31	23	17	U2 ▲	ISLAND 524613/IDJMG (12.98/18.98)	The Best Of 1980-1990
8	3	1285	PINK FLOYD ◆	CAPITOL 46001* (10.98/17.98)	Dark Side Of The Moon	32	32	7	MICHAEL JACKSON ▲	EPIC 66070 (12.98 EQ/18.98)	Off The Wall
9	30	40	CELINE DION ▲	550 MUSIC 69529/EPIC (11.98 EQ/17.98)	These Are Special Times	33	28	29	ANDREA BOCELLI ▲	PHILIPS 539207 (12.98/18.98) †	Romanza
10	14	19	CREED ▲	WIND-UP 13049 (11.98/18.98) †	My Own Prison	34	26	16	DEF LEPPARD ▲	MERCURY 528718/IDJMG (10.98/17.98)	Vault - Greatest Hits 1980-1995
11	43	344	MADONNA ◆	SIRE 26440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection	35	27	42	TOBY KEITH ▲	DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (11.98/17.98)	How Do You Like Me Now?!
12	38	76	KENNY G ▲	ARISTA 18767 (12.98/18.98)	Miracles - The Holiday Album	36	NEW	90	CELINE DION ▲	550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
13	9	11	METALLICA ◆	ELEKTRA 61113*/EEG (11.98/17.98)	Metallica	37	16	13	AALIYAH ▲	BLACKGROUND 10753 (12.98/17.98)	One In A Million
14	10	103	INCUBUS ▲	IMMORTAL 63652/EPIC (12.98 EQ/18.98)	Make Yourself	38	31	22	TOM PETTY AND THE HEARTBREAKERS ▲	MCA 110813 (12.98/18.98)	Greatest Hits
15	12	79	DIDO ▲	ARISTA 19025 (12.98/18.98) †	No Angel	39	50	134	PHIL COLLINS ▲	FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
16	13	20	DIXIE CHICKS ◆	MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) †	Wide Open Spaces	40	36	25	JOURNEY ◆	COLUMBIA 44493/CRG (11.98 EQ/17.98)	Journey's Greatest Hits
17	18	18	PHILADELPHIA ORCHESTRA (ORMANDY) ●	SONY CLASSICAL 6369 (15.98 EQ/9.98)	The Glorious Sound Of Christmas	41	34	36	FRANK SINATRA ▲	REPRISE 26501/WARNER BROS. (13.98/18.98)	Sinatra Reprise - The Very Good Years
18	48	11	ELVIS PRESLEY	RCA SPECIAL PRODUCTS 44331 (2.98/6.98)	It's Christmas Time	42	NEW	45	VINCE GUARALDI ▲	FANTASY 8431 (10.98/15.98)	A Charlie Brown Christmas
19	11	9	JAMES TAYLOR ◆	WARNER BROS. 3113 (7.98/11.98)	Greatest Hits	43	37	30	AC/DC ◆	EASTWEST 92418/EEG (11.98/17.98)	Back In Black
20	NEW	1	VARIOUS ARTISTS	CURB 77351 (4.98/7.98)	Christmas All-Time Greatest Records	44	24	23	SYSTEM OF A DOWN ●	AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98) †	System Of A Down
21	RE-ENTER	11	BURL IVES	MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	Rudolph The Red-Nosed Reindeer	45	29	26	CAROLE KING ◆	EPIC 65850 (7.98 EQ/11.98)	Tapestry
22	NEW	11	BILLY GILMAN ●	EPIC (NASHVILLE) /SONY (NASHVILLE) (11.98 EQ/17.98)	Classic Christmas	46	39	38	VARIOUS ARTISTS ●	MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO (3.98/6.98)	Toddler Favorites
23	RE-ENTER	62	BING CROSBY ●	MCA SPECIAL PRODUCTS 731143/MCA (3.98/6.98)	White Christmas	47	21	15	LEE GREENWOOD	CURB 77862 (4.98/5.98)	Best Of Lee Greenwood: God Bless The USA
24	17	21	SHANIA TWAIN ◆	MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over	48	33	32	AEROSMITH ◆	COLUMBIA 57367/CRG (7.98 EQ/11.98)	Aerosmith's Greatest Hits
						49	RE-ENTER	23	VARIOUS ARTISTS ●	ARISTA 19019 (11.98/17.98)	Ultimate Christmas
						50	RE-ENTER	10	VARIOUS ARTISTS	WALT DISNEY 860887 (15.98/7.98)	Disney's Christmas Collection

● Albums with the greatest sales gain this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMC and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. † indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

Chart Codes:
—ALBUMS—
The Billboard 200 (B200)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Holiday Albums (HLA)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pop Catalog (PCA)
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Catalog (RBC)
Reggae (RE)
World Music (WM)
—SINGLES—
Hot 100 (H100)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Dance/Club Play (DC)
Dance/Sales (DS)
Hot Latin Tracks (LT)
Latin: Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Rap (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

112: B200 159; RBA 85; H100 50; HA 50; RA 33; RBH 34; RS 20; T40 35
 2Pac: RBA 99; RBC 6, 7, 9, 16
 3 Doors Down: B200 191; A40 6; H100 38; HA 36; RO 32; T40 24
 311: MO 15
 4Him: CC 24
 8Ball: RA 64; RBH 64

-A-

Aaliyah: B200 51; PCA 37; RBA 17; RBC 3; H100 14; HA 14; RA 2, 53; RBH 2, 54
 Abba: PCA 30
 AC/DC: PCA 43
 Los Acosta: LA 24; RMA 16
 Acoustic Alchemy: CJ 11
 Ryan Adams: B200 200
 Yolanda Adams: GA 14; RBC 25
 Adema: MO 37; RO 38
 Trace Adkins: B200 192; CA 24; CS 8; H100 63; HA 62
 Aerosmith: PCA 48; RO 24
 Afro Celt Sound System: WM 6
 Afriman: B200 121; RBA 64
 Pepe Aguilar: LA 40; LPS 14; LT 11, 18; RMS 5, 28
 Christina Aguilera: IND 45; LA 66
 Alan T.: DC 14
 Alegres De La Sierra: LT 48; RMS 25
 Ley Alejandro: LPS 39
 Alien Ant Farm: B200 56; H100 41; HA 41; MO 16, 34; RO 31; T40 32
 Gary Allan: CA 28; CCA 18; CS 18
 All Star Tribute: B200 84; RBA 50; H100 95
 Allure: RBA 71; HSS 27; RBH 74; RS 37
 Herb Alpert: CJ 20
 Amber: DC 48; DSA 3; HSS 38
 Tori Amos: B200 167
 Jessica Andrews: CA 34
 Los Angeles Azules: HS 39; LA 7; RMA 4
 Los Angeles De Charly: HS 36; IND 27; LA 4; RMA 3
 Anointed: GA 24
 Marc Anthony: TSA 13; LT 17; TSS 2
 Aphex Twin: EA 15
 India.Arie: RBA 67; A40 17; DSA 21; RBH 86; RS 75
 Ricardo Arjona: LA 49; LPA 20
 Louis Armstrong: JZ 11
 Ashanti: H100 31; HA 28; HSS 37; RA 9; RBH 9; RP 11; RS 18
 A*Teens: DSA 7; HSS 72

Avalon: CC 34
 Avanti: RA 40; RBH 42; RS 65
 Ramon Ayala: LT 45; RMS 23
 Ramon Ayala Y Sus Bravos Del Norte: LA 60
 Steve Azar: CS 35
 Azul Azul: LA 73; HSS 64

-B-

B2K: RBH 82
 Babyface: B200 139; RBA 27; H100 89; HSS 66; RA 35; RBH 36; RS 50
 Backstreet Boys: B200 19; AC 14; H100 39; HA 46; T40 28
 Bad Azz: RBH 92
 Baha Men: IND 32; WM 2
 Balhead Slick & Da Click: HS 37; IND 28; RBA 60
 David Ball: B200 145; CA 16; CS 3; H100 47; HA 43
 Banda El Recodo: LA 51; LT 9; RMS 2, 7
 Banda Machos: LA 25; RMA 17
 Banda Sonora: DC 18
 Buju Banton: RE 11
 Barenaked Ladies: B200 38; INT 18
 Barrage: WM 13
 Cecilia Bartoli: CL 7
 Basement Jaxx: DC 41
 Basstoy: DC 17
 The Beatles: B200 141
 Beenie Man: RE 10, 13
 Tony Bennett: B200 72, 126; CX 3; HLA 10; INT 21; JZ 2, 18
 Bent: DC 27
 Benzino: B200 193; RBA 47
 Better Than Ezra: A40 27
 Bigga Figgaz: HSS 20; RBH 94; RP 3; RS 6
 Big Lew BKA Popeye Reds: RS 52
 Big Noyd: HSS 56; RBH 68; RP 23; RS 32
 Bilal: RBA 87
 Bjork: EA 5
 Clint Black: CS 30
 Blackhawk: CS 51
 Blessed: GA 22
 Mary J. Blige: B200 36; RBA 13; RBC 13; H100 1; HA 1; HSS 5; RA 13, 44; RBH 5, 44; RS 1; T40 1
 The Blind Boys Of Alabama: GA 40
 Blink-182: B200 117; MO 8
 Andrea Bocelli: B200 43; CL 3; CX 1, 7; INT 22; PCA 33
 Bond: CX 9
 Boobakaw And Tha Wild Younginz: RP 22; RS 31
 Chris Botti: CJ 9
 Bounty Killer: T40 39
 Boyz II Men: B200 89; RBA 37
 Michelle Branch: B200 97; A40 14; H100 20; HA 23; T40 15
 Toni Braxton: B200 160; HLA 13
 Brian: RS 56
 Jim Brickman: B200 164; NA 3, 13; AC 12
 Sarah Brightman: CX 8
 Brooks & Dunn: B200 120; CA 12; CCA 11; CS 10, 22; H100 53; HA 51
 Garth Brooks: B200 1, 186; CA 1, 23; CCA 12; HLA 17; INT 1; CS 9, 24, 46, 58; H100 57; HA 55; HSS 25
 The Brooklyne Tabernacle Choir: CC 21; GA 2, 11; HLA 33; HS 18
 Shannon Brown: CS 40
 Tim "Bishop" Brown & The Miracle Mass Choir: GA 12
 BT: EA 22
 B-Tribe: NA 11
 Alex Bugnon: CJ 7
 Bush: B200 114; MO 26; RO 26
 Busta Rhymes: H100 79; HSS 43; RA 29; RBH 27; RP 24; RS 33, 55
 Tracy Byrd: CA 56; CS 20

-C-

Caedmon's Call: CC 20
 Shirley Caesar: GA 6; HS 40
 Chris Cagle: CA 42; HS 27; CS 29
 Dena Cali: HSS 39; RP 6; RS 12
 The Calling: B200 161; HS 2; A40 5; H100 35; HA 32; T40 21
 Cameo: HSS 34
 Los Caminantes: LA 62
 Canibus: IND 47
 Blu Cantrell: RBA 100; H100 40; HA 44; HSS 62; RS 66; T40 23
 Mariah Carey: B200 154; RBA 81; STX 8; AC 29; HSS 34; RS 49
 Larry Carlton: CJ 4
 The Carpenters: HLA 37
 Rodney Carrington: CA 62
 Kurt Carr Singers: GA 8
 Jeff Carson: CA 51; HS 44; CS 19
 Aaron Carter: B200 65, 148
 Case: H100 8; HA 8; RA 6; RBH 7; T40 12
 Cash & Computa: HSS 29; RBH 91; RP 2; RS 5
 Johnny Cash: CCA 13
 Ceavo: DC 21
 Chanticleer: CL 6
 Manu Chao: LA 59
 Steven Curtis Chapman: B200 107; CC 8
 Charlie Cruz: TSS 12

The Chemical Brothers: DC 22; DSA 18
 Eagle-Eye Cherry: A40 31
 Kenny Chesney: B200 115; CA 11; CS 43
 El Chichicuilote: LA 15; RMA 11
 Chocolate Bandits: HSS 52; RP 8; RS 15
 Charlotte Church: B200 55, 126; CX 2, 3; HLA 6, 10; PCA 3
 Circuit Boy: DC 14
 City High: B200 143; RBA 91; H100 19; HA 18; RA 11; RBH 12; T40 37
 CJ: DC 25
 Eric Clapton: BL 3
 The Clark Family Experience: CS 56
 Jimmy Cliff: RE 15
 Patsy Cline: CCA 20
 Club Drama: HSS 65; RP 21; RS 30
 C-Murder: RBA 46
 Tammy Cochran: CA 44; HS 30; CS 47; H100 100
 Cocoa Brovaz: RS 69
 Coldplay: B200 99; A40 30; MO 32
 Nat King Cole: HLA 39
 Phil Collins: PCA 39
 John Coltrane: JZ 15, 25
 Conjunto Primavera: LA 39, 55; LT 32, 47; RMS 6, 15, 24
 Harry Connick, Jr.: B200 150, 183; JZ 3, 4
 Cool Cal: IND 26; RBA 68
 CoverVersions.com: HSS 46; RS 74
 El Coyote Y Su Banda Tierra Santa: RMS 29
 The Cranberries: B200 169; A40 38
 Robert Cray: BL 14
 Creed: PCA 5, 10; A40 23; H100 22; HA 21; MO 5; RO 2; T40 38
 Crimewave: RP 15; RS 24
 Cristian: LA 30; LPA 11; LPS 5; LT 6; TSS 22
 Bing Crosby: HLA 24; PCA 23
 Celia Cruz: TSA 8, 17; TSS 30
 The Crystal Method: EA 11; DC 11
 Cuisillos De Arturo Macias: LT 29; RMS 12
 Brian Culbertson: CJ 8
 The Cure: B200 58; INT 14
 Cyrus Chestnut: JZ 10

-D-

D12: B200 197; RBA 92; HSS 32; RS 67
 Da Brat: RS 49
 Daft Punk: EA 8; DC 19
 Bobby D'Amrosio: DC 25
 Dana: DC 17
 The Charlie Daniels Band: CA 40; CCA 25; IND 21; CS 33
 Darude: EA 13; HS 50; IND 37; DC 12
 Craig David: B200 95; RBA 51; DSA 12; H100 32; HA 39; HSS 51; RS 64; T40 22, 36
 Miles Davis: JZ 19, 22; RBC 11
 Deep Dish: EA 14; IND 39
 Default: B200 172; HS 3; IND 8; MO 14; RO 10
 Def Leppard: PCA 34
 Jack DeJohnette: JZ 17
 Delerium: NA 14
 Dennis Da Menace: HSS 50; RP 7; RS 14
 John Denver: CCA 21, 23
 Depeche Mode: DSA 22
 Daisy Derm: CS 55
 Desert: DC 2
 Destiny's Child: B200 59, 74; HLA 4; RBA 49, 74; AC 25; DSA 10, 19; H100 10; HA 10; HSS 42; RA 32; RBH 31; RS 41; T40 9
 Louie DeVito: B200 188; EA 3; IND 12
 Dez: GA 27; RBA 95
 Diamond Rio: CA 30; AC 13; CS 42
 DJ Quik: HSS 30; RA 59; RBH 62, 95; RP 4; RS 8
 DMX: B200 16; RBA 5; H100 65; HA 66; RA 17; RBH 16, 85; RS 53
 Placido Domingo: B200 126; CX 3; HLA 10
 Dope: HS 28; RO 29
 Dr. Dre: RBC 5; RA 37, 46, 59; RBH 39, 43, 62
 Dream: DSA 13; HSS 21; RS 58
 Dream Street: B200 77; IND 4; HSS 24
 Drowning Pool: B200 163; RO 34
 Ricardo "RikRok" Ducent: RS 56
 Huey Dunbar: TSA 16; LPS 24; LT 38; TSS 38
 Dungeone Family: RBH 100
 Jermaine Dupri: B200 54; RBA 11; RA 51, 55; RBH 53, 56
 Bob Dylan: B200 124

-E-

Eastern Michigan Gospel Choir: GA 26
 Missy "Misdemeanor" Elliott: B200 132; RBA 53; H100 46, 55; HA 48, 56; RA 26, 31; RBH 26, 32; T40 26
 Richard Elliot: CJ 6
 Emerson Drive: CS 44
 Engelina: DC 29

Enigma: B200 88
 Enya: B200 5; INT 3; NA 1; PCA 2; A40 2; AC 1; H100 12; HA 12; HSS 74; T40 11
 Esteban: B200 179; HLA 16; IND 10; NA 5
 Faith Evans: B200 29; RBA 3; H100 45; HA 40; RA 8; RBH 8; RS 51
 Rev. Clay Evans And The AARC Mass Choir: GA 19
 Sara Evans: B200 130; CA 14; CS 23
 Eve: H100 19, 44; HA 18, 42; RA 11, 69; RBH 12, 72; T40 37
 Cesaria Evora: WM 8
 Exhale: HSS 45; RS 13

-F-

Fabulous: B200 76; RBA 24; H100 59, 99; HA 58; HSS 57; RA 27, 60; RBH 28, 57; RP 25; RS 34
 The Faculty: HS 49; IND 36
 Faithless: DC 10
 Jody Farias: LT 45; RMS 23
 Fat Joe: H100 34; HA 31; HSS 53; RA 10; RBH 10; RP 13; RS 21
 Maynard Ferguson: JZ 24
 Alejandro Fernandez: HS 38; LA 6; LPA 2; LPS 6; LT 1; RMS 14; TSS 5
 Pedro Fernandez: LPS 33; LT 44; RMS 31
 Vicente Fernandez: LA 13, 50; RMA 10; LT 34, 49; RMS 16, 26
 FFH: CC 31
 La Firma: RMS 36
 Five For Fighting: B200 94; A40 1; AC 23; H100 16; HA 16; T40 14
 Flaw: RO 36
 Bela Fleck: CX 6
 Renee Fleming: CL 13, 15
 Flickerstick: HS 25; MO 27
 Flip Flop: DC 23
 Jessica Folker: DC 33; DSA 23
 Luis Fonsi: LPS 27; TSS 32
 Willia Ford: DSA 24
 Russ Freeman: CJ 24
 Freeway: RBH 99
 Bill Frisell: JZ 20
 Fuel: A40 28; H100 97; MO 35; RO 22
 Fuerza Juvenil: TSA 19; TSS 40
 Fugazi: HS 47; IND 34
 Fulanito: TSS 27
 Nelly Furtado: B200 53; A40 15; DC 5; DSA 9; H100 5; HA 5; LPS 26; RA 54; RBH 55; RS 57; T40 2; TSS 19

-G-

Kenny G: HLA 8, 18; PCA 4, 12; RBC 21
 Warren G: RBH 87
 G Club: DC 18
 G Wise: HSS 71; RBH 98; RS 35
 Ana Gabriel: LA 42; LPA 18; LPS 12; LT 25
 Juan Gabriel: LA 34; LPA 14; LPS 9; LT 8; RMS 38
 Gaelic Storm: WM 10
 Bill & Gloria Gaither: CC 14, 16, 36
 Garbage: B200 138; EA 1
 Marvin Gaye: RBH 90
 G. Dep: HSS 58; RBH 70; RP 17; RS 26
 El General: TSA 14
 Ghostface Killah: RBA 97; RBH 78; RS 70
 Bebel Gilberto: WM 5, 9
 Billy Gilman: CA 45, 49; CCA 4; HLA 23; PCA 22
 Ginuwine: B200 75; RBA 19; H100 7; HA 7; RA 3, 26; RBH 3, 26; T40 19
 Gipsy Kings: LA 5; LPA 1; WM 1, 11
 Gisselle: LA 53; TSA 2; LPS 19; LT 19; TSS 9
 Godsmack: RO 37
 Richard Joo: B200 168; CL 1
 Montell Jordan: RBH 83
 Ronny Jordan: CJ 21
 John Jost: HSS 60; RS 46
 El Gran Combo: TSS 17
 Grand Puba: IND 15; RBA 32
 David Gray: B200 152
 Macy Gray: B200 116; RBA 56
 James Grear & Company: GA 35
 Al Green: RBC 4
 Green Day: B200 40
 Green Velvet: DC 31
 Lee Greenwood: CA 58; CCA 1, 8, 14; IND 48; PCA 1, 47; CS 36; H100 75; HSS 1
 Pat Green: CA 32; CS 39
 Groove Armada: EA 23; DC 44
 Grupo Bryndis: HS 41; LA 8, 12; RMA 5, 9; LT 36; RMS 18
 Grupo Mojado: RMS 35
 Vince Guaraldi: HLA 28; PCA 42
 Juan Luis Guerra 440: TSA 15
 Amaury Gutierrez: LPS 18; LT 40
 Buddy Guy: BL 6
 Alejandra Guzman: LA 36; LPA 15; LPS 11; LT 24; TSS 13

-H-

Merle Haggard: CA 53; IND 43
 Hilary Hahn: CL 9
 Fred Hammond: CC 37; GA 5, 36
 Herbie Hancock: CJ 15
 Lisa Hartman Black: CS 30
 Tramaire Hawkins: GA 28
 Pastor Woodrow Hayden And Shiloh: GA 21
 Don Henley: CS 60
 The Heritage Choir & Orchestra: IND 41

Eddy Herrera: TSS 15, 20
 John Hiatt: IND 33
 Elder Jimmy Hicks And The Voices Of Integrity: GA 29
 Faith Hill: CCA 6; PCA 28; AC 7
 The Hilliard Ensemble: CL 5
 The Hit Crew: B200 144; IND 7
 Pat Hodges: DC 46
 Billie Holiday: JZ 16
 Jennifer Holliday: DC 6; DSA 17
 Adele Holness: DC 1
 Steve Holy: CA 38; HS 22; CS 13; H100 70; HA 69
 Hoobastank: MO 13; RO 23
 Whitney Houston: H100 85; HSS 2; RBH 88; RS 3
 Rebecca Lynn Howard: AC 12
 Los Huracanes del Norte: RMS 40
 Norman Hutchins & JDI Christmas: GA 38

-I-

Ice Cube: RA 74; RBH 81
 Enrique Iglesias: B200 6; INT 23; A40 21; AC 4; DC 4; H100 3; HA 3; LPS 2; LT 4; T40 3; TSS 4
 Iio: DC 8
 Iman: RMS 34
 Incubus: B200 23; PCA 14; A40 13; H100 66; HA 64; MO 3; RO 4
 Intocable: LA 48, 61; LT 16; RMS 4
 Los Invasores de Nuevo Leon: RMS 32
 The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs: B200 119; RBA 31; RA 61; RBH 60
 Burl Ives: CCA 3; HLA 22; PCA 21

-J-

Alan Jackson: B200 128; CA 13; CCA 10; CS 12, 14, 59; H100 56, 69; HA 52, 68
 Janet Jackson: B200 113; RBA 62; H100 55; HA 56; HSS 17; RA 31; RBH 32; RS 23
 Michael Jackson: B200 4, 85; PCA 6, 25, 32; RBA 1, 45; RBC 1, 8, 10; H100 33, 80; HA 29; RA 7, 23; RBH 11, 23
 JadaKiss: RBA 55; RA 69; RBH 72, 80; RS 68
 Jagged Edge: B200 105; RBA 34; DSA 2; H100 30, 74; HA 35, 74; HSS 11; RA 18, 39; RBH 18, 30; RS 7; T40 31
 Mick Jagger: RO 25
 Jaguares: LA 69
 Jaime: B200 166; RBA 30; RA 41, 72; RBH 41, 76; RS 73
 Bishop T.D. Jakes & The Potter's House Mass Choir: GA 15

Boney James: B200 162; CJ 1; RBA 42
 Etta James: BL 12; JZ 5
 Jamiroquai: EA 10
 Tim Janis: CX 14
 Keith Jarrett: JZ 17
 Jay-Z: B200 31; RBA 10; RBC 2; H100 17, 51; HA 15, 53; HSS 31; RA 4, 49, 52; RBH 4, 47, 51, 99; RS 40, 42; T40 33
 Jewel: B200 9; HLA 36; INT 5; A40 8; AC 26; H100 61; HA 65; T40 30
 Alih Jay: LPS 36
 Jose Alfredo Jimenez: LA 38, 46
 Jimmy Eat World: MO 25
 Jodeci: RBC 15
 Joe: RA 30; RBH 33
 Billy Joel: B200 93
 Elton John: B200 111; A40 29; AC 6
 Carolyn Dawn Johnson: CA 43; H100 91
 Jack Johnson: HS 48; IND 35
 Jonell: RA 66; RBH 63; RS 59
 George Jones: B200 173; CA 20; CS 24
 Richard Joo: B200 168; CL 1
 Montell Jordan: RBH 83
 Ronny Jordan: CJ 21
 John Jost: HSS 60; RS 46
 Joselito: LPS 40
 Journey: B200 189; PCA 40
 Juanes: LA 74; LPS 17; LT 39
 Jump 5: CC 23; HS 21; HSS 18
 Juvenile: B200 125; RBA 35; RBC 12; H100 84; RA 36; RBH 37
 Jyve V: LPS 32

-K-

Israel Kamakawiwo'ole: IND 38; WM 3
 Karmadelic: DC 24
 K-Ci & JoJo: RS 72
 Anthony Kearns: WM 7
 John P. Kee: GA 17, 34
 Robert Earl Keen: CA 63
 Toby Keith: B200 37; CA 4; CCA 7, 9; PCA 35; CS 1; H100 29; HA 26
 R. Kelly: B200 180; RBA 48; RBC 23; H100 34, 83; HA 31; HSS 31, 53; RA 10, 38, 70; RBH 10, 38, 75; RP 13; RS 21, 40
 Alicia Keys: B200 20; INT 19; RBA 14; A40 16; AC 28; H100 9, 42; HA 9, 33; RA 12, 43; RBH 13, 45; T40 7
 Kid Rock: PCA 29; MO 21; RO 18
 Kidz Bop Kids: B200 123
 Carole King: IND 29; PCA 45
 Herbie Hancock: CJ 15
 B.B. King: BL 1, 3
 Kings Of Tomorrow: DC 42
 Kittle: B200 57; IND 3
 Knoc-Turn'Al: RA 37; RBH 39
 Frankie Knuckles: DC 49

Koda: DSA 5; HSS 55; RS 47
Kool G Rap: HSS 71; RBH 98; RS 35
 Dave Koz: CJ 2; HLA 29; HS 15
 Diana Krall: B200 49; INT 20; JZ 1, 14
 Alison Krauss: B200 165; CA 19
 Lenny Kravitz: B200 46, 135; A40 18; H100 37; HA 38; MO 23; RO 14; T40 25
 Kraxe: DC 20
Kurupt Seed: RP 14; RS 22
 Femi Kuti: WM 12

-L-

La' Chat: B200 195; IND 13; RBA 33
Kenny Lattimore: RBA 73; RA 68; RBH 73
 Laura Dawn: A40 39
 Tracy Lawrence: CA 55
 Melina Leon: TSA 11; LPS 31; TSS 24
 Gerald Levert: B200 96; RBA 23; RA 45; RBH 48
 Glenn Lewis: H100 98; RA 50; RBH 49
 La Ley: LA 28; LPA 9; LPS 20; LT 46; TSS 33
 LFO: H100 93
 Libera: CL 11
 Liberacion: HS 43; LA 9; RMA 6; LT 22; RMS 8
 Lifehouse: B200 142; A40 4, 36; H100 26; HA 25; T40 17
Lil Bow Wow: RA 65; RBH 69
 Lil Chris: RBH 99
Lil Jon & The East Side Boyz: IND 16; RBA 66; RBH 84
 Lil' Kim: H100 87; HSS 13; RA 56; RBH 52; RP 16; RS 25
 Lil' Smoke: HSS 26; RP 5; RS 11
 Lil Troy: B200 187; IND 11; RBA 38
 Limp Bizkit: B200 134
 Linkin Park: B200 11; H100 62, 96; HA 61; MO 4; RO 9, 20
 Live Element: DC 15
 LL Cool J: H100 90; HSS 67; RA 42; RBH 40; RP 20; RS 29
 Lonestar: B200 112; CA 10; CCA 17; A40 40; AC 9; CS 16; H100 73; HA 73
Jennifer Lopez: B200 52; RBA 58; H100 6; HA 6; LPS 28; RA 28; RBH 29; T40 4; TSS 28
 Los Mismos: LA 64
Louchie Lou & Michie One: RE 2
 Jacques Loussier: CL 14
 Patty Loveless: CA 64
 Lyle Lovett: CA 36
 Ludacris: RBA 96; H100 71, 90; HA 72; HSS 67, 73; RA 20, 42, 51; RBH 20, 40, 53; RP 20; RS 29, 43, 49
 Shelby Lynne: B200 109; HS 1; AC 24

-M-

Madonna: B200 7; INT 10; PCA 11; DC 3; DSA 6, 15; HSS 70
 La Mafia: LA 47
 Magoo: RA 57; RBH 58
 Cheb Mami: DSA 25
 Barry Manilow: B200 90; IND 5; INT 16
Mannheim Steamroller: B200 17; CC 1; HLA 2, 35; IND 1, 50; INT 2; NA 2, 7, 15
 Carlos Manuel: TSS 34
 Victor Manuelle: TSS 23
 Bob Marley: RBC 14; RE 1, 6, 9
 Damian "Jr. Gong" Marley: RE 4
 Marsha: DSA 14
 Ricky Martin: LA 72
 Rogelio Martinez: LT 50; RMS 27
 Mary Mary: CC 22; GA 3; RBA 94
 matchbox twenty: A40 24; AC 2
 Keiko Matsui: CJ 12
Dave Matthews Band: B200 63, 157; A40 12, 26; MO 39; T40 40
 Maxwell: B200 71; RBA 18; DSA 1; H100 36; HA 37; HSS 15; RA 5; RBH 6; RS 10
 John Mayer: HS 13
 Yo-Yo Ma: CL 2, 8
 Martina McBride: B200 66; CA 5; CCA 15; CS 28
 Paul McCartney: B200 26; INT 12; AC 22; HSS 14
 Delbert McClinton: BL 8
 Nicole J. McCloud: DC 40
 Donnie McClurkin: B200 175; CC 11; GA 1; RBA 57
 Brian McComas: CS 49
 Liz McComb: GA 33
 Reba McEntire: B200 68; CA 6; CS 4; H100 49; HA 49
 Tim McGraw: B200 87, 131; CA 7, 15; CS 7, 17, 48; H100 60; HA 57
 Brian McKnight: B200 101; RBA 29; H100 67; HA 67; RA 15; RBH 17; RS 71
 John Mellencamp: B200 91; A40 17
 Roy D. Mercer: CA 67, 74
 Natalie Merchant: B200 30; INT 13; A40 32
 MercyMe: CC 18; HS 11
 Mesh stl: RO 27
 Jo Dee Messina: CA 26; CS 17
 Messt: HS 12
 Metallica: PCA 13
 Method Man: RA 63, 66; RBH 63, 67; RS 59
 Edgar Meyer: CL 8
 Luis Miguel: LPS 23
 Christina Millian: H100 76; HSS 3; RBH 89; RS 4
 Mimi: RA 59; RBH 62
 Kylie Minogue: DC 47
 Minott: RP 14; RS 22
 Miracle: RBA 90

Ismael Miranda: TSS 25
Mobb Deep: HSS 56; RBH 68; RP 23; RS 32
 Jane Monheit: JZ 7
Ricardo Montaner: LA 54; LPS 10, 16; LT 23, 28; TSS 18
Montgomery Gentry: CA 37; CS 27
 Jessie Morales: HS 45, 46; LA 10, 11; RMA 7, 8
Brandy Moss-Scott: HSS 33; RBH 97; RS 9
Mpress: HSS 22
Mr. Cheeks: B200 106; RBA 21; H100 58; HA 59; RA 14; RBH 14; RS 39
Mr. Vegas: RE 12
 Ms. Jade: RA 54; RBH 55; RS 57
 Ms. Toi: RBH 87
 Nicole C. Mullen: CC 15; HS 8
 Samantha Mumba: HSS 68
 Ricky Munoz: RMS 36
The Muppets: CCA 23
 Anne Murray: B200 102; CA 9; CC 7; HLA 5
 Keith Murray: H100 90; HSS 67; RA 42; RBH 40; RP 20; RS 29
MusiQ Soulchild: RBA 82
Mystikal: RA 62; RBH 66

-N-

Naid: DC 28
Na Leo Pilimehana: WM 15
Nate Dogg: H100 59; HA 58; HSS 69; RA 27, 55, 75; RBH 28, 56, 71; RS 45
 Natural: HSS 9
 Frankie Negron: TSA 10; TSS 11
Nelly: B200 110; RBA 75; DSA 2; H100 23, 30; HA 22, 35; HSS 11; RA 21, 39; RBH 21, 30; RS 7; T40 29, 31
Willie Nelson: CCA 19
The Neptunes: H100 78; RA 25; RBH 24; RS 61
New Creation Of God: GA 37
New Life Community Choir: GA 34
New Order: B200 196; EA 4; DC 50; DSA 8
NewSong: B200 194; CC 12; HLA 19; HS 6
Next: RA 72; RBH 76
Nickel Creek: B200 177; CA 21; HS 4; IND 9
Nickelback: B200 100; A40 10; H100 4; HA 4; MO 1; RO 1; T40 6
Stevie Nicks: AC 21
 Nivea: HSS 28
No Doubt: T40 39
 Nonchalant: RS 52
 Noreaga: RA 67; RBH 65
The Notorious B.I.G.: RBC 17
'N Sync: B200 33; HLA 26; PCA 27; AC 15; H100 11; HA 11; RA 24; RBH 25; T40 10

-O-

Paul Oakenfold: EA 9, 24; HS 42
 Obioma: DC 37
 Mark O'Connor: CL 8, 10
The Offspring: MO 36
The O'Jays: RBA 40; RA 73; RBH 79
Oleander: HSS 35
Jamie O'Neal: CA 35; HS 20; CS 25, 54
Greg O'Quin 'N Joyful Noyze: GA 13
Los Originales De San Juan: LA 44
Original P: RBA 77; HSS 40; RP 10; RS 17
 Eugene Ormandy: HLA 20; PCA 17
Oro Solido: TSS 26
Stacie Orrico: CC 30; HLA 40; HS 34
Ozzy Osbourne: B200 61; RO 6
O-Town: B200 122; AC 5; DSA 4; HSS 41
Outlawz: B200 129; IND 6; RBA 26
Ozomatli: LA 33; LPA 13

-P-

Peteey Pablo: B200 27; RBA 12; H100 28; HA 27; HSS 16; RA 16; RBH 15; RP 9; RS 16
Lindsay Pagano: HSS 12
 Palomo: LA 26; RMA 18; LT 7; RMS 1
Brad Paisley: CA 31; CS 15; H100 77; HA 75
 Paul Van Dyk: EA 6; HS 24; IND 20
 Laura Pausini: LA 20; LPA 5; LPS 8; LT 13; TSS 21
Paycheck: IND 42; RBA 69
P. Diddy: B200 182; RBA 72; H100 55, 78; HA 56; RA 25, 31; RBH 24, 32; RS 61
Gary Peacock: JZ 17
Carlton Pearson And The Azusa Mass Choir: GA 16
 Phil Perry: CJ 16
 Pesado: RMS 37
Pet Shop Boys: DC 16
Tom Petty And The Heartbreakers: PCA 38
Phatty Banks: HSS 65; RP 21; RS 30
Philadelphia Orchestra: HLA 20; PCA 17
Pink: H100 13; HA 13; T40 5
Pink Floyd: B200 12; INT 4; PCA 8
Alexandre Pires: LA 52; LPS 3; LT 5; TSS 10
Play: HSS 44
Plus One: CC 39
El Poder Del Norte: RMS 39
P.O.D.: B200 34; CC 2; H100 64; HA 63; MO 2; RO 7
Point Of Grace: CC 27; HLA 34
Christoph Poppen: CL 5
Larry Poteat: HSS 54; RP 19; RS 28
Jesse Powell: RBA 80
Po' White Trash And The Trailer Park Symphony: HSS 49; RS 38
 Elvis Presley: HLA 38; PCA 18; HSS 6

Pressure 4-5: HS 35; RO 39
The Product G&B: DC 43
Prophet Jones: B200 174; RBA 28
 Pru: RBA 84
Puddle Of Mudd: B200 50; H100 81; MO 9, 11; RO 5, 12
Puerto Rican Power: LT 37; TSS 7
Puff Daddy: RA 64; RBH 64

-Q-

A.B. Quintanilla Y Los Kumbia Kings: LA 14; LPA 3; LT 26; RMS 21; TSS 29

-R-

Radical For Christ: GA 36
Radiohead: B200 44; INT 25; HSS 61
Raekwon: RBH 78; RS 70
 Rank 1: DC 32
Rascal Flatts: CA 41; HS 26; CS 32
Ray J: RBH 96; RS 60
Rayvon: RS 56
Los Razos: LA 31; RMA 19
Redman: RA 63; RBH 67
Remy Zero: MO 28
Rhythm Masters: DC 30
Chris Rice: CC 28; HS 33
Nicki Richards: DC 49
The Riddler: EA 16; IND 44
Los Rieleros Del Norte: LA 67; LT 35; RMS 17
LeAnn Rimes: CA 46, 50; CC 29; AC 18, 19; HSS 8, 19
The Rippingtons: CJ 24
Juan Rivera: RMS 30
Lupillo Rivera: LA 19; RMA 14; LT 30; RMS 9, 13
R.L. Burnside: BL 4
 RL: H100 87; HSS 13; RA 56; RBH 52; RP 16; RS 25
RMB: DC 39
Kenny Rogers: CS 53
Tito Rojas: TSA 18
Rosabel: DC 6; DSA 17
Rosana: TSS 39
Paulina Rubio: LA 17; LPA 4
Ja Rule: B200 13; RBA 4; RBC 24; H100 6, 8, 31; HA 6, 8, 28; HSS 37; LPS 28; RA 6, 9, 28; RBH 7, 9, 29; RP 11; RS 18; T40 4, 12; TSS 28
RZA As Bobby Digital: IND 31

-S-

Sade: RBC 20; DSA 16
Michael Salgado: LA 35; RMA 20
Saliva: MO 29; RO 28
Carlos Santana: DC 43
Gilberto Santa Rosa: LA 65; TSA 4; LPS 30; LT 21, 41; TSS 6, 8
Alejandro Sanz: LPS 15; LT 31; TSS 37
Yoskar Sarante: TSS 31
Savage Garden: AC 17
Mark Schultz: CC 26; HS 31
Diane Schuur: JZ 24
S Club 7: AC 10
Jill Scott: B200 185; RBA 54; RA 48, 58; RBH 50, 61
Peggy Scott-Adams: BL 9
Earl Scruggs And Friends: CA 59
Joan Sebastian: HS 19; IND 18; LA 2, 63; RMA 1; LPS 29; LT 15; RMS 10, 33
Bob Seger & The Silver Bullet Band: PCA 7
Selena: LA 58
Erick Sermon: B200 79; RBA 16; RBH 90
Sevendust: B200 28; IND 2; MO 24; RO 16
Shaggy: B200 155; RS 56
Shakira: B200 3; INT 6; LA 23; LPA 7; H100 21; HA 19; LPS 1; LT 3; T40 20; TSS 3
Shanokee: DC 32
Ben Shaw: DC 1
SheDaisy: CA 66
Blake Shelton: CA 29; CS 31
Sherm: HSS 20; RBH 94; RP 3; RS 6
Beanie Sigel: RBH 99
Jamie-Lynn Sigler: HS 32; IND 24
Charly Simon: H100 55; HA 56; RA 31; RBH 32
Frank Sinatra: PCA 41
Sir Ivan: DC 34
Sklp: HS 14; RBA 44
Slipknot: B200 158
Richard Smallwood With Vision: GA 10
Smash Mouth: A40 22, 25; H100 92
Esther Smith: GA 31
Michael W. Smith: B200 81; CC 5
Snoop Dogg: B200 98; IND 25; RBA 41, 89, 98; H100 87; HSS 13; RA 46, 56; RBH 43, 52, 92; RP 16; RS 25
The Soggy Bottom Boys: CS 57
Soil: HS 16; RO 33
Marco Antonio Solis: LA 22, 32; LPA 6, 12; LPS 13, 22; LT 10, 20; RMS 20
Soluna: DC 26
Sonicflood: CC 17; HS 10
Soul Foundation: DC 37
Bubba Sparxxx: B200 73; RBA 25; H100 52; HA 54; RA 19; RBH 19; RS 48
Britney Spears: B200 2, 178; INT 9; DC 35; DSA 11; H100 27; HA 30; T40 18
Spyro Gyra: CJ 22
St. Germain: CJ 13

-T-

Staind: B200 42; A40 7; H100 15, 72; HA 17, 71; MO 6; RO 3, 17; T40 16
Derrick Starks & Today's Generation: GA 30
Jeffrey Steele: CS 34
Gwen Stefani: H100 44; HA 42
Stereomud: RO 35
Stereophonics: A40 34
Rod Stewart: B200 69
Sting: DSA 25
St. John's Childrens Choir: HS 23; IND 19
Angie Stone: B200 45; RBA 6; H100 82; RA 22; RBH 22
Stone Temple Pilots: RO 30
George Strait: B200 32; CA 3, 48; CS 5; H100 48; HA 45
Greg Street: RBA 52
Barbra Streisand: B200 25; HLA 3; INT 17
Strik nine: HSS 7; RBH 59; RP 1; RS 2
The Strokes: B200 103; MO 17
Styles: RA 69; RBH 72
Sugar Ray: A40 11, 35; AC 30
Sum 41: B200 82; MO 10
Survivor: RP 18; RS 27
System Of A Down: B200 39; PCA 44; MO 7; RO 15

Tamia: DSA 20; HSS 75
Tank: RBA 86
Olga Tanon: LA 56; TSA 3; LPS 35; LT 33; TSS 14
Tantric: MO 38; RO 19, 40
Tata + Brando: HSS 54; RP 19; RS 28
James Taylor: PCA 19
Paul Taylor: CJ 10
Los Temerarios: HS 29; IND 22; LA 3; RMA 2; LT 42; RMS 22
The Temptations: RBC 18
Tenacious D: B200 136
Los Terribles Del Norte: LA 75
Tha Eastsidaz: IND 25; RBA 98
Thalia: LA 18; RMA 13; LPS 38
The Avalanches: EA 21
Jean-Yves Thibaudet: CL 13
Third Day: B200 64; CC 3, 38
Carl Thomas: RBH 78; RS 70
Cyndi Thomson: CA 33; CS 38
Three Mo' Tenors: CX 10
Los Tigres Del Norte: IND 46; LA 16; RMA 12; LT 43; RMS 19
Los Tigrillos: LT 27; RMS 11
Timbaland: RA 54, 57; RBH 55, 58; RS 57
Tina Ann: DC 38
Aaron Tippin: CA 65, 70; CS 6; H100 24; HA 47; HSS 4
T.I.: RBA 79
tobyMac: B200 198; CC 13; HS 7
T.O.K.: RE 8
Tool: B200 184; MO 19, 22; RO 13, 21
T.O.R.O.: HSS 26; RP 5; RS 11
Tommy Torres: LPS 21
Tower Of Power: CJ 23
Toya: HS 17; H100 18; HA 20; HSS 23; RS 36; T40 13
Train: B200 92; A40 3, 20; AC 16; H100 25; HA 24
Trans-Siberian Orchestra: HLA 25; PCA 26
Randy Travis: CA 69, 73; HSS 10
Travis: A40 33
Faith Trent: DC 23
Trick Daddy: B200 153; RBA 61; H100 88; RA 47; RBH 46
Trick Pony: CA 25; CS 11; H100 68; HA 70
Los Tri-o: LA 37; LPA 16; LPS 37
Travis Tritt: B200 181; CA 22; CS 2; H100 43; HA 34
Los Tucanes De Tijuana: LT 14; RMS 3
Shania Twain: CA 71; CCA 5; PCA 24
Tweet: RA 26, 57; RBH 26, 58
Ronan Tynan: WM 7
Steve Tyrell: JZ 6
Tyrese: RBA 78; H100 86; RA 34; RBH 35
Moses Tyson, Jr.: GA 20

-U-

U2: B200 80; PCA 31; A40 9; H100 54; HA 60; T40 27
UB40: RE 3
UGK: B200 18; RBA 2
Uncle Kracker: B200 170; A40 19; AC 11
Union Station: B200 165; CA 19
Unwritten Law: HSS 63
Keith Urban: CCA 22
Urban Knights: CJ 14
Usher: B200 14; RBA 7; H100 2; HA 2; RA 1; RBH 1; RS 63; T40 8, 34

-V-

Jaci Velasquez: B200 118; CC 9; HLA 9; LA 27; LPA 8; LPS 7, 34; LT 12
Ian Van Dahl: DSA 14
Luther Vandross: B200 140; RBA 39; DC 13; HSS 59; RA 71; RBH 77; RS 54
Vangelis: CL 4
Sergio Vargas: TSS 35
Phil Vassar: CA 54; CS 37
Jimmie Vaughan: BL 7
Veggie Tunes: IND 23
Alicia Villarreal: LA 21; RMA 15
V.I.P. Music & Arts Seminar Mass Choir: GA 17
Virtue: GA 9
Vita: HSS 56; RBH 68; RP 22, 23; RS 31, 32
Carlos Vives: HS 9; LA 1; TSA 1; LPS 4; LT 2; TSS 1

-W-

The Wailers: RBC 14; RE 1, 6, 9
John Waite: AC 27
Mel Waters: BL 10
Crystal Waters: DC 7
Russell Watson: CX 4
Weezer: B200 149; MO 20, 40
Westbound Soljaz: HSS 40; RP 10; RS 17
Kirk Whalum: CJ 18
Barry White: RBC 22
Peter White: CJ 5
Wild Horses: CS 50
Hank Williams Jr.: CCA 16; CS 45
Doug Williams: GA 25
Lee Williams And The Spiritual QCs: GA 32
Melvin Williams: GA 25
Mark Wills: CA 61; CS 54
Vanessa Williams: B200 126; CX 3; HLA 10
Nancy Wilson: JZ 9
CeCe Winans: CC 25; GA 4
George Winston: NA 9
The Wiseguys: EA 20; A40 37
Wisn Y Yandel: LA 41; LPA 17
Lee Ann Womack: B200 151; CA 18; AC 8; CS 41
Won-G: HSS 30; RBH 95; RP 4; RS 8
The Word: BL 15
Darryl Worley: CS 52
Chely Wright: CA 57
Finbar Wright: WM 7
Keke Wyatt: HSS 48; RA 40; RBH 42; RS 44

-X-

X-Press 2: DC 36
Yanni: NA 6, 10, 12
Trisha Yearwood: CA 39; CS 46, 60; H100 94
Pete Yorn: B200 190; HS 5; MO 33
Young Phantom: RS 62

-Z-

Rob Zombie: B200 8; MO 18; RO 11

-SOUNDTRACKS-

Amelie: WM 14
Baby Boy: STX 24
Bones: RBA 70; STX 12
Bridget Jones's Diary: STX 18
Coyote Ugly: B200 100; CA 8; STX 6
Crouching Tiger, Hidden Dragon: CX 11
Down From The Mountain: CA 27; STX 13
Duets: STX 21
The Fast And The Furious: STX 22
Good Rockin' Tonight - The Legacy Of Sun Records: STX 20
Grease: STX 23
Hannibal: CX 13
Harry Potter And The Sorcerer's Stone: B200 48; INT 11; STX 4
Josie & The Pussycats: STX 19
Kingdom Come: GA 18
A Knight's Tale: B200 171; STX 9
Lara Croft: Tomb Raider: EA 25
Moulin Rouge: STX 15
O Brother, Where Art Thou?: B200 21; CA 2; INT 7; STX 1
On The Line: STX 11
The Princess Diaries: STX 14
Remember The Titans: STX 16
Save The Last Dance: STX 10
Serendipity: STX 25
Shrek: B200 47; STX 3
Songcatcher: CA 68
Spongebob Squarepants Original Theme Highlights: STX 17
Swordfish: The Album (Soundtrack): EA 9; HS 42
Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 23
Three 6 Mafia & Hypnotize Minds Presents: Choices - The Album: B200 62; RBA 15; STX 5
Training Day: B200 108; RBA 36; STX 7
The Wash: B200 41; RBA 8; STX 2

-VARIOUS ARTISTS-

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DECEMBER 1 2001		Billboard MODERN ROCK TRACKS™	
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	HOW YOU REMIND ME ROADRUNNER	Nickelback
2	2	ALIVE ATLANTIC	P.O.D.
3	3	WISH YOU WERE HERE IMMORTAL/EPIC	Incubus
4	4	IN THE END WARNER BROS.	Linkin Park
5	5	MY SACRIFICE WIND-UP	Creed
6	6	FADE FLIP/ELEKTRA/EEG	Staind
7	9	CHOP SUEY AMERICAN/COLUMBIA	System Of A Down
8	7	STAY TOGETHER FOR THE KIDS MCA	Blink-182
9	8	CONTROL FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
10	11	IN TOO DEEP ISLAND/IDJMG	Sum 41
11	12	BLURRY FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
12	10	DOWN WITH THE SICKNESS GIANT/REPRISE	Disturbed
13	14	CRAWLING IN THE DARK ISLAND/IDJMG	Hoobastank
14	15	WASTING MY TIME TVT	Default
15	16	I'LL BE HERE AWHILE VOLCANO	311
16	13	SMOOTH CRIMINAL NEW NOIZE/DREAMWORKS	Alien Ant Farm
17	21	LAST NITE RCA	The Strokes
18	20	FEEL SO NUMB GEFFEN/INTERSCOPE	Rob Zombie
19	17	SCHISM TOOL/DISSECTIONAL/VOLCANO	Tool
20	23	PHOTOGRAPH GEFFEN/INTERSCOPE	Weezer
21	22	FOREVER LAVA/ATLANTIC	Kid Rock
22	25	LATERALUS TOOL/DISSECTIONAL/VOLCANO	Tool
23	18	DIG IN VIRGIN	Lenny Kravitz
24	24	PRAISE TVT	Sevendust
25	32	IN THE MIDDLE DREAMWORKS	Jimmy Eat World
26	19	THE PEOPLE THAT WE LOVE ATLANTIC	Bush
27	29	BEAUTIFUL 220/EPIC	Flickerstick
28	30	SAVE ME ELEKTRA/EEG	Remy Zero
29	26	CLICK CLICK BOOM ISLAND/IDJMG	Saliva
30	35	19-2000 VIRGIN	Gorillaz
31	27	CLINT EASTWOOD VIRGIN	Gorillaz
32	31	TROUBLE CAPITOL	Coldplay
33	28	FOR NANCY ('COS IT ALREADY IS) COLUMBIA	Pete Dinklage
34	40	MOVIES NEW NOIZE/DREAMWORKS	Alien Ant Farm
35	36	LAST TIME EPIC	Fuel
36	NEW	DEFY YOU COLUMBIA	The Offspring
37	33	GIVING IN ARISTA	Adema
38	NEW	MOURNING MAVERICK	Tantric
39	38	EVERYDAY RCA	Dave Matthews Band
40	37	ISLAND IN THE SUN GEFFEN/INTERSCOPE	Weezer

DECEMBER 1 2001		Billboard MAINSTREAM ROCK TRACKS™	
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	HOW YOU REMIND ME ROADRUNNER	Nickelback
2	2	MY SACRIFICE WIND-UP	Creed
3	3	FADE FLIP/ELEKTRA/EEG	Staind
4	6	WISH YOU WERE HERE IMMORTAL/EPIC	Incubus
5	5	CONTROL FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
6	4	GETS ME THROUGH EPIC	Ozzy Osbourne
7	7	ALIVE ATLANTIC	P.O.D.
8	8	DOWN WITH THE SICKNESS GIANT/REPRISE	Disturbed
9	9	IN THE END WARNER BROS.	Linkin Park
10	12	WASTING MY TIME TVT	Default
11	11	FEEL SO NUMB GEFFEN/INTERSCOPE	Rob Zombie
12	16	BLURRY FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
13	10	SCHISM TOOL/DISSECTIONAL/VOLCANO	Tool
14	13	DIG IN VIRGIN	Lenny Kravitz
15	14	CHOP SUEY AMERICAN/COLUMBIA	System Of A Down
16	18	PRAISE TVT	Sevendust
17	15	IT'S BEEN AWHILE FLIP/ELEKTRA/EEG	Staind
18	21	FOREVER LAVA/ATLANTIC	Kid Rock
19	20	MOURNING MAVERICK	Tantric
20	17	CRAWLING WARNER BROS.	Linkin Park
21	22	LATERALUS TOOL/DISSECTIONAL/VOLCANO	Tool
22	27	LAST TIME EPIC	Fuel
23	25	CRAWLING IN THE DARK ISLAND/IDJMG	Hoobastank
24	23	SUNSHINE COLUMBIA	Aerosmith
25	24	GOD GAVE ME EVERYTHING VIRGIN	Mick Jagger
26	19	THE PEOPLE THAT WE LOVE ATLANTIC	Bush
27	28	MAYBE TOMORROW THE LABEL/JIVE	Mesh STL
28	26	CLICK CLICK BOOM ISLAND/IDJMG	Saliva
29	33	NOW OR NEVER FLIP/EPIC	Dope
30	32	REVOLUTION ATLANTIC	Stone Temple Pilots
31	29	SMOOTH CRIMINAL NEW NOIZE/DREAMWORKS	Alien Ant Farm
32	35	BE LIKE THAT REPUBLIC/UNIVERSAL	3 Doors Down
33	31	HALO J	Soil
34	34	SINNER WIND-UP	Drowning Pool
35	34	STEPPIN' AWAY LOUD/COLUMBIA	Stereomud
36	37	PAYBACK REPUBLIC/UNIVERSAL	Flaw
37	30	BAD MAGIC REPUBLIC/UNIVERSAL	Godsmack
38	36	GIVING IN ARISTA	Adema
39	39	BEAT THE WORLD DREAMWORKS	Pressure 4-5
40	38	ASTOUNDED MAVERICK	Tantric

DECEMBER 1 2001		Billboard TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	TITLE ARTIST IMPRINT/PROMOTION LABEL	Artist
1	1	FAMILY AFFAIR MARY J. BLIGE MCA	Mary J. Blige
2	3	TURN OFF THE LIGHT NELLY FURTADO DREAMWORKS	Nelly Furtado
3	2	HERO ENRIQUE IGLESIAS INTERSCOPE	Enrique Iglesias
4	4	I'M REAL JENNIFER LOPEZ FEATURING JA RULE EPIC	Jennifer Lopez
5	7	GET THE PARTY STARTED PINK ARISTA	Pink
6	6	HOW YOU REMIND ME NICKELBACK ROADRUNNER/IDJMG	Nickelback
7	5	FALLIN' ALICIA KEYS J	Alicia Keys
8	11	U GOT IT BAD USHER ARISTA	Usher
9	14	EMOTION DESTINY'S CHILD COLUMBIA	Destiny's Child
10	8	GONE 'N SYNC JIVE	'N Sync
11	9	ONLY TIME ENYA REPRISE	Enya
12	16	LIVIN' IT UP JA RULE FEATURING CASE MURDER INC./DEF JAM/IDJMG	Ja Rule
13	10	I DO!! TOYA ARISTA	Toya
14	15	SUPERMAN (IT'S NOT EASY) FIVE FOR FIGHTING AWARE/COLUMBIA	Five For Fighting
15	12	EVERYWHERE MICHELLE BRANCH MAVERICK	Michelle Branch
16	13	IT'S BEEN AWHILE STAIND FLIP/ELEKTRA/EEG	Staind
17	17	HANGING BY A MOMENT LIFEHOUSE DREAMWORKS	Lifehouse
18	22	I'M A SLAVE 4 U BRITNEY SPEARS JIVE	Britney Spears
19	21	DIFFERENCES GINUWINE EPIC	Ginuwine
20	29	WHENEVER, WHEREVER SHAKIRA EPIC	Shakira
21	24	WHEREVER YOU WILL GO THE CALLING RCA	The Calling
22	18	FILL ME IN CRAIG DAVID WILDSTAR/ATLANTIC	Craig David
23	20	HIT 'EM UP STYLE (OOPS!) BLU CANTRELL REDZONE/ARISTA	Blu Cantrell
24	19	BE LIKE THAT 3 DOORS DOWN REPUBLIC/UNIVERSAL	3 Doors Down
25	30	DIG IN LENNY KRAVITZ VIRGIN	Lenny Kravitz
26	26	ONE MINUTE MAN MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/FLIP/EEG	Missy Elliott
27	28	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 INTERSCOPE	U2
28	23	DROWNING BACKSTREET BOYS JIVE	Backstreet Boys
29	35	#1 NELLY PRIORITY/CAPITOL	Nelly
30	33	STANDING STILL JEWEL ATLANTIC	Jewel
31	27	WHERE THE PARTY AT JAGGED EDGE WITH NELLY SO SO DEF/COLUMBIA	Jagged Edge
32	25	SMOOTH CRIMINAL ALIEN ANT FARM NEW NOIZE/DREAMWORKS	Alien Ant Farm
33	31	IZZO (H.O.V.A.) JAY-Z ROC-A-FELLA/DEF JAM/IDJMG	Jay-Z
34	32	U REMIND ME USHER ARISTA	Usher
35	36	DANCE WITH ME 112 BAD BOY/ARISTA	112
36	NEW	7 DAYS CRAIG DAVID WILDSTAR/ATLANTIC	Craig David
37	40	CAMEL CITY HIGH FEATURING EVE BOOGA BASEMENT/INTERSCOPE	Camel City High
38	NEW	MY SACRIFICE CREED WIND-UP	Creed
39	NEW	HEY BABY NO DOUBT FEATURING BOUNTY KILLER INTERSCOPE	No Doubt
40	37	THE SPACE BETWEEN DAVE MATTHEWS BAND RCA	Dave Matthews Band

DECEMBER 1 2001		Billboard ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	ONLY TIME REPRISE	Enya
2	2	IF YOU'RE GONE LAVA/ATLANTIC	Matchbox Twenty
3	3	THANK YOU ARISTA	Dido
4	11	HERO INTERSCOPE	Enrique Iglesias
5	4	ALL OR NOTHING J	O-Town
6	7	I WANT LOVE ROCKET/UNIVERSAL	Elton John
7	6	THERE YOU'LL BE HOLLYWOOD/WARNER BROS.	Faith Hill
8	5	I HOPE YOU DANCE MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
9	8	I'M ALREADY THERE BNA	Lonestar
10	10	NEVER HAD A DREAM COME TRUE A&M/INTERSCOPE	S Club 7
11	12	FOLLOW ME TOP DOG/LAVA/ATLANTIC	Uncle Kracker
12	13	SIMPLE THINGS WINDHAM HILL	Jim Brickman Featuring Rebecca Lynn Howard
13	9	ONE MORE DAY ARISTA NASHVILLE	Diamond Rio
14	15	DROWNING JIVE	Backstreet Boys
15	17	THIS I PROMISE YOU JIVE	'N Sync
16	16	DROPS OF JUPITER (TELL ME) COLUMBIA	Train
17	14	I KNEW I LOVED YOU COLUMBIA	Savage Garden
18	19	I NEED YOU SPARROW/CAPITOL/CURB	LeAnn Rimes
19	18	SOON CURB	LeAnn Rimes
20	20	GOD BLESS AMERICA COLUMBIA/EPIC	Celine Dion
21	21	SORCERER REPRISE	Stevie Nicks
22	23	FREEDOM MPL/CAPITOL	Paul McCartney
23	26	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
24	22	WALL IN YOUR HEART ISLAND/IDJMG	Shelby Lynne
25	24	EMOTION COLUMBIA	Destiny's Child
26	27	STANDING STILL ATLANTIC	Jewel
27	NEW	FLY GOLD CIRCLE	John Waite
28	29	FALLIN' J	Alicia Keys
29	25	NEVER TOO FAR VIRGIN	Mariah Carey
30	30	WHEN IT'S OVER LAVA/ATLANTIC	Sugar Ray

DECEMBER 1 2001		Billboard ADULT TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	2	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
2	1	ONLY TIME REPRISE	Enya
3	4	DROPS OF JUPITER (TELL ME) COLUMBIA	Train
4	4	HANGING BY A MOMENT DREAMWORKS	Lifehouse
5	7	WHEREVER YOU WILL GO RCA	The Calling
6	5	BE LIKE THAT REPUBLIC/UNIVERSAL	3 Doors Down
7	6	IT'S BEEN AWHILE FLIP/ELEKTRA/EEG	Staind
8	8	STANDING STILL ATLANTIC	Jewel
9	12	STUCK IN A MOMENT YOU CAN'T GET OUT OF INTERSCOPE	U2
10	15	HOW YOU REMIND ME ROADRUNNER/IDJMG	Nickelback
11	9	WHEN IT'S OVER LAVA/ATLANTIC	Sugar Ray
12	10	THE SPACE BETWEEN RCA	Dave Matthews Band
13	11	DRIVE IMMORTAL/EPIC	Incubus
14	13	EVERYWHERE MAVERICK	Michelle Branch
15	14	TURN OFF THE LIGHT DREAMWORKS	Nelly Furtado
16	6	FALLIN' J	Alicia Keys
17	18	PEACEFUL WORLD COLUMBIA	John Mellencamp Featuring India.Arie
18	20	DIG IN VIRGIN	Lenny Kravitz
19	17	FOLLOW ME TOP DOG/LAVA/ATLANTIC	Uncle Kracker
20	21	SOMETHING MORE COLUMBIA	Train
21	22	HERO INTERSCOPE	Enrique Iglesias
22	19	I'M A BELIEVER DREAMWORKS/INTERSCOPE	Smash Mouth
23	24	MY SACRIFICE WIND-UP	Creed
24	23	LAST BEAUTIFUL GIRL LAVA/ATLANTIC	Matchbox Twenty
25	25	PACIFIC COAST PARTY INTERSCOPE	Smash Mouth
26	29	EVERYDAY RCA	Dave Matthews Band
27	26	EXTRA ORDINARY EZRA DRY GODDS/BEYOND	Better Than Ezra
28	27	BAD DAY EPIC	Fuel
29	28	I WANT LOVE ROCKET/UNIVERSAL	Elton John
30	31	TROUBLE CAPITOL	Coldplay
31	32	FEELS SO RIGHT MCA	Eagle-Eye Cherry
32	30	JUST CAN'T LAST ELEKTRA/EEG	Natalie Merchant
33	35	SIDE INDEPENDENT/EPIC	Travis
34	34	HAVE A NICE DAY V2	Stereophonics
35	33	ANSWER THE PHONE LAVA/ATLANTIC	Sugar Ray
36	37	BREATHING DREAMWORKS	Lifehouse
37	36	START THE COMMOTION IDEAL/MAMMOTH/HOLLYWOOD	The Wiseguys
38	38	ANALYZE MCA	The Cranberries
39	NEW	I WOULD EXTASY	Laura Dawn
40	40	I'M ALREADY THERE BNA	Lonestar

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 97 mainstream rock stations, 78 modern rock stations, 80 adult contemporary stations and 79 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 253 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). ↗ Videoclip availability. © 2001, Billboard/BPI Communications.

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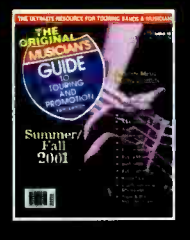
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DECEMBER 1 2001 Billboard HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	19	Family Affair	MARY J. BLIGE (MCA) <small>4 Wks At No. 1</small>	28	29	8	I Wanna Talk About Me	TOBY KEITH (DREAMWORKS (NASHVILLE))	51	45	20	Only In America	BROOKS & DUNN (ARISTA (NASHVILLE))
2	2	9	U Got It Bad	USHER (ARISTA)	27	24	8	Raise Up	PETEY PABLO (JIVE)	52	60	3	Where Were You (When The World Stopped Turning)	ALAN JACKSON (ARISTA (NASHVILLE))
3	3	10	Hero	ENRIQUE IGLESIAS (INTERSCOPE)	23	58	2	Always On Time	JAY-Z (RCA) (DEF JAM/JMG)	53	38	19	Izzo (H.O.V.A.)	JAY-Z (RCA) (DEF JAM/JMG)
4	5	13	How You Remind Me	NICKELBACK (ROADRUNNER/JMG)	23	44	3	Butterflies	MICHAEL JACKSON (EPIC)	54	30	16	Ugly	BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)
5	6	16	Turn Off The Light	NELLY FURTADO (DREAMWORKS)	30	46	7	I'm A Slave 4 U	BRITNEY SPEARS (JIVE)	55	59	6	Wrapped Up In You	GARTH BROOKS (CAPITOL (NASHVILLE))
6	4	22	I'm Real	JENNIFER LOPEZ FEAT. JAY-Z (EPIC)	31	48	5	We Thuggin'	FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)	56	69	3	Son Of A Gun	JANET (VIRGIN)
7	7	19	Differences	GINUWINE (EPIC)	32	49	4	Wherever You Will Go	THE CALLING (RCA)	57	56	3	Angry All The Time	TIM MCGRAW (CURB)
8	8	14	Livin' It Up	JAY-Z (RCA) (DEF JAM/JMG)	33	42	4	A Woman's Worth	ALICIA KEYS (J)	58	50	8	Can't Deny It	FABOLOUS FEAT. NATE DOGG (DESERT STORM/ELEKTRA/EEG)
9	9	22	Fallin'	ALICIA KEYS (J)	34	37	14	Love Of A Woman	TRAVIS TRITT (COLUMBIA (NASHVILLE))	59	64	4	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)
10	11	10	Emotion	DESTINY'S CHILD (COLUMBIA)	35	31	27	Where The Party At	JAGGED EDGE WITH NELLY (ISO SD DEF/COLUMBIA)	60	57	26	Stuck In A Moment You Can't Get Out Of	U2 (INTERSCOPE)
11	12	11	Gone	N SYNC (JIVE)	35	28	16	Be Like That	3 DOORS DOWN (REPUBLIC/UNIVERSAL)	61	66	4	In The End	LINKIN PARK (WARNER BROS.)
12	10	21	Only Time	ENYA (REPRISE)	37	26	15	Lifetime	MAXWELL (COLUMBIA)	62	68	7	I'm Tryin'	TRACE ADKINS (CAPITOL (NASHVILLE))
13	16	6	Get The Party Started	PINK (ARISTA)	33	41	8	Dig In	LENNY KRAVITZ (VIRGIN)	63	67	5	Alive	P.O.D. (ATLANTIC)
14	14	13	Rock The Boat	AALIYAH (BLACKGROUND)	37	27	22	Fill Me In	CRAIG DAVID (WILDSTAR/ATLANTIC)	64	65	11	Wish You Were Here	INCUBUS (IMMORTAL/EPIC)
15	17	8	Girls, Girls, Girls	JAY-Z (RCA) (DEF JAM/JMG)	40	39	9	You Gets No Love	FAITH EVANS (BAD BOY/ARISTA)	65	72	3	Standing Still	JEWEL (ATLANTIC)
16	15	14	Superman (It's Not Easy)	FIVE FOR FIGHTING (AWARE/COLUMBIA)	41	32	15	Smooth Criminal	ALIENANT FARM (NEW NOIZE/DREAMWORKS)	66	61	4	Who We Be	DIMX (RUFF RYDERS/DEF JAM/JMG)
17	13	34	It's Been Awhile	STAIN'D (FLIP/ELEKTRA/EEG)	42	36	35	Let Me Blow Ya Mind	EVE FEAT. GWEN STEFANI (RUFF RYDERS/INTERSCOPE)	67	62	12	Love Of My Life	BRIAN MCKNIGHT (MOTOWN/UNIVERSAL)
18	19	8	Caramel	CITY HIGH FEAT. EVE (BOOGA BASEMENT/INTERSCOPE)	43	52	6	Riding With Private Malone	DAVID BALL (DUATONE)	68	63	15	Where I Come From	ALAN JACKSON (ARISTA (NASHVILLE))
19	35	6	Whenever, Wherever	SHAKIRA (EPIC)	45	34	30	Hit 'Em Up Style (Oops!)	BLU CANTRELL (REDZONE/ARISTA)	69	—	1	Good Morning Beautiful	STEVE HOLY (CURB)
20	20	14	I Do!!	TOYA (ARISTA)	45	47	6	Run	GEORGE STRAIT (MCA (NASHVILLE))	70	55	16	On A Night Like This	TRICK PONY (WARNER BROS./AVRN)
21	25	6	My Sacrifice	CREED (WIND-UP)	45	33	7	Drowning	BACKSTREET BOYS (JIVE)	71	71	7	Fade	STAIN'D (FLIP/ELEKTRA/EEG)
22	23	7	#1	NELLY (PRIORITY/CAPITOL)	47	53	6	Where The Stars And Stripes And The Eagle Fly	AARON TIPPIN (LYRIC STREET)	72	—	1	Roll Out (My Business)	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/JMG)
23	18	14	Everywhere	MICHELLE BRANCH (MAVERICK)	43	40	21	One Minute Man	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	73	73	5	With Me	LONESTAR (BNA)
24	22	38	Drops Of Jupiter (Tell Me)	TRAIN (COLUMBIA)	42	54	15	I'm A Survivor	REBA (MCA (NASHVILLE))	74	74	3	Goodbye	JAGGED EDGE (ISO SD DEF/COLUMBIA)
25	21	43	Hanging By A Moment	LIFEHOUSE (DREAMWORKS)	50	43	12	Dance With Me	112 (BAD BOY/ARISTA)	75	—	2	Wrapped Around	BRAID PAISLEY (ARISTA (NASHVILLE))

Records with the greatest impressions increase. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 877 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin. Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

DECEMBER 1 2001 Billboard HOT 100 SINGLES SALES

THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	6	God Bless The USA	LEE GREENWOOD (CURB) <small>1 Wk. At No. 1</small>	25	—	1	Ain't Nobody (We Got It Locked!)	THE RAWLDS BOYS (HOUSE OF FIRE)	51	44	16	Fill Me In	CRAIG DAVID (WILDSTAR/ATLANTIC)
2	1	19	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	27	24	14	Enjoy Yourself	ALLURE (MCA)	52	—	3	Gotta Have It	CHOCOLATE BANDIT (COUNTRYBOY/WARLOCK)
3	3	10	AM To PM	CHRISTINA MILIAN (DEF SOUL/JMG)	23	21	26	Don't Mess With The Radio	NIVEA (JIVE)	53	46	3	We Thuggin'	FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)
4	4	7	Where The Stars And Stripes And The Eagle Fly	AARON TIPPIN (LYRIC STREET)	27	34	3	Ground Zero (In Our Hearts You Will Remain)	CASH & COMPUTA (SELECT)	54	65	19	Let's Be Friends	TAIA & BRANDO (HEARTLESS)
5	5	16	Family Affair	MARY J. BLIGE (MCA)	30	32	7	Nothing's Wrong	WON-G FEAT. OJ QUIK (TNO/DNA)	55	—	3	Trust Your Love	KODA (SOUNDWAY/DORPHEUS)
6	6	5	America The Beautiful	ELVIS PRESLEY (RCA)	31	30	36	Fiesta	R. KELLY FEAT. JAY-Z (JIVE)	56	57	3	Burn	MURPHY BROWN FEATURING NOYD & VITA (LOUD/COLUMBIA)
7	15	4	Dansin Wit Wolvez (Where My Tribe At?)	STRIK SINE (FADE/ECMD)	32	33	22	Purple Hills	D12 (SHADY/INTERSCOPE)	57	41	2	Young'n (Holla Back)	FABOLOUS (DESERT STORM/ELEKTRA/EEG)
8	7	63	Can't Fight The Moonlight	LEANN RIMES (CURB)	33	25	14	Bye-Bye Baby	BRANDY MOSS-SCOTT (HEAVENLY TUNES/DNA)	58	—	1	Special Delivery	G DEP (BAD BOY/ARISTA)
9	19	9	Put Your Arms Around Me	NATURAL (TRANS CONTINENTAL/JADACY)	34	23	15	Loverboy	MARIAH CAREY FEAT. CAMEO (VIRGIN)	59	54	16	Take You Out	LUTHER VANDROSS (J)
10	10	3	America Will Always Stand	RANDY TRAVIS (RELENTLESS (NASHVILLE))	35	31	5	Champion	OLEANDER (REPUBLIC/UNIVERSAL)	60	56	3	Rolla Man	SUAV GOTTI (STRONG ARM)
11	8	15	Where The Party At	JAGGED EDGE WITH NELLY (ISO SD DEF/COLUMBIA)	35	29	3	We Are Family	VARIOUS ARTISTS (TOMMY BOY)	61	—	7	Knives Out	RADIOHEAD (CAPITOL)
12	9	12	Everything U R	LINDSAY FAGANO (WARNER BROS.)	37	27	3	Always On Time	JAY-Z (RCA) (DEF JAM/JMG)	62	—	14	Hit 'Em Up Style (Oops!)	BLU CANTRELL (REDZONE/ARISTA)
13	12	4	Do U Wanna Roll (Dolittle Theme)	R.L. SNOOP DOGG & LL KIM JJ	33	38	6	Yes	AMBER (TOMMY BOY)	63	—	1	Up All Night	UNWRITTEN LAW (INTERSCOPE)
14	—	1	Freedom	PAUL MCCARTNEY (IMP/CAPITOL)	39	28	8	I'm Your Girl	DENA CALL (ES3/TREYDAN)	64	58	36	La Bomba	AZUL AZUL (SONY DISCOS)
15	13	5	Lifetime	MAXWELL (COLUMBIA)	40	48	10	Jump Up In The Air	ORIGINAL P (WESTBOUND)	65	—	3	The Bedrock	PHATY BANKS PRESENTS CLUB DRAMA (DVD) (DEF JAM/SUPERTIGHT)
16	11	17	Raise Up	PETEY PABLO (JIVE)	41	35	20	All Or Nothing	Q-TOWN (J)	66	59	25	There She Goes	BABYFACE (ARISTA)
17	14	14	Someone To Call My Lover	JANET (VIRGIN)	42	37	20	Bootylicious	DESTINY'S CHILD (COLUMBIA)	67	52	3	Fatty Girl	LUDACRIS, LL COOL J & KEITH MURRAY (RCA/UNIVERSAL)
18	22	2	God Bless The U.S.A.	JUMP 5 (SPARROW)	43	40	7	Break Ya Neck	BUSTA RHYMES (J)	68	61	16	Don't Need You To (Tell Me I'm Pretty)	SAMANTHA MUMBA (WILD CARD/A&M/INTERSCOPE)
19	16	5	God Bless America	LEANN RIMES (CURB)	44	43	10	Us Against The World	PLAY (COLUMBIA)	69	—	1	I Got Love	NATE DOGG (ELEKTRA/EEG)
20	17	4	Get Mo	SHERM FEAT. BIGGA FIGGAS (OEAN'S LIST)	45	36	6	Chillin' In Your Benz	EXHALE (REAL DEAL/DORPHEUS)	70	69	24	What It Feels Like For A Girl	MADONNA (MAVERICK/WARNER BROS.)
21	18	20	This Is Me	DREAM (BAD BOY/ARISTA)	45	45	—	Because I Got High	COVERVERSIONS.COM (COVERVERSIONS.COM)	71	42	7	My Life	KODI K R&P FEAT. G WISE (RAWKUS)
22	20	9	Maybe	IMPRESS (BIG 3/ARTEMIS)	47	—	—	Cut Throat	JOHN GOTTI II (BIG POKET/DORPHEUS)	72	73	3	To The Music	A-TEENS (STOCKHOLM/MCA)
23	47	27	I Do!!	TOYA (ARISTA)	43	39	—	Used To Love	KEKE WYATT (MCA)	73	60	3	Roll Out (My Business)	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/JMG)
24	—	1	I Say Yeah	DREAM STREET (UEG/EEG)	47	—	—	Po' Nunch	PO WHITE TRASH AND THE TRAILER PARK SYMPHONY (POCKET CHANGE)	74	—	2	Olche Chium (Silent Night)	ENYA (REPRISE)
25	51	6	Call Me Claus	GARTH BROOKS (CAPITOL (NASHVILLE))	50	26	—	Buster	DENNIS DA MENACE (1ST AVENUE)	75	62	35	Stranger In My House	TAMIA (ELEKTRA/EEG)

Records with the greatest sales gains. © 2001, Billboard/BPI Communications and SoundScan, Inc. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. This data is used to compile the Hot 100.

Imprint Labels

Continued from page 1

with a major record company usually receive one of two kinds of deals: the aforementioned joint venture or a production deal. A joint venture is widely defined as a pact where the major label pays the expenses of the joint venture and acts as the business partner, while the artist acts as the creative arm. Profits are split, often 50-50. The size of the joint venture, staffing, costs, and responsibilities vary with each agreement. When the deal is dissolved, the assets may be split or, depending upon how the venture fared financially, the major may keep any assets.

Production deals, favored by most record companies, are less risky for the major label. In most cases, the major pays the expenses for the production deal and gives the artist's imprint a royalty of, for example, 18%. The artist who runs the imprint then signs acts and gives them a lower royalty rate and pockets the difference. The major owns the assets of the imprint. In both cases, the major label assumes some, if not all, of the responsibility for sales, promotion, and marketing. (Joint ventures and production deals differ from production and distribution deals, in which the act owns 100% of the label and only relies on the major label for distribution.)

Two of the best-known artist-run labels are Maverick—Madonna's joint venture with Warner Bros.—and Bad Boy—Sean "P. Diddy" Combs' joint venture that formerly went through Arista. Maverick has released a number of gold or platinum-plus albums since its inception nine years ago, including Morissette's 1995 label debut, *Jagged Little Pill*, which has been certified for sales of a staggering 16 million units, according to the Recording Industry Assn. of America (RIAA). Other platinum artist releases on Maverick (in addition to Madonna's releases) include Candlebox's eponymous debut and Prodigy's *The Fat of the Land* (licensed through XL/Mute).

Bad Boy has had even more success, with its releases selling close to 50 million units, according to the RIAA. Its top-seller, certified for domestic sales of more than 10 million units, is the Notorious B.I.G.'s 1997 set *Life After Death*. Among its other platinum-certified efforts have been projects from 112, Dream, Total, Black Rob, Carl Thomas, and Mase.

Before LaFace was bought out by its partner, Arista, that joint venture—helmed by artist/producers Kenneth "Babyface" Edmonds and Antonio "L.A." Reid—also broke a number of artists, including Braxton, TLC, and Usher.

A sampling of albums currently on The Billboard 200 on artists' labels includes releases from Bad

Boy's Evans, *The Wash* soundtrack on Dr. Dre's Aftermath and Snoop Dogg's Doggystyle (Interscope), Jay-Z on his own Roc-a-Fella imprint (Def Jam), Bubba Sparxxx on Timbaland's Beat Club (Interscope), Puddle of Mudd on Fred Durst's Flawless (Geffen/Interscope), Alien Ant Farm on Papa Roach's New Noize (DreamWorks), Jagged Edge on Jermaine Dupri's So So Def (Columbia), Maverick's Michelle Branch, Missy "Misdemeanor" Elliott on her own the Gold Mind label (Elektra), *The Bones* soundtrack on Doggystyle (Priority/Capitol), Lit on the band's own Dirty Martini imprint (RCA), Fabolous on DJ Clue's Desert



On the Blowfish's Breaking Records label: "There was a great incubation area in the Carolinas. They got their deal and brought in a band from England. It just didn't work. That wasn't the plan."

—VAL AZZOLI, ATLANTIC GROUP

Storm (Elektra), the Beatles on their Apple label (Capitol), and Uncle Kracker on Kid Rock's Top Dog (Lava/Atlantic).

But for every artist imprint that has a success, the roadside is littered with failed high-profile ventures, including Mariah Carey's Crave (Epic), Michael Jackson's MJJ (Epic), Beastie Boys' Grand Royal (Capitol, then Virgin), Hootie & the Blowfish's Breaking Records (Atlantic), and Jon Bon Jovi's Jambco (Mercury). Many more ventures simply never get very far out of the starting gate, such as Adam Duritz's (of Counting Crows) E Pluribus Unum (Universal).

Yet major record companies continue to form deals with artists, including such new ventures as Shaggy's Big Yard (MCA), Busta Rhymes' Flipmode (J Records, previously with Elektra), Backstreet Boys' the Label (Interscope), DMX's Bloodline (Def Jam), Lance Bass' (of 'N Sync) Freelance (Mercury Nashville), and Smash Mouth's Spun Out (Interscope).

Other artist labels include Wyclef Jean's Wyclef Records (J Records), Lars Ulrich's the Music Label (Elek-

tra), OutKast's Aquemini (Elektra), and Korn's Elementree, which had success with Orgy via its former deal with Reprise.

A major label generally gives an artist his or her own imprint because it believes the act has a good eye for talent. "We do [label] deals with [artists] when our internal A&R doesn't provide whatever services that we could get from someone outside the company," RCA senior VP of business and legal affairs Jeff Walker says. He cites RCA's production deal with Lit as an example. "Because of the shows that [Lit's] Jeremy Popoff was taking him to and the artists Jeremy was seeing, it was clear to [RCA senior VP of A&R and artist development] Bruce Flohr that Jeremy was very good at finding new talent. We wanted to give [Jeremy] an outlet in the company to incentivize him to bring new talent here instead of going somewhere else."

RCA does very few artist deals, but the label is currently in negotiations to form a joint venture with Dave Matthews' ATO Records. Currently, ATO is a stand-alone label distributed through RCA's parent, BMG. However, like many other labels, Walker admits that RCA prefers not to make such deals, especially joint ventures. "We're now trying to keep all A&R functions inside the company so that we participate in all levels, financial and otherwise. To build equity for a third party is not always the way to go."

A number of major-label executives approached for this story declined to be interviewed, privately saying that artists' labels very often fail for a number of reasons. But they added that they would continue to help create them as a label's way to reward artists for jobs well done on their own albums, to keep the artists from looking to sign with another label, and—most importantly—because a number of artists are very good talent spotters. Additionally, joint ventures or production deals are often the only way that a major label can access certain talent that may already be affiliated with an artist, especially if that artist is also a producer, as is the case with Timbaland or Dupri. For Elliott, giving her a label of her own was a way to get her to record as an artist herself.

"I always wanted to have my own label," she says of her production deal. "When I went to Elektra, they were trying to get me to be an artist. I wasn't interested in being an artist, so they offered me a label deal. It all fell into place, but it was them offering me a label deal and squeezing the artist deal in there kind of on the slick side."

Similarly, when Lit signed with RCA, it was under the condition that the band got to bring its own label, Dirty Martini, on which it had released its 1997 album, *Tripping the Light Fantastic*, into the fold. "It was probably premature to be asking RCA for that even before we sold one record, but we knew we were in a position to help other bands," Popoff says. "We grew up

selling CDs and cassettes out of the trunks of our cars. We had the craziest guerrilla marketing team out there before street teams were so popular. I think at first the label thought it might be a vanity thing. They gave us a budget and said, 'OK, go out and do your thing,' [but] when we brought them our first act, Handsome Devil, they said, 'This is for real.'"

Durst had already proved himself highly capable of finding talent by bringing both Cold and the now-quadruple-platinum Staind to Flip before starting his own joint venture, Flawless, with Geffen/Interscope. First, Durst signed to Interscope as an A&R executive, after he



"The relationship has to be one of closeness and positiveness. You have to treat an act like your own artist. With a joint venture, a wise executive knows that 50% of success is far better than 100% of failure."

—ROY LOTT, EMI NORTH AMERICA

was hotly pursued by Island Def Jam. "But I realized I wanted to be involved only in the things I wanted to be involved with, not with things that I didn't think were credible," Durst says. "So I wanted to be on my own. I wanted people to know I'm fully responsible for [my acts], so that's how Flawless came about."

The risks a major label runs with any joint venture or production deal are high, but they are greater with artists' labels, a former label exec says. "There is such a big dose of ego involved in these vanity labels that personal factors determine the outcome more than business factors. A label identified with one person has so many [variables], like how is the artist getting along with the [major label], and how is [his or her] own career going? These things affect day to day how the artist's label is treated."

But artist-run joint ventures fail no more frequently than joint ventures with other entities, says Julie Swidler, senior VP of business and legal affairs for J Records. "I think

the expectations of people coming into joint ventures are too high, and they're given too much money up front," she says. "It almost dooms them to failure. They don't have the time to recoup the money. Most are only two- or three-year deals." Additionally, she points out that an artist's label usually does not have any catalog to count on.

FINDING TALENT

Although most artists usually affiliate their label with the major record company to which they are signed, that is not always the case. Art Alexakis, frontman for Capitol recording act Everclear, turned to Artemis Records when he could not get what he wanted from Capitol.

"When Everclear started having a lot of [success], I already had a rep for turning people on to cool bands. People within the industry knew my aspirations to have an A&R gig. I got a couple of offers and out of loyalty, I went to [then-Capitol president] Gary Gersh. He gave me a VP of A&R consultancy and paid me a decent wage, but he wouldn't let me sign anything." Alexakis shopped around and ended up forming a joint venture, called Popularity Records, with Artemis. He's producing the label's first release by Flip, a band from Minneapolis he calls a cross between Kiss, Cheap Trick, and the Sex Pistols.

Like Alexakis, many artists want label deals because they are exposed to such a vast array of music while on the road and are always being handed demos. "I almost never leave a show without a CD in my back pocket," Hootie & the Blowfish's Mark Bryan says.

The major label does not have to OK signings to the artist's imprint, but several acts say they prefer to bring in the label before inking an act so that the new artist will have support at the major. "I played three songs by Handsome Devil that I had produced for Bruce Flohr," Popoff says. "We set it up [so] if Bruce had said, 'This is garbage,' I could have taken it somewhere else. It's really important to me that I have the full support of the RCA staff."

Durst takes more of a hands-off approach. "I deliver finished product," he says. "Interscope knows their job: It's to spend the money they need, and they follow me into the fire because they haven't been burned yet. [Interscope Geffen A&M chairman] Jimmy Iovine, [Universal Music Group chairman/CEO] Doug Morris, and [Geffen president] Jordan Schur and I, we're a team over there."

Learning to handle the responsibilities of running a label in addition to running their own careers can be quite a challenge for some artists, but others say they thrive on it. "After our last tour, we took a couple of months off from Lit just to clear our heads and recharge. It was perfect for me to dive into Handsome Devil, which I produced," Popoff says. "Initially, I met some resistance from my management, my label, and my band [because] they were

(Continued on next page)

Imprint Labels

Continued from preceding page

afraid I had bitten off more than I could chew, but I said, 'Trust me, this is where I'll be my best.' The more I'm challenged and inspired, the more I will deliver."

Durst feels the same way. "So far, it's easy. You got an hour, you get online, you check things out. It's very easy to make big decisions with the technology right now. I like to keep in touch with my artists," says Durst, who has also directed videos for his artists. "It really does seem like I'm juggling a lot, but if you only do one thing at a time it seems like you're waiting around a lot. If I'm sitting around too much, I can't really relax."

In fact, Durst wishes he had more control. "All that scares me about running Flawless is that I depend on other people for things that are out of my control, such as paying the money for marketing, all the things that the machine does, the shipping, the product placement. Someone else's money is being spent. I wish everything was in-house." Durst says he did a joint



venture instead of another kind of deal that would have given him more control because "I have to do a lot of proving myself to people. There were only little bits of the door open at the time. To get where I wanted to be, I did deals that aren't forever."

Attorney Passman says he finds that not all artists understand the business responsibilities they have when they get their own label. "If you're dealing with an [artist's label] that has a lot of employees, the artist really needs to know how to manage it," he says. "You can't make a blanket rule, but for the most part, their skills are at being creative and being an artist. They need a partner that's strong, or there's a hole. I like to recommend that they start small and nurture some talent."

Similarly, attorney Owen Sloane says, "I try to make sure my [artist] clients understand that they will need the help of others and that one cannot run an imprint as a hobby and expect success or be fair to the artists they sign."

Combs, who was a record executive at Uptown before he started Bad Boy, says, "My best advice is to run it like a business. It's not a place we're just going to [in order]

to have some fun: It's not the clubhouse, it's not for you and your boys. Everybody knows about SoundScan, but you talk to a bunch of [artists], and they don't know the actual business, about publishing, mechanical royalties, projections, all these type of things that are second nature to people who run record companies."

Sources say Bad Boy, despite its stellar record of breaking artists and Combs' business acumen, has had years when it has not made money because of profligate spending and a high overhead. Combs disputes that claim, saying, "No one but me, my CFO, and lawyer know my business. . . . If you look at any company, there are years when they're up and years where they're down. When we have a year that does \$200 million, we handle that. Then when we have a year that does \$100 million, we're able to adjust and still put out new acts and fine-tune our spending and overhead to reflect that."

Maverick, Morissette's home, has also had difficult financial times, including undergoing a round of layoffs earlier this year. Other than Madonna's *Music*, the last non-soundtrack project released by the label to go platinum was Morissette's 1998 effort, *Supposed Former Infatuation Junkie*. Calls for interview requests with Madonna and business partner Ronnie Dashev were not returned. Warner Records declined to comment for this story.

THE ARTIST AS PARENT

While the major labels may see the artists' imprints as more of an investment in keeping that performer happy, acts say they feel a tremendous responsibility to the artists on their labels. "I never want to be one of those typical, jaded, lame A&R guys who feels like he won a bidding war but the band doesn't really mean anything to him," says Popoff, who runs Dirty Martini out of two bedrooms in his house. "I know that human element of what it feels like to sign your name to that [contract]. These bands just put their career in our hands—we owe it to them to go down fighting. That's my biggest concern: How will I handle this if it's not successful?" Handsome Devil, whose Dirty Martini/RCA debut came out in September, has yet to chart.

For Elliott, female artist Tweet, whose debut will come out on the Gold Mind next year, is her primary concern. "Just like your mother takes care of you first, I feel like this is my newborn, and I want to walk her through it. It's not about me. I've already made my mark," Elliott says. "With someone who has a talent like that, I don't want to turn my back one step of the way."

Tweet says she can feel the enthusiasm Elliott has for her music and that she also liked the idea of signing to a label by an artist. "The main advantage to me is that she's an artist, so I felt that she would already know what to do with me as an artist," Tweet explains. Although she is new, Elliott

let Tweet produce the majority of the songs on her album. "She knew I needed to tell my story."

Despite the artist's passion for an act he or she signs, many sources concede that acts on the artists' labels do not always receive the attention of a release signed directly to the major label. Treating the artists' labels' releases differently can be shortsighted, says Roy Lott, deputy president of EMI Recorded Music North America. "The relationship between the [artist's label] and the [major] label has to be one of closeness and positiveness. It's important that the major label not differentiate things by saying, 'Oh, that's their artist, and this is our artist.' You have to treat an act [signed to an artist's label] like your own artist. With a joint venture, a wise executive knows that



On recording for Missy Elliott's the Gold Mind imprint: 'The main advantage to me is that she's an artist, so I felt that she would already know what to do with me as an artist.'

—TWEET

50% of success is far better than 100% of failure."

However, Elliott says she feels there can be a difference and admits she was disappointed when Elektra decided not to release an album by her signee Torrey Carter after its single did not perform as well as hoped. "I have my own label, and Elektra has their own artists that they distribute. Sometimes we get in a dispute about



that because, of course, they have to put forth their artists first."

She stops short of saying that Elektra would not work a Gold Mind release as hard as it would one from an artist signed directly to

Elektra. "It's still part of them—their logo goes on the release as well," she says. "In all honesty, I believe they have faith in the artists [I sign], but they have their own babies. It's like you might have nieces and nephews, and you might have your own child. You love your nieces and nephews, but if there's a car accident, you're going to be looking for your own child first." Elektra declined to be interviewed for this story.

Passman says he basically doesn't hesitate to sign an act to another artist's record company. "It really depends on what the artist's label brings to the party," he says. "If it's someone who's really going to enhance your career, you can use their clout. And if no one else wants to sign you, it's better than flipping Big Macs."

WHEN THINGS GO SOUTH

Although an artist may go into a label situation with the best of intentions, the act can quickly find out that a strong A&R ear isn't enough. "Our label was a catastrophe because we weren't involved," Hootie & the Blowfish's Bryan says of Breaking Records, the group's production deal through Atlantic Records. "We were naive enough to think that we could do both—run a label and run our career. We trusted other people, but then we weren't able to put enough time into it. It's not like we were lied to or anything like that. We just weren't able to put enough of our own effort in terms of focus and direction to have the things done we wanted done."

The Columbia, S.C.-based Hootie & the Blowfish were originally given their production deal because Atlantic believed the band members could be a good A&R source in finding other bands from the Southeast. "[Former manager] Rusty Harmon's idea was that we start a label since we had all these bands in the Southeast that we knew," Bryan says, "but by the time we got the label, every one of them was signed."

The band and Atlantic got off on the wrong foot, when, instead, the band signed an act from Liverpool, England. Bryan recalls, "We signed Treehouse, and the label said, 'What the hell are you doing? We thought you were signing bands from the Southeast.'"

Atlantic Group co-chairman/co-CEO Val Azzoli agrees that the deal went off course. "At the time there was a great incubation area in the Carolinas. They got their deal going and brought in a band from England. It just didn't work. That wasn't the plan. They took their eye off the ball."

Ultimately, the band's next handful of signings, including Treadmill Trackstar, Jump Little Children, and veteran rockers the Meat Puppets, released albums that were not successful. However, Bryan says Atlantic did treat the artists as if they were signed directly to Atlantic. "In the beginning, they did get the same treatment they would have gotten as if they'd been signed to

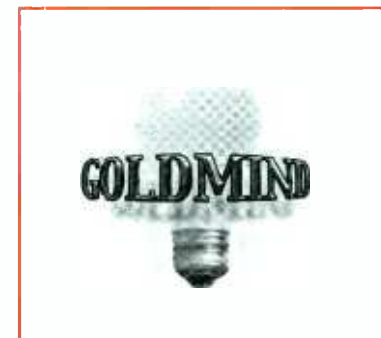
Atlantic proper," Bryan says. "But did they get that extra push? No."

This April, Atlantic told the band that it no longer intended to fund Breaking Records, which is now inactive. The band has started a new label, Handpicked Records, that will release annual compilations of unsigned acts. Atlantic is helping underwrite the compilations, which will be independently distributed through Redeye Distribution.

In hindsight, Bryan says he wishes that Hootie & the Blowfish had used a similar set-up when operating their label from the start. "The way to do it would have been to make a compilation and see where the buzz was before we dropped 100 grand on one band."

Additionally, Bryan says he saw firsthand what happens when a band's fortunes fall at a label and how that can affect other projects. "Atlantic dropped the ball on [Hootie's 1998 album] *Musical Chairs* at the same time they dropped the ball with Jump Little Children," Bryan says, admitting that "there's been some tension between us and Atlantic since that time." Hootie & the Blowfish are preparing to release a new album on Atlantic as early as next summer.

Carey's Crave also came to an unsuccessful end. The joint venture was launched in January 1997. "Mariah Carey was one of the most



successful artists on the entire label, and she felt she had more creativity to contribute beyond her own projects," a source familiar with Crave says. "So Crave was partially based on her desire to have an outlet for her creativity, and partly it was another way to reward her financially."

Although Carey was signed to Columbia, Sony decided to bolster Epic by aligning Crave with that label. The label's first release—from girl group Allure—went gold, but subsequent releases from 7 Mile, DJ Company, and Soap did not meet expectations.

As Sony asked Carey to curb Crave's spending, she, citing time constraints, decided to close down the imprint 18 months after it was launched. Both Carey and Sony declined to comment for this story.

Bryan has some final advice for acts thinking they want to be executives: "It's simple: Don't do it if you can't be hands-on."

Despite the high risks involved, record execs say major labels will continue to give acts their own deals. As J Records' Swidler notes, "The simple fact is when the artist is really hot, they can get anything from anybody."

DESTINY'S CHILD



INCUBUS



Destiny's Child, Incubus Added To Billboard Awards Lineup

Rock act Incubus will perform at the 2001 Billboard Music Awards, to be held Dec. 4 at the MGM Grand Garden Arena in Las Vegas. The star-studded event will air live from 8 to 10 p.m. (ET) on the Fox Television Network. Among acts newly confirmed to attend is Destiny's Child.

Immortal/Epic act Incubus recently released the album *Morning View*, featuring the single "Wish You Were Here." *Morning View* is the follow-up to the group's breakthrough third album, 1999's double-platinum *Make Yourself*. Gaining popularity during the Ozzfest and the Family Values tours, Incubus hit it big with the song "Pardon Me," which peaked at No. 3 on *Billboard's* Modern Rock Tracks chart.

One of the best-selling female groups ever, Destiny's Child's most recent Columbia album, *Survivor*, debuted at No. 1 on The Billboard 200 and has since sold more than 6 million copies worldwide. Last year, Destiny's Child won four Billboard Music Awards, including artist of the year, artist of the year duo/group, Hot 100 singles artist of the year, and Hot 100 singles duo/group of the year.

Incubus joins previously announced awards-show performers No Doubt, Alicia Keys, 'N Sync, Tim McGraw, and Shaggy. Artists set to appear include Mandy Moore, Sting, Janet Jackson, R. Kelly, Ludacris, Lil' Romeo, P. Diddy, Pink, Godsmack, Creed, Lifehouse, Blink-182, Aaron Carter, Jamie O'Neal, Joe, Petey Pablo, and this year's Century Award recipient, John Mellencamp. Additional performers, presenters, and other participants will be announced soon.

For more information on the 2001 Billboard Music Awards, call 646-654-4600, or email billboardawards@vnuinc.com. Tickets are available for purchase by calling the MGM Grand at 800-929-1111.

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THIS WEEK@



COMING MONDAY: Underground rock artist/poet David Berman's *Silver Jews* project returns this week with its first Drag City album in three years, *Bright Flight*. Leaning in a more country-oriented direction than past efforts, the set features backing by regular contributors Tim Barnes and Mike Fellows as well as Nashville session veterans such as Tony Crow and Phil Niehaus. The review of the album will appear exclusively on *Billboard.com*.



Also reviewed online this week is the Rough Trade solo debut from ex-Mazzy Star vocalist Hope Sandoval, *Bavarian Fruit Bread*, as well as a New York City concert appearance by eclectic ensemble the Jazz Mandolin Project. In addition, look for an exclusive interview with jazz/bluegrass pioneer David Grisman.

News contact: Jonathan Cohen • jacohen@billboard.com



personnel DIRECTIONS



ELLIS

Michael Ellis has been appointed acting managing editor of *Billboard*. He will work closely with the bureau chiefs and the senior editorial and copy staff in New York to monitor and coordinate production, and serve as the key administrative liaison between the editorial and chart departments.

Ellis is a uniquely skilled executive and well-seasoned manager, and his long experience within the *Billboard* family of publications is valuable preparation for this new role. Still active with his responsibilities as the *Billboard* Music Group's director of research, Ellis is stepping into the acting managing editor role as *Billboard* continues to restructure its management framework to meet the needs of a changing industry.

Ellis has spent 22 years in the music industry. From 1979 to 83, he was the music director for the legendary New York radio station WKTU ("Disco 92"). In 1983, he helped launch WHTZ (Z-100) New York as music director/assistant program director. In 1985, Ellis joined *Billboard* as Hot 100 chart manager, working his way up to director of charts, then associate publisher. In 1993, he was one of the founders of *Billboard's* revolutionary *Airplay Monitor* publications, serving as the first publisher of the four magazines. He left *Billboard* in 1997 to join Mariah Carey's joint venture Sony label, Crave, as VP of A&R; Ellis returned to *Billboard* in January 2000 as director of research for the *Billboard* Music and Literary Groups.

Ellis is based in *Billboard's* New York office and reports to editor in chief Timothy White.

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BackBeat
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Desk Job: Ron Gillyard



As J Records settles into its new Manhattan digs, it's all about life's little pleasures for senior VP of black music Ron Gillyard. Simply put, he says, "The theme of my office is all of the things I like. I'm a huge *Star Wars* fan, which explains the Darth Maul and Darth Vader action figures and my light saber—which were birthday gifts. I bought the picture of the Twin Towers on Sept. 12 because it's bugging me out that I'll never see them again, at least like that."

It goes without saying that Gillyard also has an appreciation of music, which is expressed through two Ernie Barnes prints on his walls, including "Late Night DJ." "He's one of my favorite artists," Gillyard says, pointing to the colorful exposé. "It's like she just came in from the club, because she still has her fur on and she's all dressed up with her bottle of wine sitting there and the stack of records behind her—the nuances in that picture are crazy."

A vintage photo of Muhammad Ali is also proudly displayed on a shelf above his desk. "I just love the power in it," Gillyard says of the image taken at the famous Ali/Sonny Liston fight. "I'm not easily star-struck, but he's one of the few. I started collecting photos of him for what he represents. I wanted to have one in my office, and it had to be this one."

Perhaps one of the most unusual items in Gillyard's office is something that many might term a music industry artifact: a turntable. "That's actually the best sound you can get, when it's a clean piece of vinyl," he says. "I'm involved in every aspect, so I just want to make sure that when the acetates come in they're right."

The new label's 745 Fifth Ave. location, nestled between Central Park and chief Clive Davis' old Arista Records haunt, is a sight to behold, starting with the lobby. "You feel like you've walked into a showroom," Gillyard says. Overall, "it's more functional than beautiful. All of our offices are like this. My office looks exactly like [senior VP of urban promotion] Ken Wilson's. This space is like no other record company I've ever seen."

RASHAUN HALL



Achy-Breaky Heart Doc

Billy Ray Cyrus used to sing about hearts, now he operates on them on his Pax-TV series *Doc*. On Nov. 11, the show garnered its highest ratings ever with a two-hour episode based on the country artist's hit song, "Some Gave All." The episode's focus was a tribute to veterans, including the rescue workers in New York City. *Doc* is seen in territories around the world, including Israel, Austria, Germany, Italy, Greece, Australia, and Holland.



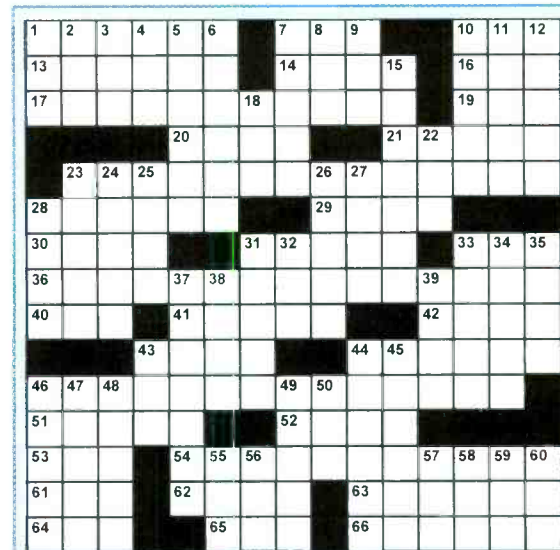
Map Out a Plan

The music industry came out in force to support the Musicians Assistance Program raising more than a quarter of a million dollars for the organization, which assists music industry professionals recovering from substance abuse. Attending the recent fundraiser are, from left, Bob Forrest, Mary Turner Pattiz, Buddy Arnold, Carole Fields, David Crosby, Bonnie Raitt, Katey Sagal, and Jackson Browne.



Motown: Taking Care of Family

The Universal Music Group has established the Motown/UMG Fund to provide grants for financial assistance to R&B recording artists who were formerly affiliated with UMG or any of its wholly owned labels. Launching with a \$2 million gift to the R&B Foundation, the fund will be used for health, welfare, and medical purposes for artists or their surviving spouses. Gathering to acknowledge the fund's establishment are, from left, Jim Fifiel, vice chair R&B Foundation; Dionne Warwick; president/COO UMG Zach Horowitz; R&B Foundation director Ed Bradley; Isaac Hayes; R&B Foundation director Ray Benson; and Bruce Resnikoff, president of Universal Music Enterprises.



'I LOVE L.A.'

by Matt Gaffney

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| 41 ___ board (nail file) | 12 Nana Mouskouris' "___ Angelina" | 56 Hasid, maybe |
| 42 It smells | 15 They may be off | 57 Ms. Williams |
| 43 1963 Jack Lemmon movie "___ La Douce" | 18 4 ___ Blondes | 58 West Coast Rap name |
| 44 Like some sheets | 22 ___ in "apple" | 59 "___ Mis" (short musical?) |
| 46 Jazz's biggest name | 23 Get the grime off | 60 NYC time |
| 51 Country thanked by Alanis Morissette | 24 Word with "rock" or "German" | |
| 52 August, to Celine Dion | 25 Coleridge's "___ of the Ancient Mariner" | |
| 53 ___-classical | 26 Connick or Shearer | |

The solution to this week's puzzle can be found on page 74.

RIM SHOTS

by Mark Parisi

I'M THANKFUL FOR THIS MEAL, FOR MY FAMILY AND FRIENDS... AND FOR THE FACT I'M NOT THE P.R. PERSON FOR THE BAND "ANTHRAX"



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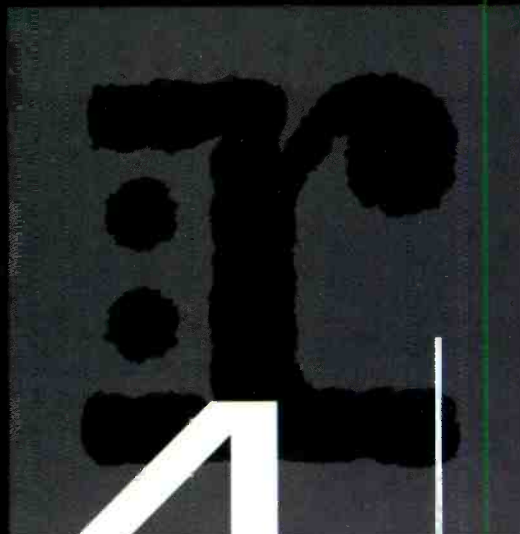
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