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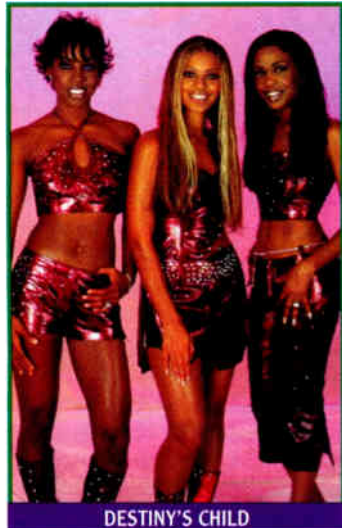
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT DECEMBER 15, 2001

Destiny's Child, Kelly, McGraw Top Billboard Awards

BY GAIL MITCHELL

LAS VEGAS—Punctuating each commercial break during the 2001 Billboard Music Awards, Pink's spirited new Arista single "Get the Party Started" became the Dec. 4 show's unofficial anthem. It's a theme that retailers hope will resound in a holiday season weakened by the Sept. 11 terrorist attacks and a sagging economy.

(Continued on page 84)



DESTINY'S CHILD

The Answer's At The End: George Harrison, 1943-2001

An Appreciation: The Art Of Living And The Art Of Dying

*There'll come a time
When all of us must leave here
As nothing in this life that I've been trying
Can equal or surpass the art of dying*
—George Harrison,
1970, "The Art of Dying"

BY TIMOTHY WHITE

"The first song I ever wrote was because I needed a doctor," George Harrison said with a laugh in July of 1992, seated in the kitchen of his Friar Park estate in Henley-on-Thames, England. The former Beatle was reflecting on the creative impetus behind "Don't Bother Me," his initial attempt in August 1963 at songwriting for the Beatles. "I had a bug, and I was sick [in a hotel room in Bourne-moath, England, with a concert to do that night], and so I was staying in bed all day long.

"So it was the first thing I thought of as a lyric," he continued with a chuckle, "and I never really thought it was a great song. I just thought, 'I'm going to see if I can write a song, 'cause they're writing them.'"

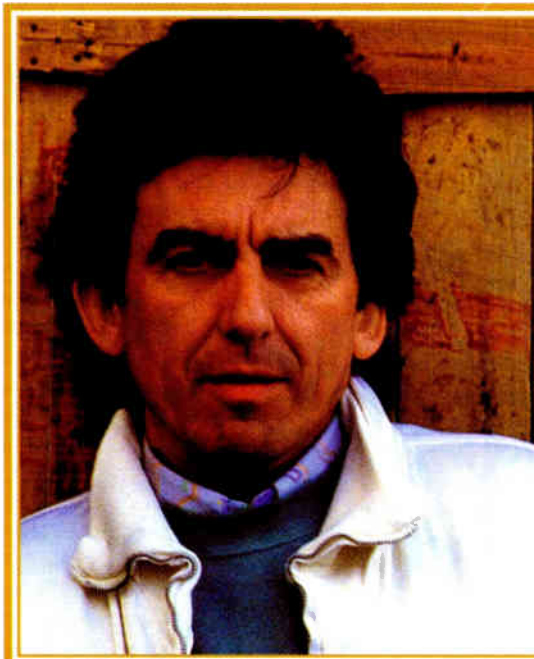
Harrison was referring to the prolific team of John Lennon and Paul McCartney, who had already bestowed hits like "Love Me Do" and "Please Please Me" on the fortunes of the Fab Four, whose other member was drummer/vocalist Ringo Starr.

Harrison, *Billboard's* 1992 Century Award honoree,

explained that the maiden composition—with its pointed assertion that "I've got no time for you right now"—was a comment not only on his bout with the flu and the further encumbrance of his doctor's clumsy care ("In those days they had this medicine that had morphine in it—you could buy it over the counter; I'm sure it must've been banned over the years, but I remember he prescribed it"), but it was also a statement about his thwarted creative drive.

The surge of loneliness engendered by Harrison's minor malady in the summer of '63, the too-potent prescription that was sapping his energy, and his frustrating non-writing status all suddenly pushed him into a statement of musical self-assertion.

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So Sad: The World Reacts To A Beatle's Passing

SEE PAGE 88

Eclecticism Is WFUV's Commercial Strength

BY STEVE GRAYBOW

NEW YORK—In the early '70s, New York City was the unofficial home of album rock radio, where such stations as WNEW-FM and WPLJ touched people's lives with culturally relevant, music-intensive programming. While the city remains home to innumerable musicians, record labels, studios, and clubs, its relationship with radio during the past three decades has progressively deteriorated, as stations have tightened their playlists and switched formats, making radio less a communal gathering

point and more a disassociated appendix to the city's music scene.

There is, however, a musical oasis in the New York metro area that is located to the far left of the radio dial. Noncommercial WFUV-FM, licensed to Fordham University in the Bronx, N.Y., has quietly become the place for listeners in the know

to turn when they want music that almost assuredly will not be played on local commercial stations. In a single hour, adult-oriented rock, blues, folk, country, and jazz artists are programmed side by side in a

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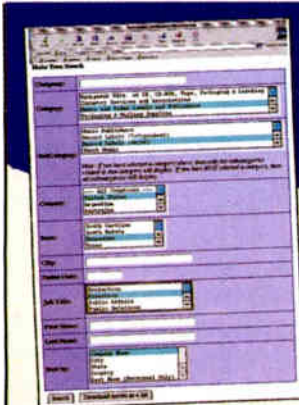
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EXPANDED SECTION

Surround 2001: 5.1 Audio In Homes, Cars, Headphones

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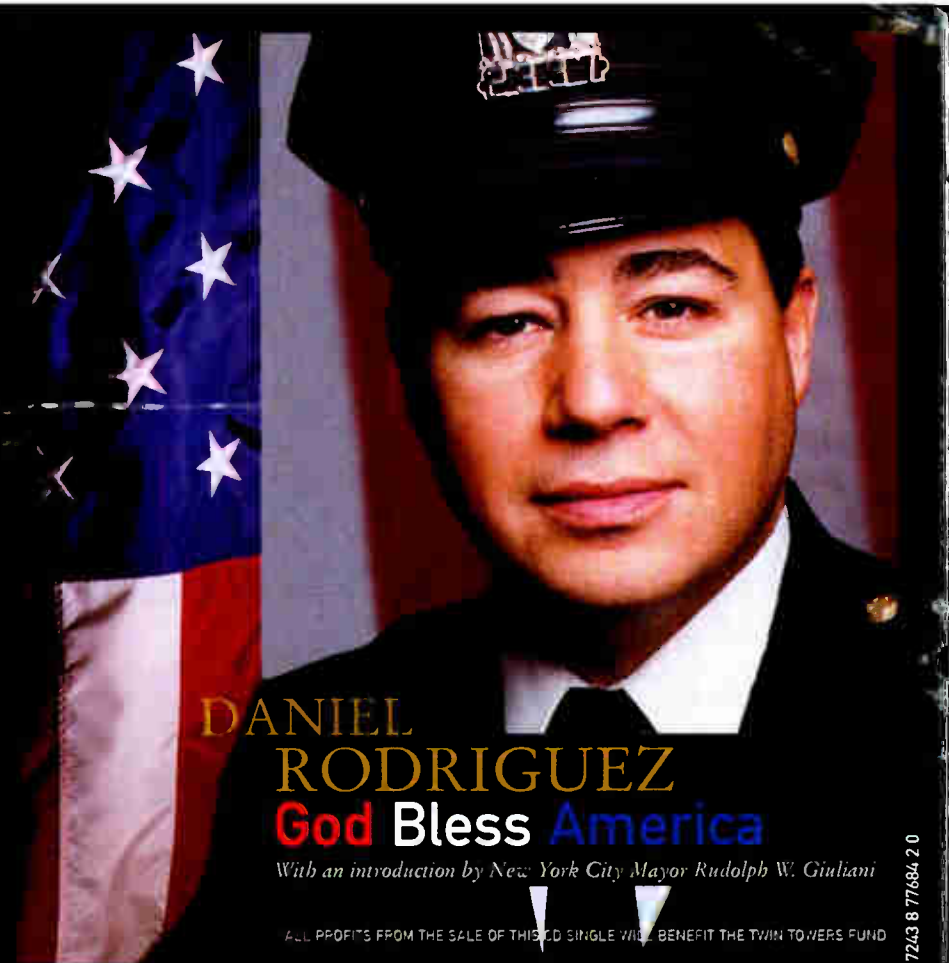
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NYPD OFFICER DANIEL RODRIGUEZ

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Good Morning America
Late Show with David Letterman
Larry King Live
Macy's Thanksgiving Day Parade

Christmas Tree Lighting at
Rockefeller Center
FOX broadcast of the World Series
Baseball Game 3
People magazine
USA Today

New York Times
New York Post
LA Times
Billboard magazine
Local New York radio stations
1010 Wins, WKTU, Jammin'
105, WLIR

>>>> UPCOMING PUBLICITY:

The Today Show – December 10
Good Morning America –
Christmas Eve
Univision network – December 11
(street date)

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ESPN broadcast of the Rangers
hockey game – January 9
Parade magazine in December

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Billboard Music Group

Delayed AES Convention Thinks

BY CHRISTOPHER WALSH

NEW YORK—The 111th Audio Engineering Society (AES) convention was held at the Jacob Javits Convention Center here Nov. 30-Dec. 3—11 weeks after it was originally scheduled.

The convention was delayed in the wake of the Sept. 11 attacks, but timing wasn't the only part of the gathering affected by this fall's events.

The exhibit space was smaller than in the past, as more than 100 scheduled exhibitors—professional audio manufacturers and related businesses—opted not to attend the rescheduled convention, leaving about 300 exhibitors and several thousand attendees. Some stayed away to cut expenses, while others felt uneasy about flying.

But despite those circumstances—and the pall cast by George Harrison's death as the news spread across the convention floor—the event exceeded reasonable expectations. With so many reminders of impermanence in evidence—ironically, word of the closing of several studios was also heard at the convention (see story, this page)—the industry focused more on reaffirming itself in the service of art than showing concern for attention-grabbing product launches.

"It's a tremendous turnout," said Don Wershba of console manufacturer Solid State Logic, which announced the sale of a 9000 J Series console to Angel Mountain Productions, a Bethlehem, Pa., facility to be completed in 2002. "It shows tremendous support for the industry and the city."

Upbeat exhibitors shared Wershba's sense of surpassed expectation, along with the sense that the most important players in the industry—the recording industry's upper echelon and those in search of the latest technology—were on hand.

Though major announcements from the exhibition floor were in short supply, emerging and solidifying trends were evident on and off the convention site. Digital-audio workstation offerings, already enormously popular in commercial and project studio environments, are posting further gains (see Studio Monitor, page 40).

The smaller digital and workstation-based equipment, easily operated by an individual, is increasingly going into small, personalized facilities, according to John Storyk of the Walters-Stork Design Group, which exhibited at the convention.

"We're seeing a lot of smaller rooms being built because we see more desktop audio," Storyk noted. "Also, you see more physical studios being built that don't require large populations of people. The traditional studio of 10 years ago had a big console and four big tape machines and needed to hold 10 to 12 people. If you take out one or both of those reasons, rooms can be smaller, and there's a compelling argument for that: They cost less."

These studios are frequently situated in homes. "All of a sudden, everyone has a computer; everyone has a recording studio," observed engineer Ed Cherney, moderator at the Grammy Sound Table panel. "In Los Angeles, everybody in every neighborhood has Pro Tools or a similar system, whether they're an insurance salesman or a real musician. In a way, it's democratized the way we make records. But the tools we use, the advent of computers—it's mind-boggling how quickly it has changed."

Nonetheless, Storyk and fellow attendees Russ Berger of the Russ Berger Design Group, Fran Manzella of FM Design,

and Peter Maurer of studio bauton are still building traditional, multi-room studios, such as Storyk's current project in the Cobble Hill neighborhood of Brooklyn, N.Y., a 4,500-square-foot, two-room facility for engineer Andy Taub.

Surround sound was, of course, represented. Sony's Super Audio CD (SACD) exhibit and demonstration room drew large numbers, while Dolby Laboratories showcased its latest multichannel audio equipment, such as the DP569 Multichannel Dolby Digital Encoder with Version 2.0 software, and the EX-EU4 and EX-DU4 Dolby Digital Surround EX Encoder and Decoder.

Editing and master manufacturer SADIe announces its DVD-A Direct suite for DVD-Audio, as well as a new suite to its SACD Mastering Editor. Both were originally announced at the 110th AES convention, held in May in Amsterdam.

In short, the convention was marked by contradiction. An industry reeling from a recession further magnified by terrorism, mourning the death of one of its legends, was nonetheless upbeat. On the convention's final day, AES executive director Roger Furness said, "Everybody said the quality of people they saw was good, as was attendance."



At the 111th AES Convention in New York City, Angel Mountain Productions finalized the purchase of a Solid State Logic (SSL) SL 9000 J Series console for use in its soon-to-be-built, 18,000-square-foot facility in Bethlehem, Pa. According to Angel Mountain president/CEO Gary Sloyer, the console will be used for such tasks as music recording and mixing, video post-production, and sound design. Pictured standing at the SSL booth are, from left, Angel Mountain VP of pro audio sales George Hajioannou, director of sales and marketing Mike Horvath, chief engineer/VP of audio productions Carl Cadden-James, studio manager Kim Fallon, and SSL senior VP (Eastern region) Don Wershba. Pictured seated, from left, are Angel Mountain CFO Sandy Sloyer and Gary Sloyer. (Photo: David Goggin.)

BMG, Sony, Zomba Announce Studio Closings, Staff Cuts

BY CHRISTOPHER WALSH

NEW YORK—Demonstrating the instability being experienced by the professional recording industry, the present or imminent closing of several studios became known just as thousands of audio professionals gathered here for the 111th Audio Engineering Society convention.

As was expected, BMG Studios—located in the Bertelsmann building in New York City—closed Nov. 30, the opening day of the convention (*Billboard Bulletin*, Aug. 13). The facility, which had focused on catalog remastering work in recent years, was overseen by Robert Gordon, who is among the 16 people who were laid off.

Sony Music Studios also announced the closing of its satellite operation in Santa Monica, Calif. (*Billboard Bulletin*, Dec. 3). That facility featured one recording studio and one mastering studio. In a Nov. 30 statement, Sony Music Studios stated that as of Dec. 1, "all activities and resources will be shifted to the studio's Manhattan location. Approximately 12 positions will be affected."

In London, the Zomba Group has announced its withdrawal from the recording business in the U.K., which will affect London-based Battery Studios and the U.K. arm of affiliated audio equipment rental company Dream-

hire. Zomba is courting potential buyers of the Battery Studios and Dreamhire businesses. If one is not found by Dec. 31, the company is likely to close both operations.

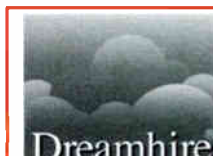
"[The closings are due to] the growth and quality of project studios," Zomba commercial director John Dobinson tells *Billboard*, "coupled with a lack of A&R investments in bands by record companies. The record companies just aren't putting bands into studios. I think everyone is trimming their roster, and there's not the type of thing that needs a two-month booking in a studio, with the associated equipment hire."

It was unclear how many employees will be affected at Battery Studios, but Chris Dunn of Dreamhire's New York City office tells *Billboard* that the London location employs 21: "I would imagine they're going to keep a skeleton staff to oversee the disposal of the equipment."

Dreamhire facilities in Nashville and New York City are unaffected, as is Battery Studios in New York. "We're not thinking of getting out of them at all," Dobinson says. "It's the U.K. recording market that's driving this, which is dire at the moment and has been for a number of years. Everyone was hoping it might get better, but it hasn't. If anything, it's getting worse."

SONY

BMG



Top Albums

ARTIST	ALBUM	PAGE
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DIANA KRALL	The Look Of Love
JAZZ/CONTEMPORARY	
DAVE KOZ & FRIENDS	A Smooth Jazz Christmas
KID AUDIO	
KIDZ BOP KIDS	Kidz Bop
NEW AGE	
MANNHEIM STEAMROLLER	Christmas Extraordinaire

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8 A Federal Trade Commission report blasts the music industry for marketing violent and explicit material to children.



RICHARD PARSONS

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12 The Beat: More holiday albums make the yuletide bright.

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32 Country: Daisy Dern makes her eponymous debut on Mercury.

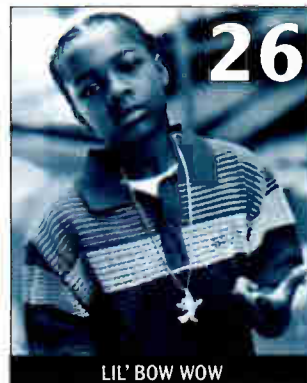
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JANE SIBERRY

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DAVE MATTHEWS BAND

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Chart Beat™ by Fred Bronson

'U IS FOR USHER: Only one male artist has had a No. 1 hit on The Billboard Hot 100 all by himself in 2001, and he's done it twice. Usher, who advances to No. 1 with "U Got It Bad" (Arista), is the first male artist to lay a solo claim on pole position since August 2000, when Sisqó had a two-week reign with "Incomplete."

Other male singers have been to the summit this year, but not on their own. Shaggy, the only other artist to collect two No. 1 hits on the Hot 100 in 2001, collaborated with Ricardo "RikRok" Ducent on "It Wasn't Me" and Rayvon on "Angel." Joe spent four weeks on top with "Stutter," which featured Mystikal. The only other male acts to advance to No. 1 in 2001 were OutKast and Crazy Town.

Usher breaks a long run of No. 1 hits by female artists. "U Got It Bad" is the first chart-topper without a woman on board since the week of July 28, when Usher's first No. 1 hit of 2001, "U Remind Me," was in its fourth week on top. While Ja Rule shared the No. 1 position with Jennifer Lopez on the remix of "I'm Real" (Epic). Usher is the only male to have the No. 1 spot to himself since the week of April 7, when Crazy Town's "Butterfly" was in its second week on top.

"U Got It Bad" is Usher's third song to go all the way. His first No. 1 hit was "Nice & Slow" in February 1998. He's had eight chart entries in all, and "U Got It Bad" marks the first time he's had two consecutive singles reach the pinnacle.

"U Got It Bad" is the fifth No. 1 for producer Jermaine Dupri,

who also helmed Usher's "Nice & Slow." Dupri first occupied the top slot with "Jump" by Kris Kross in 1992. He has produced chart-toppers for Mariah Carey ("Always Be My Baby" in 1996) and Monica ("The First Night" in 1998).

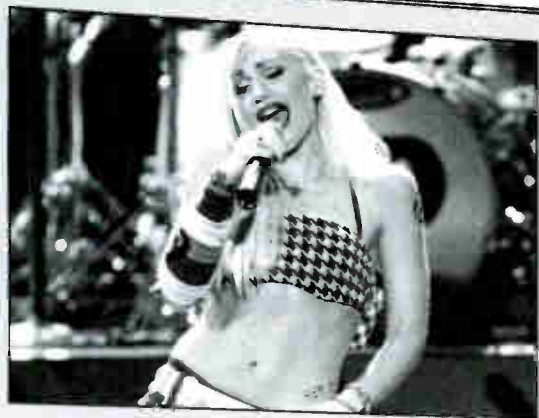
This current No. 1 hit marks the 31st chart-topper for the Arista imprint. The company's run of No. 1 titles began with "Saturday Night" by the Bay City Rollers in January 1976. Of the top eight labels with the most No. 1 songs during the rock era, Arista is the youngest. The seven imprints with more No. 1 hits are Columbia, RCA, Capitol, Epic, Motown, Warner Bros., and Atlantic, respectively.

Only three artists in the history of Arista have had more No. 1 hits than Usher. Whitney Houston is far out in front with 11. Barry Manilow and Milli Vanilli are tied for second place with three each. Matching Usher's total of two are Monica and Santana. ("Nice & Slow" was released on LaFace before Usher moved over to Arista.)

Usher's march to No. 1 means that Mary J. Blige has to settle for a six-week run at the top with "Family Affair" (MCA). She only needed one more week to match Janet Jackson's "All for You" as the longest-running No. 1 of 2001. Blige remains in second place among the chart-toppers of the calendar year, tied with Alicia Keys' "Fallin'" (J).

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World Radio History

Clear Channel Acquisitions Extend European Reach

BY JULIANA KORANTENG and MARK WORDEN

LONDON—The Clear Channel Entertainment (CCE) juggernaut appears to be emulating its U.S. lead in the European concert promotion sector, following its Dec. 3 acquisition of Milano Concerti and Trident Agency, Italy's two leading concert promoters (*Billboard Bulletin*, Dec. 4).

With a combined turnover of about 80 billion lire (\$40 million) and recognition as the leading organizers of large-scale concerts in Italy, Milano Concerti and Trident are key to CCE Europe's ambitions to lead the field at a regional level.

"In Western Europe, we definitely want to be the No. 1 concert promoter," says London-based Michael Rapino, chief executive of CCE Europe's music division. "[Milano Concerti and Trident] add another piece to our European platform."

According to CCE Europe documents, the division produced more than 2,300 concerts attended by more than 8 million people in 2000. Rapino estimates that the group will

have promoted about 2,500 concerts and sold about 12 million tickets this year, yielding about \$175 million in gross ticket revenue, compared with Western Europe's estimated \$1 billion gross ticket sales market.

The Italian expansion takes CCE into one of Europe's most complex live-music markets, where local repertoire outstrips international acts in music sales and much skill is required when selling to Italy's different regions.

Milano Concerti and Trident, launched in 1985 and 1971, respectively, have already merged under the CCE Italia name. Milano Concerti's expertise has been in promoting international and local acts, as well as its annual Heineken Festival, while Trident brings its strength in local acts and its acclaimed TV entertainment-production arm. They will move into new premises by the spring and handle such major Italian names as Eros Ramazzotti, Vasco Rossi, Zucchero, and Laura Pausini.



RAPINO

Among international names, they have represented Madonna, Michael Jackson, Bob Dylan, and Santana.

Milano Concerti founder and owner Roberto de Luca explains that integration will be simplified since his company and Trident have been in merger talks for a while. "The deal with CCE gives us a huge help with developing our [Italian] artists outside our territory. And for us to move

forward, we need to work with more international artists. The relationship with CCE will save us time, money, and headaches."

Trident founder and managing director Maurizio Salvadori agrees that the "organization of concerts by multinational teams is the shape of things to come. It will have its benefits, not least in resolving the age-old problem of getting decent dates for Italian artists abroad."

CCE's growing influence in Europe has its inevitable detractors. On hearing about the company's Italian expansion, Francesco Caprini, head of Divinazione Milano (a promoter of smaller-venue concerts), is concerned about losing local know-how: "Promoting a concert isn't like selling bags of flour—especially in Italy, where regional variations are so important. When you arrange a gig in southern Italy you have to speak a different language, shall we

say, from that which you use in the north and so on. It would be bad if that got lost."

Rapino's vision for CCE Europe goes beyond Italy. His group has already snapped up MCP Promotions and BCC in the U.K., EMA Telstar in the Nordic markets, Make It Happen and Herman Schueremans in Belgium, and Mojo in the Netherlands. His goal is to make similar moves into Germany—the largest market—France, and Spain and then integrate their businesses under the CCE brand.

"In the next 12 months, we're going to gel as a team," Rapino says. "We're going to provide a European network for agents and artists where it's appropriate for agents. And [our different offices] are going to share and exchange information so that we're speaking as one company across the different territories."

Cornerstone Launches Management Division

BY RASHAUN HALL

NEW YORK—Building on its foundation as a full-service music and lifestyle marketing and promotion company, Cornerstone Promotion has launched a management division, Cornerstone Management.

"The whole root of the company is our passion for music," Cornerstone co-president Jon Cohen said in an exclusive interview with *Billboard*. "A lot of times when you work as an outside company, the one thing you miss is the intimacy of a project. We try to marry ourselves as much as possible [to our projects], but our passion is to work as closely with artists as possible. The management division allows us to do that."

Sara Newkirk is named president of the new division. Formerly an independent manager, Newkirk recently managed music and marketing campaigns for the Avalanches, Dilated Peoples, and Citizen Cope under the Cornerstone banner.

"Cornerstone has the ability to mirror everything a record label does," Newkirk says of the New York City-based company. "We can reinforce all the different departments of a record label hands-on in our offices."

The division's artist roster includes former Rage Against the Machine frontman Zack de la

Rocha, who will be co-managed by Spivak Entertainment, as well as singer/songwriter and poet Saul Williams and Icelandic rock band Quarashi. "These three [acts] that we've started out with are artists that we can get behind." Newkirk says. "We believe in them, not only as far as selling records, but as

who they are as individuals and their music."

While Newkirk acknowledges that its goal is no different from other management firms, she says that Cornerstone does offer artists some advantages. "Our mission is to offer our artists and our clients the most well-rounded services of anyone out there. We're just lucky that we're able to do that because a lot of those facilities already exist and are part of Cornerstone Promotion."

Cohen adds, "Most management companies provide great career direction and a lot of focus on that level, but we take it a step further in that we're an extremely self-sufficient company. We'll partner with a label on one of our managed acts but have the facilities to really do what we need to [in order to] start a grass-roots campaign, to work with radio, and partner with them and back them up on all services where a traditional manager is directing those services of a record label."



BILLBOARD EXCLUSIVE

In The News

• Edgar Bronfman Jr., who built Universal Music Group into the world's largest major label and joined it and the rest of his family's Seagram with Vivendi last December, announced Dec. 6 that he is stepping down as executive vice chairman of Vivendi Universal. He will remain vice chairman of the board and adviser to chairman/CEO Jean-Marie Messier.

• Warner Classics International president Marco Bignotti is stepping down Dec. 31. According to a statement by Warner Music International chairman/CEO Stephen Shrimpton, Warner's classical operations are being reorganized to function as a division of Warner Music U.K. Bignotti will serve as a consultant for three months to help with further restructuring. Bignotti began restructuring Warner Classics this year, with the downsizing of Teldec and Erato's label operations, the exit of most of their staffers, and the relocation of the imprints to London from Hamburg and Paris, respectively (*Billboard*, March 31).

• The Assn. for Independent Music (AFIM) has named Jeanne Oberstar executive director (*Billboard Bulletin*, Nov. 30). Oberstar—formerly VP of U.K.-based Matrix Music Marketing—will establish a new executive office for AFIM in the L.A. area. Oberstar replaces Pat Bradley, who resigned in July after eight years with AFIM.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2000	2001	
Total	713,440,000	676,290,000	(↘5.2%)
Albums	663,978,000	646,870,000	(↘2.6%)
Singles	49,462,000	29,420,000	(↘40.5%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2000	2001	
CD	593,413,000	601,437,000	(↘1.4%)
Cassette	69,061,000	44,205,000	(↘36.0%)
Other	1,504,000	1,228,000	(↘18.4%)

OVERALL UNIT SALES

This Week	19,004,000	This Week 2000	21,320,000
Last Week	22,557,000	Change	↘10.9%
Change	↘15.8%		

ALBUM SALES

This Week	18,676,000	This Week 2000	20,711,000
Last Week	22,200,000	Change	↘9.8%
Change	↘15.9%		

SINGLES SALES

This Week	328,000	This Week 2000	609,000
Last Week	357,000	Change	↘46.1%
Change	↘8.1%		

YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2000	2001	
City	152,773,000	148,483,000	(↘2.8%)
Suburb	280,733,000	270,699,000	(↘3.6%)
Rural	230,473,000	227,689,000	(↘1.2%)

DISTRIBUTORS' MARKET SHARE

(10/29/01—12/02/01)

	UMVD	BMG	INDIES	SONY	WEA	EMD
Total Albums	24.3%	17.7%	15.9%	15.6%	14.7%	11.6%
Current Albums	24.5%	20.9%	13.2%	15.7%	13.7%	12.0%
Total Singles	23.7%	19.7%	26.0%	7.4%	17.7%	5.5%

ROUNDED FIGURES

FOR WEEK ENDING 12/02/01

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

SoundScan



we gently weep..



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RAC Brief Challenged

Plaintiffs In Napster Suit Ask Judge To Set Document Aside

BY BILL HOLLAND

WASHINGTON, D.C.—Lawyers representing the record-label plaintiffs in the ongoing Napster copyright-infringement case have asked the judge to set aside a friend-of-the-court brief submitted by the Recording Artists Coalition (RAC).

Filed Nov. 7, the RAC brief asks the U.S. District Court for the Northern District of California not to accept sound-recording copyright registrations presented by the labels that claim work-for-hire status as evidence of authorship and ownership. It maintains that recordings are not works made for hire and that, therefore, copyright registrations indicating that infringed recordings are works made for hire must be resubmitted, indicating them as transfers of assignment. The majority of registrations submitted to the court by the record-company plaintiffs in the case claim authorship and work-for-hire status.

Attorneys for the labels argue in a Nov. 28 reply that the RAC brief should be struck because the RAC is not a party to the action against Napster and does not contest present ownership of

the recordings but rather the category of ownership in the future. The label lawyers also argue that when termination rights to assignments become due beginning in 2013, the recordings should still be considered works for hire because they fall into the "contributions to a collective work" category in the Copyright Act. Judge Marilyn Hall Patel is expected to rule on the plaintiffs' request shortly.

Last month, Patel allowed the RAC brief—which weighs in only on the work-for-hire component of the case—to be presented. Patel rejected a request by the Recording Industry Assn. of America and lawyers representing the member companies that the brief be dismissed (*Billboard*, Nov. 24).

An eventual court decision on work-for-hire status of sound recordings could have a huge impact on the industry, with the potential to determine whether recording artists have the right granted to other authors to regain control of their sound recordings after a period of assigned exploitation or whether record companies own the masters in perpetuity.

FTC Report Blasts Music Industry Over Advisory Labels, Advertisements

BY BRIAN GARRITY

NEW YORK—The Federal Trade Commission (FTC) is once again blasting the music industry for marketing violent and explicit material to children. In a Dec. 5 report, FTC Commissioner Orson Swindle calls the industry "obdurate."

The findings were part of a larger study on how the entertainment industry at large markets "violent R-rated movies, explicit-content labeled music, and M-rated electronic games" in popular teen media and whether the companies in question are including ratings information in their advertising.

The study—a follow-up to the FTC's September 2000 report, *Marketing Violent Entertainment to Children: A Review of Self-Regulation and Industry Practices in the Motion Picture, Music Recording & Electronic Game Industries*—came at the request of Sens. John McCain (R-Ariz.), Ernest Hollings (D-S.C.), Max Cleland (D-Ga.), and Sam Brownback (R-Kan.) of the Senate Commerce Committee.

The study found "improvements" in the music industry's disclosure of parental advisory label (PAL) information in its advertising but also revealed that music companies continue to advertise explicit recordings "in most popular teen venues in all media."

Unlike ratings programs for movies and electronic games, music industry PALs do not designate an age for which labeled music may be inappropriate—an issue that raised Swindle's ire.

'It is hypocritical for the music industry to claim that it is helping parents by placing a parental advisory label on a CD, while at the same time aggressively marketing the same CD to children.'

—ORSON SWINDLE, FTC COMMISSIONER

Swindle said in a statement, "I think that it is hypocritical for the music industry to claim that it is helping parents by placing a parental advisory label on a CD, while at the same time undermining parents by aggressively marketing the same CD to children."

In response to the report, the Recording Industry Assn. of America (RIAA) downplayed Swindle's comments, instead focusing on the industry's improved compliance in disclosure of PAL information. RIAA president/CEO Hilary Rosen said in a statement, "We are heartened that the Federal Trade Commission's report did reflect the many steps

we have taken and the progress we have made to strengthen our program."

The industry has been under fire in Washington, D.C., this year. Sen. Joseph Lieberman (D-Conn.) and other senators introduced a bill in April allowing the FTC to prosecute entertainment companies for deceptively marketing stickered product with adult content to children. Reps. Steven J. Israel (D-N.Y.) and Thomas W. Osborne (R-Neb.) introduced a similar bill in the House of Representatives in June.

Music retailers also came under fire in the FTC report, with an undercover shopper survey finding that 90% of music retailers sold explicit-content recordings to underage shoppers—a level unchanged from the 2000 survey.

But the National Assn. of Recording Merchandisers (NARM) notes that the feedback that its members receive from consumers indicates that "parents find the program works."

"We do not disagree with the FTC finding that different stores take different approaches to the merchandising and selling of PAL titles to children," NARM said in a statement. "We believe that this diversity of approaches by different retailers offers parents an appropriate choice in the marketplace and affords them the opportunity to choose between stores that do not stock the products at all, stock edited versions as an alternative, impose age restrictions on sales, or leave parenting decisions to parents."

Executive Turntable



AVAGLIANO



NATHAN



POWELL

RECORD COMPANIES: John Avagliano is named senior VP of financial operations for Warner Music Group in New York City. He was senior VP of finance for Warner Home Video.

David Nathan is promoted to VP of pop promotion for Universal Records in New York City. He was senior director of pop promotion.

Greg Powell is named VP of urban promotion for ArtistDirect Records in Los Angeles. He was senior national director of urban promotion for Priority Records.

Kymm Britton is named VP of publicity (West Coast) for RCA Records in Beverly Hills, Calif. She was head of publicity for Maverick Records.

Steve Kessler is promoted to VP of HR policy, senior counsel for Sony Music in New York City. He was director of policy.

Koch/In the Paint Records names Shadow Stokes co-head of

radio promotion/director of urban promotion, Dee Sonaram co-head of radio promotion, and Chris Wamai manager of mix-show promotion in New York City. They were, respectively, national director of rap and street promotions for Virgin Records, national director of rhythm crossover promotion for Koch/In the Paint, and assistant to the national director of rap and street promotions for Virgin Records.

David Abdo is named manager of new-media development for the Buena Vista Music Group in Burbank, Calif. He was coordinator of digital marketing at Hollywood Records.

RELATED FIELDS: Jorge Plasencia is named VP of marketing/corporate communications for the Hispanic Broadcasting Corp. in Miami. He was VP of marketing for Estefan Enterprises.

Parsons Crowned At AOL Time Warner

BY MATTHEW BENZ

NEW YORK—The prince of music and film businesses has been crowned king at AOL Time Warner: Richard Parsons—co-COO in charge of the Warner Music Group (WGM), two film studios, and a trade-publishing unit—has been named to succeed retiring CEO Gerald Levin in May 2002.

Parsons' counterpart, Robert Pittman—who oversees AOL Time Warner's subscription, commerce, and advertising-based businesses—will become sole COO under him. WGM chairman/CEO Roger Ames, along with the heads of the company's other five main divisions, will report to Pittman.

"Dick has exactly the right style of leadership, understanding of people, ability to build alliances, and commitment to serve the public interest that is critical for the company," chairman Steve Case said in a statement. "And with Bob now managing the operations of the entire company, we can accelerate our cross-division synergies and innovations."

The elevation of Parsons, who has overseen the music and film businesses since becoming Time Warner president in 1995, may be less interesting than Levin's exit. In a media universe that includes such veterans

as Sumner Redstone, the 78-year-old chairman/CEO of Viacom, and Rupert Murdoch, the 70-year-old chairman/CEO of News Corp., Levin, 62, will have served less than 1½ years since AOL merged with Time Warner. Levin previously had been Time Warner chairman/CEO.

AOL Time Warner

It may be that Levin's departure was precipitated in part by the aggressive targets for growth in revenue and earnings before interest, taxes, depreciation, and amortization that AOL Time Warner set itself for 2001, which it has since had to scale back. Those are usually handled by the CEO and CFO, notes Youssef Squali, who covers the company for First Albany Corp. Equities. CFO Michael Kelly was replaced earlier this year.

Nevertheless, Levin will leave with a reputation as an able executive who adapted quickly to guiding the newly merged entity and keeping the well-regarded management team of Pittman and Parsons intact.

Pittman, who prior to the merger

was AOL president/COO—and initially was considered heir apparent to the CEO post—will see his responsibilities as sole COO expand. Meanwhile, Case, the former chairman/CEO of AOL, also appears to be taking a more public management role, appearing recently at some Wall Street investor conferences.

In Parsons—who holds a law degree and headed Dime Bancorp before joining Time Warner—AOL Time Warner has an "eminent diplomat," Squali says. He worked in the Gerald Ford White House and currently co-chairs the President's Commission to Strengthen Social Security.

On the music side and elsewhere, that may prove helpful. WGM last year was forced to scuttle its proposed merger with the EMI Group amid regulatory concerns. But at the Billboard Music & Money Symposium in November, Parsons expressed his hope that major-label consolidation might still be possible.

"I'd still like to see something happen—somehow, somewhere—in the music space," Parsons said, "because I think, frankly, that's an industry where further consolidation is going to be necessary to really make the remaining players viable."

Norman Granz 1918-2001

"Nobody that I know of, but nobody, has done as much for jazz as Norman." Oscar Peterson



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MIDEM I

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LIONEL RICHIE - Issue Date: Mar 2 • Ad Close: Feb 5

ASIA-PACIFIC QUARTERLY I

Billboard's Asia-Pacific Quarterlies are back with an in-depth look at what's to come for the region in 2002. Coinciding with Chinese New Year, this spotlight surveys the industry executives about key issues and trends for the year to come. Don't be left out!

issue date: february 9
ad close: january 15

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ARTISTS & MUSIC

Daniels Making 'Sweet' Music On Sparrow

BY DEBORAH EVANS PRICE

NASHVILLE—Though he recently celebrated his 65th birthday, Charlie Daniels shows no sign of slowing down. Combining staunch patriotism, unwavering faith, and Southern rock swagger, Daniels continues to keep audiences happy with new projects in both the country and Christian markets.

Daniels places his unique musical stamp on a collection of classic hymns with the forthcoming Sparrow release, *How Sweet the Sound—25 Favorite Hymns & Gospel Greats*. The project bows via a TV campaign the week of Dec. 11 and will be released to retail Jan. 29, 2002. EMI Christian Music Group's Chordant Distribution will work the project to the Christian retail market, with EMD handling general market distribution.

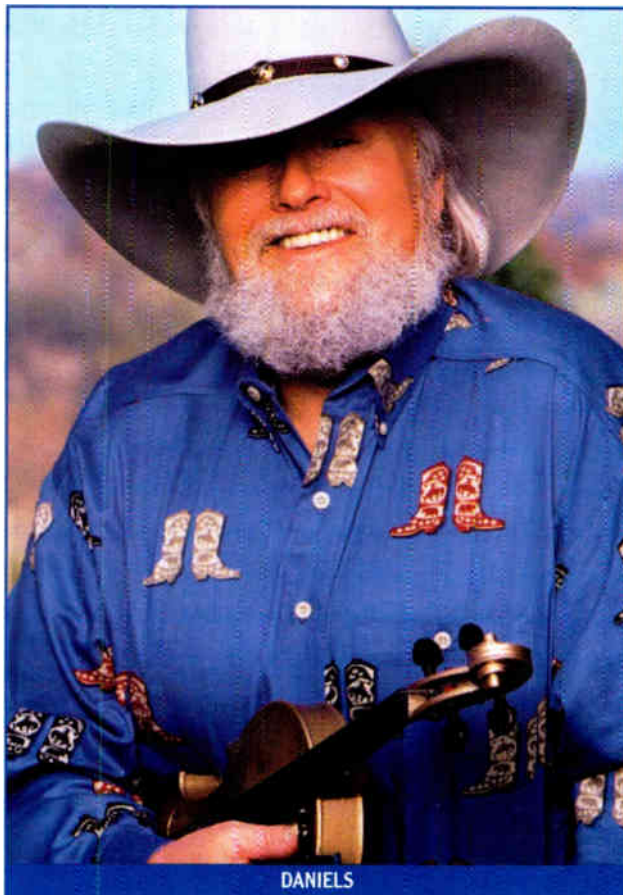
How Sweet the Sound is only the latest project for Daniels and his famed group, the Charlie Daniels Band. The patriotic anthem "This Ain't No Rag, It's a Flag" is No. 38 on the *Billboard* Hot Country Singles & Tracks chart, while *The Live Record*, the first venture between Daniels' Blue Hat label and Audium Records, is at No. 50 this issue on the Top Country Albums chart. He also contributed "Bull Ridin' Son of a Gun" to *Dancin' With Thunder*, a multi-artist project issued via a partnership between Epic Records and Professional Bull Riders Inc.

"We did so many different projects this year with the bull-riding project, our live project, the single—all that stuff. I can't remember when we did what," says Daniels, who is currently off the road recuperating from successful surgery for prostate cancer. "I just thank God I can make a living doing something I enjoy so much. It's wonderful."

How Sweet the Sound marks Daniels' third outing for Sparrow Records, an EMI-owned Christian label based outside Nashville. His Sparrow debut, *The Door*, won the Gospel Music Assn. Dove Award for country album of the year in 1995, and the single, "Somebody Was Praying for Me," was named country song of the year.

For his new Sparrow project, Daniels delivers a 25-song, two-CD collection of mostly hymns, including such favorites as "How Great Thou Art," "Softly and Tenderly," "Power in the Blood," and a rousing version of "Amazing Grace." "I didn't want to do it in a churchy way," Daniels admits, "not that I didn't love it that way, because that's the way I've learned each song, but I wanted to do it like CDB [Charlie Daniels Band] would do it. We don't do the rest of our music like anybody else. I don't know why we should do our Christian music that way."

Daniels puts a new spin on these well-worn classics and credits his band and co-producer Patrick Kelly with shedding new light on old favorites. "I've got probably one of the best bands I've ever had," he says. "I have three of the old guys with me, but I also have a couple of new kids that have



brought a lot of nice new energy to the band and some fresh approaches. We are doing something a little bit different than what we had always done. It makes a difference. It's a great thing to sit down in the studio—or anywhere else, for that matter—and play with this band. It's a lot of fun."

There's a fiery rendition of "I Saw the Light," which, Daniels says, is the "bluegrass in me coming out." There's a bluesy version of "Just a Closer Walk With Thee." Daniels also reprises the Dove-winning "Somebody Was Praying for Me" alongside such gospel chestnuts as "Old Rugged Cross," "Peace in the Valley," and "What a Friend We Have in Jesus."

"This was not a new-found desire for me. It's something I've wanted to do for a long time," says Daniels, a BMI-affiliated writer with his own publishing company, CDB Music. "They don't play the old songs anymore. These old hymns, to me, just mean so much. I feel like they deserve to be heard and heard and heard. They are just great music . . . All my gospel music means much more to me than just cut-

ting a record. I'm a Christian; that's the difference."

After Daniels recorded the album, his longtime manager, David Corlew, played it for executives at Sparrow, who jumped at the chance to release it. According to Denise George, senior director of artist development for Sparrow Label Group, there will be a twofold campaign.

"This starts first on television through Castalian Music, who we are thrilled to partner with," George says of the company. "It will be a national cable rollout with TNN and major cable networks. There will also be regional/local market promotions."

Sparrow has had success in the past taking gospel packages to TV, with projects by Anne Murray and Andy Griffith both big sellers. "It's always wonderful to work hand in hand with a television campaign because it's added awareness," George says. "We've seen in the past [that] a great television campaign leads to great retail sales."

George expects Daniels' project to be another strong seller. The set will be promoted via a two-minute spot and sold on TV and at retail for \$21.98. As an added incentive, TV buyers will also get a copy of "This Ain't No Rag, It's a Flag" as a premium. (The single won't be included on the retail package, but it is being included on new pressings of *The Live Record*.)

"It's a celebration of God and country. Charlie represents that," George says. "These songs go hand in hand with him and what he represents—the American spirit. It's a really strong collection, Charlie-style. It's not traditional. It has guitar riffs and fiddle. His arrangements are unique and different. Hymn fans will have a new take on some of their favorites."

Family Christian chain senior music buyer Bob Rush says, "Family Christian Stores is looking forward to the release of Charlie Daniels' new project. Charlie is a man respected in the country music community and in the Christian music community, and he's a strong ambassador for the gospel of Jesus in both worlds. The album will have feature positioning in all 340 of our stores."

George acknowledges Daniels is enjoying tremendous visibility right now and says they will partner with Audium to maximize exposure for all of his products. "We want to build on the country radio success," she says. To that end, they are working with Ron Huntsman of Nashville-based Huntsman Entertainment to produce a radio special. Daniels recently spoke about his surprise country hit in the Nashville Scene column (*Billboard*, Dec. 8).

Never one to rest on his laurels, Daniels—who is booked by the William Morris Agency—plans to hit the road again in March 2002. He'll also be back in the studio working on a project he says "will be different than anything we've ever done. It's going to be very cutting-edge."

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Curtain Closing On Divine Comedy?

Still, Simpler 'Regeneration' Set Is A Hit For U.K. Major Parlophone

BY ERIC AIESE

BOSTON—Neil Hannon sure knows how to make an exit. After more than a decade of indie success with his U.K. group Divine Comedy, the singer/songwriter has decided to retire the group's moniker—for now, anyway—just as he seemingly is taking the act to a new level, at least commercially.

Following five studio releases (three of which have been certified gold), a greatest-hits compilation, and a handful of hit singles and EPs for U.K. indie Setanta, Divine Comedy—which, over the years, has essentially been Hannon with an ever-changing group of sidemen—recently inked a deal with U.K. major Parlophone, through which it issued *Regeneration*, recently certified silver (60,000 units) by the British Phonographic Industry.

The next target on Hannon's hit list was set to be the U.S., where he hoped to build the act's American fan base with a Nov. 6 release of *Regeneration* (issued Stateside via Nettwerk America). But instead, the now seven-piece group is calling it quits after its current tour in support of *Regeneration*, which is to arrive in the States early next year. Hannon will remain signed to Parlophone in the U.K. and Nettwerk in the U.S.

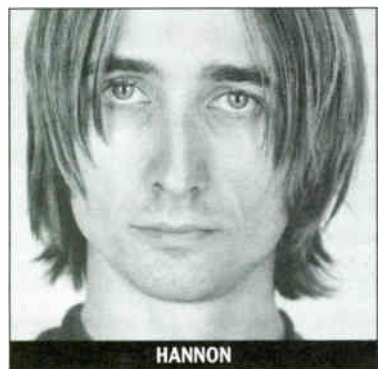
The group is bowing out just as U.S. listeners are getting a chance to absorb what Hannon deems a brighter Divine Comedy. Despite a downtempo bent, *Regeneration*—produced by Radiohead helmsman Nigel Godrich—sees the band ridding itself somewhat of the dark outlook of its last studio effort, 1998's *Fin de Siecle*. Although people have called it melancholic, Hannon intended the disc to be optimistic.

"*Fin* was all end-of-century angst with silly moments of pop," he explains. "On each song now, generally, I'm trying to tell myself something to get things off my chest, and I find complaining quite positive."

Hannon has toned down the witty, but archly obscure nature of his past

lyrics, such as that for the group's fun '98 track "National Express," a top 10 U.K. hit; he is replacing the irony with a more accessible message. "I wrote the tunes quite simply and tried to make them more understandable than past records."

Helping lighten things up was the fact that Hannon found himself writ-



HANNON

ing material for the new album in his "studio-cum-nursery." The 31-year-old was expecting his first child during the writing stage of *Regeneration*, the first Divine Comedy album on which he sculpted the songs first on acoustic guitar. These days, Hannon says he simply plays guitar until "something happens."

Hoping for "solid, strong tunes and maybe words that mean something," Hannon, as he wrote, realized that he's "finally developed the ability to know when to stop, to keep in your mind [the reason] why you're writing a song."

Past Divine Comedy efforts showcased the group's knack for a wide range of musical styles, which Hannon believes may be too vast for mass consumption. "We must be confusing to the general public. I wouldn't know what to make of us—one moment, '60s orchestral pop, almost easy-listening tunes, and sometimes harder indie rock."

By teaming with Godrich on *Regeneration*, Divine Comedy could draw fans of both Radiohead's chart-topping *Kid A*, as well as Brit-pop fans

in the U.S., notes Marie Scheiber, head of marketing for Nettwerk.

Regeneration should stand a chance of being embraced by U.S. listeners right now, says Marlon Creaton, manager of Record Kitchen in San Francisco: "There's a fairly large faction of young adults who are looking for music that is a little smarter and more complex than what's been out there for the past year."

With Godrich, the group created an album with a stronger sense of unity than past efforts, perfectly—if superficially—exemplified by the seamless segue between set-opener "Time-stretched" and "Bad Ambassador."

Hannon notes, "We always had singles which stuck out, but on this album, we tried not to think about that. As a result, we've made a more cohesive record." The track "Perfect Lovesong," however, does stand out, sounding reminiscent of the mid-1960s' harmonies of the Beach Boys and the Beatles. That song "slipped through the net," Hannon admits. "I refused to let Nigel ditch it from the album. It was very hard to perform to avoid pastiche, but we steered clear of those pitfalls."

"Perfect Lovesong" is one of three songs on the *Divine Singles* sampler, which has been circulated to triple-A and college radio and also includes "Love What You Do" and "Bad Ambassador." Nettwerk started working the project to modern-rock specialty shows in late October and modern-rock programmers in November.

Videoclips of all three songs have already been produced for U.K. markets and serviced to MTV2, Scheiber says. She thinks the clip for "Perfect Lovesong" has a fun, whimsical side, while "Love What You Do" shows Divine Comedy's more sober side.

The act is managed by Natalie DePace and booked by Marty Diamond at Little Big Man in New York City and Charlie Myat at 13 International in the U.K. Its songs are published by BMG Music.

The Beat

by Melinda Newman



TIS THE SEASON, PART TWO: Last week, we reviewed a number of new holiday releases. This week, we critique a few more that have arrived on our desk.

Destiny's Child, *8 Days of Christmas* (Music World Music/Columbia). The female trio's millions of fans will love this collection. Nice vocal arrangements on such tracks as "Opera of the Bells" make up for the paint-by-numbers title track, which is basically any Destiny's Child song rewritten with holiday lyrics. Faring much better is the toe-tapping original "Winter Paradise." To the trio's credit, this album really has the girls' stamp on it—their personalities shine through on every track.

Jon Secada, *The Gift* (Epic). Secada says his inspiration for this album, recorded with a 48-piece orchestra, was Nat "King" Cole, and it shows. This is the CD to get this year if you're looking for the trinity of religious holiday songs: "O Come All Ye Faithful," "Silent Night," and "Joy to the World," which are performed in a majestic fashion. Two small complaints: The new tunes on here can't hold a candle to the classics, and the lush arrangements sometimes overwhelm Secada's voice.

Nancy Wilson, *A Nancy Wilson Christmas* (MCG Jazz/Telarc). The party to attend this year is at Wilson's house. No new-fangled holiday songs competing with the classics, no dance arrangements of "Carol of the Bells," just a collection of traditional tunes delivered with beautiful understatement by Wilson, who's surrounded by topnotch players here, including trumpeter **Jon Faddis** and saxophonist **Jimmy Heath**. We hear she also makes a pretty mean eggnog.

Various Artists, *A Very Special Christmas 5* (A&M). Since the first edition bowed 14 years ago, these compilations have benefited the Special Olympics. They are always fun because the artists cut loose: **Jon Bon Jovi's** campy take on **Elvis'** "Blue Christmas" is a hoot, as is **SR-71's** rowdy version of **Billy Squier's** "Christmas is the Time to Say I Love You." **Dido** turns in a beautiful original, "Christmas Day." As with any compilation, there are a few lumps of coal mixed in with the jewels, but the cause is good enough to overcome any disappointments.

Dave Koz & Friends, *A Smooth Jazz Christmas* (Capitol). Most of Koz's pals here—including **David Benoit**, **Brenda Russell**, **Rick Braun**, and **Peter**

White—have joined the saxophonist on his annual Christmas outing for years now. That accounts for the warmth that exudes from this disc, devoted primarily to such standards as "The Christmas Song," "White Christmas," and "Hark! The Herald Angels Sing." The set concludes with the participants giddily reading " 'Twas the Night Before Christmas."

Various Artists, *Christmas Cookies* (MCA Nashville). A collection of Christmas tunes record primarily by country artists who have released records on MCA or its affiliates over the years, this entry includes cuts from **George Strait**, **Trisha Yearwood**

(in an old duet with **Vince Gill**), **Tracy Byrd**, and **Burl Ives** (who

chimes in with "A Holly Jolly Christmas").

The effort seems a little thrown together, but it will probably appeal to country fans looking for a mix of traditionals and country-tinged holiday tunes.

Various Artists, *MTV TRL Christmas* (Lava/Atlantic).

Given that this collection is released on Lava, it serves a dual purpose: To be both a holiday album and a sampler of Lava/Atlantic acts the label is trying to break, such as **Willa Ford**, **Bif Naked**, **Little T & One Track Mike**, **Simple Plan**, and **Angela Via**. That said, the album isn't without its star power: **'N Sync**, **Christina Aguilera**, **TLC**, **Blink-182**, **Smash Mouth**, and **Sugar Ray** all contributed tracks, some of which have been previously released. The new artists comport themselves well, especially Ford's kittenish "Santa Baby (Gimme Gimme Gimme)," which kicks off the set, and "My Christmas List" from **Green Day/Blink-182** sound-alikes Simple Plan.

Barbra Streisand, *Christmas Memories* (Columbia). A fine collection of Christmas and inspirational songs all beautifully rendered by Streisand. Her liner notes detail the care she paid to each song, including asking **Stephen Sondheim** to change some lyrics. She has to be one of the few who can get away with that request. Her devotion shows and elevates the quality of this project far above the usual Christmas fare.

CH-CH-CHANGES: Among the publicists now looking for new opportunities following recent layoffs are **Yon Elvira**, former senior director of publicity for Virgin, who can be reached at 310-721-2929, and **Stephanie Kavoulakos**, former senior director of media relations at Atlantic, reachable at 818-780-2605.


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ARTISTS & MUSIC



Emotional Response. G. Love & Special Sauce frontman Garrett Dutton has written a song about the Sept. 11 terrorist attacks titled "On 9.11.01." He wrote the song—tacked on to the end of *Bands for America*, a compilation of developing acts issued by freshtracksmusic.com—the day the tragedies happened while in the Philadelphia-based band's tour bus as the group traveled to a show in Tucson, Az. "The first couple of times I sang the song, it was really emotional, especially when I sang it live," says Dutton, who became a father just weeks before the attacks. "It was kind of tough to get it out. Every time I sang the part in the song about holding my little baby tight, it would just really get me every time." Dutton hopes to include the song on his first solo album, which he wants to record soon. He has yet to secure a label deal for the project. Meanwhile, G. Love & Special Sauce recently parted ways with Okeh/Epic.



by Larry Flick

Continental Drift™

HERE COMES PAULA: After countless years of being blasted against the wall by rock bands, we have to confess that time has taught us to appreciate the more subtle nuances of a jazz singer in a soft, intimate setting. Alas, too many vocalists of that genre are lost in either cloying kitsch or inaccessibly obscure material. Just as we were about to forever head to rockville, we stumbled upon **Paula West** performing



WEST

at the famed Oak Room of New York's Algonquin Hotel.

Working with a mere three-piece instrumental team, the San Francisco-rooted stylist filled the room with an hour of glorious jazz. Some songs provided comfort with familiarity, while others gently educated the less-informed ear.

West is currently playing clubs along the East and West Coasts in support of her third self-issued disc, *Come What May*, a set that conjures fond images of both **Diana Krall** and **Sarah Vaughan**. Among the 14-song album's numerous highlights are renditions of **Johnny Mercer's** "I Remember You," **George and Ira Gershwin's** "Looking for a Boy," **Leonard Bernstein's** "Big Stuff," and **Cy Coleman and Carolyn Leigh's** "You Fascinate Me So."

Unlike many of her contemporaries, West doesn't randomly scat or bend melodies but rather just sings the song with natural ease and enforced emotion. She lets the tune unfold as it was composed. She trusts the writer.

"I never sang in the choir," West says of her background. "I sang to myself, sang to the radio. I sang all the time."

West, soft-spoken, likeable, with a good sense of humor, is fueled by a determination to make a career for herself by finding the best music and communicating it in her own way. What way is that? Standard songs with the sass of jazz, a mix that has provided her with gigs at some of the finest cabaret rooms and kudos from the toughest jazz critics.

Born into a Marine Corps family, she grew up in San Diego, with an older brother and sister and a younger brother. They were all taught to play instruments; West's was the clarinet. But her musical growth came in stages, beginning with the radio and her family records.

"My parents didn't have a lot of jazz records. Some **Dinah Washington**. My father liked to listen to classical music. Then you know, when you're in high school, you listen to what your peers listen to, what's on the radio."

In college, West began listening more to classical music and delving into jazz.

"I just took it upon myself to learn more about jazz. **Dinah Washington**, **Billie Holiday**, **Sarah Vaughan**, **Peggy Lee**, **Maxine Sullivan**, **Julie London**. I remember thinking, 'Well, **Duke Ellington**. I should learn more about him.'"

After college, Paula moved to San Francisco. At that time, she was unsure about what she wanted to do with her life. She was certain that she needed a creative outlet and came to realize that she would find this outlet in singing. She was drawn to the standards with interesting harmonies and literate lyrics. Buying old records from thrift shops, she studied them and then began singing classes. As she grew more secure in her talent, she ventured into jam sessions, places where an open mic gave her a chance to perform before an audience. It was at one of these sessions that she met a pianist who would join her in the climb to her own musical identity and musical success. His name was **Ken Muir**, and he continues as her accompanist today.

West went on to study with **Faith Winthrop**, developing her unique tone and delivery. She learned how to sustain a note without a vibrato, which is now almost a West trademark. "I don't like the head voice too much. I wish I could hit certain notes, but if I can't do it naturally from the chest, I won't do it."

It was almost a decade of study, but on the way West found a musical voice—a voice that seems destined to win her a place among this generation's most-respected performers. "I'm a jazz singer, but I'm not an avant garde singer who doesn't sing the melody line. I like the standards, and that's what I sing."

For more information on West, contact 415-981-4761.

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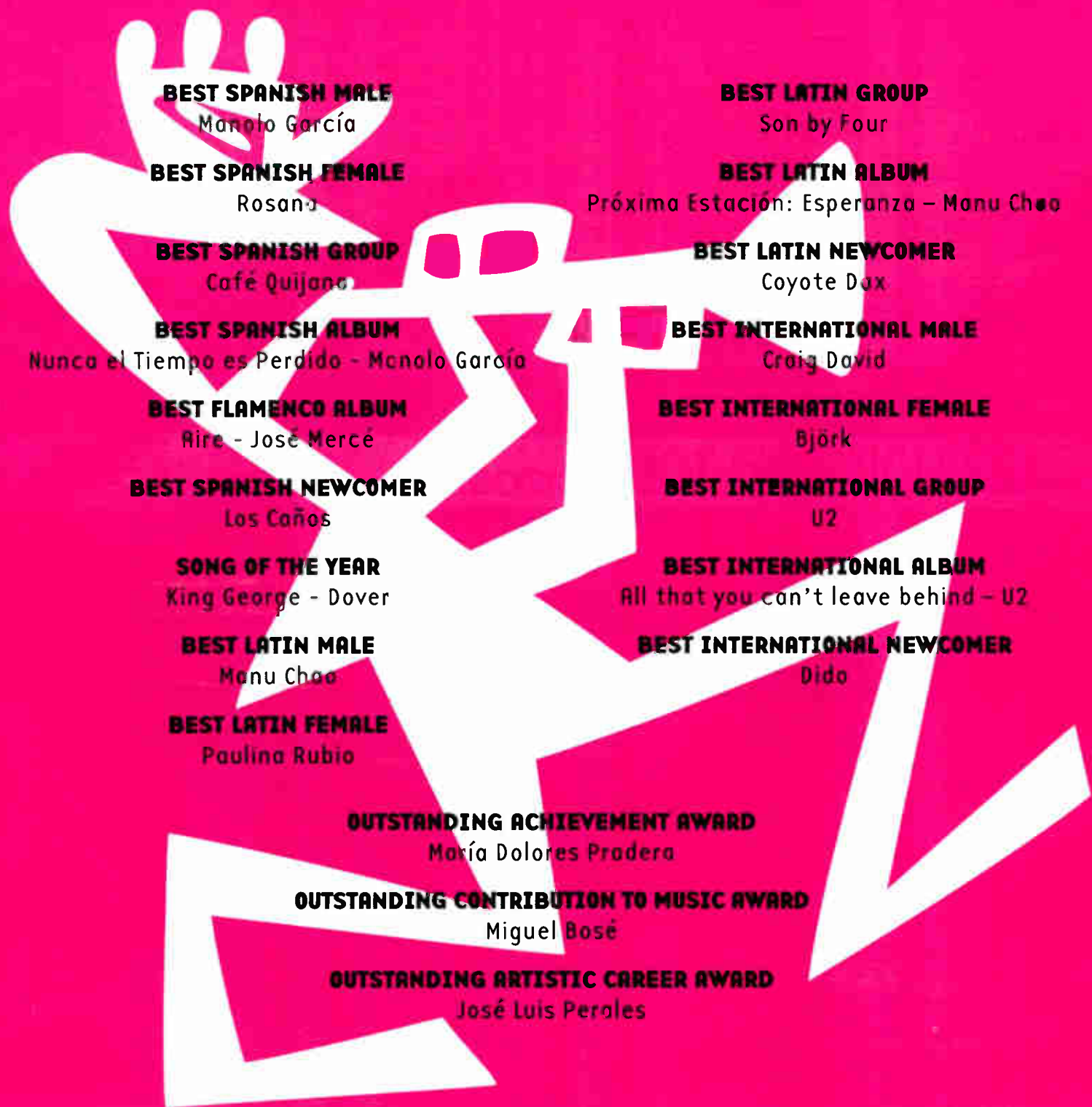
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
U2, NO DOUBT	Staples Center, Los Angeles Nov. 12-13	\$2,987,433 \$130/\$45	33,448 two sellouts	Clear Channel Entertainment, Nederlander Organization
U2, NO DOUBT	Oakland-Alameda County Arena, Oakland, Calif. Nov. 15-16	\$2,920,335 \$130/\$45	35,546 two sellouts	Clear Channel Entertainment
VICENTE FERNANDEZ & ALEJANDRO FERNANDEZ	Universal Amphitheatre, Universal City, Calif. Nov. 9-11	\$1,709,997 \$200/\$139/\$115/\$89	17,937 18,141 three shows	House of Blues Concerts, Hauser/CIE Entertainment
U2, GARBAGE	Philips Arena, Atlanta Nov. 30	\$1,504,925 \$130/\$45	18,535 sellout	Clear Channel Entertainment
U2, NO DOUBT	Thomas & Mack Center, Las Vegas Nov. 18	\$1,497,148 \$130/\$45	17,999 sellout	Clear Channel Entertainment
U2, NO DOUBT	Staples Center, Los Angeles Nov. 19	\$1,493,716 \$130/\$45	16,724 sellout	Clear Channel Entertainment, Nederlander Organization
U2, NO DOUBT	Reunion Arena, Dallas Nov. 25	\$1,417,350 \$130/\$45	17,489 sellout	Clear Channel Entertainment
U2, NO DOUBT	America West Arena, Phoenix Nov. 23	\$1,385,805 \$130/\$45	17,106 sellout	Clear Channel Entertainment
U2, GARBAGE	AmericanAirlines Arena, Miami Dec. 2	\$1,350,595 \$130/\$45	16,197 sellout	Clear Channel Entertainment
U2, GARBAGE	Ice Palace, Tampa, Fla. Dec. 1	\$1,339,865 \$130/\$45	16,494 sellout	Clear Channel Entertainment

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NOVEMBER, MONTH OF THE MUSIC

Reconfigured Kidney Thieves Rebounding With Extasy EP, Album

BY ANDREW KATCHEN

BOSTON—The Los Angeles-based, industrial-tinged Kidney Thieves aren't sure what to expect when they hit the road for a five-day tour of the Northwest with Biohazard this month.

Core members Bruce Somers (multi-instrumentalist/producer) and Free Dominguez (vocalist/lyricist) have only one October performance under their belts this year since en-

listing Moni Scaria (guitar), Christian Dorris (drums), and Sean Sellers (bass) in September. Aside from this singular show, held at L.A.'s Viper Room, they have not played live since May 2000—yet both Somers and Dominguez are more concerned with the reactions of overzealous metal fans rather than the effects of their self-imposed cloistering.

"We have to do all of our heavy



songs, for sure," Dominguez admits. "I'm looking forward to touring, but I'm looking at this as an earn-our-stripes/get-our-feet-wet tour. Hopefully, it's plastic rather than glass thrown at us," she jokes.

When Somers and Dominguez first met through a mutual friend and formed the band as a studio project in late 1997, they didn't consider the traditional route of practicing, recording,

and eventual touring as the necessary ingredients to being a successful act. Dominguez considers it essential for a band to devote strict attention to one project at any given time, and thus far the Kidney Thieves' main occupation has been honing and perfecting their craft at Somer's home studio. "It takes such a long time to make some of the songs," Somers admits. "The shortest song we've ever done took seven days, while another song could take a minimum of three weeks in the studio."

Managed by Warren Entner Management in L.A., the Kidney Thieves have compensated for their dearth of live performances with a small yet revered collection of recorded material. An early, unabashedly titled EP, *S+M (A Love Story)*, along with a debut album, *Trickster* (released in 1998 on the now-defunct Push Records), and several songs appearing on compilations and soundtracks (a stark cover of Patsy Cline's "Crazy" surfaced on the *Bride of Chucky* soundtrack) all attest to a deep admiration of such industrial progenitors as Nine Inch Nails and Ministry.

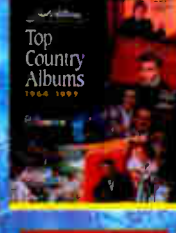
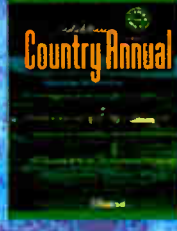
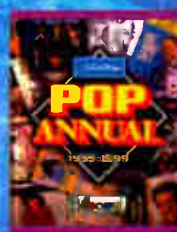
Yet Kidney Thieves have expanded their sphere of influence in order to defy simple categorization, with an EP of remixes titled *Phi in the Sky*—issued Nov. 20 and featuring goth icons KMFDM, along with new dancefloor favorite Terminalhead—and sophomore album *Zerospace* slated for Feb. 6, 2002, release (both are issued on Warner Bros.-distributed Extasy Records International, with the songs and published under Crooked Wood Music).

Superbly capturing the sex-troubled throbbing of seedy discotheques and smoky rock clubs, *Zerospace* revolve around pulsing rhythms that work their way into feverish, jungle-beat bridges. This frenetic pace is often interrupted by molten guitar buzzing and eerie alarm sounds that act as a skittish foil for Dominguez's rich, breathy vocals, which lie somewhere between being a grittier, less showy Gwen Stefani and a more authoritative Alanis Morissette.

According to Extasy marketing director Rich Holtzman, there are many elements keeping the Kidney Thieves' sound and image left-of-center from both the moribund gothic and the nu-metal/rap-rock genres. "There is definitely a darker side to what they do," he says. The fact that they have a female singer separates them from the rest of the pack. They are a sexy band, and they don't fit modern-rock standards because they don't appeal to typical chain-wallet banality."

WFNX Boston DJ Mike Traylor says, "Extasy has chosen one of the best producers in the U.K. breaks scene to prime the Kidney Thieves for sophisticated dancefloors. This additional exposure through club remixes not only exposes the dance listener to an artist they wouldn't typically hear, but should also help the Thieves' push for spins in regular rotation on college and alternative stations."

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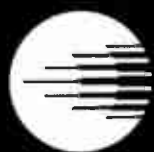
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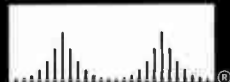
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The Classical Score™



by Steve Smith

In The Works

• On Dec. 11, Epic will issue *Incubus, Vol. 2*, a DVD-Video featuring live concert performances, all seven of the Epic band's music videos (two of which were previously unreleased), and various behind-the-scenes footage, including clips of the band living together in the Malibu, Calif., mansion where it recorded its current album, *Morning View*. A scaled-down version will also be available in VHS form.

• Dec. 11 will also see the first domestic release in several years of music from Boy George's enduring U.K. indie label, More Protein. Issued on the Navarre-distributed J-Bird Records, the two-CD *Lucky for Some* compilation features such label stalwarts as Eve Gallagher, Lippy Lou, Kinky Rowland, and the Colein, among others. Additional More Protein/J-Bird releases are planned for early 2002.

• On Feb. 19, 2002, Tonya Donnelly will offer her second solo disc, *Beautysleep*, via 4AD/Beggars Banquet. The set follows her 1997 critical darling, *Lovesongs for Underdogs*. The former member of Belly, the Breeders, and Throwing Muses produced *Beautysleep* with her husband, Juliana Hatfield bassist Dean Fisher.

• March 5 is the confirmed U.S. release date for Natalie Imbruglia's long-anticipated RCA set, *White Lilies Island*. Penned entirely by Imbruglia, the disc was recently issued in Europe. The first domestic single, "Wrong Impression," goes to radio in January.

BACH TO THE START: The first thing you notice when you listen to the new recording of **Bach's** Six Sonatas for Violin and Harpsichord on the Cambridge, Mass.-based Musica Omnia label is the harpsichord. The robust instrument introduces the B minor Sonata alone. When the violin enters, the harpsichord demands equal billing instead of tinkling pleasantly in the background. According to **Peter Watchorn**—label head and the harpsichordist who partners Baroque violinist **Emlyn Ngai** on the recording—that is precisely what the composer had in mind. When Bach wrote these sonatas during his tenure at Cöthen from 1717 to 1722, he was trying to establish a more prominent role for the harpsichord—in part for purely pragmatic reasons, ranging from the wishes of his patron to the probable sound of his own instrument.

Watchorn writes about these topics in his thorough liner notes, but he also presents them in a spoken commentary with musical illustrations included on a bonus disc that accompanies the set. The disc, called "Beyond the Notes," is one of the more unusual features of Musica Omnia, launched last summer at the Boston Early Music Festival by Watchorn—an award-winning harpsichordist, recording artist, producer, and instrument builder—and **David Fox**, a successful Internet entrepreneur and former Watchorn harpsichord student.

"I'm Australian, and both of my parents were music educators," Watchorn explains. "A huge problem with classical music [in the U.S.] is that it's a terribly oversupplied market, but you've also got no education for kids. Reading notes is a passive thing, but pre-concert talks are popular. They introduce [works] in a way that you can't get from reading your program book. We thought an audio CD would be a relatively cheap and easy way to do it."

Watchorn and Fox hatched ambitious plans for Musica Omnia based on shortcomings they saw in the marketplace. "A lot of the independents had fairly chaotic approaches to repertoire," he explains. "There just didn't seem to be one where you had a genuine philosophy running the whole thing, so that when you looked at the product, it indicated a particular thought process and standard." He and Fox modeled Musica Omnia after such European indies as Astrée and Bis,

seeking to establish from the beginning a unified look for its releases.

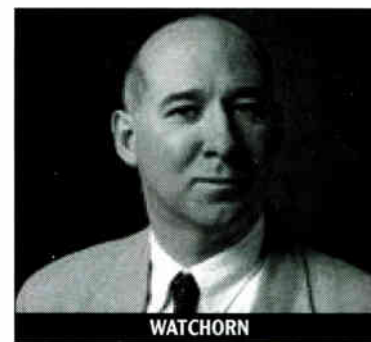
The Musica Omnia artist roster boasts a number of prestigious but overlooked veterans. Among them is violinist **Jaap Schröder**, whose **Atlantis Trio** has released a disc pairing **Mendelssohn's** Piano Trio, Op. 66 with the trio written by his sister, **Fanny Mendelssohn Hensel**—the beginning of a comprehensive Mendelssohn chamber music series Watchorn plans to complete by 2009, the composer's centenary. Baritone **Max von Egmond**, well known to European audiences for recordings with **Gustav Leonhardt** and **Nikolaus Harnoncourt**, is recording the major **Schubert** lieder cycles for the label.

Watchorn is also tapping up-and-coming performers, including **Magnificat**, a San Francisco Bay Area choir whose first disc of the haunting music of 17th-century Milanese nun **Chiara Margarita Cozzolani** will be released in early December. "Cozzolani was a famous composer, and her works

were published over the years," Watchorn enthuses. "They're masterpieces, and they're not known. This is one of the most powerful things for us, when we can reintroduce music that no one's heard."

To make the label's recordings, Watchorn teamed up with engineer **Joel Gordon**, a longtime collaborator and the producer of the syndicated WGBH Boston contemporary-music series *Art of the States*. Gordon also brought his contemporary-music expertise and contacts, resulting in a fine disc of recent chamber works by **John Harbison** performed by the **Lydian Quartet** for which the composer himself supplied the "Beyond the Notes" talk.

In securing distribution, Musica Omnia bypassed the usual classical indies, signing instead with Big Daddy, a player in pop music distribution. According to Musica Omnia VP of worldwide sales **Martin Basart**, the label wanted to avoid being lost in the larger rosters at the major independent classical distributors. "I was looking for somebody that was effective in the marketplace and had good relationships," Basart says. "A small percentage of people have questioned it, but we have been able to target the hardcore classical accounts. Big Daddy is a company that I trust, which really matters in this day and age."



WATCHORN




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Shakin' Around. Alison Pipitone is trekking across the U.S. in support of her fourth album, *Shake It Around*, her first for New York City indie Slice Records. In addition to her solo work, Pipitone will be familiar to underground rock fans for her late-'90s tenure as a member of acclaimed female rock outfit the Monas. As much as she enjoyed being in a band, Pipitone says that playing solo allows her to be "more intimate with audiences and build a one-on-one relationship."

During World War II, elements of the War Cabinet suggested to Prime Minister Winston Churchill that the support for arts funding be cut to fund the war effort. Churchill refused, saying, "What are we fighting the war for? We must have culture, we must have art and music."

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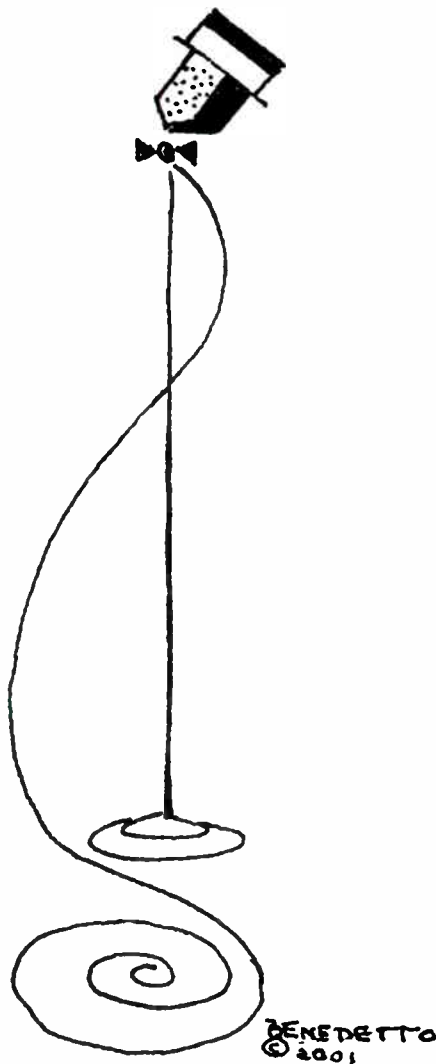
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Higher Ground™

by Deborah Evans Price



TOGETHER AGAIN: During the months that the Christian music industry awaited word on what was happening with Word, the future of Gaylord-owned GET Management was also up in the air. As the news spread of Warner Music Group's acquisition of Word Entertainment (*Billboard*, Dec. 8), the management company split into two new firms: GET VP of artist development **Michelle Fink** launched Wright Management, while GET co-presidents **Jennifer Cooke** and **Chaz Corzine** spearheaded a buyout of GET Management and re-teamed with company founders **Dan Harrell** and **Mike Blanton** to form Blanton, Harrell, Cooke and Corzine.

"We're all back together again," says Cooke, who joined the company in 1989. "It's definitely a full-circle story."

The company, originally known as Blanton/Harrell Entertainment, was sold to Gaylord in 1997 and renamed GET Management in 2000. Founded by Blanton and Harrell in 1980, it launched the careers of **Amy Grant** and **Michael W. Smith**, who remain clients. Along the way, Blanton and Harrell also developed Reunion Records into one of the industry's top labels.

Corzine has been with GET for 17 years. "This is a great team of people, and I am looking forward to re-creating some of the synergy that we've had in the past," Corzine says of the company that also represents author **Frank Peretti** and **Ben Glover**. "Our vision has always been to develop artists and to help guide their careers as they continue to grow . . . As a team—Mike, Dan, Jennifer, and myself—we've been blessed to enjoy some great experiences in the past, and I think it's that history together that provides a great foundation to build for the future."

Fink and her fiancé, **Eric Wright**, who also worked with GET, found the changes to be an opportune time to launch their own operation. **Rachael Lampa** and **Cindy Morgan** opted to go with them. "We felt like at the time the company was being sold, it was the right window of opportunity to start our own management group," says Fink, who was VP of artist development at Reunion before joining the management company in 1999. "I have every respect for those four partners. My career started at Reunion with Mike and Dan. I've known Chaz since college, but at the point I'm at in my life, I felt like it was the time to start new strategic alliances."

PETRA RETURNS: It's always a pleasure when a veteran act once again demonstrates why it has achieved legend status. Gospel Music Assn. (GMA) Hall of Famer **Petra** has a new album, aptly titled *Petra Revival*, on Inpop Records. The group has featured a variety of different band members since founder **Bob Hartman** came off the road a few years ago. But on the new disc, it's back

to the core, with Hartman, longtime lead vocalist **John Schlitt**, and drummer **Louie Weaver** turning in a splendid modern worship album. They get some help from acclaimed Christian rocker **Rick Cua**, now an EMI Christian Publishing executive, who plays bass on the record.

"Inpop is a fresh new label with new ideas and a belief in Petra and what we can do tomorrow—not what we've done yesterday," Schlitt says. "That's really what sold me. I was excited about the fact that they had a vision and wanted to go forward."

Produced by **Jason Halbert** and **Dwayne Larring**, the 11-song collection is a powerful testament to the band's enduring appeal. "We were looking for fresh new songs that actually have a track record—not in this country, but England and Australia," Schlitt says of the project, which features modern worship tunes by **Matt Redman**, **Stuart Townend**, and **Paul Oakley**.

Petra will celebrate its 30th anniversary next year, marking a career that includes winning four Grammy



PETRA

Awards and numerous Doves. Schlitt admits that in the past, some labels have been reluctant to mention the band's longevity. Contrary to that, Inpop is touting it. "They didn't want to hide the fact that we've been around a long time," Schlitt explains. "Why try to make it sound like a new band when it's the core [audience] that will buy the record first?"

NEWS NOTES: Curb Records has signed **Plumb**. Formerly with Essential Records, Plumb won the GMA's 2000 Dove Award for alternative/modern rock album of the year for *candy-coatedwaterdrops*. Curb's Christian roster includes the Dove-winning trio **Selah**; **Michael English**, who has a Christmas album due in 2002; and **Jonathan Pierce**, who is working on an upcoming album with noted producer **Brian Rawling** (**Enrique Iglesias**, **Cher**, **Andrea Bocelli**) . . . Sales of Christian/gospel product soared during Thanksgiving break. According to SoundScan, sales for the week ending Nov. 25 were 18% higher than sales during Thanksgiving week 2000.

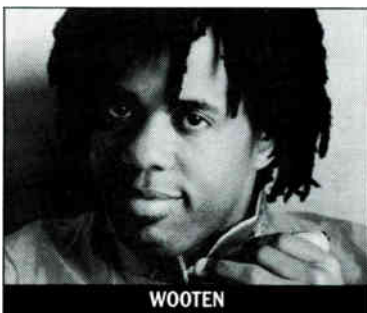
Flecktone Wooten Captures Live Vibes On Compass

BY JILL PESSERNICK

LOS ANGELES—When the time came for electric bassist/vocalist Victor Wooten to choose tracks for his first live project—the two-CD set *Live in America* (Compass Records)—he had to sift through five years of concerts that often ran up to three hours per show.

The ultimate selection featured on the set treats listeners to a jazz, pop, and soul-influenced romp through Wooten's peerless, high-energy stage performances.

"I think there's much, much more energy on a live record than a studio



WOOTEN

record," says Wooten, also a member of Béla Fleck's band, the Flecktones. "Live records to me are like that if you don't clean them up, and we didn't at all. There's so many things on there where you can hear me say, 'Go to this key.' There's a lot of off-the-cuff things."

Since the release of his 1999 album *Yin Yang*—in addition to the tour and release of the Flecktones' *Outbound* (Columbia) in 2000—Wooten has been hard-pressed to work on a new solo studio album. Thus the primary reason for the artist opting to issue a live recording. "I figured since I had multi-tracked [my] last tour—and tours before that—we could put together a live record faster than my next studio record. This way, we could at least get something out. People will get something that's good quality, and I won't have to rush it."

The song list that Wooten—who is booked by Baron Ruth at Boston-based Skyline and managed by David Bendett in Los Angeles—chose for the new set (released Oct. 9) heavily represents his more recent tour, though it still features material from each of his solo projects and respective tours. Included are such ASCAP-affiliated tracks as "Miller Time," new tune "Nobody Knows My Name," and Bootsy Collins' "Are You Ready, Baby?"

"To have this document is great," says Garry West, co-founder of the Koch-distributed Compass. "Victor's live show has always included more energy than I remember seeing in anyone's live show—ever."

Featuring Wooten's brothers, Regi (guitar) and Joseph (keyboards), and female rapper Divinity, among others, *Live* was serviced to jazz, smooth jazz, jam band, triple-A, and college radio. The album, says WDET Detroit PD Judy Adams, "parallels our philosophy, which is that music is music and categories are meaningless. Our listeners want substance—they don't just want entertainment."

In The Spirit™

by Lisa Collins

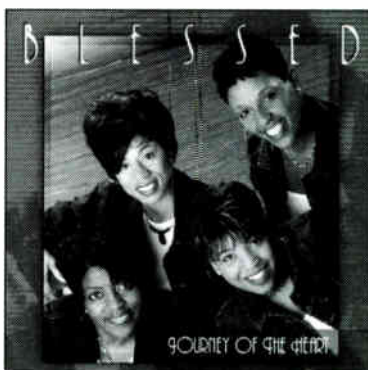


ON BEING BLESSED: Computer tech entrepreneur **David St. Etienne's** venture into the music industry was the result of being contacted by a local R&B DJ who was looking for funding for a hip-hop project. St. Etienne was not only charged with providing money for the project but finding some background singers for it as well. What he would find in the summer of 1998, though, would change everything.

St. Etienne recalls, "I found these great girls, and when the producer heard their voices, he flipped. There was just one catch: The girls only sang gospel."

The New Orleans-based businessman knew he had something by watching the expression on the producer's face when he listened to the girls' voices. St. Etienne was so convinced of this that he organized them into a group dubbed—appropriately enough—**Blessed**, formed the label Ultimate Records, and released *Blessed's* eponymous debut CD a year later.

In the three years since, he has been in the business of convincing others of the group's potential. Then, with the



release of second CD *Journey for the Heart* in April, the New Orleans-based quartet—**Angela Stewart**, **Joslyn Blackburn**, **Cynthia Thomas**, and **Ronda Stewart**—experienced a breakthrough. Powered by its lead single, a rousing track titled "Your Mercy," the CD charted in the top 10 of the *Billboard* Top Gospel Albums chart, earning two Stellar Award nominations and a coveted presenter slot. It is generating a huge buzz along the Eastern Seaboard and in key markets like Chicago, Detroit, Atlanta, and Cleveland, as well as seeing some hits in adult R&B formats in and around their Louisiana home base.

St. Etienne, who owns a 17-year-old computer tech firm, learned with the first CD (which peaked at No. 30 on the *Billboard* Top Gospel Albums chart for a lackluster debut) that he could not leave major details to everyone else. "I needed to be more hands-on," he says. "This time around, we actually brought in a PR person, as well as someone to handle radio tracking. We targeted all the announcer guilds and did performances at each one. We also targeted major gospel festivals around the country and Canada and did an extensive marketing and mailing campaign to gospel an-

nouncers. Then we did a video. And only now are sales going through the roof."

With the group's growing success have come higher-profile dates, increased recognition from gospel audiences, and expansion for the now-4-year-old Ultimate Records. The label is negotiating the signing of two additional acts and has a Christmas CD in the works for release next year.

"This album has taken us to such a new horizon," *Blessed* member Blackburn says. "Our faces are out there. People are seeing us. I believe that we are as Christians preordained to do this. God knew exactly what he was doing, and I'm just happy to be part of it."

Stewart adds, "Not only are we on track, but [we] were in season. 'Your Mercy' is hitting home, especially with what's going on today after Sept. 11. The message is going forth, and hearts are being pricked."

MOVE OVER STELLARS: **Donnie McClurkin**, **Dottie Peoples**, and **Evelyn Turrentine-Agee** were among the artists winning multiple nominations for the inaugural music awards ceremony of *Gospel Insider*—a syndicated gospel radio show heard in more than 125 markets—that is set for Feb. 15, 2002.

The awards, the brainchild of *Gospel Insider* CEO **Diane Blackmon**, will highlight the achievements of gospel performers in more than 16 categories. Blackmon will announce a complete list of nominees at the Bobby Jones Artist Retreat Monday (10) at the MGM Grand in Las Vegas. Winners will be announced in a televised gala awards ceremony at the Universal Hilton in Universal City, Calif. **Kirk Franklin** and **Winans** are tentatively scheduled to host the show, which boasts some heavy-hitting sponsors like K-Mart and American Family Insurance.

BRIEFLY: Speaking of **Bobby Jones'** bi-annual industry retreat, more than 1,000 attendees are expected to turn out for the ninth installment of the event, which has become an industry tradition. Jones says, "This is not a fan-based event but an industry event. 'What to Do in the Time of a Crisis' is our theme this time around, and we're examining the role of gospel music during this period. We believe the reason for our growth with this event is that we have provided all phases of the industry with a forum to increase their knowledge base, and that is what we'll be doing next week as well."

Vickie Winans co-hosts the three-day meeting, which features seminars and showcases. Those expected to perform include **Vanessa Bell Armstrong**, **Lashawn Pace**, **Rance Allen**, and **Deitrick Haddon**.

REGRETFULLY: We are sorry to report the passing of Blackberry Records recording artist **Paul Bolton**, who tragically died in an automobile accident Nov. 23 at the age of 37.

THE STROKES

IS THIS IT



ALBUMS

Edited by Michael Paoletta

POP

★ CHAVA ALBERSTEIN

Foreign Letters

PRODUCER: Ben Mink

Naïve/Rounder 11661-3195

On her original Hebrew composition "Indifferent," Chava Alberstein asks, "Does Yiddish have a future?" Thanks in part to her bilingual efforts here, the answer would appear to be "Yes." The Israeli vocalist creates a Yiddish-Hebrew hybrid that pays homage to the past while engaging with the present. The Yiddish tracks' words come from a variety of poets, while several Hebrew songs use lyrics Alberstein wrote herself; yet the Ben Mink-produced disc feels coherent because she wrote the music for the entire album. The result is an acoustic style that evokes both a bygone Eastern European universe and modern Israel. On such selections as "Liar" and "Indifferent," playful fiddles add Old World flavor to new Hebrew songs, while Yiddish numbers based on old poems like "High Atop a Mountain" and "Mirele" possess a modern folk-pop sensibility due to the singer's confident yet intimate delivery. This masterful set should help spark enthusiasm for Yiddish music with a new generation.—**WH**

ORIGINAL CAST ALBUM

Subways Are for Sleeping

PRODUCERS: Bruce Kimmel and

Goddard Lieberson

Fynsworth Alley FA-001-LE

"While the future waits, the present swings," Carol Lawrence sings in "Comes Once in a Lifetime," the second-act showstopper from *Subways Are for Sleeping*. But the present was doing the twist, à la Chubby Checker, when this musical hit Broadway in 1961. Considered old-fashioned back then, this album—enterprisingly reissued from the Columbia original by New York's Fynsworth Alley—finds the score remarkably perky after slumbering for 40 years. Lawrence, as a reporter researching a story on people bedding down on the subway, struggles through soporific ballads. But Phyllis Newman, playing a

SPOTLIGHTS



OUTKAST

Big Boi & Dre Present . . . OutKast
PRODUCERS: Organized Noise and ET3
LaFace/Arista 26093

Arguably one of hip-hop's greatest groups, OutKast takes a look back at its illustrious eight-year career with this best-of set. Featuring songs from its four previous albums (*Southernplayalisticadillacmuzik*, *ATLiens*, *Aquemini*, and *Stankonia*), *Big Boi & Dre Present* wonderfully highlights the group's evolution into musical pioneers. It also confirms OutKast's place in the annals of hip-hop history. To their credit, André 3000 and Big Boi could've easily stacked the album solely with hits like "Ms. Jackson" and "Rosa Parks." Instead, the Atlanta-based duo wisely also selected tracks that depict its musical diversity—and dexterity. For example, songs like "Ain't No Thang" and "Crumblin' Erb" offer newer fans a taste of less-heard yet essential album tracks. *Big Boi & Dre Present* also features three new cuts. Among them is the appropriately titled "Funkin' Around," a horn-drenched affair that plays on the group's festive Parliament/Funkadelic influences.—**RH**

JANE SIBERRY

City

PRODUCER: Sheeba Records

Sheeba Records 010

For her 13th album, Jane Siberry has compiled a gorgeous album that brings together numerous winning moments—collaborations and music for films—from her past. Tracks like the dreamy "My Mother Is Not the White Dove" (produced by the Propellerheads' Alex Gifford) and the feisty "Harmonix/I Went Down to the River" were recorded in the mid-'90s at Peter Gabriel's Real World Studios. Other key collaborations include "The Bridge"



(with Joe Jackson) and the sweet, somewhat teary-eyed, "When I Think of Laura Nyro," a collage of the late singer/songwriter's music. In the soundtrack department, "It Can't Rain All the Time" (*The Crow*) and "Calling All Angels" (from 1991's *Until the End of the World* and last year's *Pay It Forward*) are quietly beautiful, while "All the Pretty Ponies" (*Barney's Great Adventure*) is a playful lullaby. *City* is available exclusively at janesiberry.com and at the artist's live shows.—**MP**



CHARLES WEBSTER

Born on the 24th of July

PRODUCER: Charles Webster

Peacefrog/Statra Recordings 32014

British tunesmith/producer/DJ Charles Webster has been concocting beats and rhythms for dancefloors since the mid-'80s. In the past, he recorded under numerous aliases, including Presence, Furry Phreaks, Sine, and Love From San Francisco. But *Born on the 24th of July* finds Webster shedding his many monikers for the comfort of his own name. In the process, he has made a sterling collection that is less concerned with the dancefloor than with the post-club experience. Except for such sophisticated house tracks as "I Understand You" and "I'm Falling," the album's lush, soulful, atmospheric grooves will be heard predominantly in fashionable cafés, boutiques, lounges, and salons. For those who frequent such places—where artists like Bebel Gilberto and Thievery Corporation were savily championed—expect "Forget the Past," "Put Your Hurt Aside," "Your Life," and "Sweet Butterfly" to insinuate themselves into your subconscious. Brooklyn, N.Y.-based Statra is distributed by ADA.—**MP**

and Elizabeth "Yummy" Bingham, is a radio-ready ditty that should have bodies of all sizes moving on the dance-floor. De La spreads love on tracks like "Am I Worth You?," featuring Glenn Lewis, and the R&B-friendly "Special." The trio even gets spiritual, teaming with Cee-Lo on the moving "Held Down." Built to near perfection, *AOI:Bionix* easily dispels the myth that sequels always disappoint.—**RH**

THE TEMPTATIONS

Awesome

PRODUCERS: various

Motown 440 016 330

This follow-up to last year's *Ear-Resistible* finds the legendary group mining the same territory—melding old and new to reach beyond its adult fan corps. The concept worked extremely well on the group's 1998 return-to-glory, *Phoenix Rising*, but generates mixed results this time around. That said, there are several pleasing tracks. Harmony showcasers like "Forget About It," "That's How Heartaches Are Made," and "I Feel Good" are proof positive that the guys remain in fine form vocally. And as on the 1998 hit "Stay" (which sampled "My Girl"), the quintet dips back into its rich history on "A Love I Can See," which integrates elements of the group's 1963 cha-cha charmer "I Want a Love I Can See." But it's the old-school style songs that are the album's strengths—and not the more contemporary-striving numbers, like the title track. While that's welcome news to the Tempts' fan club, it won't do much in terms of enlisting new recruits.—**GM**

DANCE/ELECTRONIC

★ LIL LOUIS

Mix the Vibe: 27 Years in the Mix,

1974-2001

PRODUCERS: various

Nite Grooves/King Street Sounds 223

The ninth volume of the *Mix the Vibe* series finds a Chicago house music originator, DJ/producer Lil Louis, handling mixing duties. In fact, it's Louis' first mixed CD. And after spending considerable time with it, one can't help but wonder what took him so long to join the DJ-driven compilation bandwagon. Unlike the bulk of DJs who

(Continued on page 24)

beauty queen avoiding being evicted by always wearing a towel, jolts listeners awake on "Shoo-In." Orson Bean nearly matches her comic energy when he dreams of her getting dressed in "I Just Can't Wait." Collectors will love the six bonus tracks, especially the discarded "Man With a Plan" that composer Jule Styne recycled two years later as "I'm the Greatest Star" from *Funny Girl*.—**MS**

R&B/HIP-HOP

► DE LA SOUL

AOI:Bionix

PRODUCERS: various

Tommy Boy 1362

Like most in hip-hop's first generation, the members of De La Soul (Dave, Posdnuos, and Maseo) probably

grew up watching '70s TV shows *The Six Million Dollar Man* and *The Bionic Woman*. That would explain the subtitle of the second installment of the act's *Art Official Intelligence* trilogy. With the tag line, "better, stronger, (and) faster," the 18-track set marks the trio's most complete effort since 1996's *Stakes Is High*. Lead single "Baby Phat," featuring Devin the Dude

VITAL REISSUES

CHARLEY PATTON

Screamin' and Hollerin' the Blues: The

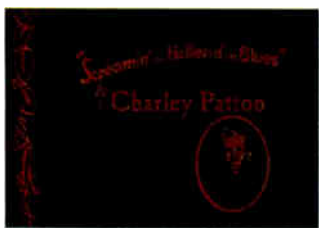
Worlds of Charley Patton

REISSUE PRODUCER: Christopher King

ORIGINAL PRODUCERS: various

Revenant RVN-CD 212

For reasons cultural, temporal, and technological, Robert Johnson has come to be revered as the fount of Delta blues. But it's his elder fellow Mississippian Charley Patton (1891-1934) who has greater claim to be the true wellspring, as teacher and/or inspiration to such figures as Son House, Howlin' Wolf, and Pops Staples. If anything can redefine Patton's place in the public pantheon, it's this hyper-deluxe seven-CD boxed set—which is perhaps the greatest archival reissue of the CD age. No



love was spared, from the gorgeously retro design (by Susan Archie) and nearly over-the-top packaging (including much very rare, vintage artwork) to the best-possible sound quality (which can still be rough) and exhaustive documentation and context-

tual essays (by such experts as Revenant's founder, the late avant-folk guitarist/scholar John Fahey). *The Worlds of Charley Patton* is justly titled, as it features not only the complete fruits of Patton's 1929-30 Paramount and 1934 ARC sessions but also an entire disc representing Patton's "orbit" of fellow bluesmen, songsters, and gospel singers, from Tommy Johnson and the Mississippi Sheiks to Howlin' Wolf and the Staple Singers. From feral to fun-loving to fervent, Patton's "Pony Blues," "A Spoonful Blues," "High Water Everywhere," and "I Shall Not Be Moved" are just a few of the evergreens that mark him as one of 20th-century America's most resonant artisans. For more info, see forcedexposure.com.—**BB**

CREEDENCE CLEARWATER REVIVAL

Creedence Clearwater Revival

REISSUE PRODUCERS: Fantasy staff

ORIGINAL PRODUCERS: various

Fantasy 6CCRC-4434

A group as influential and as enduringly inimitable as Creedence Clearwater Revival deserved only the best when it came time to collect its work in a multi-disc boxed set. And the folks at Fantasy, God bless 'em, recognized that fact when they created this glorious six-disc retrospective. Everything released by the band is here in remastered form—not only all eight original LP releases but an entire disc of pre-CCR pearls and a full live disc that is beyond stellar. The revived roar of such ageless

jams as "Up Around the Bend," "Pagan Baby," and "I Heard It Through the Grapevine"—three of 121 cuts in the box—is simply overwhelming. One classic after another is delivered here—each grittier and more soulful than remembered. The accompanying 72-page booklet couldn't be more on target, with essays from Ben Fong-Torres, Stanley Booth, Alec Palao, and Dave Marsh, among others, as well as remarkable artwork (including ticket stubs, rare 45 labels, and Bay Area concert posters). Those who own a single-disc CCR best-of—and love it—should do themselves a favor and snap this set up. And for hardcore fans, only one thing could top this set—a reunion.—**WO**

CONTRIBUTORS: Bradley Bambarger, Leila Cobo, Rashaun Hall, Wayne Hoffman, Hunter Kelly, Gail Mitchell, Wes Orshoski, Michael Paoletta, Mark Sullivan, 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.

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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

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 regional markets from the first leg of the sold-out tour, including Montreal, New York, Philadelphia and

Las Vegas. "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 Luchini, 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

outs, the tour has grossed \$105 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 mid-out Madonna leg which itself will gross \$75 million from just 40 dates.

In addition to Fogel, the Toronto-based CCE team includes Jerry Howard, head of production, and Eric Kent, head of tour production. "I stepped into an empty room at tour production, and I'm learning a lot," says Fogel. "It's important to have a established relationship."

BOX SCORE CONCERTS

Artist	Venue	City	Date	Attendance	Gross
U2	Notre Dame University	South Bend, Ind.	Oct. 10	12,000	\$3,000,000
U2	United Center	Chicago, Ill.	Oct. 11	18,000	\$4,500,000
U2	United Center	Chicago, Ill.	Oct. 12	18,000	\$4,500,000
U2	United Center	Chicago, Ill.	Oct. 13	18,000	\$4,500,000
U2	United Center	Chicago, Ill.	Oct. 14	18,000	\$4,500,000

TOURING2001

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 upward \$2 billion in annual gross revenue. 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.

One of the biggest reasons for the industry's success is the work of hand-shake deals, the concert industry is big business today. Last year, more than \$1 billion in concert grosses were reported to Billboard's Entertainment Business, up more than 25% from the previous year. Attendance was up a less impressive but still healthy 14% for the year, at 44.3 million worldwide. Unreported shows from festivals and private affairs would account for another \$1 billion in revenue.

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(Continued from page 22)

spotlight only the new and trendy in their mixed CD sets, Louis smartly peppers his landscape with classic items. This has a twofold effect: It sets the collection apart from the pack, and more important, it educates on a subliminal level. Underground classics like Dinosaur L's "Go Bang," Jesse Saunders' "On & On," and Loose Joints' "Is It All Over My Face" (yes, the female-vocal version) are saddled alongside more recent fare, such as Kevin Yost's "One Starry Night," Johnick's "Play the World," and Latina Café's "Power to Conquer." Of course, the inclusion of Taana Gardner's powerful disco nugget, the musically rich "Work That Body," is a firm reminder that they just don't make 'em like they used to.—MP

COUNTRY

★ **HADACOL**
All in Your Head
PRODUCERS: Lou Whitney and Hadacol
Slewfoot 805

Midwestern alt-country rockers Hadacol surface with their first release for Missouri indie Slewfoot, and it's a focused, confident effort showcasing insightful, often dark lyrics, robust instrumentation, and the effective sibling harmonies of brothers Fred and Greg Wickham. "Down Again" is a raucous hayride, "Watch It Burn" is a Neil Young-influenced slow-smolder, and the title cut recalls Dan Baird with its mix of crunch guitars and barroom wit. Interestingly enough, the brothers don't co-write, but both turn out great songs individually, with Greg's mellow "Another Day" and Fred's twisted "Gerald Ford" among the many memorable cuts. The tracks are also intriguing thematically, with the claustrophobic "Libby's Tune" delivered under the guise of a bouncy melody, and the hangdog "What I'm Doin' Wrong" comes off like the Everly Brothers on moonshine. Like its namesake—the liquid "medicine"—once touted by Hank Williams—Hadacol does indeed make you feel good. Racked by City Hall.—RW

LATIN

► **MIGUEL RÍOS**
Miguel Ríos y Las Estrellas del
Rock Latino
PRODUCER: Carlos Narea
BMG U.S. Latin 7432190707

Pairing veteran Spanish rocker Miguel Ríos with nine of Latin rock's biggest stars for an album of duets is really a no-brainer, especially when a list of songs already popularized by those artists is added to the equation. It seems a facile formula for success, but coming from Ríos, an icon with nearly 40 years of recording behind him, it's not only acceptable but also worth celebrating. Rather than reinventing the wheel here, Ríos has remained basically faithful to the original interpretations, making them more thoughtful in pace and far more acoustic in feel. Most tracks alternate vocals and finally come together in harmony for only handfuls of phrases, but this works when dealing with distinctive voices. Some songs gain, notably Aterciopelados' "Maligno," which flows with more ease than the original yet manages to sound equally tortured, and Charly

García's exultant "Yo no Quiero Volverme Tan Loco." And Ríos' own "Corren Tiempos Perros," a dissatisfied look at the new millennium, opens the album by tempering preachiness with funk.—LC

★ **CHARLIE CRUZ**
Un Chico Malo
PRODUCER: Sergio George
Wea Latina 40951

Salsero Charlie Cruz's latest is a collection of hard-hitting, feel-good salsa punctuated by an edgy street sense that takes the music out of the ordinary. The opening "Un Chin Chin" sets the tone by mixing salsa with reggae/rap (with rapping courtesy of Shabakan). Accompanying the driving beat is a syncopated trombone line, a resource producer/arranger Sergio George uses throughout the album. George also likes to distort Cruz's vocals in key phrases, a gimmick that wears thin after a while. Still, some tracks, including the aforementioned "Un Chin Chin," "Un Chico Malo," and "Qué Ganas," which half-way through changes tempo and feel, are simply irresistible and a welcome respite from the bulk of salsa being made today, which tends to border on the ordinary. The set's more romantic fare is a mixed bag: "Y Te Marchaste" is tepid at best, while "No Me Dejes con las Ganas" is saved by a driving sonero in the latter part of the song that again puts Cruz in control.—LC

WORLD MUSIC

★ **CATHIE RYAN**
Somewhere Along the Road
PRODUCER: John McCusker
Shanachie 78047

Irish-American vocalist Cathie Ryan gained notice as the lead singer of Cherish the Ladies, though more recently she has released three solo albums over the past four years on Shanachie. Ryan has an enchanting mezzo-soprano voice, and she sings with both clarity and emotion, bringing a great deal of color and shadow to whatever she undertakes. *Somewhere Along the Road* encompasses more than Ryan's vocal artistry, though. Such contributors as John Doyle, Iain MacDonald, Malcolm Stitt, Phil Cunningham, and Kate Rusby work in spare yet eloquent arrangements, bringing a wealth of feeling to a terrific group of songs. Ryan rises to the occasion, singing with grace and a keen ear for the turn of a phrase; her performance is striking. Producer John McCusker rates a hero's welcome for overseeing this fine project.—PVV

BLUES

★ **NORTH MISSISSIPPI ALLSTARS**
51 Phantom
PRODUCER: Jim Dickinson
Tone Cool 340 471 182

The Allstars' debut album, *Shake Hands With Shorty*, pulled down a good deal of adulation last year. The disc garnered praise for its distinctive, hard-nosed fusion of raucous Southern rock energy with the traditional tunes of Mississippi hill country blues. On *51 Phantom*, the Allstars step out with their own material; nine of the 11 cuts are originals—and potent ones at that. Luther Dickinson's nasty guitar licks are slathered all over the opening, title

track, resulting in a groove that invokes the boogie demons. That vibe only grows deeper and dirtier, until the record culminates with the simply, evocatively titled "Mud." Intriguingly, the Allstars have managed to make a sophomore album of greater polish in some areas and less in others. Whether or not impresses listeners as much as *Shake Hands With Shorty*, this move was vital for taking the Allstars sound to the next level.—PVV

CLASSICAL

★ **KURT MASUR AT THE NEW YORK PHILHARMONIC**
PRODUCERS: Sedgwick Clark, Lawrence Rock, and Barbara Haws
NYP Special Editions 0102

The latest in the New York Philharmonic's groundbreaking series of home-grown boxed sets (issued via the orchestra's Special Editions label) is a thoughtfully produced collection celebrating the 11-year tenure of outgoing music director Kurt Masur. Divided into six individual volumes (which are also sold separately), the 10-CD set features 12 hours of previously unissued live performances of 16 works that Masur and the orchestra never recorded commercially under their deal with Teldec. Indeed, the program's great strength is that it shows a side of Masur's art of which record-buyers may not be aware. Yes, there are full-blooded renditions of Middle European choral masterpieces here, including a complete Bach *St. Matthew Passion* and Beethoven's *Missa Solemnis*. But the true highlights come via a rarely heard trio of dramatic/orchestral scenes—Debussy's *Le Martyre de Saint Sébastien*, Stravinsky's *Perséphone*, and Honegger's *Jeanne d'Arc au Bûcher*. There is also a first recording of Sofia Gubaidulina's atmospheric *Two Paths for Two Violas*. While the packaging isn't quite as deluxe as with previous New York sets, the annotation—including a 100-page booklet and individual volume notes—is up to the usual high grade. The sound, too, is very good (surprisingly so, given Avery Fisher Hall's problematic acoustics). Selling for \$140, the collection is available at select Tower Records and Virgin Megastore locations, as well as via newyorkphilharmonic.org.—BB

CHRISTIAN

★ **JENNIFER KNAPP**
The Way I Am
PRODUCERS: Jennifer Knapp and Tony McAnany
Gotee 72843

On her third Gotee set, Jennifer Knapp delivers a lyrically and musically rich album that builds upon her impressive writing chops. Knapp tracked in New York with A-list musicians who have worked with the likes of Sting, Missy "Misdemeanor" Elliott, and Paul Simon. The result is a project that easily ranks among the best Christian albums released in recent memory. Tasteful orchestration from the London Symphony Orchestra complements the honest, introspective lyrics of "By and By," while the rock leanings of "Charity" and the title track prove that Knapp retains the edge that sets her apart from her peers. *The Way I Am* establishes Knapp as perhaps the most dynamic artist in the Christian market today. Distributed by EMD.—HK

O N S T A G E

ROADSIDE
Music by Harvey Schmidt
Lyrics and book by Tom Jones
Directed by Drew Scott Harris
Sets by James Morgan
Lights by Mary Jo Dondlinger
Costumes by Suzy Benzinger
Starring Julie Johnson, G.W. Bailey, and Jonathan Beck Reed
York Theatre Company, New York City

For the first half-hour or so of *Roadside*, a musical by the legendary team of Harvey Schmidt and Tom Jones, you can imagine the show taking up residence at the Sullivan Street Playhouse when their most famous show finally ends its record-breaking off-Broadway run next month. That's because the pair's most recent effort displays the same quiet charm that *The Fantasticks* has used to captivate audiences for more than 40 years.

It's hard not to smile at the title number, sung by an old man and his daughter as their covered wagon rolls through the Oklahoma territory. This is the type of wistful ballad, in which nostalgia is tempered with regret, that Schmidt and Jones have made their signature. Although not as finely crafted, the song calls to mind the yearning expressed in such songs as "Try to Remember" and "My Cup Runneth Over."

Part of the reason the song tugs at the heart is the smoky delivery of Julie Johnson. The number is actually a quintet, but the voice that demands your attention is Johnson's melancholy alto. Although the lyrics suggest contentment, Johnson's resolute delivery tells us more about her character's dissatisfaction than all her other songs put together.

It's a shame Johnson can't salvage the rest of the score. After a strong beginning, *Roadside* takes a wrong turn—or, more accurately, it doesn't take any turn at all. The show quickly falls into a rut, with song after song merely marking time. It's not that Schmidt's melodies aren't well-constructed—"All Men Is Crazy" and "Ain't No Woman But You" are certainly rousing—but that Jones' lyrics are so wan that the music doesn't have a chance. It doesn't help that several of the songs given to secondary characters have absolutely nothing to do

with what's happening on stage. The book isn't much better. Director Drew Scott Harris throws in many sight gags to liven things up, but that doesn't disguise that this is a pretty somber evening.

Although it is only now being staged, *Roadside* is actually one of the first projects Schmidt and Jones tackled together. They began writing the show in the 1950s but put it aside to focus their attention on *The Fantasticks*. Many of the dramatic devices they use in *The Fantasticks* made their first appearance in *Roadside*. Both have a plot in which young lovers are brought together with the help of a meddling parent, and both use the same song to book-end the show's beginning and end. There is even an eccentric narrator who spins the tale.

But the team matured a lot between those two shows. *Roadside* sounds like the work of any number of songwriters, but by the time they wrote *The Fantasticks*, Schmidt and Jones had developed a style all their own. The most startling change comes from Jones, whose lyrics for *The Fantasticks* are clearly those of a more sophisticated writer. He avoids the clichés he indulged in *Roadside*, giving us such classics as "Soon It's Gonna Rain."

New York City audiences have been fortunate enough in the past year to see full productions of early musicals by writers who later hit it big. Although it is mostly a misfire, Jonathan Larson's *Tick, Tick . . . Boom!* clearly hints of the genius that would explode on the scene in *Rent*. The belated premiere of *Saturday Night* allows Stephen Sondheim fans to witness the master writing a traditional book musical, a form he would turn on its head 25 years later with groundbreaking productions like *Company* and *Follies*.

Roadside doesn't quite do the same for Schmidt and Jones. Except for the title song, there is little here to foreshadow such later works as *110 in the Shade* and *I Do! I Do!*. Even their biggest fans will probably admit that *Roadside* isn't that rewarding a journey.

MARK SULLIVAN



Jonathan Beck Reed and Julie Johnson perform in Harvey Schmidt and Tom Jones' *Roadside*.



Pictured, from left, are *Roadside*'s Julie Johnson, Jonathan Beck Reed, and James Hindman.

SINGLES

Edited by Chuck Taylor

POP

JOSH JOPLIN GROUP I've Changed (4:13)
PRODUCER: Peter Collins
WRITER: J. Joplin
PUBLISHER: Zomba Songs, BMI
Artemis Records 98 (CD promo)
 If R.E.M. were to back up about 15 years and keep things on the mellow tip, it's possible they would sound a lot like Josh Joplin Group on its new single "I've Changed," a thoughtful narrative that addresses accepting one's own imperfections—including losing at love. The original Jerry Harrison mix features a backdrop of jangly guitars and a full-on acoustic persona; the Peter Collins mix feels a little more palatable to radio in the best possible way, smoothing out some of the rough edges and including a more melancholy vocal. Joplin sings, "I wanted to be the greatest at everything, but I can't be/And I wanted to be exempt from temptation, but I can't be/And I wanted your love to be everlasting, but it isn't." Good stuff, with a melody to tie it all up neatly. This track is deserving of some mainstream attention; with the right amount of legwork at the label end, this could be—and should be—a major breakthrough.—*CT*

RAP

NAPPY ROOTS Awnaw (4:01)
PRODUCER: James "Groove" Chambers
WRITERS: W. Hughes, M. Adams, V. Tisdale, R. Anthony, and J. Chambers
PUBLISHERS: Success Story, BMI; Full Circle, ASCAP
Atlantic 300651 (CD promo)
 As proof of hip-hop's ever-expanding reach, witness newcomers Nappy Roots. The Kentucky-based crew—Big V, Ron Clutch, FishScales, R. Prophet, B. Scott, and Saan—is already off and running with its first single, "Awnaw." From the collective's Atlantic debut, *Watermelon, Chicken, and Gritz*, the organ-driven track is a fitting introduction to the group's soulful, laid-back style. Lyrically, "Awnaw" is just a fun-loving party track about much of nothing. The single is already receiving love at mainstream R&B radio nationwide, while the accompanying videoclip, directed Lenny Bass, is gaining equal attention at music video outlets. Listeners will have to wait for another helping of this funkified hip-hop, though, since Nappy Roots' album doesn't drop until next year.—*RH*

ROCK

LIT Atomic (2:56)
PRODUCERS: Don Gilmore and Lit
WRITER: A. J. Popoff
PUBLISHERS: EMI April/Jagermaestro Music, ASCAP
RCA 60505 (CD promo)
 The tattooed stalwarts of Lit return with the second single from *Atomic*, "Addicted," part of the band's revival of vintage arena rock. A. Jay Popoff sings the often-witty, always-frustrat-

SPOTLIGHTS

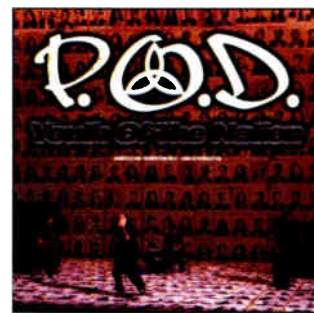


MELISSA ETHERIDGE Lover Please (3:25)
PRODUCERS: Melissa Etheridge and David Cole
WRITER: M. Etheridge
PUBLISHER: MLE Music, ASCAP
Island Records (CD promo)
 Female singer/songwriters have seen better days. Gone is the golden Lilith Fair era where so many talented ladies at last got their due—including Melissa Etheridge. Her recent *Skin*, easily the most emotive collection of her career, unfortunately, seems to be one of the casualties of our current male-dominated rock era: After a promising debut at No. 9 on The Billboard 200 in July, the album dropped off the chart in just 12 weeks. It would be nice to think that radio would open its ears, because "Lover Please" is among Etheridge's finest moments. She relates, "I woke up to find you had broke all the rules, and you changed your mind/Didn't I love you good/Oh, this one's gonna hurt like hell." With Etheridge's recent public break-up with her longtime partner, they are easy words to believe. A memorable melody and keen accompaniment back the lyric and her edgy delivery—a single listen could have a fan singing along and strumming air guitar. Let's hope radio listeners are given that chance.—*CT*

DAVID GROW Standing Tall (4:19)
PRODUCER: David Grow
WRITER: D. Grow
PUBLISHER: 2K Sound
2K Sound (CD promo)
 Despite the best intentions, few among the dozens upon dozens of songs inspired by and recorded as a tribute to the victims of the Sept. 11 tragedies have true potential for connecting all the dots necessary for mainstream impact—specifically, vocal quality, production savvy, and lyrical finesse. David Grow, who has produced songs for Jim Brickman, Carly Simon, and



Michael W. Smith, among others, has managed to write, arrange, and sing a beautiful composition that effectively addresses the pain and heartbreak of that infamous day, while gently looking forward: "Oh, my God is all we could say/ We could not believe our eyes that day/As our world came down," he begins, then implores, "We are standing tall/Somehow I still believe/In the good in us all." The piano-led ballad quickly builds into a powerful musical mantra. It also crosses format lines: Top 40, AC, and country could all take this to heart. Contact 646-658-8300.—*CT*



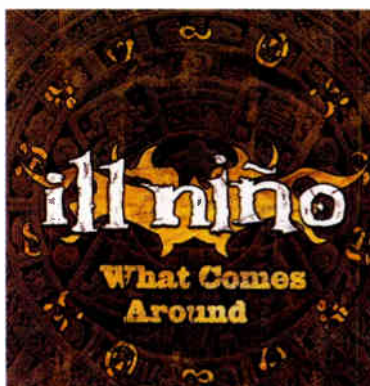
P.O.D. Youth of the Nation (4:05)
PRODUCER: Howard Benson
WRITERS: Sonny, Marcos, Traa, and Wuu
PUBLISHERS: Souljah Music/Famous Music, ASCAP
Atlantic 3007287 (CD promo)
 P.O.D.'s "Youth of the Nation" is a chilling account of a high-school kid who becomes the random victim of a school shooting—one that leaves you pale. Thirty seconds in, lead vocalist/lyricist Sonny Sandoval sings, "Who knew that this day wasn't like the rest/Instead of taking the test I took two in the chest." Add to that the knowledge that it's based on the real-life shooting of 15 students at Santana High School in Santee, Calif.—just a couple of miles from where P.O.D. was recording its current *Satellite*—and it becomes a real cold splash in the face, making the group's call to ending the violence a credible demand. P.O.D. is coming off one of the grittiest songs of 2001, "Alive." With the impact that "Youth of the Nation" is destined to have, these guys are poised to become one of the most-heralded breakthrough bands of the day. This is heads above most of the guitar-drenched stuff out there. A song with real purpose.—*CT*

ing tale of a guy in a bit of an abusive relationship, whose girlfriend drags him to the *Jerry Springer Show* to tell him about her past. If that isn't enough, the chorus shows off a risqué wordplay: "I'm so addicted to you/And you're such a dick to me." The "d" word remains intact on the radio edit, no doubt a deterrent to some programmers; yet cleaning it up could sacrifice the integrity of the track. On

the bright side, that language flies off the tongues of many rock DJs these days, so it might not a big problem—especially right now, as the quartet's last single, "Lipstick and Bruises," was a top 10 modern-rock track with a video unveiling Lit's new mascot, Mulletron, an 8-foot, mullet-sporting robot. And speaking of *Springer*, Mulletron would be great for an appearance on the show.—*EA*

NEW & NOTEWORTHY

ILL NIÑO What Comes Around (3:29)
PRODUCER: Dave Chavarri
WRITERS: C. Machado, M. Rizzo, and D. Chavarri
PUBLISHER: Amigos Songs, BMI
Roadrunner Records 10006 (CD promo)
 "What Comes Around" is a jittery explosion of guitar-drenched soul-rock, yearning and grimacing—but with a melodic accessibility that, with Ill Niño's hard-rocking credo, the band might want to advertise. Opening with a flame-throwing slab of guitars and slapped with the fortified vocals of frontman Crist-



ian Machado, the song surprises at the midsection with a breakdown that is downright pretty, even a little jazzy. It's an impressive mélange of disparate elements that really brings something new to the table—and rock and top 40 could definitely use that these days. The South American-bred sextet has something to say, and with this bull's-eye debut, the chances are that radio will lend a favorable ear. The single comes from Ill Niño's Roadrunner Records debut, *Revolucion/Revolución*.—*CT*

ning *Mountain Soul* album, this duet with Tritt is a lovely piece of work. Loveless' hillbilly heart is on her sleeve, her vocals angelic. Steeped in the musical magic of her Kentucky roots, this music is obviously what she was born to sing. And with one of the most distinctive male vocalists in country music, Tritt also delivers a great performance. Their combined voices set this Melba Montgomery/Kostas-penned tune on fire. The simple, acoustic production provides an eloquent framework for the wonderful vocal performances. Normally, this type of bare-bones, tradition-minded single wouldn't stand a shot at country radio, but in the wake of the revolution that recently took place at the Country Music Assn. Awards (where music from the *Oh Brother, Where Art Thou?* soundtrack captured both album and single honors), radio may finally consider getting on board. If anything within the genre deserves a shot, it's this gorgeous single about an old flame that's still simmering. Here's to hoping that it ignites a fire under hesitant programmers.—*DEP*

CHRISTMAS

BOBBY RODRIGUEZ Happiest Time of the Year (3:46)
Padna Digital 0211 (CD single)

ENYA O'iche Chium (Silent Night) 3:45
Reprise 100795 (CD promo)

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

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

FOURPLAY/ERIC BENET The Christmas Song (3:59)
Warner Brothers 4273 (CD promo)

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)

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

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

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

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

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

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

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

DECEMBER 15
2001

Billboard TOP R&B/HIP-HOP ALBUMS

Compiled by SoundScan
from a national subset panel
of 1,000 R&B/Hip-Hop stores.

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1			LUDACRIS DISTURBING THE PEACE/DEF JAM SOUTH 586446*/DJMGM (12.98/18.98)	Word Of Mouf	1	51	61	44	SKIP UTP 90100/DRPHEUS (17.98 CD) #	Live From Hollygrove	38
2			BUSTA RHYMES FLIPMODE 20009*/J (12.98/18.98)	Genesis	2	52	53	51	CRAIG DAVID ● WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	12
3	1	1	MICHAEL JACKSON EPIC 69400* (12.98 EQ/18.98)	Invincible	1	53	60	38	LIL TROY SHORT STOP/IN THE PAINT 8231/KOCH (12.98/18.98)	Back To Ballin	24
4	5	4	JA RULE ▲ MURDER INC./DEF JAM 586437*/DJMGM (12.98/18.98)	Pain Is Love	1	54	57	53	MISSY "MISDEMEANOR" ELLIOTT ▲ THE GOLD MIND/ELEKTRA 67539*/EEG (12.98/18.98)	Miss E...So Addictive	1
5	3	—	TIMBALAND & MAGOO BLACKGROUND 10946* (12.98/18.98)	Indecent Proposal	3	55	49	40	THE O'JAYS MCA 112715 (12.98/18.98)	For The Love...	11
6	8	7	USHER ▲ ARISTA 14715* (12.98/18.98)	8701	3	56	54	35	JUVENILE ● CASH MONEY 860913/UNIVERSAL (12.98/18.98)	Project English	2
7	4	—	DUNGEON FAMILY ARISTA 14693* (12.98/18.98)	Even In Darkness	4	57	41	39	LUTHER VANDROSS ▲ J 20007 (12.98/18.98)	Luther Vandross	2
8	10	3	FAITH EVANS BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	2	58	51	42	BONEY JAMES WARNER BROS. 48004 (17.98 CD)	Ride	27
9	6	—	8BALL JCOR 860964/INTERSCOPE (12.98/18.98)	Almost Famous	6	59	55	57	DONNIE MCCLURKIN ▲ VERITY 43150/ZOMBA (10.98/16.98) #	Live In London And More...	22
10	11	6	ANGIE STONE J 20013* (12.98/18.98)	Mahogany Soul	4	60	56	36	SOUNDTRACK PRIORITY 50213*/CAPITOL (12.98/18.98)	Training Day	19
11	9	2	UGK JIVE 41673/ZOMBA (11.98/17.98)	Dirty Money	2	61	—	—	PAYCHECK CHECKMATE/MUGSHOT 0801/STONEY BURKE (11.98/17.98) #	Check Yo'Self	61
12	7	—	JILL SCOTT HIDDEN BEACH 86150/EPIC (14.98/19.98)	Experience: Jill Scott 826+	7	62	50	58	JENNIFER LOPEZ ▲ EPIC 85965 (12.98 EQ/18.98)	J.Lo	1
13	12	5	DMX RUFF RYDERS/DEF JAM 586450*/DJMGM (12.98/18.98)	The Great Depression	1	63	47	37	BOYZ II MEN UNIVERSAL 016083 (12.98/18.98)	Legacy: The Greatest Hits Collection	37
14	2	97	GHOSTFACE KILLAH EPIC 61589* (12.98 EQ/18.98)	Bulletproof Wallets	2	64	70	—	TONI BRAXTON ● ARISTA 14723 (12.98/18.98)	Snowflakes	64
15	13	13	MARY J. BLIGE ▲ MCA 112616* (12.98/18.98)	No More Drama	1	65	48	43	VARIOUS ARTISTS ▲ WARNER BROS./ELEKTRA/ATLANTIC 14684/ARISTA (12.98/18.98)	Totally Hits 2001	19
15	17	10	JAY-Z ▲ RDC-A-FELLA/DEF JAM 586396*/DJMGM (12.98/18.98)	The Blueprint	1	66	59	41	SNOOP DOGGY DOGG DEATH ROW/DGGYSTYLE/PRIORITY 50203*/CAPITOL (12.98/18.98)	Death Row's Snoop Doggy Dogg Greatest Hits	18
17	15	14	ALICIA KEYS ▲ J 20002 (11.98/17.98)	Songs In A Minor	1	67	58	48	R. KELLY ▲ JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	1
18	16	9	KEKE WYATT MCA 112609 (12.98/14.98)	Soul Sista	9	68	80	71	ALLURE MCA 112626 (12.98/18.98)	Sunny Days	68
19	14	—	TOO SHORT SHORT/JIVE 41761/ZOMBA (11.98/17.98)	Chase The Cat	14	69	—	—	THE TEMPTATIONS MOTOWN 014594/UNIVERSAL (11.98 CD)	The Best Of The Temptations Christmas	69
20	18	11	JERMAINE DUPRI SD SD DEF/COLUMBIA 85830*/CRG (12.98 EQ/18.98)	Instructions	3	70	74	60	BALDHEAD SLICK & DA CLICK ILL KID 9205*/LANDSPEED (11.98/18.98) #	Baldhead Slick & Da Click	22
21	19	8	SOUNDTRACK AFTERMATH/DGGYSTYLE 493128*/INTERSCOPE (12.98/18.98)	The Wash	5	71	—	—	BROTHA LYNCH HUNG BLACK MARKET 8676 (11.98/16.98)	Virus	71
22	21	17	AALIYAH ▲ BLACKGROUND 10082* (12.98/18.98)	Aaliyah	2	72	65	55	JADAKISS ● RUFF RYDERS 493011*/INTERSCOPE (12.98/18.98)	Kiss Tha Game Goodbye	2
23	22	18	MAXWELL ▲ COLUMBIA 67136*/CRG (12.98 EQ/18.98)	Now	1	73	66	56	MACY GRAY ● EPIC 85200* (12.98 EQ/18.98)	The Id	9
24	20	12	PETEY PABLO JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	7	74	75	64	AFROMAN ● UNIVERSAL 014979 (12.98/18.98)	The Good Times	9
25	26	21	MR. CHEEKS UNIVERSAL 014928 (12.98/18.98)	John P. Kelly	5	75	77	65	VARIOUS ARTISTS RED STAR 85857*/EPIC (18.98 EQ CD)	Red Star Sounds — Volume One: Soul Searching	29
26	25	16	ERICK SERMON J 20023* (12.98/18.98)	[Music]	8	76	64	59	VARIOUS ARTISTS HIDDEN BEACH 85653*/EPIC (17.98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 1	33
27	29	20	DILATED PEOPLES ABB/PRIORITY 31477*/CAPITOL 16.98/10.98	Expansion Team	8	77	94	77	ORIGINAL P WESTBOUND 11116 (11.98/17.98)	Introducing Hyped Up Westbound Soljaz	77
28	23	—	G.DEP BAD BOY 73042*/ARISTA (11.98/17.98) #	Child Of The Ghetto	23	78	62	45	MICHAEL JACKSON EPIC 85250 (18.98 EQ CD)	Greatest Hits: HIStory — Volume 1	45
29	24	19	GINUWINE ▲ EPIC 69622* (12.98 EQ/18.98)	The Life	2	79	82	63	VARIOUS ARTISTS EASTERN CONFERENCE 9206*/LANDSPEED (18.98 CD)	The High & Mighty Presents: Eastern Conference All Stars II	39
30	27	—	THE TEMPTATIONS MOTOWN 016330/UNIVERSAL (12.98/18.98)	Awesome	27	80	86	72	P. DIDDY & THE BAD BOY FAMILY BAD BOY 73045*/ARISTA (12.98/18.98)	The Saga Continues...	2
31	28	15	SOUNDTRACK HYPIOTIZE MINDS/LOU/CD/COLUMBIA 1972/CRG (12.98 EQ/18.98)	Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album	4	81	67	67	INDIA.ARIE ● MOTOWN 013770/UNIVERSAL (12.98/18.98)	Acoustic Soul	3
32	32	22	VARIOUS ARTISTS FB 014859/UNIVERSAL (12.98/18.98)	FB Entertainment Presents: The Goodlife Album	9	82	63	54	JILL SCOTT ▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) #	Who Is Jill Scott? Words And Sounds Vol. 1	2
33	45	74	DESTINY'S CHILD ● MUSIC WORLD/COLUMBIA 86098/CRG (12.98 EQ/18.98)	8 Days Of Christmas	33	83	88	76	VARIOUS ARTISTS LAKE 9204*/LANDSPEED (11.98/18.98)	The 41st Side	18
34	—	—	SOUNDTRACK INTERSCOPE 493172 (12.98/18.98)	Ali	34	84	71	75	NELLY ▲ FD REEL 157743*/UNIVERSAL (12.98/18.98)	Country Grammar	1
35	30	31	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲ DREAMWORKS 45029/INTERSCOPE (12.98/18.98)	Eternal	1	85	68	46	C-MURDER TRU/PRIORITY 50178/CAPITOL (11.98/17.98)	C-P-3.com	10
36	34	24	FABOLOUS ● DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98)	Ghetto Fabolous	2	86	72	50	ALL STAR TRIBUTE PLAY-TONE/COLUMBIA 86199*/CRG (11.98 EQ CD)	What's Going On (EP)	18
37	35	26	OUTLAWZ OUTLAW/IN THE PAINT 8324/KOCH (12.98/18.98)	Novakane	24	87	79	52	GREG STREET SLIP-N-SLIDE/ATLANTIC 83348/AG (11.98/17.98)	Six O'Clock, Vol 001	14
38	38	28	PROPHET JONES UNIVERSITY/MOTOWN 014551/UNIVERSAL (12.98/18.98) #	Prophet Jones	16	88	83	91	CITY HIGH ● BODGA BASEMENT 490890/INTERSCOPE (11.98/17.98)	City High	23
39	33	—	PRINCE NPG 70004*/REOLINE (18.98 CD)	The Rainbow Children	33	89	84	83	VARIOUS ARTISTS ▲ EMI/UNIVERSAL/SONY/ZOMBA 107493/VIRGIN (12.98/18.98)	Now 7	3
40	46	30	JAHEIM ● DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	2	90	73	66	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10.98/16.98)	Put Yo Hood Up	6
41	39	34	JAGGED EDGE ▲ SD SD DEF/COLUMBIA 85646*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	2	91	81	73	KENNY LATTIMORE ARISTA 14668 (11.98/17.98)	Weekend	24
42	43	32	GRAND PUBA RISING SON/IN THE PAINT 8248/KOCH (12.98/18.98)	Understand This	32	92	100	—	THRILL DA PLAYA HOME BASS 1028/THUNDERSHOT (11.98/18.98) #	The Return Of The Big Bronco	64
43	69	—	KELLY PRICE DEF SOUL 58222/DJMG (18.98 CD)	One Family — A Christmas Album	43	93	78	47	BENZINO MOTOWN 014980/UNIVERSAL (12.98/18.98)	The Benzingo Project	24
44	42	25	BUBBA SPARXXX ● BEAT CLUB 493127*/INTERSCOPE (12.98/18.98)	Dark Days, Bright Nights	3	94	90	85	112 ▲ BAD BOY 73039*/ARISTA (12.98/18.98)	Part III	1
45	37	29	BRIAN MCKNIGHT ● MOTOWN 014743/UNIVERSAL (12.98/18.98)	Superhero	4	95	85	78	TYRESE ● RCA 67984* (11.98/17.98)	2000 Watts	4
46	31	23	GERALD LEVERT ELEKTRA 62655*/EEG (12.98/18.98)	Gerald's World	2	96	98	94	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	Thankful	22
47	36	27	BABYFACE ARISTA 14667* (12.98/18.98)	Face2Face	8	97	96	87	BILAL MOTOWN 453009/INTERSCOPE (12.98/18.98)	1st Born Second	10
48	52	33	LA' CHAT IN THE PAINT 8239/KOCH (12.98/18.98)	Murder She Spoke	16	98	95	100	BLU CANTRELL ● REDZONE 14703*/ARISTA (11.98/17.98)	So Blu	5
49	44	49	DESTINY'S CHILD ▲ COLUMBIA 61063*/CRG (12.98 EQ/18.98)	Survivor	1	99	92	95	DEZ DESTINY 7702 (10.98/16.98) #	Sing For Me	54
50	40	62	JANET ▲ VIRGIN 10144* (12.98/18.98)	All For You	1	100	—	—	VARIOUS ARTISTS HOME BASS 1002/THUNDERSHOT (10.98/18.98)	Thrill Da Playa Presents — Dunks N'D's	44

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Billboard TOP R&B/HIP-HOP 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	2	THE TEMPTATIONS ▲ GORDY/MOTOWN 43927/UNIVERSAL (4.98/8.98)	Give Love At Christmas	30	13	—	YOLANDA ADAMS ELEKTRA 62667/EEG (11.98/17.98)	Christmas With Yolanda Adams	9
2	4	VARIOUS ARTISTS THE RIGHT 11118/EPIC (17.98/31.98)	Slow Jams Christmas Volume 1	31	14	15	2PAC ▲ AMARU/DEATH ROW 496301*/INTERSCOPE (19.98/24.98)	Greatest Hits	154
3	10	LUTHER VANDROSS ● JIVE 5777*/EPIC (10.98 EQ/18.98)	This Is Christmas	29	15	9	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	353
4	8	KENNY G ▲ ARISTA 19090 (12.98/18.98)	Faith: A Holiday Album	19	16	17	MAKAVELI ▲ DEATH ROW 63012*/KOCH (11.98/17.98)	The Don Killuminati: The 7 Day Theory	184
5	21	THE TEMPTATIONS ● MOTOWN 638117/UNIVERSAL (11.98 CD)	Christmas Card	23	17	7	AALIYAH ▲ BLACKGROUND 10753 (12.98/17.98)	One In A Million	85
6	24	MARIAH CAREY ▲ COLUMBIA 64222/CRG (11.98 EQ/17.98)	Merry Christmas	32	18	20	2PAC ▲ DEATH ROW 63008*/KOCH (18.98/24.98)	All Eyez On Me	296
7	22	KENNY G ▲ ARISTA 16767 (12.98/18.98)	Miracles — The Holiday Album	36	19	—	VARIOUS ARTISTS MOTOWN 153354/UNIVERSAL (11.98 CD)	A Motown Christmas	5
8	6	JAY-Z ● FREEZE/RDC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/18.98)	Reasonable Doubt	208	20	1	BARRY WHITE ▲ CASABLANCA/MERCURY 822782/DJMG (6.98/11.98)	Barry White's Greatest Hits Volume 1	96
9	3	MICHAEL JACKSON ● EPIC 66073 (12.98 EQ/18.98)	Thriller	231	21	12	MARY J. BLIGE ▲ UPTOWN 110681/MCA (6.98/11.98)	What's The 411	97
10	—	THE JACKSON 5 MOTOWN 635250/UNIVERSAL (5.98/11.98)	The Jackson 5 Christmas Album	20	22	19	MILES DAVIS ▲ LEGACY/COLUMBIA 64935/CRG (17.98 EQ/11.98)	Kind Of Blue	194
11	—	KIRK FRANKLIN AND THE FAMILY ● GOSP/CENTRIC 72130 (9.98/15.98)	Krik Franklin And The Family Christmas	16	23	—	DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	96
12	—	NAT KING COLE ● EMI/CAPITOL SPECIAL MARKETS 57729 (12.98/5.98)	Christmas Favorites	10	24	—	MICHAEL JACKSON ▲ EPIC 66072 (12.98 EQ/18.98)	Bad	160
					25	—	BOB MARLEY AND THE WAILERS ● TUFF GONG/ISLAND 846210*/DJMG (12.98/18.98)	Legend	271

● Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 2 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 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 ED, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

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Billboard HOT R&B/HIP-HOP AIRPLAY

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

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. 118 stations 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 R&B/Hip-Hop Singles & Tracks chart.

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Billboard HOT R&B/HIP-HOP SINGLES SALES

THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	Dansin Wit Wolvez (Where My Tribe At?) STRIK 9INE (FADE/ECMO)	25	10	Always On Time JA RULE FEAT ASHANTI (MURDER INC./DEF JAM/IDJMG)	51	44	2-Way RAYMON (BIG YARD/MCA)
2	1	Family Affair MARY J. BLIGE (MCA)	27	32	Lights, Camera, Action! MR CHEEKS (UNIVERSAL)	52	67	Baby Phat DE LA SOUL (TOMMY BOY)
3	4	It's The Weekend LIL' J (HOLLYWOOD)	28	23	Someone To Call My Lover JANET (VIRGIN)	53	42	Round & Round JONELL & METHOD MAN (DEF JAM/IDJMG)
4	3	Get Mo SHERM FEAT BIGGA FIGGAS (DEAN'S LIST)	29	38	Hit 'Em Up Style (Dops!) BLU CANTRELL (REDZONE/ARISTA)	54	—	How We Do BIG LEBE BKA POPEYE REDS (COL BEAST)
5	8	Ground Zero (In Our Hearts You Will Remain) CASH & COMPUTA (SELECT)	30	24	We Thuggin' FAT JOE FEAT R KELLY (TERROR SQUAD/ATLANTIC)	55	63	Roll Wit Me PRETTY WILLIE SUELLA (REPUBLIC/UNIVERSAL)
6	25	Ain't Nobody (We Got It Locked!) THE RAWL BOYS (HOUSE OF FIRE)	31	30	Young'n (Holla Back) FABOLOUS (DESERT STORM/ELEKTRA/EEG)	56	60	This Is Me DREAM (BAD BOY/ARISTA)
7	12	Bye-Bye Baby BRANDY MOSS SCOTT (HEAVENLY TUNES/DNA)	32	28	Ludacris LUDACRIS, LL COOL J & KEITH MURRAY (FB/UNIVERSAL)	57	26	Nothing's Wrong WOM'N FEAT OJ QUIK (TNO/DNA)
8	6	AM To PM CHRISTINA MILIAN (DEF SOUL/IDJMG)	33	50	Enjoy Yourself ALLURE (MCA)	58	46	Let's Be Friends TATA & BRANDO (HEARTLESS)
9	5	The Star Spangled Banner WHITNEY HOUSTON (ARISTA)	34	36	Envious DAWN ROBINSON (Q)	59	49	I Got Love NATE DOGG (ELEKTRA/EEG)
10	29	Buster DENNIS DA MENACE (1ST AVENUE)	35	34	Break Ya Neck BUSTA RHYMES (J)	60	59	There She Goes BABYFACE (ARISTA)
11	11	Where The Party At JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)	36	35	Do U Wanna Roll (Dolittle Theme) R.L. SNOOP DOGG & LIL KIM (J)	61	55	My Projects CDO CDO CAL (INFINITE/TOMMY BOY)
12	9	Think Big CRIMEWAVE (CRIMEWAVE)	37	31	Raise Up PETEY PABLO (JIVE)	62	56	Loverboy MARRIAH CAREY FEAT DA BRAT & LUDACRIS (VIRGIN)
13	14	Rock Em BOOGA BROS & THE WILD YOUNG'INS FEAT VITA (WHITESTONE)	38	57	Used To Love KEKE WYATT (MCA)	63	—	Grimey NOREAGA (DEF JAM/IDJMG)
14	17	I'm Your Girl DENA CALI (ES3/TREYDAN)	39	—	Bouncin' Back (Bumpin' Me Against The Wall) MYSTIKAL (JIVE)	64	54	Who We Be DMX (RUFF RYDERS/DEF JAM/IDJMG)
15	7	Special Delivery G DEP (BAD BOY/ARISTA)	40	39	Chillin' In Your Benz DXHALE (REAL DEAL/ORPHEUS)	65	—	Little Sister BIG JIM (PLATINUM SOUL)
16	—	Got Ur Self A... NAS (ILL WILL/COLUMBIA)	41	22	Burn MOBB DEEP FEAT VITA & N'DYD (LOUD/COLUMBIA)	66	—	A Woman's Worth ALICIA KEYS (J)
17	21	Jump Up In The Air ORIGINAL P (WFSB/INDI)	42	—	Brotha ANGIE STONE (J)	67	53	Take You Out LUTHER VANDROSS (J)
18	19	Trust Your Love KODA (SUNDAY ORPHEUS)	43	45	Roll Out (My Business) LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	68	70	Turn Off The Light NELLY FURTADO (DREAMWORKS/INTERSCOPE)
19	18	Po' Punch PD WHITE TRASH (POCKET CHANGE)	44	37	Ugly BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)	69	—	Win BRIAN MCKNIGHT (MOTOWN)
20	41	Cut Throat JOHN GOT TI (BIG POCKET/ORPHEUS)	45	15	Gotta Have It CHOCOLATE BANOIT (COUNTRYBOY/WARLOCK)	70	61	Purple Hills DIZ (SHADY/INTERSCOPE)
21	20	Lifetime MAXWELL (COLUMBIA)	46	43	Bootylicious DESTINY'S CHILD (COLUMBIA)	71	—	I'm A Slave 4 U BRITNEY SPEARS (JIVE)
22	13	As I Come Back BUSTA RHYMES (J)	47	48	Girls, Girls, Girls JAY Z (RDC A FELLA/DEF JAM/IDJMG)	72	33	Bounce SHIVIVALIST (FD LIFE/TREYDAN)
23	16	Playa Playa (Playing The Game Right) MINOTT FEAT KURUPTED SEED (WORLD BEAT)	48	62	Fill Me In CRAIG DAVID (WILDSTAR/ATLANTIC)	73	—	Uh Huh B2K (EPIC)
24	27	I Do!! TOYA (ARISTA)	49	40	Fiesta R KELLY FEAT JAY-Z (JIVE)	74	—	Lookin' At You WARREN G FEAT TOI (UNIVERSAL)
25	—	Can I Get That BEAR WITNEZ (EARGASM)	50	47	You Gets No Love FAITH EVANS (BAD BOY/ARISTA)	75	65	Never Be The Same Again GHOSTFACE KILLAH (EPIC)

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

R&B/HIP-HOP

Words & Deeds

by Rashaun Hall



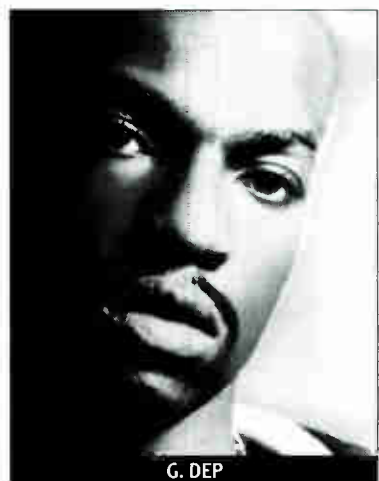
ANOTHER BAD BOY: As a debut artist, it never hurts to have an ace up your sleeve—or Sean “P. Diddy” Combs in your corner. The mogul’s latest protégé is Harlem, N.Y.’s own G. Dep. The rapper’s Bad Boy/Arista debut, *Child of the Ghetto*, streeted Nov. 20.

Tha System. “You’ve got the hip-hop, and then you’ve got the hardcore. So I figured that instead of adding them together—which really didn’t work—we would split it and package it together on one CD.

“My last record, *Hard to Swallow*, was all hardcore, because I knew that once people heard that Vanilla Ice was coming out with another record, they would label it ‘a comeback record,’” he adds. “So I made the most uncommercial record that you could possibly make for the purpose of not having them stereotype me. This is just completely different.”

Bi-Polar boasts a variety of guest appearances, including those by **Insane Clown Posse** and **La Tha Darkman**. But the most interesting collaboration is by V-Ice and **Chuck D.** on “Elvis Killed Kennedy.”

“He just remembered me from way back and never player-hated,” V-Ice says of the **Public Enemy** frontman. “He was one of my heroes when I was growing up, so to work with him was a complete pleasure.”



G. DEP

“He’s helped me to understand [this business] through people who have already been there and [who] have the winning formula,” G. Dep says of P. Diddy. “Now I’m following the proper steps to get where I need to be.”

THE LIFE AND TIMES OF . . . : Congratulations to **Russell Simmons**, who just released his autobiography, *Life and Def: Sex, Drugs, Money*,

Dep has certainly got a good start with his first single, “Let’s Get It,” which peaked at No. 5 on the Hot Rap Singles chart. “That was big,” he says. “I had P. Diddy and **Black Rob** behind me, so I knew I was involved in big things. But it really took off, and that was beautiful.”

The set’s current single, “Special Delivery,” currently rests at No. 9 on the Hot Rap Singles chart. *Child of the Ghetto* also features guest appearances by labelmates **Shyne**, **Mark Curry**, **Loon**, and **Carl Thomas**, among others.

“I mostly kept it in-house with the Bad Boy family,” Dep says of the collaborations. “The only time I went outside of the family was with **Kool G. Rap** and **Rakim** [who are featured on the track “I Am”]. That was crazy, because I’ve been into them since I got into rap. It was a hell of an experience working with them.”

DON’T CALL IT A COMEBACK: The artist formerly known as **Vanilla Ice** has returned with his Liquid Records debut, *Bi-Polar*. Now known as **V-Ice**, the rapper has crafted a 24-track collection that features both hardcore and hip-hop stylings.

“I had to split it because the two kinds of music are so different,” V-Ice observes of the album that is divided into two parts, *Skabz* and



COMBS, LEFT, AND SIMMONS

and *God* (Crown). He recently celebrated the debut of the page-turner—co-written with **Nelson George** (author of *Hip Hop America* and *Death of Rhythm & Blues*)—with a party at New York City’s the Park restaurant. Guests included **Jay-Z**, **P. Diddy**, **Ghostface Killah**, **Raekwon**, and **Noreaga**, among others.

“When I started writing, I thought it was a crazy thing to do because I wasn’t old enough,” Simmons says. “Then I started writing it, and it was like a cleansing process. It helped me put a lot of things in my life behind me, and that was very helpful.”

Rashaun Hall may be reached at rhall@billboard.com.

DECEMBER 15 2001

Billboard

HOT R&B/HIP-HOP SINGLES & TRACKS

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', '2 WKS. AGO', 'TITLE', 'Artist', 'IMPRINT & NUMBER/PROMOTION LABEL', and 'PEAK POSITION'. Includes sections for 'NUMBER 1', 'GREATEST GAINER / AIRPLAY', and 'GREATEST GAINER / SALES'.

Billboard.com logo and website information.

NakedMusic Sees A 'Beautiful Tomorrow' With Blue Six Project

BY MICHAEL PAOLETTA

NEW YORK—On the eve of its third anniversary, NakedMusic Recordings has cause for celebration. Earlier this year, the bicoastal label—which specializes in 12-inch singles and CD compilations of the jazz-skewed soulful house variety—inked a three-year, worldwide joint-venture deal with Caroline-distributed Astralwerks/Virgin (Beat Box, *Billboard*, Sept. 1). Now, the little independent that could is gearing up for its first proper artist album with the global release of Blue Six's *Beautiful Tomorrow* Jan. 22, 2002.

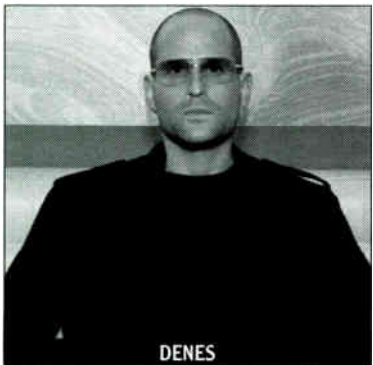
Conceived, written, produced, and mixed by Jay Denes (aka Blue Six)—whose career is overseen by New York City-based Brett Green, a counselor at law—the seductive *Beautiful Tomorrow*, like all NakedMusic releases, doesn't follow the mainstream dancefloor fashions of the day. There are no banging tribal beats and no progressive house or trance rhythms. In a disposable world, the gimmick-free *Beautiful Tomorrow* is a keeper.

"When it comes to my music, I just do what comes naturally," explains Denes, who owns NakedMusic along with Dave Boonshoft and Bruno Ybarra. "I always strive to capture that feeling that life gives you when it's all too much, and you almost can't express it in words. In life and love, there are always a range of emotions—and there's no way for these not to come through in my music."

Throughout *Beautiful Tomorrow*, teary-eyed melancholia is merged with hopeful buoyancy. Such mixed emotions formed the very heart of past Blue Six singles—"Sweeter Love," "Music & Wine," and "Pure," featuring, respectively, Lysa, Cather-

ine Russell, and Monique Bingham—which are included here.

"I'm an emotional and nutty person," acknowledges Denes, who has recorded as NakedMusic NYC in the past and whose songs are published by Fur & Femur Music, BMI/EMI



DENES

Music. "I want to make music that expresses a feeling I had or want to feel. If the person listening to my music doesn't feel either of these, then I've failed as a songwriter and producer. That's become my goal, my litmus test."

Astralwerks director of associated labels Nick Clift notes, "What makes Blue Six a cut above the rest is undoubtedly Jay's musicality and his ability to make an inventive arrangement seem effortless. His use of live instrumentation and amazing vocal performances adds great warmth and depth to the overall sound, seducing the ear rather than assaulting it."

"This is precisely the kind of sophisticated house music that is tailor-made for our kind of establishment," offers Shawn Schwartz, co-owner of Halcyon, a record store/café in Brooklyn, N.Y. "Jay is great at creating memorable hooks and catchy melodies, [as well as] producing great vocals."

According to Clift, NakedMusic has established a very loyal and active fan base, "most of whom are house-music aficionados in the major markets. In order to attract a more mainstream audience, we're setting the stage for the Blue Six album with a number of tools."

Beautiful Tomorrow will be preceded by the single "Let's Do It Together," which spotlights the sublime vocals of Lisa Shaw. Unlike previous NakedMusic 12-inch singles, "Let's Do It Together" will be serviced to key club and radio DJs. Clift notes, "Naked has never done a full servicing on any of its titles, so this will be a great opportunity to break the label out into the mainstream dance world."

Upon establishing the single at specialty radio and in the clubs, Astralwerks will then mail a radio edit of the track to a variety of formats, including top 40, rhythm, modern AC, urban AC, and smooth jazz. Clift explains, "Our feeling is that fans of Sade and Mary J. Blige could find an affinity with Blue Six's music because of its sophisticated, soulful edge."

To further establish the label and Blue Six, Clift says Astralwerks is delivering *Beautiful Tomorrow* to tastemaker fashion boutiques, hair salons, and cafés nationwide. Additionally, the label is co-promoting the album with the Urban Outfitters retail chain. Various Blue Six tracks will also be included on an upcoming Astralwerks CD sampler, which will be given away at concert/club events and as value-added items at retail.

Also in the works is a multi-tiered Internet campaign, which may include net cards, audio streams at astralwerks.com, and downloads of exclusive Blue Six tracks at the Web site of a retail partner.

Faster" (Columbia single). Lo Fidelity Allstars are poised to infiltrate clubland in a major way with these progressive-leaning excursions, particularly **Morel's** Pink Noise Vocal and **Mike Macaluso's** Main mix. For a decidedly classic-house feel, the Sleeping With Byron mix (reworked by the band) features **Byron Stingily**—glorious falsetto and all.

• **Frank Delour Featuring Leslie Carter**, "Living for Love" (Nervous single). Smooth house rhythms, diva vocals, and a flashback to Philly-era disco (think **the Intruders**' "I'll Always Love My Mama") make "Living for Love" a cause for celebration. We hope its classic feel won't fall on deaf ears.

MICHAEL PAOLETTA

The Beat Box Hot Plate

is this sterling mega-megamix by **Johnny Rocks & Mac Quayle**. What these two producer/remixers have done is truly magical. Consider this the definitive mix.

• **Mondo Grosso**, "Star Suite" (King Street Sounds single). Gorgeous nu-soul grooves and spoken-word vocals are at the heart of the Shelter Vocal (nearly 17 minutes) and Shelter Dub (almost 15 minutes) mixes—both masterfully done by **Blaze**. It's no wonder that Body & Soul DJs like **François K.** and **Danny Krivitt** have embraced it.

• **Lo Fidelity Allstars**, "Sleeping

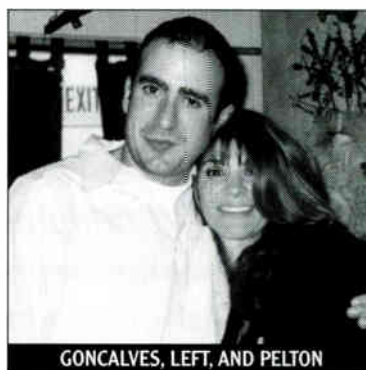
Beat Box™



by Michael Paoletta

NEWSY NEIGHBORS: Two incredibly respected and talented people in the industry—**Debra Pelton** and **Sergio Goncalves**—have partnered for the creation of Pitch Control Marketing in Los Angeles. According to them, this new endeavor is a full-service marketing and promotion company for dance and alternative music.

In addition to specializing in street, club, and mix-show promo-



GONCALVES, LEFT, AND PELTON

tion, Pitch Control will advise labels on which remixers to use for specific artist projects. In this way, Pelton and Goncalves will act as A&R extensions for their clients, which already include DreamWorks (**Nelly Furtado** and **Soluna**), Reprise (**Depeche Mode**), and Jive (**Britney Spears**).

Pelton explains, "Our goal is to assist labels in breaking acts outside of traditional areas."

Goncalves adds, "And for some labels like DreamWorks that don't have a dance department, we serve as its virtual dance department. Basically, we're taking what we've learned in the past and applying it here."

Prior to forming Pitch Control, Pelton spent 15 years at Warner Bros., where she most recently served as national director of promotion. Goncalves was part of the Warner Bros. family for 10 years; his last position was national director of promotion at Reprise. During that time, the two were associated with many superstar artists, including **Madonna**, **Cher**, **Enya**, and **Depeche Mode**. We wish them the best of luck.

NEW YORK CITY BOY: One of our fave remixer/producer/songwriters, **Dave Warrin**, is extra busy these days. In addition to reconstructing **Ultra Naté's** "I Don't Understand It" for Strictly Rhythm, Warrin is working on his, as well as singer **Lisa Shaw's**, debut album for NakedMusic/Astralwerks.

One of Warrin's guises, **Central**

Living, is currently working house punters with "Every Day." The Shaw-fronted track is on NakedMusic. And in case ya' haven't heard, **Jody Watley's** fab new album, the sensuous *Midnight Lounge* (Universal Japan) includes two productions ("Don't Give Up" and "Whenever") by Warrin, who also remixed the album track "Photograph."

THE DOTTED LINE: New York City-based Ultra Records has inked deals with **Dan the Automator**, Grammy Award-winner **Hex Hector**, and **DJ Mea** exclusively for DJ-mixed compilations.

A mastermind behind many different projects, including **Gorillaz** and **Dr. Octagon**—as well as a producer/remixer for artists like **Stereolab**—Automator will see his first mixed-CD for Ultra arrive on its new hip-hop imprint, Sequence, in mid-February 2002. Hector's beat-mixed set, featuring some of his collaborations and remixes, will follow. Both releases will be preceded by Mea's album, *Femme*, due in January 2002. (Like **DJ Colette**, Mea often sings over the tracks she's programming.)

In a similar move, Tommy Boy Silver Label has signed an exclusive deal with DJ/producer **Junior Vasquez** (and his Junior Vasquez Music imprint) for mixed compilations. Next year, the label plans to issue two Vasquez-mixed collections, with the first one streeting March 19. Both will feature original material and exclusive Vasquez remixes.

Heatstroke, the new album by **Hawke**—an alias used by DJ **Gavin Hardkiss**—arrives March 12, 2002, via Six Degrees Records. (Hawke's debut, *Namaquadisco*, was released on Sunburn Records.) Six Degrees will preview it with the single "Party People" Feb. 5. The song—which deals with finding unity and strength in this time of war and violence—includes restructurings by **Q-Burns Abstract Message** and **the Freeloaders**.

TO THE DANCEFLOOR: The ever-reliable DJ **Julian Marsh** serves up a delicious mix of uplifting pop-house (the **Illicit** mix of **Heather Small's** inspirational "Proud") and trance (**KHZ's** anthemic cover of "Always on My Mind") on the latest volume (*We Are Free*) of the "Global Groove" series (Centaur Entertainment). Incredibly buoyant, just try not smiling while this disc plays.

THIS WEEK	LAST WEEK	2 WKS. AGO	Club Play		Artist
			TITLE	IMPRINT & NUMBER/PROMOTION LABEL	
1	2	4	NUMBER 1	HERO	INTERSCOPE PROMO Enrique Iglesias
2	3	5		TURN OFF THE LIGHT	DREAMWORKS 450903 Nelly Furtado
3	5	7		COME ON DOWN	STRICTLY RHYTHM 12589 Crystal Waters
4	7	13		CAN HEAVEN WAIT	J 21115 Luther Vandross
5	12	17		RUNNIN'	GROOVILICIOUS 264/STRICTLY RHYTHM Mark Picchiotti Presents Basstoy Featuring Dana
6	11	15		BE FREE	STRICTLY RHYTHM 12614 Live Element
7	8	11		YOU KNOW IT'S HARD	OUTPOST/GEFFEN 497653/INTERSCOPE The Crystal Method
8	1	2		LETTIN' YA MIND GO	FUTURE GROOVE 9169/MUTE Desert
9	14	18		GUIARRA G	TOMMY BOY SILVER LABEL 2332/TOMMY BOY G Club Presents Banda Sonora
10	6	3		IMPRESSIVE INSTANT	MAVERICK PROMO/WARNER BROS. Madonna
11	4	1		SO STRONG	GROOVILICIOUS 262/STRICTLY RHYTHM Ben Shaw Featuring Adele Holness
12	18	19		HARDER, BETTER, FASTER, STRONGER	VIRGIN 38811 Daft Punk
13	17	23		IN STEREO (THE SUPERCHUMBO MIXES)	NERVOUS 20494 Flip Flop Featuring Faith Trent
14	19	26		BRING IT TO ME	DREAMWORKS PROMO Soluna
15	10	6		AND I AM TELLING YOU I'M NOT GOING	TOMMY BOY SILVER LABEL 2251/TOMMY BOY Rosabel With Jennifer Holliday
16	21	27		ALWAYS	MINISTRY OF SOUND PROMO Bent
17	16	12		SANDSTORM (THE REMIXES)	GROOVILICIOUS 263/STRICTLY RHYTHM Darude
18	15	10		MUHAMMAD ALI	CHEEKY PROMO/ARISTA Faithless
19	23	30		GHETTO	TOMMY BOY SILVER LABEL 2307/TOMMY BOY Rhythm Masters
20	28	35		I'M A SLAVE 4 U	JIVE 42980 Britney Spears
21	9	9		HUNTER	ARISTA PROMO Dido
22	13	8		RAPTURE (TASTES SO SWEET)	MADE 002/MINISTRY OF SOUND lio
23	20	14		JONESING	GROOVILICIOUS 260/STRICTLY RHYTHM Circuit Boy Feat. Alan T.
24	24	25		REACH OUT	DEFINITY 013 Bobby D'Ambrosio With CJ
25	22	24		WHO'S CRYING NOW	JELLYBEAN 2633 Karmadelic
26	26	28		WAKING UP	BEVERAGE/STOCKHOLM IMPORT/UNIVERSAL Naid
27	30	41		WHERE'S YOUR HEAD AT	XL PROMO/ASTRALWERKS Basement Jaxx
28	27	20		THE PARTY 2001	GROOVILICIOUS 259/STRICTLY RHYTHM Kraze
29	35	42		FINALLY	BIG BEAT PROMO/ATLANTIC Kings Of Tomorrow Featuring Julie McKnight
30	32	38		IN MY DREAMS	HEART 001 Tina Ann
31				EVERYDAY	NERVOUS 20506 Kim English
32	37	43		DIRTY DANCIN'	YCLEF PROMO/J The Product G&B Featuring Carlos Santana
33	31	36		SMOKE MACHINE	SKINT IMPORT X-Press 2
34	34	37		KEEP THINKING	VINYL SOUL 118/MUSIC PLANT Soul Foundation Featuring Dbioma
35	43	—		YOUNG, FRESH N' NEW	VIRGIN PROMO Kelis
36	42	45		SUBURBAN TRAIN	NETTWERK 33140 DJ Tiesto
37	46	—		SEXUAL REVOLUTION	EPIC PROMO Macy Gray
38	41	40		ONE GOOD REASON	24/7 72472/ARTEMIS Nicole J. McCloud
39				FREELOVE	MUTE PROMO/REPRISE Depeche Mode
40	45	—		OPEN YOUR BOX (THE ORANGE FACTORY REMIXES)	MINOTRAIN 001 Dno
41	39	34		IMAGINE	TOMMY BOY SILVER LABEL 2279/TOMMY BOY Sir Ivan
42				GET THE PARTY STARTED	ARISTA PROMO Pink
43				SAMB-ADAGIO	MCA PROMO Safri Duo
44	33	21		IMAGINATION	STAR 69 1220 Ceevox
45	29	29		I SEE RIGHT THROUGH TO YOU	MCA 015120 DJ Encore Featuring Engelina
46				INTERSTELLA	DECIPHER 004/PIONEER Mark Shimmon Vs. Third Degree
47	25	16		BREAK 4 LOVE	STAR 69 1217 Peter Rauhofer + Pet Shop Boys=The Collaboration
48				FALL INTO ME	MOONSHINE 88479 Micro
49	36	31		LA LA LAND	RELIEF 2004/CAJUAL Green Velvet
50	47	44		SUPERSTYLIN'	JIVE ELECTRO 42965/JIVE Groove Armada

THIS WEEK	LAST WEEK	2 WKS. AGO	Maxi-Singles Sales		Artist
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	1	NUMBER 1	LIFETIME	COLUMBIA 79640/CRG Maxwell
2	4	3		YES	TOMMY BOY 2286 Amber
3	2	2		WHERE THE PARTY AT	SO SO DEF/COLUMBIA 79605/CRG Jagged Edge With Nelly
4	5	5		TRUST YOUR LOVE	SOUNDAY 70595/ORPHEUS Koda
5	3	4		ALL OR NOTHING	J 21056 D-Town
6				BREAK 4 LOVE	STAR 69 1226 Peter Rauhofer + Pet Shop Boys=The Collaboration
7	7	—		HIDE U	STAR 69 1226 Suzanne Palmer
8				MASTER BLASTER (JAMMIN')	MONKEYPOD 1244 Darrell Labrado
9	6	7		TO THE MUSIC/BOUNCING OFF THE CEILING	STOCKHOLM 015367/MCA A*Teens
10	18	25		DESERT ROSE	A&M 497321/INTERSCOPE Sting Featuring Cheb Mami
11	8	6		WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS. Madonna
12	15	—		COME ON DOWN	STRICTLY RHYTHM 12589 Crystal Waters
13	12	—		LORDS OF ACID VS. DETRIOT	ANTLER SUBWAY 6065 Lords Of Acid
14	9	10		BOOTYLICIOUS	COLUMBIA 79622/CRG Destiny's Child
15	22	9		TURN OFF THE LIGHT	DREAMWORKS 450903/INTERSCOPE Nelly Furtado
16	14	11		I'M A SLAVE 4 U	JIVE 42980 Britney Spears
17	16	19		SURVIVOR	COLUMBIA 79566/CRG Destiny's Child
18	13	12		FILL ME IN	WILDSTAR/ATLANTIC 88098/AG Craig David
19	11	8		CRYSTAL	REPRISE 42387/WARNER BROS. New Order
20	10	13		THIS IS ME	BAO BOY 79403/ARISTA Dream
21	20	14		CASTLES IN THE SKY	ROBBINS 72046 Ian Van Dahl Featuring Marsha
22	19	—		A WHITER SHADE OF PALE/A QUESTION OF HONOUR	NEMO STUDIO 79374/MANGEL Sarah Brightman
23	17	15		MUSIC	MAVERICK 44909/WARNER BROS. Madonna
24	21	16		BY YOUR SIDE	EPIC 79544 Sade
25	24	20		STRANGER IN MY HOUSE	ELEKTRA 67173/EEG Tamia

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

Club Play		Maxi-Singles Sales	
1	FEEL THE BEAT (REMIXES) Darude GROOVILICIOUS	1	CLUB BIZARRE Brooklyn Bounce RAOIKAL
2	STAR GUITAR The Chemical Brothers FREESTYLE OUST/ASTRALWERKS	2	YOUR SECRET Deborah Gibson GOLDEN EGG
3	I DON'T UNDERSTAND IT Ultra Nate STRICTLY RHYTHM	3	CAN HEAVEN WAIT Luther Vandross J
4	AIN'T IT FUNNY Jennifer Lopez Featuring Ja Rule EPIC	4	STARS Absolom XTREME
5	WE ARE FAMILY (THE HEART & SOUL REMIXES) Various Artists TOMMY BOY SILVER LABEL	5	I SEE RIGHT THROUGH TO YOU DJ Encore Featuring Engelina MCA

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

THIS WEEK	LAST WEEK	WEEKS IN	TOP ELECTRONIC ALBUMS	
			ARTIST	Title
1	1	10	NUMBER 1	VARIOUS ARTISTS PULSE
2	2	2		GARBAGE Beautifulgarbage
3	3	3		LOUIE DEVITO N.Y.C. Underground Party Volume 4
4	4	4		NEW ORDER Get Ready
5	6	6		BJORK Vespertine
6	5	5		DAFT PUNK Discovery
7	7	7		VARIOUS ARTISTS Dance Party (Like It's 2002)
8	9	9		PAUL VAN DYK The Politics Of Dancing
9	10	10		THE CRYSTAL METHOD Tweekend
10	12	12		PAUL OAKENFOLD Swordfish: The Album (Soundtrack)
11	20	20		THE WISEGUYS The Antidote
12	11	11		SOUNDTRACK Lara Croft: Tomb Raider
13	13	13		VARIOUS ARTISTS Totally Dance
14	18	18		THE RIDDLER Dance Mix NYC
15	15	15		JAMIROQUAI A Funk Odyssey
16	14	14		DARUDE Before The Storm
17	NEW	NEW		VARIOUS ARTISTS Ultra Chilled
18	16	16		VARIOUS ARTISTS Trance Party (Volume One)
19	22	22		THE AVALANCHES Since I Left You
20	19	19		APHEX TWIN Drukqs
21	17	17		VARIOUS ARTISTS Best Of Trance Volume 2
22	23	23		DJ ESCAPE Party Time 2002
23	21	21		DEEP DISH Global Underground: Moscow
24	8	8		MOODY & MADA Webster Hall's New York Dance CD Volume 5
25	NEW	NEW		BEBEL GILBERTO Tanto Tempo Remixes

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: C Certification for net shipment of 100,000 units (Oro), Δ 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 ED, 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.

Second Time's The Charm For Mercury Newcomer Dern

BY PHYLLIS STARK

NASHVILLE—For an artist to have something meaningful to say to an audience, they generally must go through a process of finding themselves and discovering their own artistic voice. For Daisy Dern, that process took two tries, but as evidenced by her songs, she nailed it the second time. Dern's eponymous debut album is due Feb. 26, 2002, on Mercury Records.

Dern, a distant cousin of actors Bruce and Laura Dern, was born and raised in the San Francisco Bay area. She attended the Berklee School of Music for a year and received a degree in music business from San Francisco State in 1991, all the while writing songs and performing in local bar bands.

In 1992, Dern headed to Nashville in her first attempt to land a record deal, but she got discouraged, returned home five months later, and resumed performing with her band. In 1995, she tried Nashville again, with happier results.

Dern soon met Dave Gibson, formerly of the Gibson/Miller Band, who became her musical collaborator, songwriting partner, and, eventually, her husband. The couple now has a 2-year-old daughter. (Proving you can find inspiration almost anywhere, their daughter's pediatrician, David White, wrote the song "Move a Mountain," which Dern cut for her album.)

LATE BLOOMER

Although Dern is only 34, most female artists being launched at radio these days are considerably younger.

"I'm sort of a late bloomer," she admits. "I'm just discovering who I am. If I had gotten this [record deal] in my 20s, I wouldn't have known what to sing about or what to say in interviews. I wouldn't have real-life experiences behind me for any substance. Maybe people do know who they are in their 20s, but I didn't. It's taken me this long to figure that out and to get the courage up to go for it."

"That's what real life is—it's about having a couple wrinkles and being a real human being and not sounding perfect all the time or having to be perfect all the time," Dern adds. "That's who I am."

Dern hopes she can be an inspiration for others. "Sometimes, I think [women] get married and have babies and they think, 'This is what I'm doing now.' I just want to show people that if they do have a dream that they think is unattainable they have to try it, because that's what I did."

The singer says her years working in cover bands slowed down the pro-

cess of finding her own voice.

"I spent so long playing in clubs and singing other people's songs that when I got to Nashville, I just didn't really know who I was yet as an artist," she says. "Even though I wrote a little bit, I hadn't focused in on myself. Then when I met Dave Gibson, he and I started doing a duet thing together."

"It wasn't until our daughter, Savannah, was born in '99 that a light bulb went on," Dern continues. "I just said, 'Hey, wait a minute. I moved here to do my own artist thing, and I haven't done it yet. She's going to grow up and need me to be her role model, and I need to fulfill my dreams, so I need to get busy.'"



DERN

"A lot of times when women have babies, they say that it just kind of takes them to a different level of growth, and that's what happened to me," Dern continues. "Having [Savannah] in my life inspired me so much and taught me more about who I was, and at that point I was ready."

Dern describes the musical sound she has settled into as "a blend of everything I grew up listening to, which would be country music, first and foremost, and then there's some influence there from Linda Ronstadt, big time, and James Taylor. It's not traditional; it's not pop. It's somewhere in between to me."

Mercury VP of marketing Kim Markovchick says, "What's so unique and refreshing about Daisy is her whole approach to the music. It has an acoustic flavor, just a very pure and natural sound. It's not overproduced."

MARITAL MIXED BLESSINGS

Dern says she was thrilled not only to be signed to Mercury but to hear label chairman Luke Lewis tell her, "You have to make a record that you love." That was music to my ears," she recalls. "The other thing was they wanted Dave to produce the album, and that was a

huge gift for him. That's what his dream was, to get into producing."

But Dern says working with your husband can be a mixed blessing. "The advantages are that I can be completely honest and not be afraid that I'm going to rub somebody the wrong way, because we have that sort of a relationship."

"But sometimes, it would be kind of stressful because he thinks he knows me better than anybody, and he'd say, 'Daisy, later on you'll agree with me. Just trust me on this,'" Dern recalls. "There were times I had to say, 'OK, you're right' and times I had to be adamant and almost through tears [say], 'No, you need to listen to me.' It was challenging, but we worked through all that stuff pretty well."

The lead single, "Gettin' Back to You," is at No. 48 after seven weeks on the Hot Country Singles & Tracks chart. The song is currently getting spins at 73 of the 148 country stations that *Billboard* monitors, most significantly at KRTY San Jose, Calif., which has it in medium rotation (25-34 spins per week).

KRTY PD Julie Stevens says she likes Dern a lot but is particularly enamored of the song, which she calls "fabulous." Stevens believes Dern and other new artists especially benefit from having a strong first single, because it causes programmers to "sit up and listen to more of their stuff."

LETTING THE MUSIC SPEAK

With six new artists either in the process of being introduced or on the docket for 2002, Mercury will take the somewhat unusual step of packaging the six acts to perform together at six shows in February. The artists—Dern, Steve Azar, Billy Currington, James Otto, Anthony Smith, and David Nail—are all singer/songwriters. They will perform acoustic "guitar pulls" for key radio, retail, and media representatives in Los Angeles, New York City, Dallas, Minneapolis, Nashville, and Phoenix.

"What works best sometimes is letting the music speak for itself, and that is our purpose here," Markovchick says.

The marketing plan also calls for what Markovchick describes as "a strong Internet presence," as well as an electronic press kit (EPK). Some footage from the EPK will be used on Dern's album, which will be on an enhanced-CD format.

Dern currently has neither a manager nor a booking agent. She publishes her songs through her own BMI-affiliated Little Poncho Music.

Nashville Scene™



by Phyllis Stark

NEW CHALLENGES: Elizabeth Thiels is closing her 22-year-old Nashville publicity company, Network Ink, to accept a job as senior VP of public relations for the Country Music Hall of Fame and Museum. Network Ink will shut down Dec. 14, leaving publicists Kyle Frederick and Andy McLendon looking for new positions.

Thiels begins her new job Jan. 2, 2002. The museum has been her client since 1981. Other Network Ink clients include Clay Walker, WSM-AM Nashville, Universal Music Group, and Country Music Foundation Records.

In other news, Warner Bros. Nashville unexpectedly eliminated its publicity department Dec. 3, laying off VP of publicity Susan Niles, a 17-year company veteran, and national publicity manager William Smithson.

RUFF & READY: Ray Ruff has launched the new Los Angeles-based label HitPros and will serve as its president. The label—which will release music in a variety of genres, including country—will be distributed nationally by Navarre. Ruff's record label experience includes stints at Paramount/Dot, MGM, Motown, and Curb.

Former CBS/Sony Records VP of distribution Frank Mooney will serve as HitPros' director of sales in a consulting capacity. He most recently was Navarre's West Coast director of sales.

The label's debut act will be country singer Holly Wynn. Her album, due Feb. 5, 2002, includes five tracks penned by HitPros CEO Albert Hagar. Other staffers at the label include director of A&R Jayson Perry and producer/engineer Mike Daniel, who is contributing to the company's A&R efforts. The label's country promotion team will include industry veterans Sam Cerami, Bobby Young, Jack Pride, B.J. McElwee, and Robert Easterling.

Another of the label's upcoming projects is a tribute to Elvis Presley by guitarist James Burton.

ARTIST NEWS: Columbia Legacy will reissue two patriotic 1970s Johnny Cash titles, *America* and *Old Ragged Flag*, for the first time on CD Dec. 11. The label is also planning a series of additional remastered reissues throughout 2002 to celebrate Cash's 70th birthday Feb. 26, 2002.

A Bill Monroe estate sale and memorabilia auction will take place Dec. 21-22 at the Country Music Hall of Fame and Museum in Nashville. Among the more than 600 items to be offered are six of Monroe's vintage mandolins, as well as stagewear, furniture, jewelry, and awards. A simultaneous live Internet auction will take place on eBay.

Billy Yates, who recently exited the Sony Music Nashville roster, has launched his own imprint, M.O.D. Record Label, which he says is an acronym for "my own damn record label." Yates, who is also now self-managed, is currently exploring distribution options. He plans to release the self-produced album *If I Could Go Back* shortly.

A release date of Jan. 15, 2002, has been set for Alan Jackson's next album. The as-yet-untitled project will include "Where Were You (When the World Stopped Turning)."

Kenny Rogers has donated nine of his photographs of artists and nature to the celebrity photo gallery on the nonprofit photography Web site TakeGreatPictures.com, an online resource for photo enthusiasts. Among Rogers' donations are pictures of Dwight Yoakam, Bill Monroe, and Muhammad Ali.

ON THE ROW: Nashville Songwriters Assn. International will host its 10th annual Tin Pan South songwriters festival April 1-6, 2002, in Nashville.

Public relations executive Jim Havey has relocated from New York City to Nashville and has launched Jim Havey Public Relations. Havey has spent the past 11 years with David Granoff Public Relations in Manhattan and the past six as its VP.

SIGNINGS: Brooklyn, N.Y.-based Leaps Recordings has signed singer/songwriter Lonesome Bob to its artist roster. His first album for the label, *Things Change*, is due Feb. 19, 2002. Featured guests on the album will include Allison Moorer, Tim Carroll, Amy Rigby, and Ken Coomer.

Crane, Mo.-based Slewfoot Records has signed honky-tonk country group Porter Hall, TN, to a recording contract. Its debut album, *Welcome to Porter Hall, TN*, is due March 26, 2002. The group is based in Murfreesboro, Tenn.

Ray Price and his Cherokee Cowboys have signed with Nashville-based MSP for worldwide booking and management. Price still performs more than 100 dates per year.

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Billboard TOP COUNTRY ALBUMS

The top selling albums compiled from a national sample of retail stores, mass merchandisers, 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	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1			3 Weeks At Number 1					PACESETTER			
1	1	1	3	GARTH BROOKS	CAPITOL 31330 (10.98/18.98)	Scarecrow	1	39	41	37	31	MONTGOMERY GENTRY	COLUMBIA 62167/SONY (11.98 EQ/17.98)	Carrying On	6
2	2	2	33	SOUNDTRACK ▲ ²	MERCURY 170069 (11.98/18.98)	O Brother, Where Art Thou?	1	40	37	30	43	DIAMOND RIO ●	ARISTA NASHVILLE 67999/RLG (11.98/17.98)	One More Day	5
3	3	4	14	TOBY KEITH ▲	DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1	42	52	65	3	TRISHA YEARWOOD	MCA NASHVILLE 170200 (11.98/17.98)	Inside Out	1
4	4	3	3	GEORGE STRAIT	MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1	43	42	42	33	AARON TIPPIN	LYRIC STREET 185016/HOLLYWOOD (11.98/17.98)	A December To Remember	42
5	5	5	11	MARTINA MCBRIDE ●	RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	44	38	32	7	CHRIS CAGLE	CAPITOL 34170 (10.98/17.98) #	Play It Loud	20
6	14	9	7	GREATEST GAINER				45	60	59	14	PAT GREEN	REPUBLIC 016018/UNIVERSAL (8.98/14.98)	Three Days	7
7	7	7	33	TIM MCGRAW ▲	CURB 78711 (12.98/18.98)	Set This Circus Down	1	46	43	49	74	EARL SCRUGGS AND FRIENDS	MCA NASHVILLE 170189 (11.98/18.98) #	Earl Scruggs And Friends	41
8	6	6	4	REBA MCENTIRE	MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1	47	56	75	3	BILLY GILMAN ▲	EPIC 62086/SONY (11.98 EQ/17.98)	One Voice	2
9	16	23	4	GARTH BROOKS	CAPITOL 25624 (10.98/17.98)	The Magic Of Christmas - Songs From Call Me Claus	9	48	44	36	8	VARIOUS ARTISTS	HIP-O 585087/UME (11.98 CD)	A Country Superstar Christmas 4	47
10	9	8	5	SOUNDTRACK ▲ ²	CURB 78703 (11.98/17.98)	Coyote Ugly	1	49	45	44	31	LYLE LOVETT	CURB 170234/MCA NASHVILLE (11.98/18.98)	Anthology Volume One: Cowboy Man	27
11	13	12	33	BROOKS & DUNN ●	ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1	50	63	40	3	TAMMY COCHRAN	EPIC 69736/SONY (7.98 EQ/11.98) #	Tammy Cochran	27
12	19	16	4	DAVID BALL	DUALTONE 01109/RAZOR & TIE (11.98/17.98)	Amigo	11	51	48	48	17	THE CHARLIE DANIELS BAND	BLUE HAW/AUDION 81333/BLUICH (12.98/18.98)	The Live Record	40
13	8	—	2	CLINT BLACK	RCA 67006/RLG (12.98/18.98)	Greatest Hits II	8	52	49	50	34	GEORGE STRAIT ▲	MCA NASHVILLE 170100 (11.98/17.98)	Latest Greatest Straitest Hits	1
14	12	15	34	TIM MCGRAW ▲ ²	CURB 77974 (12.98/18.98)	Greatest Hits	1	53	46	43	17	LEANN RIMES ●	CURB 77979 (11.98/17.98)	I Need You	1
15	10	10	23	LONESTAR ●	BNA 67011/RLG (12.98/18.98)	I'm Already There	1	54	47	47	8	CAROLYN DAWN JOHNSON	ARISTA NASHVILLE 69338/RLG (10.98/16.98)	Room With A View	8
16	11	11	45	KENNY CHESNEY ▲ ²	BNA 67976/RLG (11.98/17.98)	Greatest Hits	1	55	51	46	7	VARIOUS ARTISTS	UTV 585061/UNIVERSAL (18.98 CD)	This Is Your Country	27
17	15	13	34	ALAN JACKSON ▲	ARISTA NASHVILLE 69339/RLG (11.98/17.98)	When Somebody Loves You	1	56	62	60	19	LEANN RIMES	CURB 78726 (7.98/11.98)	God Bless America	20
18	17	17	118	DIXIE CHICKS ▲ ²	MONUMENT 68678/SONY (12.98 EQ/18.98)	Fly	1	57	53	51	12	VARIOUS ARTISTS	EPIC 61620/SONY (11.98 EQ/17.98)	Dancin' With Thunder: The Official Music Of The PBR	32
19	18	14	38	SARA EVANS ▲	RCA 67964/RLG (11.98/17.98)	Born To Fly	6	58	55	56	18	JEFF CARSON	CURB 77307 (11.98/17.98) #	Real Life	38
20	20	18	38	LEE ANN WOMACK ▲ ²	MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	1	59	57	52	10	TRACY BYRD	RCA 67009/RLG (11.98/17.98)	Ten Rounds	12
21	22	19	38	ALISON KRAUSS + UNION STATION	ROUNDER 610495/UMJMG (11.98/17.98)	New Favorite	3	60	74	—	2	VARIOUS ARTISTS	LOST HIGHWAY 170239/MERCURY (18.98 CD)	Hank Williams: Timeless	22
22	21	22	81	TRAVIS TRITT ▲	COLUMBIA 62165/SONY (11.98 EQ/17.98)	Down The Road I Go	8	61	65	62	38	JOHN DENVER	RCA 68043/RLG (11.98/18.98)	Christmas In Concert	60
23	25	21	35	NICKEL CREEK	SUGAR HILL 3909 (16.98 CD) #	Nickel Creek	17	62	64	67	34	RODNEY CARRINGTON	CAPITOL 24827 (10.98/17.98) #	Morning Wood	18
24	24	26	76	JO DEE MESSINA ●	CURB 77977 (11.98/17.98)	Burn	1	63	64	67	34	ROY D. MERCER	VIRGIN 49085/CAPITOL (10.98/16.98)	Greatest Hits: The Best Of How Big' A Boy Are Ya?	26
25	23	20	3	GEORGE JONES	BANDIT/BNA 67029/RLG (11.98/17.98)	The Rock: Stone Cold Country 2001	5	63	—	—	1	HOT SHOT DEBUT			
26	27	24	8	TRACE ADKINS	CAPITOL 30618 (10.98/17.98)	Chrome	4	64	68	53	4	VARIOUS ARTISTS	LEGACY/COLUMBIA 86208/SONY (7.98 EQ/11.98)	Christmas - 16 Biggest Hits	63
27	36	38	15	STEVE HOLY	CURB 77972 (11.98/17.98) #	Blue Moon	27	65	54	54	19	MERLE HAGGARD	ANTI 86634/EPITAPH (18.98 CD)	Roots: Volume 1	47
28	26	25	38	TRICK PONY	WARNER BROS. 4792/WARN (11.98/17.98)	Trick Pony	12	66	66	64	23	PHIL VASSAR	ARISTA NASHVILLE 18891/RLG (10.98/16.98) #	Phil Vassar	23
29	39	41	74	RASCAL FLATTS ●	LYRIC STREET 185011/HOLLYWOOD (11.98/17.98) #	Rascal Flatts	14	67	59	55	3	PATTY LOVELESS	EPIC 65651/SONY (11.98 EQ/17.98)	Mountain Soul	19
30	30	27	11	SOUNDTRACK	LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10	68	67	61	18	TRACY LAWRENCE	ATLANTIC 48187/WARN (11.98/17.98)	Tracy Lawrence	13
31	32	45	32	BILLY GILMAN ●	EPIC 61187/SONY (11.98 EQ/17.98)	Dare To Dream	6	69	—	—	1	MARK WILLS	MERCURY 170209 (11.98/17.98)	Loving Every Minute	10
32	28	31	17	BRAD PAISLEY	ARISTA NASHVILLE 67006/RLG (11.98/17.98)	Part II	3	70	70	63	14	VARIOUS ARTISTS	ROUNDER 610499 (11.98/17.98)	O Sister! The Women's Bluegrass Collection	69
33	33	29	18	BLAKE SHELTON	WARNER BROS. 24731/WARN (11.98/17.98)	Blake Shelton	3	71	58	66	10	ROBERT EARL KEEN	LOST HIGHWAY 170198/MERCURY (11.98/17.98) #	Gravitational Forces	10
34	31	28	1	GARY ALLAN	MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4	72	72	69	37	SHEDAISY	LYRIC STREET 185021/HOLLYWOOD (18.98 CD)	The Whole Shebang - All Mixed Up	30
35	50	58	4	LEE GREENWOOD	FREEFALLS 7020 (14.98 CD)	Have Yourself A Merry Little Christmas	35	73	69	70	71	RANDY TRAVIS	WARNER BROS. 47933/WARN (11.98/17.98)	Inspirational Journey	34
36	29	34	40	JESSICA ANDREWS ●	DREAMWORKS 450248/INTERSCOPE (10.98/16.98)	Who I Am	2	74	—	—	15	AARON TIPPIN ●	LYRIC STREET 185014/HOLLYWOOD (10.98/16.98)	People Like Us	5
37	34	33	18	CYNDI THOMSON	CAPITOL 26010 (10.98/17.98)	My World	7	75	61	57	19	SOUNDTRACK	VANGUARD 79586 (16.98 CD)	Songcatcher	42
38	35	35	57	JAMIE O'NEAL ●	MERCURY 170132 (11.98/17.98) #	Shiver	14	75	61	57	19	CHELY WRIGHT	MCA NASHVILLE 170210 (11.98/17.98)	Never Love You Enough	4

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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 98568 (11.98 CD)	American Patriot	14	13	12	BROOKS & DUNN ▲ ³	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	220
2	—	WILLIE NELSON ▲ ²	COLUMBIA 3742/SONY (11.98 EQ/17.98)	Willie Nelson's Greatest Hits (& Some That Will Be)	52	14	15	JOHNNY CASH ●	LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 Biggest Hits	139
3	2	BILLY GILMAN ●	EPIC 61594/SONY (11.98 EQ/17.98)	Classic Christmas	16	16	9	TOBY KEITH ▲	MERCURY 558962 (11.98/17.98)	Greatest Hits Volume One	157
4	3	BURL IVES	MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	Rudolph The Red-Nosed Reindeer	33	17	—	SHEDAISY	LYRIC STREET 185007/HOLLYWOOD (11.98/17.98)	Brand New Year	17
5	4	MARTINA MCBRIDE ●	RCA 67942/RLG (10.98/16.98)	White Christmas	37	18	13	LEE GREENWOOD	CURB 27862 (4.98/5.98)	Best Of Lee Greenwood: God Bless The USA	10
6	4	DIXIE CHICKS ◆ ¹	MONUMENT 68195/SONY (10.98 EQ/17.98) #	Wide Open Spaces	201	19	13	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA ●	MCA NASHVILLE 170038 (10.98/17.98)	Breath Of Heaven - A Christmas Collection	33
7	5	FAITH HILL ▲ ⁷	WARNER BROS. JWRN (12.98/18.98)	Breathe	108	20	22	VINCE GILL ▲ ²	MCA NASHVILLE 110877 (3.98/7.98)	Let There Be Peace On Earth	84
8	6	SHANIA TWAIN ◆ ¹⁸	MERCURY 538003 (12.98/18.98)	Come On Over	213	21	21	WILLIE NELSON ●	LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 Biggest Hits	169
9	7	TOBY KEITH ▲	DREAMWORKS 450248/INTERSCOPE (11.98/17.98)	How Do You Like Me Now?!	109	19	19	PATSY CLINE ▲	MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	Heartaches	155
10	14	JOHN DENVER & THE MUPPETS ▲	LASERLIGHT 12781 (11.98/5.98)	A Christmas Together	38	23	23	ALAN JACKSON ▲	ARISTA NASHVILLE 21735/LASERLIGHT (6.98 CD)	Honky Tonk Christmas	58
11	10	GARTH BROOKS ◆ ¹⁴	CAPITOL 97424 (19.98/26.98)	Double Live	159	23	25	LONESTAR	BNA 67975/RLG (11.98/17.98)	This Christmas Time	16
12	11	ALAN JACKSON ▲ ⁵	ARISTA NASHVILLE 18201/RLG (10.98/16.98)	The Greatest Hits Collection	319	25	16	LEE GREENWOOD	MADACY 504 (4.98 CD)	Lee Greenwood: God Bless The USA	8
						25	—	JOHN DENVER	MADACY 4750 (5.98/9.98)	The Best Of John Denver	179

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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 (Platinum). △ Certification for net shipment of 200,000 units (Platinum). △ Certification for net shipment of 400,000 units (Multi-Platinum). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. # indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

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Billboard HOT COUNTRY SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	
																		PEAK POSITION
				NUMBER 1		4 Weeks At Number 1			31	28	29	13	I BREATHE IN, I BREATHE OUT	C. LINDSEY (C. CAGLE, J. ROBBIN)	Chris Cagle	CAPITOL ALBUM CUT	28	
1	1	1	17	I WANNA TALK ABOUT ME	J. STROUD, T. KEITH (B. BRADDOCK)	Toby Keith	DREAMWORKS 450874	1	32	29	30	13	EASY FOR ME TO SAY	C. BLACK (C. BLACK, H. NICHOLAS)	Clint Black With Lisa Hartman Black	RCA ALBUM CUT	29	
2	3	5	10	RUN	T. BROWN, G. STRAIT (T. LANE, A. SMITH)	George Strait	MCA NASHVILLE 172221	2	33	33	37	7	THAT'S WHEN I LOVE YOU	B. GALLIMORE, P. VASSAR (P. VASSAR, J. WOOD)	Phil Vassar	ARISTA NASHVILLE ALBUM CUT	33	
3	2	3	15	RIDING WITH PRIVATE MALONE	W. NEWTON (T. SHEPHERD, W. NEWTON)	David Ball	DUALTONE 01120	2	34	34	38	8	I ALWAYS LIKED THAT BEST	P. WORLEY, T. JAMES (C. THOMSON, T. L. JAMES, J. KIMBALL)	Cyndi Thomson	CAPITOL ALBUM CUT	34	
4	4	6	11	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	A. TIPPIN, M. BRADLEY, B. WATSON (K. BEARD, C. BEATHARD, A. TIPPIN)	Aaron Tippin	LYRIC STREET 164059	4	35	36	34	18	SOMETHIN' IN THE WATER	J. STEELE, S. BAGGETT (J. STEELE, A. ANDERSON, B. OPIERO)	Jeffrey Steele	MONUMENT 79625	34	
5	6	12	4	WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING)	K. STEGALL (A. JACKSON)	Alan Jackson	ARISTA NASHVILLE PROMO SINGLE	5	36	37	41	8	DOES MY RING BURN YOUR FINGER	F. LIDDELL (B. MILLER, J. MILLER)	Lee Ann Womack	MCA NASHVILLE ALBUM CUT	36	
6	8	8	24	I'M TRYIN'	D. HUFF (C. WALLIN, J. STEELE, A. SMITH)	Trace Adkins	CAPITOL 73667	6	37	39	35	14	I DON'T HAVE TO BE ME ('TIL MONDAY)	R. VAN HUY (S. AZAR, J. YOUNG, R. C. BANNON)	Steve Azar	MERCURY ALBUM CUT	35	
7	9	9	8	WRAPPED UP IN YOU	A. REYNOLDS (W. KIRKPATRICK)	Garth Brooks	CAPITOL ALBUM CUT	7	38	35	33	8	THIS AIN'T NO RAG, IT'S A FLAG	C. DANIELS, P. KELLY (C. DANIELS)	The Charlie Daniels Band	BLU EAT PROMO SINGLE/AUDIUM	33	
8	11	13	22	GOOD MORNING BEAUTIFUL	W. C. RIMES (Z. LYLE, T. CERNEY)	Steve Holy	CURB ALBUM & SOUNDTRACK CUT	8	39	41	44	8	I SHOULD BE SLEEPING	J. KING, J. STROUD (L. DREW, S. SMITH)	Emerson Drive	DREAMWORKS ALBUM CUT	39	
9	5	2	27	LOVE OF A WOMAN	B. J. WALKER, JR., T. TRITT (K. BRANDT)	Travis Tritt	COLUMBIA ALBUM CUT	2	40	38	36	11	GOD BLESS THE USA	J. CRUTCHFIELD, L. GREENWOOD (L. GREENWOOD)	Lee Greenwood	MCA NASHVILLE/CAPITOL/CURB 73128	7	
10	13	15	14	WRAPPED AROUND	F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVELACE)	Brad Paisley	ARISTA NASHVILLE 69103	10	41	44	47	5	I CRY	B. CHANCEY (M. SELBY, T. SILLERS)	Tammy Cochran	EPIC ALBUM CUT	41	
11	7	4	21	I'M A SURVIVOR	T. BROWN, R. MCENTIRE (S. KENNEDY, P. WHITE)	Reba	MCA NASHVILLE 172212	3	42	40	40	14	BABY I LIED	B. GALLIMORE (R. VAN HUY, R. M. BOURKE, D. ALLEN)	Shannon Brown	BNA 69104	40	
12	14	16	18	WITH ME	D. HUFF (B. JAMES, T. VERGES)	Lonestar	BNA 69105	12	43	42	42	8	THAT'S JUST THAT	M. D. CLUTE, D. DIAMOND RIO (K. GARRETT, T. OWENS)	Diamond Rio	ARISTA NASHVILLE ALBUM CUT	42	
13	12	10	28	ONLY IN AMERICA	K. BROOKS, R. DUNN, M. WRIGHT (K. BROOKS, D. COOK, R. ROGERS)	Brooks & Dunn	ARISTA NASHVILLE ALBUM CUT	1	44	45	51	7	DAYS OF AMERICA	M. D. CLUTE, H. PAUL, O. ROBBINS (H. PAUL, O. ROBBINS, L. T. MILLER)	Blackhawk	COLUMBIA ALBUM CUT	44	
14	15	17	14	BRING ON THE RAIN	B. GALLIMORE, T. MCGRAW (B. MONTANA, H. DARLING)	Jo Dee Messina With Tim McGraw	CURB ALBUM CUT	14	45	51	60	8	INSIDE OUT	M. WRIGHT, T. YEARWOOD (B. ADAMS, G. PETERS)	Trisha Yearwood Featuring Don Henley	MCA NASHVILLE 172219	45	
15	10	7	21	ANGRY ALL THE TIME	B. GALLIMORE, J. STROUD, T. MCGRAW (B. ROBISON)	Tim McGraw	CURB ALBUM CUT	1	46	46	50	9	I WILL SURVIVE	J. SCAIFE, A. S. MARTIN (S. BENTLEY, N. L. BAXTER, G. TEREN)	Wild Horses	EPIC ALBUM CUT	46	
16	18	22	1	THE LONG GOODBYE	K. BROOKS, R. DUNN, M. WRIGHT (P. BRADY, R. KEATING)	Brooks & Dunn	ARISTA NASHVILLE ALBUM CUT	16	47	47	53	7	HOMELAND	K. ROGERS, B. MAHER, J. MCKELL (K. MILES, J. SJUNDRUD)	Kenny Rogers	DREAMCATCHER ALBUM CUT	47	
17	16	14	23	WHERE I COME FROM	K. STEGALL (A. JACKSON)	Alan Jackson	ARISTA NASHVILLE 69102	1	48	49	55	7	GETTIN' BACK TO YOU	D. GIBSON (D. DERN, D. GIBSON, B. DAVIS)	Daisy Dern	MERCURY ALBUM CUT	48	
18	17	11	33	ON A NIGHT LIKE THIS	C. HOWARD (K. STALEY, O. KAHAN)	Trick Pony	WARNER BROS. 16751/WRN	4	49	50	54	8	I'M NOT GONNA DO ANYTHING WITHOUT YOU	K. STEGALL (R. VAN WARMER, R. ALVES)	Mark Wills With Jamie D'Neal	MERCURY ALBUMS CUT	49	
19	20	20	17	JUST LET ME BE IN LOVE	B. J. WALKER, JR. (T. MARTIN, M. NESLER, T. SHAPIRO)	Tracy Byrd	RCA 69106	19	50	43	39	14	CARRY ON	L. MAINES (P. GREEN, W. WILKINS)	Pat Green	REPUBLIC ALBUM CUT/UNIVERSAL	35	
20	19	18	24	MAN OF ME	T. BROWN, M. WRIGHT (R. RUTHERFORD, G. TEREN)	Gary Allan	MCA NASHVILLE 172213	18	51	54	—	2	SHE DOESN'T DANCE	M. MCGUINN, S. DECKER (M. MCGUINN, D. PRIMMER, S. DECKER)	Mark McGuinn	VFR ALBUM CUT	51	
21	21	21	21	IN ANOTHER WORLD	D. COOK, L. WILSON (T. SHAPIRO, W. WILSON, J. YEARY)	Joe Diffie	MONUMENT ALBUM CUT	21	52	52	56	7	TO QUOTE SHAKESPEARE	B. GALLIMORE, T. MCGRAW (H. I. MAR, G. BARNHILL)	The Clark Family Experience	CURB ALBUM CUT	51	
22	22	23	14	SAINTS & ANGELS	S. EVANS, P. WDRLEY (V. BANKS)	Sara Evans	RCA 69107	22	53	56	59	8	IT'S ALRIGHT TO BE A REDNECK	K. STEGALL (P. MCLAUGHLIN, B. KENNER)	Alan Jackson	ARISTA NASHVILLE ALBUM CUT	53	
23	23	26	11	SOME DAYS YOU GOTTA DANCE	P. WORLEY, B. CHANCEY (T. JOHNSON, M. MORGAN)	Dixie Chicks	MONUMENT ALBUM CUT	23	54	48	45	8	AMERICA WILL SURVIVE	H. WILLIAMS JR. (H. WILLIAMS JR.)	Hank Williams Jr.	CURB PROMO SINGLE	45	
24	26	28	7	BLESSED	M. MCBRIDE, P. WORLEY (H. LINDSEY, T. VERGES, B. JAMES)	Martina McBride	RCA ALBUM CUT	24	55	55	—	3	THAT'S JUST JESSIE	L. REYNOLDS (K. DENNEY, K. K. PHILLIPS, P. J. MATTHEWS)	Kevin Denney	LYRIC STREET ALBUM CUT	55	
25	24	25	15	SHIVER	K. STEGALL (J. D. NEAL, L. DRI, W. S. SMITH)	Jamie D'Neal	MERCURY 172216	24						HOT SHOT DEBUT				
26	32	48	3	THE COWBOY IN ME	B. GALLIMORE, J. STROUD, T. MCGRAW (C. WISEMAN, J. STEELE, A. ANDERSON)	Tim McGraw	CURB ALBUM CUT	26	56				56	CHRISTMAS COOKIES	T. BROWN, G. STRAIT (A. BARKER)	George Strait	MCA NASHVILLE ALBUM CUT	56
27	27	31	9	ALL OVER ME	B. BRADDOCK (B. SHELTON, E. I. CONLEY, M. PYLE)	Blake Shelton	WARNER BROS. 16724/WRN	27	57				57	THE CHRISTMAS SHOES	W. KIRKPATRICK, G. KENNEDY (E. CARSWELL, A. AHLSTROM)	3 Of Hearts	RCA 69110	57
28	31	32	10	I'M MOVIN' ON	M. BRIGHT, M. WILLIAMS (P. WHITE, D. V. WILLIAMS)	Rascal Flatts	LYRIC STREET ALBUM CUT	28	58				58	GOD, FAMILY AND COUNTRY	D. S. MILLER, C. MORGAN (C. MORGAN, C. MORRIS, L. MCDANIEL)	Craig Morgan	BROKEN BOW ALBUM CUT	58
29	25	24	10	BEER RUN	A. REYNOLDS (K. ANDERSON, K. BLAZY, G. OUCAS, A. WILLIAMS, K. WILLIAMS)	George Jones Duet With Garth Brooks	BANDIT ALBUMS CUT/BNA	24	59	57	52	9	SIDEWAYS	J. STROUD, F. ROGERS (D. WORLEY, J. B. RUDD, V. VIPPERMAN)	Darryl Worley	DREAMWORKS ALBUM CUT	41	
30	30	27	17	COLD ONE COMIN' ON	J. SCAIFE (M. GEIGER, W. MILLIS, M. HUFFMAN)	Montgomery Gentry	COLUMBIA ALBUM CUT	27	60				60	I DON'T WANT YOU TO GO	P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, T. POLK)	Carolyn Dawn Johnson	ARISTA NASHVILLE ALBUM CUT	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 15
2001

Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	7	NUMBER 1		7 Weeks At Number 1	13	12	11	AUSTIN	GIANT 16767/WRN	Blake Shelton
2	2	10	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin	14	15	10	GIRL IN LOVE	COLUMBIA 79648/SONY	Robin English
3	3	18	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT	CURB 73116	LeAnn Rimes	15	20	10	THE CHRISTMAS SHOES	RCA 69110/RLG	3 Of Hearts
4	4	14	AMERICA WILL ALWAYS STAND	RELENTLESS NASHVILLE 5137/MADACY	Randy Travis	16	14	12	POUR ME	WARNER BROS. 16816/WRN	Trick Pony
5	6	10	CALL ME CLAUS	CAPITOL 73669	Garth Brooks	17	—	—	NIGHT DISAPPEAR WITH YOU	LYRIC STREET 164050/HOLLYWOOD	Brian McComas
6	5	10	GOD BLESS AMERICA	CURB 73127	LeAnn Rimes	18	22	10	DIDN'T WE LOVE	CURB 73126	Tamara Walker
7	10	10	ROCKY TOP '96	DECCA 155274/MCA NASHVILLE	The Osborne Brothers	19	16	10	LOVE IS ENOUGH	RCA 69034/RLG	3 Of Hearts
8	9	18	SOMETHIN' IN THE WATER	MONUMENT 79625/SONY	Jeffrey Steele	20	19	10	OKLAHOMA/WARM & FUZZY	EPIC 79503/SONY	Billy Gilman
9	7	10	ON A NIGHT LIKE THIS	WARNER BROS. 16751/WRN	Trick Pony	21	18	10	UNBROKEN BY YOU	LYRIC STREET 164048/HOLLYWOOD	Kortney Kayle
10	8	10	IT DON'T MATTER TO THE SUN/LOST IN YOU	CAPITOL 58788	Garth Brooks as Chris Gaines	22	17	10	HOW DO YOU LIKE ME NOW?!	DREAMWORKS 450932/INTERSCOPE	Toby Keith
11	13	10	THE WAY YOU LOVE ME	WARNER BROS. 16818/WRN	Faith Hill	23	21	10	A ROSE IS A ROSE	MERCURY 172193	Meredith Edwards
12	11	10	HOW DO I LIVE	CURB 73022	LeAnn Rimes	24	24	10	WHAT I REALLY MEANT TO SAY	CAPITOL 58867	Cyndi Thomson
						25	—	—	COME A LITTLE CLOSER	WARNER BROS. 16762/WRN	Lila McCann

Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with multi-platinum titles indicated by a numeral following the symbol. ©2001, Billboard/BPI Communications, and SoundScan, Inc. Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

Latin Notas™



by Leila Cobo

FONOVisa EXPANDS TROPICAL: Fonovisa has signed a joint venture with vallenato-specializing Colombian indie label Codiscos, which carries such artists as *Los Diablitos*, *El Binomio de Oro*, and *Grupo Galé*, among others. The three-year agreement, which has an additional two-year option, is part of Fonovisa's effort to expand its tropical music operation. In addition to acquiring distribution rights over Codiscos product in the U.S., Mexico, and Puerto Rico, Fonovisa will also work jointly in artist development and promotion for Codiscos artists.

According to Fonovisa director of international and strategic marketing **Carlos Gutiérrez**, the label is confident that vallenato will sell well here. "There's approximately 1.9 million Colombians here, according to the census," Gutiérrez says. Of those, he adds, the majority listens to vallenato. "The idea is to develop those Colombian artists who've been forgotten. There's a tropical and Colombian market here that hasn't been exploited."

Gutiérrez also aims to release vallenato product in Europe, where **Carlos Vives** has opened the market for the genre. In the U.S., *Los Diablitos* released their first Fonovisa/Codiscos album Dec. 4, titled *Rompiendo Corazones*.

Coinciding with the Codiscos venture, Fonovisa also signed an agreement to distribute the product of New York City-based *Toros Records*. The label's roster includes *Los Toros Band*, **Monchy**, and **Bonny Cepeda**.

KEEPING UP WITH CRUZ: After the announcement that **Celia Cruz's** life story is set for the big screen in a joint venture between **Whoopi Goldberg** and **Cristina Saralegui** (*Latin Notas*, Nov. 17), you could say the salsa queen has landed the biggest jewel in her crown. But as it turns out, Cruz—who recently won a Latin Grammy—has even more plans up her sleeve. Among them is recording a whole album of boleros, something she has long wanted to do. The caveat? Cruz doesn't want to sing standards.

"I don't like to sing what others have sung," says Cruz, who recently released *La Negra Tiene Tumbao* (Sony Discos), an album featuring a plethora of writers and producers, including **Johnny Pacheco**, **Sergio George**, and twin brothers **Jhon Jairo** and **Marcos Ibañez** (formerly of salsa band *Alquimia*).

"Sure. I sometimes sing old stuff [that] people want me to sing," Cruz adds. "But if I record a bolero album, they'll be previously unreleased songs. If one is to become a hit, then I'll be the one to make it happen."



CRUZ

Ever at the forefront, Cruz has shown her contemporary edge with the single "La Negra Tiene Tumbao" (penned by George and **Fernando Osorio**), a mix of *son* and rap boosted by a racy video. Cruz's main concern, though, is finding rappers to perform with her during her multiple Latin and world tours. "If people like the song, I'm going to have to start rapping myself."

ANTI-PIRACY COUP: In what is a precedent-setting action for Latin America, an illicit supplier of raw materials to sound recording pirates has been committed to three years in prison without parole in Mexico City. The Nov. 23 sentence was the result of cooperation between the Mexican authorities and APDIF Mexico, the local anti-piracy unit.

"The message we want to get across is [that piracy] will have a high personal cost," says **Raul Vásquez**, the Latin America regional director of the International Federation of the Phonographic Industry (IFPI). "We need to put more people in jail. Then it might be a real deterrent."

IFPI Latin America, in conjunction with local governments and the recording industry, has been aggressively designing new strategies to fight piracy. According to IFPI numbers, 65% of music in Mexico is pirated, resulting in losses of more than \$300 million to the industry.

PREMIOS LO NUESTRO: **Lupillo Rivera**, **Palomo**, **Pepe Aguilar**, **Gilberto Santa Rosa**, and **Olga Tañón** each garnered four nominations for the upcoming Premios Lo Nuestro 2002, scheduled for Feb. 7, 2002, at the James L. Knight Center in Miami. Seven new categories—best ranchero album, best salsa album, best *grupero* album, best Tejano album, best merengue album, best *norteño* album, and best traditional album—have been added to this year's show, which will air live on the Univision network.

BY LEILA COBO

MIAMI—Paquita la del Barrio's nomination for two Latin Grammys—best ranchero album and best regional Mexican song—may have come as a surprise to many in the U.S. unfamiliar with her brutal honesty (her best-known refrain is, "Are you listening, useless one?"). But in her native Mexico, Paquita is an icon, with more than 20 albums (on Musart/Balboa) to her name and a singing career that goes back decades, to when Paquita began singing in a duo with her sister. North of the border, Paquita has seen a surge in popularity in the past two years thanks to the wider promotion of her albums, which include songs that chastise men with a frankness not heard in recent memory. On her new single, "Taco Placero," she sings: "How stupid you were/What small a man. Speaking that way about a lady/I should be quiet/As befits a lady/But now everyone will know, you're a fiasco in bed." To mark the release of her new album of the same name, Paquita—who although outspoken in song, describes herself as painfully shy—answers six questions for *Billboard*.

In your songs you don't just get mad, you get even. What prompted you to sing this kind of material?

I think it depends on your feelings, on how angry you are with your husband. Your feelings dictate [whether] you dare say these things. I'm not the one who writes the songs. But all women have something to say.

We all hurt some way. When I first began to sing these songs, men refused to accept [them]. And now that everyone knows me—well, they take it with humor. Mexicans are a little masochistic [laughs].

Was your objective to send a certain message?

I sing [these songs] because I like them. I'm saying what I'm feeling. How many women in the world don't go through what's said in these songs? I identify with them, and [other] people do, too. I get many, many letters. They say, "Señora, because of you, my marriage is still alive." Very beautiful things.

You come to this from your own experience?

Yes. From what I've lived. You make so many mistakes when you're young, you don't listen to advice. When I was 15, I fell in love with my children's father. But I was never concerned whether he was married or not. And I really stuck my foot in getting involved with him because he was married, and it was a terribly hard experience. I dropped out of school. And I spent seven years with him.

You run your restaurant [Casa Paquita in Mexico City, where Paquita still sings], you're your own manager, and you have your own

La Del Barrio: Not Only Mad, But Even

6 Questions



PAQUITA LA DEL BARRIO

ranch. You seem like one tough lady. Were you always this way?

Always. Since I was a little girl, my mother regarded me with a lot of respect. It sounds terrible to say, but that's the way I was. I was opinionated. People sometimes think I'm angry, but I'm not. That's just my character.

In "Crucifixión," you talk of how men should forgive women for their indiscretions. Do you think a change of mentality is needed?

Well, yes. A man needs to look after a woman. Because he can make all the mistakes he wants. Things have changed a little nowadays. But you have to look at reality. First, make sure the woman really did something wrong. And even then, if you love that person, you'll forgive her. We [women] forgive everything. So the man also has the right to do that.

You have a vast catalog of songs [that are now available in the U.S.]. Which would you say is most emblematic?

There's a song called "A Qué Negar" (Why Deny), which I love to sing. It says, "Why deny that you once loved me? Why do you want to erase our past? You know you still love me. Even though you swear everything is over."

Charlie Zaa
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THIS WEEK	LAST WEEK	2 WKS AGO	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	2	2	DEJAME ENTRAR E ESTEFAN JR./S KRYS (C VIVES, M MADRERA, C CASTRO)	Carlos Vives EMI LATIN	1
2	1	1	TANTITA PENA K CAMPOS (K CAMPOS, F RIBA)	Alejandro Fernandez SONY DISCOS	1
3	3	3	SUERTE S MEBARAK R, T MITCHELL (S MEBARAK R, T MITCHELL)	Shakira EPIC/SONY DISCOS	1
4	4	4	HEROE M TAYLOR, E IGLESIAS, C PAUCAR (E IGLESIAS, P BARRY, M TAYLOR, C GARCIA ALONSO)	Enrique Iglesias INTERSCOPE/UNIVERSAL LATINO	1
5	5	5	USTED SE ME LLEVO LA VIDA REV NERRIO (ESTEFANO D POVEDA)	Alexandre Pires ARIELA/BMG LATIN	5
6	7	7	NO ME CONOCES AUN PALOMO (F Y QUEZADA A TRIGO)	Palomo DISA	3
7	8	12	COMO SE CURA UNA HERIDA R PEREZ (R PEREZ, J L PILOTO)	Jaci Velasquez SONY DISCOS	1
8	6	6	YO QUERIA K SANTANDER, D BETANCOURT (C CASTRO, T COTUGNO, S GIACOBBE)	Cristian ARIELA/BMG LATIN	6
9	10	8	INOCENTE POBRE AMIGO J TARODO, J ALVAREZ (J GABRIEL)	Juan Gabriel ARIELA/BMG LATIN	7
10	9	9	CADA VEZ TE EXTRANO MAS G LIZARRAGA A VALENZUELA, O VALENZUELA (M LUNA)	Banda El Recodo FONOVISA	7
11	13	14	PROMESAS M QUINTERO LARA (M QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	11
12	11	13	VOLVERE JUNTO A TI L PAUSINI A CERRUTTI, D PARISINI (C HEOPE, L PAUSINI)	Laura Pausini WEA LATINA	11
13	15	17	CELOS M ANTHONY, J A GONZALEZ (A JAEEN, M ANTHONY)	Marc Anthony COLUMBIA/SONY DISCOS	13
14	12	11	ME VAS A EXTRANAR PAGUILAR (FATO)	Pepe Aguilar MUSART/BALBOA	2
15	14	10	O ME VOY O TE VAS B SILVETTI (M A SOLIS)	Marco Antonio Solis FONOVISA	1
16	24	23	RESUMIENDO B SILVETTI (R MONTANER, Y MARRUFI)	Ricardo Montaner WEA LATINA	11
17	17	16	ESTAS QUE TE PELAS R MARTINEZ R MUÑOZ (M A PEREZ, C REYNA JR.)	Intocable EMI LATIN	13
18	21	22	EN LA MISMA CAMA V CANALES A ALVARADO (F Y QUEZADA)	Liberacion DISA	18
19	18	25	HUELO A SOLEDAD J LOSADA V FEIJOO, P DOUGAN A QUINTERO (A GABRIEL)	Ana Gabriel SONY DISCOS	18
20	31	31	Y SOLO SE ME OCURRE AMARTE H GATICA (A SANZ)	Alejandro Sanz WEA LATINA	20
21	20	18	SALADO PAGUILAR (J SEBASTIAN)	Pepe Aguilar MUSART/BALBOA	18
22	25	20	SE QUE ME VAS A DEJAR B SILVETTI (M A SOLIS)	Marco Antonio Solis FONOVISA	12
23	22	24	DE VERDAD D CHILD R CANTOR (J SIERRA, J MARRI, S MANDILE)	Alejandra Guzman RCA/BMG LATIN	22
24	19	19	VOY A QUITARME EL ANILLO R LIVI (R LIVI, R FERRO GARCIA)	Gisselle ARIELA/BMG LATIN	19
25	16	15	EL PRIMER TONTO J SEBASTIAN (J SEBASTIAN)	Joan Sebastian MUSART/BALBOA	15
26	33	29	CARTAS MARCADAS A MACIAS (C MONGE)	Cuisillos De Arturo Macias MUSART/BALBOA	26
27	29	32	NO SE VIVIR SIN TI J GUILLEN (G FRANCO)	Conjunto Primavera FONOVISA	27
28	27	30	SUFRIENDO A SOLAS PRIVERA (J A FERRUSQUILLA)	Lupillo Rivera SONY DISCOS	27
29	28	41	LA AGARRO BAJANDO J M LUGO (J MONTES OUILES)	Gilberto Santa Rosa SONY DISCOS	28
30	37	35	UNA MUJER COMO TU M MORALES (G MORALES)	Los Rieleros Del Norte FONOVISA	21
31	23	21	PUEDEN DECIR A JAEEN (O ALFANNO)	Gilberto Santa Rosa SONY DISCOS	3
32	47	49	TAN FACIL QUE HUBIERA SIDO PRAMIREZ (J E PINA)	Vicente Fernandez SONY DISCOS	32
33	34	36	VAS A SUFRIR GRUPO BRYNDIS (M POSADAS)	Grupo Bryndis DISA	33
34	32	43	MI FANTASIA LOS TIGRES DEL NORTE (E NEGRETE)	Los Tigres Del Norte FONOVISA	14
35	26	26	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
36	30	34	EL AYUDANTE PRAMIREZ (M E TOSCANO)	Vicente Fernandez SONY DISCOS	9
37	38	37	PENA DE AMOR T VILLARIN (J CABRERRA)	Puerto Rican Power J&N/SONY DISCOS	28
38	40	—	UN CHIN CHIN S GEORGE (W DUVALLS, S GEORGE, G GOMEZ)	Charlie Cruz WEACARIBE/WEA LATINA	38
39	45	—	AMORCITO MIO J SEBASTIAN (J SEBASTIAN)	Joan Sebastian MUSART/BALBOA	19
40	41	27	SERA PORQUE TE AMO R SAENZ QUIROZ (F DA SILVA, L O FORTE)	Los Tigrillos WEAMEX/WEA LATINA	21
41	35	—	AMOR, AMOR, AMOR L MIGUEL (R LOPEZ MENDEZ, G RUIZ GALINDO)	Luis Miguel WEA LATINA	13
42	42	—	SI TU SUPIERAS A A ALBA (A A ALBA)	Los Temerarios FONOVISA	11
43	48	47	DERECHO A LA VIDA J GUILLEN (C SANCHEZ)	Conjunto Primavera FONOVISA	13
44	—	—	PEQUENA AMANTE M BUENROSTRO (M BUENROSTRO)	El Poder Del Norte DISA	44
45	—	—	SOLO A TU LADO QUIERO VIVIR B WEEDEN (D ELIZONDO)	Jyve V EMI LATIN	45
46	39	33	SUERTE HE TENIDO J A PARRA (J BENITO)	Alegres De La Sierra INFINITY	26
47	39	33	COMO OLVIDAR H GATICA, M TEJADA (J PILOTO, G ARENAS)	Olga Tanon WEA LATINA	1
48	—	—	FLOR SIN RETONO C ZAA, M SALCEDO (R FUENTES GASSON)	Charlie Zaa SONOLUX/SONY DISCOS	48
49	36	39	NADA JUANES, G SANTAOLALLA (JUANES)	Juanes SURCO/UNIVERSAL LATINO	18
50	49	—	PARA BIEN O PARA MAL H PATRON (J M NAPOLEON)	Pedro Fernandez MERCURY/UNIVERSAL LATINO	48

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. Video clip availability. ©2001, Billboard/BPI Communications and SoundScan, Inc.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	SUERTE EPIC/SONY DISCOS	SHAKIRA	19	19	DIME CORAZON UNIVERSAL LATINO	AMAURY GUTIERREZ
2	1	HEROE INTERSCOPE/UNIVERSAL LATINO	ENRIQUE IGLESIAS	22	—	SIEMPRE HAY MILAGROS HOLLYWOOD	MYRA
3	4	DEJAME ENTRAR EMI LATIN	CARLOS VIVES	24	—	SI QUIERES PRISMA/ARIELA/BMG LATIN	LOS TRI-O
4	3	USTED SE ME LLEVO LA VIDA ARIELA/BMG LATIN	ALEXANDRE PIRES	31	—	MIENTEME WEA LATINA	OLGA TANON
5	5	TANTITA PENA SONY DISCOS	ALEJANDRO FERNANDEZ	36	—	FLOR SIN RETONO SONOLUX/SONY DISCOS	CHARLIE ZAA
6	7	COMO SE CURA UNA HERIDA SONY DISCOS	JACI VELASQUEZ	36	—	QUE SERA DE TI SONY DISCOS	MELINA LEON
7	6	YO QUERIA ARIELA/BMG LATIN	CRISTIAN	27	22	CON CADA BESO SONY DISCOS	HUEY DUNBAR
8	8	VOLVERE JUNTO A TI WEA LATINA	LAURA PAUSINI	32	—	COMO TE EXTRANO MERCURY/UNIVERSAL LATINO	PEDRO FERNANDEZ
9	11	RESUMIENDO WEA LATINA	RICARDO MONTANER	28	28	TU CONVENECIA MELDY & BLOOM/UBERES	LEY ALEJANDRO
10	16	Y SOLO SE ME OCURRE AMARTE WEA LATINA	ALEJANDRO SANZ	30	26	HAY QUE VAS SONY DISCOS	TOMMY TORRES
11	10	DE VERDAD RCA/BMG LATIN	ALEJANDRA GUZMAN	31	21	SE QUE ME VAS A DEJAR FONOVISA	MARCO ANTONIO SOLIS
12	9	HUELO A SOLEDAD SONY DISCOS	ANA GABRIEL	29	29	EL HUMAHUAQUEÑO MELODY/FONOVISA	KING AFRICA
13	12	INOCENTE POBRE AMIGO ARIELA/BMG LATIN	JUAN GABRIEL	33	34	SERIA FACIL UNIVERSAL LATINO	LUIS FONSI
14	13	ME VAS A EXTRANAR MUSART/BALBOA	PEPE AGUILAR	34	—	DEJAME QUERERTE PARA SIEMPRE SONY DISCOS	JACI VELASQUEZ
15	14	O ME VOY O TE VAS FONOVISA	MARCO ANTONIO SOLIS	35	30	UN NUEVO AMOR AD	TRANZAS
16	15	BESAME WEA LATINA	RICARDO MONTANER	33	33	CHICA BON BON MUSART/BALBOA	JOSELITO
17	18	AMOR AMOR AMOR WEA LATINA	LUIS MIGUEL	38	38	LA AGARRO BAJANDO SONY DISCOS	GILBERTO SANTA ROSA
18	20	VOY A QUITARME EL ANILLO ARIELA/BMG LATIN	GISSELLE	—	—	COMO DUELE WEA LATINA	LUIS MIGUEL
19	23	SOLO A TU LADO QUIERO VIVIR EMI LATIN	JYVE V	—	—	QUISIERA KAREN/UNIVERSAL LATINO	JUAN LUIS GUERRA 440
20	17	NADA SURCO/UNIVERSAL LATINO	JUANES	40	35	COMO OLVIDAR WEA LATINA	OLGA TANON

TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	DEJAME ENTRAR EMI LATIN	CARLOS VIVES	22	22	A CAMBIO DE QUE SONY DISCOS	HUEY DUNBAR
2	1	CELOS COLUMBIA/SONY DISCOS	MARC ANTHONY	40	40	LA REINA DE LA PISTA SONY DISCOS	ORO SOLIDO
3	4	SUERTE EPIC/SONY DISCOS	SHAKIRA	27	16	HAY QUE EMPEZAR OTRA VEZ SONY DISCOS	CELIA CRUZ
4	3	LA AGARRO BAJANDO SONY DISCOS	GILBERTO SANTA ROSA	32	32	QUE SERA DE TI SONY DISCOS	MELINA LEON
5	5	UN CHIN CHIN WEACARIBE/WEA LATINA	CHARLIE CRUZ	25	21	QUISIERA INVENTAR SONY DISCOS	VICTOR MANUELLE
6	7	PENA DE AMOR J&N/SONY DISCOS	PUERTO RICAN POWER	26	20	EL HUMAHUAQUEÑO MELODY/FONOVISA	KING AFRICA
7	8	TANTITA PENA SONY DISCOS	ALEJANDRO FERNANDEZ	27	18	MI TRAYECTORIA UNIVERSAL LATINO	ISMAEL MIRANDA
8	6	HEROE INTERSCOPE/UNIVERSAL LATINO	ENRIQUE IGLESIAS	27	17	TE QUIERO UNIVERSAL LATINO	LOS TOROS BAND
9	12	COMERTE A BESOS WEACARIBE/WEA LATINA	FRANKIE NEGRON	—	—	MIENTEME WEA LATINA	OLGA TANON
10	19	RESUMIENDO WEA LATINA	RICARDO MONTANER	30	26	DEJARIA TODO UNIVISION	JOHNNY RAY
11	9	PUEDEN DECIR SONY DISCOS	GILBERTO SANTA ROSA	31	28	LORA ALMA MIA J&N/SONY DISCOS	YOSKAR SARANTE
12	13	DE VERDAD RCA/BMG LATIN	ALEJANDRA GUZMAN	32	31	CALLATE CUTTING	FULANITO
13	14	USTED SE ME LLEVO LA VIDA ARIELA/BMG LATIN	ALEXANDRE PIRES	33	—	AMOR, AMOR, AMOR WEA LATINA	LUIS MIGUEL
14	10	VOY A QUITARME EL ANILLO ARIELA/BMG LATIN	GISSELLE	34	34	EL BAILE DEL GORILA SONY DISCOS	MELODY
15	15	POR TU PLACER WEACARIBE/WEA LATINA	FRANKIE NEGRON	23	23	COMO OLVIDAR WEA LATINA	OLGA TANON
16	24	VOLVERE JUNTO A TI WEA LATINA	LAURA PAUSINI	38	33	TAN ENAMORADOS MAS	FUERZA JUVENIL
17	27	Y SOLO SE ME OCURRE AMARTE WEA LATINA	ALEJANDRO SANZ	37	—	AGUANTALO AHI EMI LATIN	LIMI-21
18	11	TU ERES AJENA J&N/SONY DISCOS	EDDY HERRERA	38	38	SERIA FACIL UNIVERSAL LATINO	LUIS FONSI
19	35	DAME UNA OPORTUNIDAD KAREN/UNIVERSAL LATINO	JOSEPH FONSECA	39	39	YO QUERIA ARIELA/BMG LATIN	CRISTIAN
20	25	DILE LATINO/SONY DISCOS	SERGIO VARGAS	40	36	TU ERES MEJOR LATINUM	WILLY CHIRINO

REGIONAL MEXICAN AIRPLAY

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

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





THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	1	1	MARC ANTHONY COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	Libre	1	60	45	29	3	VARIOUS ARTISTS FONOVISA 6137 (8.98/12.98)	El Mas Grande Homenaje A Los Tigres Del Norte	29
2	2	2	2	LUIS MIGUEL WEA LATINA 41572 (11.98/17.98)	Mis Romances	2	51	73	—	3	VARIOUS ARTISTS J&N 84684/SONY DISCOS (10.98 EQ/16.98)	Salsa Hits	51
3	4	—	2	LUPILLO RIVERA SONY DISCOS 84648 (15.98 EQ CD) ♣	Sufriendo A Solas	3	52	62	—	4	KING AFRICA MELODY 61428/FONOVISA (8.98/12.98)	Pachanga	52
4	7	1	4	CARLOS VIVES EMI LATIN 35956 (9.98/15.98) ♣	Dejame Entrar	1	53	51	31	5	LOS RAZOS ARIOLA 89296/BMG LATIN (9.98/12.98)	Con El Polvo Hasta La Muerte	23
5	5	—	2	ALEJANDRO SANZ WEA LATINA 41541 (10.98/17.98) ♣	MTV Unplugged	5	54	49	50	6	VICENTE FERNANDEZ △ SONY DISCOS 84445 (10.98 EQ/15.98) ♣	Mas Con El Numero Uno	3
6	6	2	4	JOAN SEBASTIAN MUSART 12524/BALBOA (7.98/13.98) ♣	En Vivo: Desde La Plaza El Progreso De Guadalajara	1	55	57	53	7	GISSELLE ARIOLA 88762/BMG LATIN (9.98/13.98)	8	23
7	8	—	2	EL PODER DEL NORTE DISA 727018 (8.98/13.98) ♣	El Autentiko Y Unico En Vivo	7	56	47	40	8	PEPE AGUILAR ○ MUSART 2503/BALBOA (8.98/12.98)	Lo Mejor De Nosotros	10
8	17	5	2	GIPSY KINGS NONESUCH 79642/AG (17.98 CD)	Somos Gitanos	3	57	66	52	9	ALEXANDRE PIRES ARIOLA 87883/BMG LATIN (14.98 CD)	Alexandre Pires	41
9	9	6	10	ALEJANDRO FERNANDEZ △ ² SONY DISCOS 84637 (10.98 EQ/16.98) ♣	Origenes	2	58	54	45	10	VARIOUS ARTISTS DISA 729002 (9.98 CD)	Siempre Romanticos	45
10	12	3	7	LOS TEMERARIOS FONOVISA 6129 (10.98/12.98) ♣	Baladas Rancheras	3	59	60	56	11	OLGA TANON ○ WEA LATINA 89180 (10.98/16.98) ♣	Yo Por Ti	4
11	10	7	17	LOS ANGELES AZULES DISA 727014 (8.98/13.98) ♣	Historia Musical	2	60	65	64	12	LOS MISMOS UNIVISION 310032 (9.98/13.98)	Perdon Por Extranarte	60
12	11	4	3	LOS ANGELES DE CHARLY FONOVISA 6154 (8.98/12.98) ♣	Te Voy A Enamorar	1	61	50	33	13	OZOMATLI INTERSCOPE 493116 (12.98/18.98) ♣	Embrace The Chaos	1
13	18	14	40	A.B. QUINTANILLA Y LOS KUMBIA KINGS △ ² EMI LATIN 29745 (9.98/14.98)	Shhh!	1	62	52	39	14	CONJUNTO PRIMAVERA FONOVISA 80787 (13.98/17.98)	El Recado Vol. 2	32
14	13	8	43	GRUPO BRYNDIS DISA 727012 (8.98/13.98) ♣	Historia Musical Romantica	1	63	48	46	15	JOSE ALFREDO JIMENEZ ARIOLA 79006/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 2	39
15	15	13	34	VICENTE FERNANDEZ △ ² SONY DISCOS 84185 (10.98 EQ/16.98) ♣	Historia De Un Idolito Vol. 1	1	64	61	49	16	RICARDO ARJONA △ SONY DISCOS 84503 (10.98 EQ/17.98) ♣	Galeria Caribe	1
16	16	9	3	LIBERACION DISA 727017 (8.98/13.98) ♣	Ahora Y Siempre	9	65	68	66	17	CHRISTINA AGUILERA ● RCA 65323/BMG LATIN (10.98/16.98)	Mi Reflejo	1
17	14	—	2	LOS HURACANES DEL NORTE FONOVISA 6136 (8.98/12.98) ♣	Mensaje De Dro	14	66	70	65	18	GILBERTO SANTA ROSA ○ SONY DISCOS 84291 (10.98 EQ/17.98) ♣	Intenso	13
18	19	12	10	GRUPO BRYNDIS DISA 727016 (8.98/13.98) ♣	En El Idioma Del Amor	1	67	75	—	19	LOS BUKIS FONOVISA 6166 (8.98/12.98)	Greatest Hits	67
19	27	20	7	LAURA PAUSINI WEA LATINA 41070 (10.98/16.98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	18	68	59	48	20	MANU CHAO RADIO BEMA 10321/AVIRGIN (17.98 CD) ♣	Proxima Estacion...Esperanza	8
20	36	68	3	VARIOUS ARTISTS J&N 84682/SONY DISCOS (10.98 EQ/16.98)	Bachata Hits	20	69	64	57	21	INTOCABLE EMI LATIN 31412 (8.98/12.98)	14 Grandes Exitos	15
21	22	11	10	JESSIE MORALES UNIVISION 310024 (9.98/13.98) ♣	El Original De La Sierra-16 Super Exitos	6	70	67	43	22	JOSE JOSE ARIOLA 87723/BMG LATIN (10.98/14.98)	Tenampa	29
22	21	17	7	PAULINA RUBIO ● UNIVERSAL LATINO 543319 (10.98/16.98) ♣	Paulina	1	71	67	43	23	VARIOUS ARTISTS MAVERICK MUSICA 89416/WEA LATINA (11.98/18.98)	Platinum Rhythm	42
23	25	19	42	LUPILLO RIVERA ● SONY DISCOS 84276 (8.98 EQ/13.98) ♣	Despreciado	1	72	58	44	24	VARIOUS ARTISTS △ J&N 82754/SONY DISCOS (9.98 EQ/13.98)	Bachata Hits 2001	7
24	20	10	3	JESSIE MORALES UNIVISION 310034 (9.98/13.98) ♣	El Original De La Sierra: Loco	10	73	74	61	25	LOS ORIGINALES DE SAN JUAN ○ EMI LATIN 33330 (8.98/12.98)	Recado De Mi Madre	9
25	24	16	14	LOS TIGRES DEL NORTE FONOVISA 6145 (8.98/12.98) ♣	Uniendo Fronteras	1	74	74	61	26	RICKY MARTIN △ ² SONY DISCOS 84300 (11.98 EQ/18.98)	La Historia	1
26	46	—	2	JACI VELASQUEZ SONY DISCOS 84626 (8.98 EQ/14.98)	Christmas (Spanish)	26	75	74	61	27	INTOCABLE △ EMI LATIN 23730 (8.98/12.98) ♣	Es Para Ti	3
27	23	15	4	EL CHICHICUILOTE LIDERS 950220 (7.98/13.98)	Moviendo Las Plumas	13							
28	28	22	4	MARCO ANTONIO SOLIS ● FONOVISA 0527 (10.98/16.98) ♣	Mas De Mi Alma	1							
29	53	—	2	VARIOUS ARTISTS J&N 84683/SONY DISCOS (10.98 EQ/16.98)	Merengue Hits	29							
30	26	18	14	THALIA ○ EMI LATIN 34722 (8.98/14.98) ♣	Thalia Con Banda-Grandes Exitos	2							
31	34	27	7	JACI VELASQUEZ ○ SONY DISCOS 84289 (10.98 EQ/16.98)	Mi Corazon	7							
32	29	28	12	LA LEY WEA ROCK 40949/WEA LATINA (10.98/16.98) ♣	MTV Unplugged	13							
33	3	—	2	VARIOUS ARTISTS CRESCENT MOON/EPIC 86226/SONY DISCOS (10.98 EQ CD)	El Ultimo Adios/The Last Goodbye (EP)	3							
34	31	23	11	SHAKIRA △ SONY DISCOS 83775 (10.98 EQ/16.98) ♣	MTV Unplugged	1							
35	43	34	8	JUAN GABRIEL ARIOLA 88777/BMG LATIN (11.98/16.98)	Por Los Siglos	21							
36	33	24	4	LOS ACOSTA FONOVISA 6159 (8.98/12.98)	Enfermos De Amor	17							
37	37	30	24	CRISTIAN △ ARIOLA 85324/BMG LATIN (10.98/15.98) ♣	Azul	2							
38	30	38	11	JOSE ALFREDO JIMENEZ ARIOLA 79005/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 1	27							
39	40	37	21	LOS TRI-O PRISMA/ARIOLA 78910/BMG LATIN (15.98 CD)	Siempre En Mi Mente	7							
40	32	21	12	ALICIA VILLARREAL UNIVERSAL LATINO 014824 (8.98/13.98)	Soy Lo Prohibido	15							
41	38	26	12	PALOMO DISA 728832 (6.98/10.98)	Fuerza Musical	9							
42	39	41	3	WISIN Y YANDEL BM 60106 (13.98 CD)	De Nuevos A Viejos	39							
43	44	32	8	MARCO ANTONIO SOLIS FONOVISA 528 (10.98/16.98)	En Concierto Vol. 2	27							
44	41	35	3	MICHAEL SALGADO SONY DISCOS 84630 (8.98 EQ/13.98)	Sangre De Rey	26							
45	35	25	4	BANDA MACHOS WEA/WEA 41856/WEA LATINA (8.98/13.98)	Prueba De Balas	16							
46	55	42	9	ANA GABRIEL ○ SONY DISCOS 84636 (9.98 EQ/16.98)	Huelo A Soledad	26							
47	42	58	34	SELENA ○ EMI LATIN 32119 (10.98/17.98)	Live, The Last Concert—Houston, Texas February 26, 1995	2							
48	56	54	22	RICARDO MONTANER ○ WEA LATINA 86821 (10.98/15.98)	Sueno Repetido	16							
49	63	36	13	ALEJANDRA GUZMAN RCA 89173/BMG LATIN (10.98/15.98)	Soy	22							

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 LUIS MIGUEL MIS ROMANCES (WEA LATINA)	1 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	1 LUPILLO RIVERA SUFRRIENDO A SOLAS (SONY DISCOS)
2 ALEJANDRO SANZ MTV UNPLUGGED (WEA LATINA)	2 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	2 JOAN SEBASTIAN EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA (MUSART/BALEO)
3 GIPSY KINGS SOMOS GITANOS (NONESUCH/AG)	3 VARIOUS ARTISTS BACHATA HITS (J&N/SONY DISCOS)	3 EL PODER DEL NORTE EL AUTENTIKO Y UNICO EN VIVO (DISA)
4 ALEJANDRO FERNANDEZ ORIGENES (SONY DISCOS)	4 VARIOUS ARTISTS MERENGUE HITS (J&N/SONY DISCOS)	4 LOS TEMERARIOS BALADAS RANCHERAS (FONOVISA)
5 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	5 VARIOUS ARTISTS SALSA HITS (J&N/SONY DISCOS)	5 LOS ANGELES AZULES HISTORIA MUSICAL (DISA)
6 LAURA PAUSINI LO MEJOR DE LAURA PAUSINI-VOLVERE JUNTO A TI (WEA LATINA)	6 GISSELLE 8 (ARIOLA/BMG LATIN)	6 LOS ANGELES DE CHARLY TE VOY A ENAMORAR (FONOVISA)
7 PAULINA RUBIO PAULINA (UNIVERSAL LATINO)	7 OLGA TANON YO POR TI (WEA LATINA)	7 GRUPO BRYNDIS HISTORIA MUSICAL ROMANTICA (DISA)
8 JACI VELASQUEZ CHRISTMAS (SPANISH) (SONY DISCOS)	8 GILBERTO SANTA ROSA INTENSO (SONY DISCOS)	8 VICENTE FERNANDEZ HISTORIA DE UN IDOLITO VOL. 1 (SONY DISCOS)
9 MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)	9 VARIOUS ARTISTS BACHATA HITS 2001 (J&N/SONY DISCOS)	9 LIBERACION AHORA Y SIEMPRE (DISA)
10 JACI VELASQUEZ MI CORAZON (SONY DISCOS)	10 FULANITO AMERICANIZAO (CUTTING)	10 LOS HURACANES DEL NORTE MENSAJE DE DRO (FONOVISA)
11 LA LEY MTV UNPLUGGED (WEA ROCK/WEA LATINA)	11 FRANKIE NEGRON POR TU PLACER (WEACARIBE/WEA LATINA)	11 GRUPO BRYNDIS EN EL IDIOMA DEL AMOR (DISA)
12 VARIOUS ARTISTS EL ULTIMO ADIOS/THE LAST GOODBYE (EP) (CRESCENT MOON/EPIC/SONY DISCOS)	12 VARIOUS ARTISTS BOMBAZO NAVIDENO-MERENGUE (ARIOLA/BMG LATIN)	12 JESSIE MORALES EL ORIGINAL DE LA SIERRA 16 SUPER EXITOS (UNIVISION)
13 SHAKIRA MTV UNPLUGGED (SONY DISCOS)	13 VARIOUS ARTISTS BOMBAZO NAVIDENO PLENAS (ARIOLA/BMG LATIN)	13 LUPILLO RIVERA DESPRECIADO (SONY DISCOS)
14 JUAN GABRIEL POR LOS SIGLOS (ARIOLA/BMG LATIN)	14 CELIA CRUZ LA NEGRA TIENE TUMBADO (SONY DISCOS)	14 JESSIE MORALES EL ORIGINAL DE LA SIERRA LOCO (UNIVISION)
15 CRISTIAN AZUL (ARIOLA/BMG LATIN)	15 VARIOUS ARTISTS LATIN DANCING IN THE U.S.A. (SONY DISCOS)	15 LOS TIGRES DEL NORTE UNIENDO FRONTERAS (FONOVISA)
16 LOS TRI-O SIEMPRE EN MI MENTE (PRISMA/ARIOLA/BMG LATIN)	16 MELINA LEON CORAZON DE MUJER (SONY DISCOS)	16 EL CHICHICUILOTE MOVRIENDO LAS PLUMAS (LIDERS)
17 WISIN Y YANDEL DE NUEVOS A VIEJOS (BM)	17 ORO SOLIJO AQUI SI QUE HAY (SONY DISCOS)	17 THALIA THALIA CON BANDA GRANDES EXITOS (EMI LATIN)
18 MARCO ANTONIO SOLIS EN CONCIERTO VOL. 2 (FONOVISA)	18 DJ BLASS SANDUNGUERO (PINA)	18 LOS ACOSTA ENFERMOS DE AMOR (FONOVISA)
19 ANA GABRIEL HUELO A SOLEDAD (SONY DISCOS)	19 FUERZA JUVENIL MULTIPLICAME (MAS)	19 JOSE ALFREDO JIMENEZ LAS 100 CLASICAS VOL. 1 (ARIOLA/BMG LATIN)
20 SELENA LIVE: THE LAST CONCERT—HOUSTON, TEXAS FEBRUARY 26, 1995 (EMI LATIN)	20 JUAN LUIS GUERRA 440 COLECCION ROMANTICA (KAREN/UNIVERSAL LATINO)	20 ALICIA VILLARREAL SOY LO PROHIBIDO (UNIVERSAL LATINO)

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (10x). △ Certification of 200,000 units (2x-Platinum). * Asterisk indicates LP is available. † Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. ‡ Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. †† Greatest Gainer net shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ♣ indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.



The World of Difference. Managing director of BMG Argentina Roberto López presents Diego Torres with a gold record for sales of 30,000 units of his latest album, *Un Mundo Diferente*, released last month in Argentina. The album, produced by Kike Santander, will be released Feb. 16, 2002, in the U.S.

América Latina...

In Argentina: Roberto Costa's concert-promotion company, Pop Art, has upped the ante with its record division. During the last week of November, the Tocka Discos label released albums by popular artists that did not have contracts or had ended contracts with multinational companies, including rock group Ratonés Paranoicos (*Los Chicos Quieren Más*), singer Celeste Carballo (*Acústico*), Los Fabulosos Cadillacs' bass player/primary composer Flavio Cianciarulo (*Solo, Viejo y Peludo*), and Brit-pop band Turf. **MARCELO FERNANDEZ BITAR**

In Uruguay: Rock band La Vela Puerca has been awarded platinum certification (10,000 units) for sales of its second album, *De Bichos y Flores*, produced by Gustavo Santaolalla and released by Surco/Universal Music. The first cut was "El Viejo," a stunning showcase of the band's ska and *murga* roots, which propelled sales to gold status (5,000 units) in one week. **MARCELO FERNANDEZ BITAR**

In Mexico: Romantic *grupero* band Liberación is starting a new chapter in its career. Juan Tavares, the 26-year-old group's longtime lead vocalist, has left the band. His replacement is Miguel Galindo, who at 19 years old is the embodiment of the young spirit that founder/director Virgilio Canales wants to give the group. Canales also announced that in May 2002, he will stop performing with Liberación and be in charge of producing. The group is currently promoting its new album, *Ahora y Siempre*, and plans to tour the U.S. during the months of February, March, and April next year. **TERESA AGUILERA**

In Colombia: Metal band Internal Suffering, which records in English, has signed with Dutch label Displeased Records. The move puts the band in the company of such other thrash-metal purveyors as Pestilence, Whiplash, and Infernal Majesty, which are all part of Displeased's catalog. Internal Suffering's new album is due out in first-quarter 2002 and will be distributed in Latin America, the U.S., and Europe. **GUSTAVO GOMEZ**

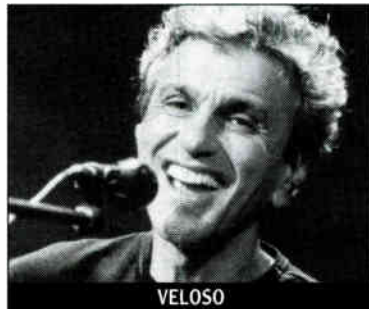
In Brazil: Three major female Brazilian artists will release new albums in December. Marisa Monte, whose *Memorias, Crônicas e Declarações de Amor* has sold more than 1 million copies, will release a DVD titled *Memorias, Crônicas e Declarações de Amor Live* (EMI), recorded July 28-30 at ATH Hall in Rio de Janeiro. EMI is also releasing a CD-single of two tracks from the DVD. Also in December, rising star Ivete Sangalo will release *Festa* (Universal), her third solo album. The disc includes a new version of "Back at One," originally recorded by Sangalo as a duet with singer Brian McKnight. Finally, singer/songwriter Marina Lima, newly signed to Abril Music, will release her first album on that label. Titled *Setembro*, it is co-produced by Lima and band member Edu Martins. **TOM GOMES**

For the Record: América Latina incorrectly reported in the Dec. 1 issue of *Billboard* that Andrés de León's upcoming release would feature previously unreleased songs that de León cut for David Foster's label, 143 Records. In fact, the new album will include all new material by de León and producers Manny Benito and Luis Fernando Ochoa.

Veloso Captures Show For Universal

BY TOM GOMES

SAO PAULO, Brazil—Following his Latin Grammy win for best musica popular Brasileira album for *Noites do Norte* (Universal Music Brazil), Caetano Veloso has just released in Brazil *Noites do*



VELOSO

Norte Ao Vivo (also on Universal Music Brazil), a two-CD live album that includes tracks from the original *Noites do Norte*.

But apart from that, *Ao Vivo* is unique in that it features a full concert—more than two hours of music. "It's the most complete live album I've ever made," Veloso says. "It includes the entire concert, with the songs appearing in the same order as the concert's set list."

Veloso adds that the album is almost like a "documentary" of the show, recorded during the first phase of his *Noites do Norte* tour.

The theme of Brazilian slavery abolition that was explored in *Noites do Norte* also appears on the live album in nine of its songs, most of them on the first disc. That disc also features an acoustic set, for which Veloso sings eight tracks accompanied by guitar, including "Mimar Vocí." The track is reminiscent of "Sozinho," the Peninha-penned song that propelled Veloso's previous live album to sales of more than 1 million copies.

"'Mimar Vocí' is a song [by the] Bahian group Timbalada," Veloso says. "It's one of the most beautiful and wonderful songs they've ever made."

On the second disc, Veloso revisits both popular material and more intense songs, such as "Haiti" and "Lingua." There are also tracks written by other artists, including Lulu Santos' "Como Uma Onda." Santos performs the song with Veloso for the album.

Veloso is currently on a tour that includes eight sold-out dates at Buenos Aires' Grand Rex Theater.

Noites do Norte Ao Vivo is slated for European release by Universal Dec. 10. It will be released by None-such in April 2002 in the U.S.

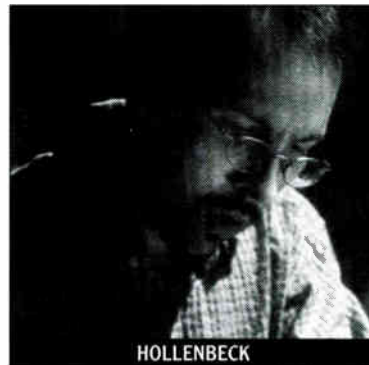
Jazz Notes™



by Steve Graybow

FOR ALL TO HEAR: Founded by the late composers Otto Luening and Douglas Moore and the late BMI administrator Oliver Daniel, the CRI label for the past 47 years has been discovering, distributing, and preserving the works of American composers, primarily in the field of classical music. That mission has been extended to include jazz with the launch of the BlueShift label, appropriately named for a term used in astronomy that refers to something without boundaries.

BlueShift made its bow in January with the release of *The Songs of Charles Ives*, an effort by New York City-based ensemble *Sideshow*, led by vibraphonist Matt Moran. In June, the label fulfilled its promise of presenting projects consisting of new works when it released *96 Gestures* by the *Scott Fields Ensemble*; on Sept. 23, *No Images* by composer/percussionist John Hollenbeck was released. Two additional Hollenbeck-led projects, eponymous sets by *Quartet Lucy* and the *Claudia Quintet*, are scheduled for release Jan. 1, 2002.



HOLLENBECK

"Because the label is based around composers and compositions, their objective is always to look at the music and decide whether it has qualities that merit releasing it commercially," Hollenbeck explains. "Even in these bad economic times, CRI is not putting out music based on whether or not it will sell. They are just looking for good music."

Hollenbeck's three BlueShift releases, his first outings as a leader, exemplify the label's eclectic, composition-oriented aesthetic. Hollenbeck says that *No Images*, by far the most diverse of his three offerings, was written "to move visually," with the thought of having a choreographer put a dance movement to the pieces. The project's opening track, "Bluegreenyellow," features Hollenbeck dueling with tenor saxophonists David Liebman, Ellery Eskelin, and Rick DiMuzio, while its centerpiece, the 25-minute long "The Drum Major Instinct," features three trombones and a sampled spoken interlude taken from a speech by Dr. Martin Luther King Jr.

The *Claudia Quintet* and *Quartet Lucy* albums are based around more traditional, yet no less eclectic struc-

tures. Hollenbeck describes the former as "traditional jazz, with funky grooves and contemporary influences" and the latter as "the jazz equivalent of a singer/songwriter project, with a spiritual bent," seen most profoundly in the lyrical vocalizations of Theo Bleckmann.

CRI executive director John Schultz says that "more and more, major jazz labels are either cutting back on their releases, particularly in terms of their catalog, or are putting out music that is recorded more for commercial rather than artistic reasons." Therefore, Schultz says, it seemed that "this was an appropriate time for us to make a serious effort to document artists and composers who otherwise might have no other outlet."

Like its parent company—which is funded by the Aaron Copland Fund for New Music, the Virgil Thomson Foundation, and the Alice M. Ditson Fund of Columbia University—BlueShift is a nonprofit venture, with funding provided by the National Endowment for the Arts. All artists signed to BlueShift must first submit their releases to the label for consideration. They are then voted upon by an anonymous editorial committee comprising industry

blueshift

executives and composers. Unlike the classical CRI label, where a project's launch is often put on hold until an appropriate means of funding can be determined, Schultz feels that the inherent immediacy of jazz necessitates releasing discs in a timely manner: "If you wait two years to put out a recording, the group might not even be together anymore."

To facilitate an expeditious release schedule, Schultz is investigating the possibility of obtaining corporate sponsorship for BlueShift albums. "Most of the projects come to us as finished masters," he says, "so we really just need to cover the expenses incurred in post-production, which would be a nominal charge for a large corporation. If a company is looking to reach the same demographic that a jazz artist appeals to, it could be a wonderful opportunity for them to get their name out there."

CRI and BlueShift require applicants to make scores and recordings for all proposed works available, along with a description of the project, biographical information on the composers and performers, and an estimated recording budget. The labels' releases are made available to college and municipal libraries to ensure posterity and are distributed to retail by Qualiton. Contact jschultz@composersrecordings.com for further information.

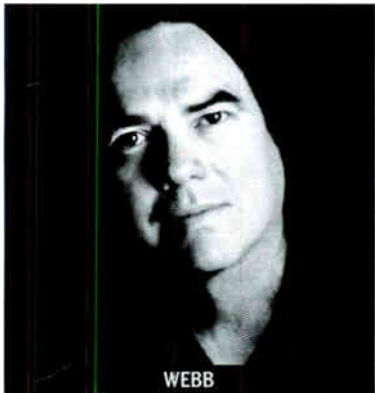
Words & Music™



by Jim Bessman

WEBB MEETS WILLIAMS: A year ago at Manhattan nightclub Feinstein's at the Regency, **Jimmy Webb** did an unforgettable stint with **Glen Campbell**—who owes much of his hits, of course, to Webb's songwriting.

Webb returned this year, with fellow pop-tunesmithing legend **Paul Williams** as his foil. The



WEBB

resulting evening, with Tony-nominated Broadway star **Liz Callaway** providing a lovely female vocal perspective, saw a delightful pairing of two of the most sophisticated pop songwriting pros in the business trading quips and contemporary song classics.

Shorn of his familiar ponytail, Williams noted that Webb was sporting a new **Dan Rather**-esque haircut while performing such "great Americana portraits" as "Galveston" and "Wichita Lineman" (both hits for Campbell). Williams further saluted the latter tune for having "the greatest straight-ahead line in a love song ever": "And I need you more than want you/And I want you for all time."

Of his own songs, the wee Williams blamed his short stature for his deep catalog of "ouch, Mommy, pick me up and love me" tunes, including "You and Me Against the World," the **Helen Reddy** hit that he co-wrote with **Kenny Ascher**. This he performed along with such other gems as "We've Only Just Begun" and "Rainy Days and Mondays," both of which he co-wrote with **Roger Nichols for the Carpenters**. Not to be out-self-deprecated, Webb described his haunting "Highwayman" hit for **Waylon Jennings**, **Willie Nelson**, **Johnny Cash**, and **Kris Kristofferson** as "John Steinbeck meets **Deepak Chopra**."

For her part, Callaway selected Williams' "What Would They Say" for a duet with the writer. It was a song she knew from a Reddy album

that she cherished as a kid. "A week before we opened, a friend of mine sent me a 26-page list of Paul's songs—and there it was on page 26," she says. "I went down and found it in the basement."

But one song, Webb's cover of **Frank Loesser's** "Spring Will Be a Little Late This Year," took on special meaning. "Not to slight **Irving Berlin**," Webb said, "but Frank Loesser's my favorite words-and-music guy." He added that in light of Sept. 11, "it's almost like a message across the generations from Mr. Loesser to us."

STUDENTS UNITE: Cherry Lane Music Group VP of theatrical rights and print music coordinator **Dan Rosenbaum** reports that more than 14,000 elementary school students from across the country will join together at 1 p.m. (ET) Dec. 11 to sing "The Dreams in You," a song commemorating the Sept. 11 tragedies.

The Cherry Lane-published tune is a collaboration among composers, lyricists, arrangers, orchestrators, vocalists, musical directors, and producers of New York City's theater community (**Jason Howland**, **Jeff Lams**, **Kim Scharnberg**, **Jack Murphy**, **Dani Davis**, **Belinda Lams**, and **Jan Murphy**) and is a tribute to the children of the victims. The sing-along event, titled **Kids Sing for Freedom**, will utilize a CD of the song that was recorded in October by more than 250 members of the Broadway and off-Broadway communities and features performers from 18 shows.

Participating schools will download the recording and sheet music free of charge from the Web site of Cherry Lane's student music magazine, *Music Alive!* (musicalive.com). The CD is also available online at dreamfund.org or through Sh-K-Boom Records' Web site (sh-k-boom.com), with all proceeds going to the September 11th Fund to benefit the victims' children.

According to executive producers **Howland** (music director/conductor for *Jekyll & Hyde*) and composer of the upcoming *Little Women* and **Davis** (producer of *Little Women* and the Tony-nominated *The Lonesome West*), the project is "a tribute to those who died and a demonstration of our national unity [and] our hope for the future, [as well as] our belief in our children, our country, and our freedom." They expect to raise more than \$100,000 for the September 11th Fund.

Word-Of-Mouth Still Works For Patelson Music House

BY JIM BESSMAN

NEW YORK—If the old show biz joke is right—that "practice, practice, practice" is how you get to Carnegie Hall—then the Joseph Patelson Music House is where you go to get the sheet music with which to rehearse.

Located, as the business card says, "just back of Carnegie Hall," the venerable West 56th Street establishment—which was founded on West 59th Street in 1920 as one of the first used-music stores in the country—continues to offer "used music at half price," to quote its longtime promotional motto. But used sheet music has long been supplanted by new product.

"Ninety-five percent of what we stock now is new," says manager **Carlos Vazquez**, who started working at the store when he was a college student in 1964. From his office on the second floor of the approximately 200-foot-by-60-foot two-story space, he's surrounded by walls of the traditional sheet music that remains the mainstay of his business, as well as newer items, like the "Masters Collection" line of instructional MIDI files of music by such composers as **Scott Joplin**. The store also carries the "CD Sheet Music" series of CD-ROMs amassing sheet music according to instruments, composers, and classical music genres.

"They each contain reams of sheet music that are reasonably priced for students who can't otherwise afford to buy it all [on paper]," Vazquez says, "and we sell quite a lot of them. They told us [CD sheet music] would put us out of business, but there's still nothing like the original bound sheet music—the real thing."

BEDROCK OF THE BUSINESS

Indeed, customers from around the world continue to visit the Patelson Music House, which is crammed with some 40,000 different items, Vazquez says. He explains that a classical sheet music title may be available in many different editions, depending on instrument and size. Classical music makes up the bulk of the sheet music sales by far, and works by such old war horses as **Beethoven**, **Bach**, **Brahms**, and **Mozart** are the bedrock of the business, according to Vazquez.

"But there's always new music coming out," Vazquez adds, noting that titles by the late Argentine tango composer **Astor Piazzolla** have become popular during the past five years. The store also car-



'People come in and say it's like stepping into another century. We still do things the same way we have for 40 or 50 years.'

—CARLOS VAZQUEZ,
JOSEPH PATELSON MUSIC HOUSE

ries Broadway scores and "some popular stuff," namely single-sheet music by such show-tune composers as **Rodgers & Hammerstein** and **Kurt Weill**. These, he notes, are "becoming like classical music."

Band music and choral music—except classical standards like **Handel's Messiah**—aren't stocked, "since there's so much of it, and we don't have room, and it gets us away from our field," Vazquez says. But he does deal in all kinds of classical music-related books and magazines; some accessories like metronomes, batons, tuning forks, and pitch pipes; and reproductions of some distinguished composer portraits framed upon the walls—"anything a professional musician would want."

FAMOUS PATRONS

Vazquez's word-of-mouth clientele includes music students and teachers, as well as such noteworthy professionals over the years as **Arthur Rubinstein**, **Van Cliburn**, and **Isaac Stern**—as the store's late owner **Joseph Patelson** recalled in a 1989 interview in *Key-note* magazine.

Frank Sinatra is reported to have purchased *The Dictionary of Vocal Terminology* there, and Vazquez says that kids still come

in because of a 1977 *Guitar Player* profile of **Grateful Dead** bassist **Phil Lesh**, in which he mentioned obtaining the *Musician's Handbook* at the store during his formative playing years.

But the Joseph Patelson Music House was already long established by then, having evolved out of a business launched in 1920 by used-book dealer **Ernest Cook**. Patelson came to work for Cook as a student in 1929, when Cook was located on West 57th Street. Patelson took over the operation when Cook died in 1939 and moved it to a location next door to the current one, where it has been since 1947.

FROM HALF-PRICE TO FULL SCALE

Patelson, who died in 1992, lived with his wife on the second floor of what was originally a carriage house. "The sheet music business came about because he suggested they buy used music to sell to individuals—by the pound," Vazquez says, noting that the store's original name was the **Half-Priced Music Shop**, because the used sheet music—which was obtained from customers who didn't need it anymore or whose relatives had died and left it to them—was resold for half the list price.

While the Patelson shop still buys used sheet music from customers for half of what it charges, it eventually started ordering new music. But Vazquez notes that it still retains its "old-style business" feel.

"People come in and say it's like stepping into another century," Vazquez says. "We still do things the same way we have for 40 or 50 years."

But the sheet music business has changed. Vazquez concedes, adding that the store is "getting involved a little" in online retailing. "A lot of [competing] stores are out of business," he says, citing economic factors and a 40% drop in business since Sept. 11. And while the store once employed almost 50 staffers, including such then-aspiring musicians and singers as sopranos **Catherine Malfitano** and **Patricia Neway** and flutist **John Littlefield**—who all worked part-time—the store now employs 30-35 mostly full-timers.

Still, the Joseph Patelson Music House, which is now owned by Patelson's son **Daniel**, does a "steady" niche business of \$2.5 million in annual sales. "People can actually come in and feel the [sheet] music," Vazquez says. "And we generally have what they're looking for or can order it—if it's still in print."

Smaller AES Confab Retains Energy, Despite Attacks

BY CHRISTOPHER WALSH

NEW YORK—Under unique and difficult circumstances, the somewhat downsized 111th Audio Engineering Society (AES) Convention was nonetheless an important and successful show, according to outgoing AES president/professor Roy Pritts.

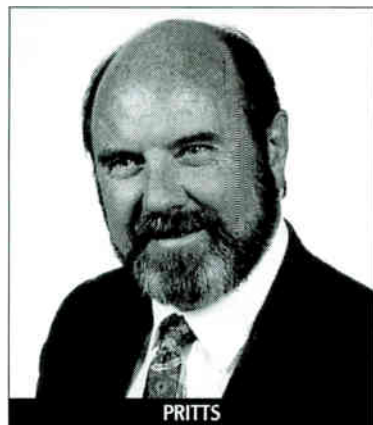
Founder of the music engineering program at the University of Colorado, Pritts will be succeeded after the convention's conclusion by Garry Margolis of the Los Angeles section of the AES.

"I'm talking to the exhibitors and other attendees," said Pritts at the Jacob Javits Convention Center, "and they feel a lot of vitality. It reminds them of the conventions of old, when they could really get some business done. There's a lot of energy, and the people that need to be here, are here."

Indeed, talk on the convention floor often included the diminished exhibition's more manageable size, a refreshing convenience despite the absence of many prominent manufacturers that enabled it.

"Does that mean there were peo-

ple at earlier conventions that were not necessary?" Pritts asked. "I don't think so. But the presence of the AES was very important at this time in the economic progress of our in-



PRITTS

dustry. The AES Convention provides contact for the scientific community, the production community, and the manufacturing and product communities. We need to be in touch, not just by e-mail, not just by fliers. There's a time when we just have to meet face to face, and the

enthusiasm that continued with this convention assures the health and vitality of the industry, especially for the medium-sized and smaller companies. This is their primary contact to their user group. For the users group, this is their one chance to really talk to the manufacturers, the researchers, the designers, and the authors of the technical papers. They feed off of this. There's enough fuel out of a convention to last them another year."

At the convention's opening ceremony Nov. 30, Pritts took note of the busy year the AES had experienced—pointing to conferences in London, Germany, and Burlingame, Calif., as well as the 110th convention in Amsterdam—insisting that the industry can weather the economic downturn and disruption of business in the wake of Sept. 11.

"It's an international industry," he later said. "There's no way out of that. We learn so much from each other that to stop the progress would have been a mistake. The industry looks to the AES for this kind of leadership."

Studio Monitor™

by Christopher Walsh



A BITTERSWEET AES: In the end, it was obvious that recent events could not help but overshadow the 111th Audio Engineering Society (AES) Convention in New York City, which concluded Dec. 3. The terrorism of Sept. 11 forced the event's postponement by 11 weeks and resulted in a quieter exhibition and fewer attendees. The bitter-



Pictured at the 111th AES Convention, from left, are Michael May and Roger White, Design FX; Candace Stewart, Cello Studios; and Paul Foschino, Sony Professional Audio Group, Broadcast & Professional. (Photo: David Goggin)

professional recording systems. At New York City's Hit Factory Studios, Steinberg's Nuendo system—a more high-end digital audio workstation—was demonstrated by the recently created Steinberg Producer's Group, including elite engineer/producers **Greg Ladanyi, Ed Cherney, Elliot Scheiner, Chuck Ainlay, and Rob Hill.** Nuendo is gaining accolades and attention throughout the industry and has been employed on such high-profile projects as Ladanyi's 24-bit, 96kHz 5.1 mix of **Jackson Browne's** *Running on Empty*.

On the hardware side, the Sony DMX-R100 digital console was one of the more popular products on display. Where Sony's high-end, highly regarded OXF-R3 "Oxford" digital console is found in some 30 facilities worldwide, sales of the small-format DMX-R100, at approximately \$20,000, have surpassed 1,200. At AES, Sony introduced Version 2.0 software for the R100, which enables surround-sound processing at 88.2 and 96kHz sample rates, as well as enhanced sub-level control on each channel in conjunction with five-channel panning, among other enhancements. "Part of Version 2.0 was simply bringing it fully up to its feature set that we originally intended to have," explains **Paul Foschino**, marketing manager at Sony Electronics' Broadcast and Professional company. Sony also debuted Version 3.0 software for the Oxford.

sweet feeling on the convention floor was made more acute with the news, announced on the morning of Nov. 30, of **George Harrison's** untimely death.

Yet the resilient spirit displayed by audio professionals from around the world provided much-needed inspiration as the industry weathers a most challenging period. Clearly, the ongoing evolution of workstation-based recording, editing, and mixing technology and the emergence of stand-alone hard-disk recording systems, particularly at the low end of the cost spectrum, is dramatically affecting the commercial recording business. Digital consoles also evolve as software is updated in response to user feedback. Alongside this evolution, accessory equipment, such as monitors, also develop in size and price point in response to the smaller, self-contained workstation-based production environments.

Many of the latest developments in recording technology were displayed away from the consolidated convention floor. Syntrillium Software, for example, did not exhibit at the Javits Center; but, offsite, the maker of the popular Cool Edit Pro digital audio production software announced—and demonstrated—the Red Rover multitrack remote control interface, a USB device featuring the familiar transport controls found on those of

Also announced, though unseen, at the convention was the forthcoming DM2000 digital console from Yamaha, at a similar price point to the DMX-R100. The 96-input digital console—offering surround production features and integrated digital audio workstation and Pro Tools control—provides nine times the processing power of the manufacturer's earlier breakthrough product, the 02R digital mixer. The DM2000 is expected in spring 2002 in the U.S.

Also exhibiting was Blue Sky International, which showed the Sky System One nearfield monitor system, consisting of two speakers and powered subwoofer. Sky System One mirrors the trend, seen throughout AES, of compact-and-affordable.

That description could also describe the convention itself. "It wasn't as busy in terms of numbers of people," Foschino says, "but the quality of people that came through, and the amount of time we were able to spend with them, was pretty significant."

For a general overview of the 111th AES Convention, see page 3.

DECEMBER 15 2001 Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (DECEMBER 8, 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 Ten, Jermaine Dupri	LOUD (Nashville) Julian King	ARMOURY (Vancouver, British Columbia) Randy Staub	ARMOURY (Vancouver, British Columbia) Randy Staub
CONSOLE(S)/DAW(S)	SSL 8000 G+	SSL 4063 G+	Sony Oxford 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 DAB	Pro Tools, Quantegy DAB
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Los Angeles) Brian Gardner	HIT FACTORY (New York) Herb Powers	GEORGETOWN (Nashville) Danny 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.

DVD-Audio Still Waiting In The Wings

Growth Is Slower Than Many Had Hoped, But The Pieces Are Falling Into Place For Putting New Technology On The Map

BY CHRISTOPHER WALSH

NEW YORK—"This is the kind of presentation that's going to wake a lot of people up to the fact that music sounds spectacular in 5.1."

This declaration comes from DTS Entertainment's David DelGrosso; the presentation in question is the just-released 5.1-channel DVD-Audio of Queen's *A Night at the Opera*. An exhilarating experience in stereo, the densely layered vocal and instrumental tracks of the epic "Bohemian Rhapsody," when presented in 5.1, transport the listener directly into the music, an enveloping adventure likely to leave one breathless.

With *A Night at the Opera*, the

greater penetration of surround music mixes for DVD-Audio, which, while delivering some video and graphics content, is chiefly devoted to high-resolution, multichannel audio.

It has been just over a year since the Warner Music Group became the first major to release DVD-Audio titles. With several high-profile releases in 2001—among them Fleetwood Mac's *Rumours*, Missy Elliott's *Miss E...So Addictive*, George Benson's *Breezin'* and Björk's *Vespertine*—the format now covers a greater range of genres, and WMG continues to supplement its growing list of offerings.

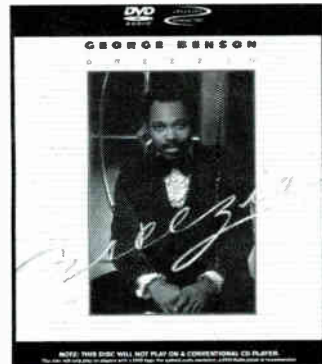
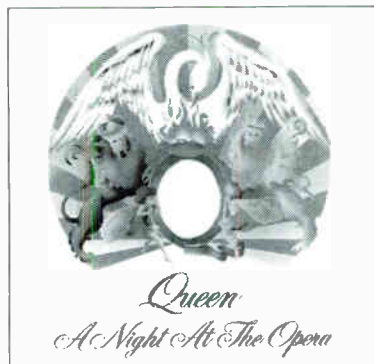
In the last several months, more

on, for people to get exposed to it, and for the equipment to be reasonably priced—although that's sort of the case now, so maybe it won't be that much longer."

"My feeling," adds Paul Angelli of Cambridge, Mass., authoring facility DVD Labs, "is that it's going to be evolutionary. Once people hear it, they're going to get it. People will check out a surround disc and then put in a redbook [two-channel, 16-bit/44.1kHz] disc and notice that it's not quite the same."

SMALL BUDGETS. BIG RELEASES

"I'm a big fan of surround sound," says Bill Allen, director of new tech-



marketing of DVD-Audio shifts into high gear, DelGrosso explains. "Best Buy is going to have a special display, for the first time, for DVD-Audio discs. Tower Records and the rest will participate in a lot of fun promotions. We've got radio stations all over the country giving away 'home theaters in a box,' along with free discs to get people aware," he says. "The bottom line is, millions of people have 5.1 playback systems. They're watching movies, and now they can listen to music, too."

MORE LABELS, RELEASES

The year 2001 will likely be remembered not so much for a decisive breakthrough in surround sound as for the continued, dramatic escalation in hardware introduction and sales, a vital precursor to the ultimate success of DVD-Audio and Super Audio CD (SACD), the Sony/Phillips-developed format that began offering multichannel titles this year.

Some 25 million DVD players have been shipped in the United States, while more than 225 million DVD movie and music-video titles have shipped this year alone. DVD music video has proven a considerable growth area for the format, potentially laying the groundwork for

labels have joined the surround party. Telarc International, with affiliated labels Delos and Heads Up, is supporting both SACD and DVD-Audio. Universal Music Group announced in August that it will make titles available on SACD; EMI is gearing up for DVD-Audio releases in January and February; and EMI Classics already offers several orchestral recordings in the format.

Sony Music, of course, is promoting SACD, releasing an impressive number of titles from its extensive catalog, including multichannel recordings by artists as diverse as Billy Joel, Miles Davis and Alice in Chains. In February, Virgin was the first label to release a multichannel SACD, with Mike Oldfield's *Tubular Bells*.

Despite encouraging numbers, however, and for all the enthusiasm in the mix studios, in authoring facilities and at certain labels, fervid acceptance among the population at large is not as easy to come by. "This is a product that is not going to happen quickly," says Bob Woods, president of Telarc International. "As a test, I ask people if they remember when DVDs were first released, and most don't know they've been out as long as they have. Sometimes, it just takes a while for something to catch

nology at BMG Entertainment. "Anyone that's heard a decent surround system walks away saying, 'Of course that's better.' I do think that the installed base of home theaters differentiates it, this time, from quad. The only question in my mind is whether or not the [World Trade Center] tragedy and the economic picture will cause people to slow down purchases or to cocoon and spend. The initial figures are that a lot of people are utilizing home entertainment as a way to level their heads." Though BMG has prepared content for multichannel release, no announcements have been made as to the major's future plans.

A healthy mix of new and catalog releases will likely spur interest in multichannel music across a broad spectrum of consumers, but, while that combination is seen in WMG's offerings, for example, a more concerted effort is needed, according to some. "EMI handed me a list of things they want me to do," confides producer/engineer Ed Cherney, "and it's coming through the catalog department. For a minute, they were saying, 'We need a 5.1 [mix] of this' for new projects. For months, everyone was asking, but now I see them

Continued on page 44

From Your Couch To Your Car

Although Taking Some Time, Consumers Will Soon Be Able To Have DVD-Audio On The Road

BY CHRISTOPHER WALSH

NEW YORK—With the steady proliferation of surround sound in home-theater installations, consumers are growing accustomed to entertainment coming with multichannel audio, delivered primarily via DVD. As multichannel audio becomes more commonplace, the notion that the automobile is an obvious environment for surround is slowly gaining in public consciousness.

CD player, with a pair of headphones in the back seat, or just regular stereo speakers. But now that people have surround sound on their DVDs at home, they're looking to get it in the car as well."

DVD's entry to the automobile environment is primarily due to the format's video component, says Todd Van Zandt, product promotion manager, Alpine Electronics. But, as with home theater, the expectation that DVD-Video will expedite



Panasonic's DVD player

It's not as easy as it sounds. Inherent difficulties in car audio—engine and exterior noise, problematic angles and materials in interiors, limited speaker locations and sizes, for example—complicate delivery of a balanced two-channel system. Adding additional speakers can further confound natural-sounding conveyance of audio. But car-audio manufacturers have devoted considerable research and development to bringing surround to the automobile, and with good reason: It is the automobile that will "drive" the ultimate success of multichannel audio, according to countless producers, mix engineers and hardware and software manufacturers.

the success of high-resolution, multichannel audio is strong.

"I think that most customers that are interested in DVD for the automotive environment look at DVD for the car basically as an improved VCR," says Van Zandt. "Typically, they are running rear-seat entertainment to keep the kids under control while taking long trips. But for those customers that are familiar with home theater, it's very easy to step into a processor and DVD player to experience the same multichannel audio/video-type experience that they would at home, only in the car."

'Most customers look at DVD for the car basically as an improved VCR. Typically, they are running rear-seat entertainment to keep the kids under control while taking long trips.'

—TODD VAN ZANDT,
ALPINE ELECTRONICS

EXPECTATIONS EXCEEDED

"It's starting to break out," says Brent Butterworth, director of consumer technology marketing at Dolby Laboratories. "There's a lot of DVD in cars—all the major car-audio manufacturers have at least one DVD player in their line. From an audio standpoint, most of those are hooked up more or less like a

video-type experience that they would at home, only in the car."

The Panasonic CQ-DVR909U is, to date, the sole DVD-Audio player for the automobile. Primarily, says Robert Lopez, national marketing manager, Panasonic car-audio division, it is sold with a screen, such as the CQ-VA707W, to take advantage of its DVD-Video capability. "For the few people who are not purchasing the 909 with a screen," says Lopez, "it is generally because they are more of an audiophile and

Continued on page 46

Making Strides

Both DVD-A And SACD Are Finding Ways To Move Into Consumers' Home Theaters

BY DEBBIE GALANTE BLOCK

NEW YORK—DVD-Audio and Super Audio CD (SACD) are finally starting to take steps—albeit baby steps—toward consumer acceptance. The reason, in part, is that consumers who are becoming accustomed to surround sound from DVD-Video, and even broadcast TV, are more open-minded and looking for music that can fill all of the speakers in their home-theater systems. "Surround sound is now in 20% of U.S. homes, and it's one of the fastest-growing segments in the consumer-electronics industry," says Jordan Rost, senior VP, Warner Music Group. But, while many industry observers had expected DVD-Audio to be the surround format supported by the major labels, SACD is gaining just as much attention.

David Kawakami, director, Super Audio Project, Sony Corp. of America, sums it all up. "The Holy Grail for audio has never really changed—it's closing the gap between performed music and reproduced music at

home," he says. Both formats are aimed at doing just that. Challenges now come down to what happens on the retail floor, and whether a connection can be made with the consumer. Although not true, to the average consumer both products seem the same, thus each format is looking for its defining feature.

ADDING EXTRAS, AND COST

While DVD-Audio is obviously an audio product, most offerings are also promoting extras much like those offered on DVD-Video titles (such as music videos, interviews, discographies). Says Rost, "People buy DVD-Audio primarily for the music experience, but satisfaction goes up considerably as a result of the extras."

On the other hand, SACD enthusiasts say just the opposite: Music buyers don't care about extras and want to buy just music. "Although SACD titles thus far haven't included multimedia features, there is nothing in our format that pre-

cludes these, but we want to make audio the first [priority]," says Kawakami.

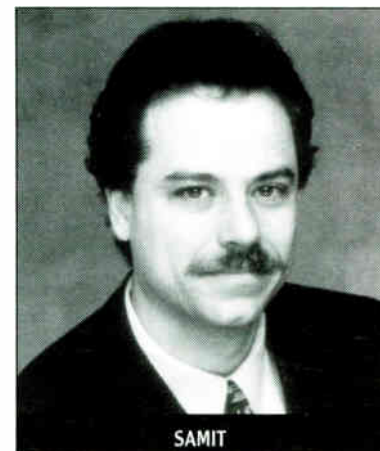
Still offering higher resolution than a CD, certain SACD titles are



ROST



HAYGOOD



SAMIT

two-channel. Although some labels will continue to release that configuration, most Sony Music titles are now being recorded in 5.1. "The rea-

three, trying to build a true mass market with 13 SACD models available from Sony, starting as low as \$299," he says.

Depending on who one speaks to, costs vary on both formats; and whether one format is more inexpensive than the other to create also seems to be a matter of opinion. "DVD-Audio costs depend on a lot of things, including the condition of the masters and the availability of added value content. Each project is treated differently," says Rost. While the SACD process is similar to making a CD, it is still more expensive because multichannel is both lengthening the production time required and adding cost.

"Right now, it's tough to turn a profit with DVD-Audio because it's very labor intensive. It's a tough time in this industry [overall]. You have to think about every dollar you spend. So, I have to think long and hard before [deciding] to master more DVDs," says Bob Woods, president of Telarc International. The *1812 Overture* was released by Telarc in both formats.

WHO SUPPORTS WHAT

Copy protection, while not talked about in specifics, is still a consideration for labels. SACD's technology reportedly offers five lines of defense—each one is prohibitively expensive to circumvent, according to Kawakami. "Three years and counting, the technology hasn't been hacked yet. It's not worthwhile financially, even for a professional pirate," he says. DVD-Audio discs are watermarked and encrypted. "Effective copy protection should be invisible. Consumers shouldn't think about it. We haven't had any complaints about our copy protection. It has been proven," says Rost.

Sony and Universal support SACD. Warner supports DVD-Audio, and EMI supports both. Many niche labels are feeling their way around the consumer market, as well. "Our approach is straightforward," says Jay Samit, EMI's senior VP, new media. "Give the consumers what they want. Some 25% of households have DVD players hooked up to a good sound system. People have experienced surround sound

through film. To be immersed in music the same way is a real joy."

SACD will be a preferred format for Universal, "but I do expect the company will be releasing DVD-Audio titles sometime in 2002, as well," says Paul Bishow, VP, marketing, new formats. No titles have been announced for either format. "SACD is a high-quality format; it gives consumers a compelling experience in stereo and multichannel, and it serves to protect artist copyrights. DVD-Audio has a similar feature set. Obviously, Universal sees substantial potential for SACD, but, in the long run, it's the marketplace that determines the success or failure of a format, not the software company," he adds.

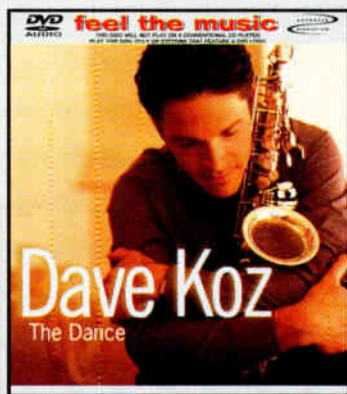
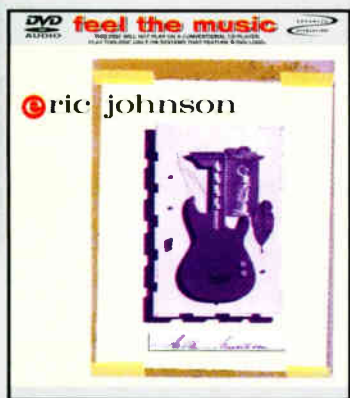
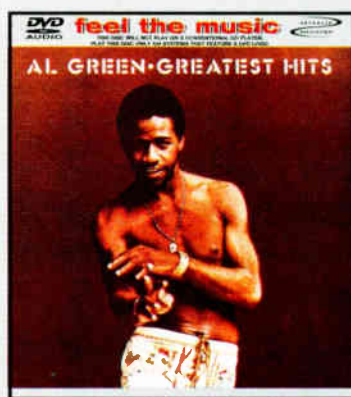
The independent labels tend to be more outspoken on their preferences. "We're very committed to SACD technology, but we're businesspeople, so we're not going to be foolish enough to ignore DVD-Audio," says Telarc's Woods.

Delos Records also supports SACD. The format, "carrying with it the advantages of the DSD recording process, has made a quantum leap in reproducing the live experience—in bringing the listener that elusive 'best seat in the house,'" says Amelia Haygood, president of Delos.

John Trickett, chairman of 5.1 Entertainment, says, "If you stack DVD-Audio and SACD against each other, I think you've got two very high-quality formats. The reason we support DVD-Audio is twofold. First, by the end of the year in the U.S., there will be 30 million players that can play the discs, thus there is a built-in base. Second, there are the added value bonus features you get with DVD-Audio. The movie industry has shown us the way." With 51 titles already available, Trickett expects to release over 100 next year.

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Rumours**



SURROUND 2001

AN EXPANDED PRO AUDIO SECTION

DVD-Audio

Continued from page 41

going through their catalogs."

Adds Rhino's Robin Hurley, "There's definitely talk about switching next year, so that we get more records out simultaneously, and about getting into the real meat of the catalog, the top-selling items. That's an ongoing discussion, and I think that, next year, there will be a big shift toward that. With EMI coming on board, that will help; it's another significant label putting out titles. I feel increasingly optimistic at the moment."

But for surround sound pioneer Elliot Scheiner, who remixed *A Night at the Opera*, among many other new and classic titles, reduced budgets for multichannel remixes have led him to build a private mix studio. "The budgets were too small to begin with," he comments, "so you couldn't devote that much time. Now, everything is being done for less money, and you can't afford to get your fee plus pay for the amount of studio time you need on certain projects. That's why I've built a room. I can

devote as much time to one song as I want."

GAINING MOMENTUM

Across the production community, it is Sony that currently draws the most praise, for its carefully structured launch of SACD, which is noticeably gaining momentum. "We started with two-channel," recalls



David Kawakami, director, Super Audio Project, Sony Corp. of America. "We were going in through the top of the market. We introduced the first players that had multichannel playback capability, parallel with introducing a larger variety of players that appealed to different segments in the market; and they became more affordable. We made

five-disc changers and combination machines with DVD-Video, and also started dropping SACD multichannel playback into our 'home theater in a box' systems. At that juncture, we started really turning up the steam in terms of building the multichannel part of the SACD catalog. We deployed about 60 of the Sonoma workstations to support multichannel SACD production."

"They started with music that they knew would work, which was classical," says James Guthrie, who created the 5.1 mix for the just-released SACD of Roger Waters' *In the Flesh* (a DVD-Video of the live recording will be released on Dec. 18). "I think everyone agrees that, when you've got an orchestra and some microphones in the back of the hall so you get that great, ambient feel, you just accept it. Starting with classical was a smart move to ease people into it. Then they went to jazz, and now they're getting into more rock."

The combination DVD-Video/SACD units from Sony Electronics include the DAV-C700 and DAV-C900 "DVD Dream" systems, also known as "home theater in a box." These comprehensive and, most importantly, simple systems are especially popular items at electronics chains, and will considerably whet the public's appetite for surround. "Those are really popular," says Amsterdam-based David Walstra, GM of the Super Audio Project in Europe. "Ten times more popular than the hi-fi models. I just spoke to one of the local sales companies in Europe, and they claim a back-order situation on these DAV systems. That's how we're judging enthusiasm, and a serious back-order situation is very nice to hear."

Into the fifth year of its brief history, DVD is clearly a winner, and while DVD-Audio's proliferation is transpiring at a slower pace than many had hoped, the pieces are falling into place, between affordable, comprehensive multichannel hardware and an ever-growing base of content to choose from. In the DVD music video, DVD-Audio and SACD formats, more titles by more artists will increase consumer recognition and adoption.

"It's an evolutionary process," says Universal Music Group's Paul Bishow. "The leap from vinyl to CD was revolutionary. The leap from VHS to DVD was revolutionary, with all the things it brought—instant access, better quality. To some degree, the leap to multichannel audio is also that. But it is an upgrade path for consumers that's very different than what CD or DVD-Video was. And that is where it's going to take some time. As home-theater systems become more and more prevalent, the ability for consumers to get multichannel audio becomes more and more prevalent. Clearly, from everything we know up to this point, when people hear music in surround sound, they immediately get it."

Conference Schedule

Surround 2001 will take place Dec. 7 & 8 at the Beverly Hilton Hotel, Los Angeles

FRIDAY, DEC. 7

(Group 1A)

Case Studies or "How Did They Do That?"

The case studies group offers techniques and demonstrations regarding a specific project, with the intention of informing the audience of the details required in order to complete the project. These are mostly individual presentations, although some panel discussions are included.

10 – 10:45 a.m.

Surround Sound & the Artist

10:45 – 11:15 a.m.

Technology Showcase

11:15 a.m. – 12 p.m.

Surround Mic Techniques

12:15 – 1 p.m.

Surround Mastering

1:15 – 2:15 p.m.

Networking Lunch

2:30 – 3:15 p.m.

Surround Mix Techniques

3:15 – 3:45 p.m.

Technology Showcase

3:45 – 4:30 p.m.

Repurposing Stereo Titles to Surround

4:45 – 5:30 p.m.

Film Mixing

SATURDAY, DEC. 8

(Group 2A)

Production Hardware or "What Gear Do I Use?"

The production-hardware track continues on day two with an overview specific to surround sound topics, with the intention of informing about critical operational topics.

10 – 10:45 a.m.

The History and Future of Surround Sound Part 1

11 – 11:45 a.m.

The History and Future of Surround Sound Part 2

11:45 a.m. – 12:15 p.m.

Technology Showcase

12:15 – 1 p.m.

Do You Hear What I Hear?: The Consumer Listening Experience

1:15 – 2:15 p.m.

Networking Lunch/Technology Showcase

2:30 – 3:15 p.m.

Acoustic Design for Surround Sound

3:15 – 3:45 p.m.

Technology Showcase

3:45 – 4:30 p.m.

System Calibration & Bass Management

4:45 – 5:30 p.m.

Panel: Surround Studio Owners

FRIDAY, DEC. 7

(Group 1B)

Production Hardware or "What Gear Do I Use?"

The production-hardware group focuses on the type of equipment available for surround sound production and mastering, with the intention of informing about techniques for achieving commercial results.

10 – 10:45 a.m.

Panel: Surround in the DAW

10:45 – 11:15 a.m.

Technology Showcase

11:15 a.m. – 12 p.m.

Ambisonics—The Surround Alternative

12:15 – 1 p.m.

Steinberg/DTS Producers' Panel (Invitation Only)

1:15 – 2:15 p.m.

Networking Lunch

2:30 – 3:15 p.m.

Panel: Surround for Gamers

3:15 – 3:45 p.m.

Technology Showcase

3:45 – 4:30 p.m.

Back to Basics—An Overview of DVD Technologies

4:45 – 5:30 p.m.

Level Restriction in 5.1 Mastering

SATURDAY, DEC. 8

(Group 2B)

Delivery Formats or "How Does Surround Sound Reach Its Audience?"

The delivery-formats group focuses on the ways in which surround sound material reaches its targeted audience, ranging from auto-playback systems and the retail experience to live sound design and broadcasting.

10 – 10:45 a.m.

Panel: A&R Looks at Surround—Again

11 – 11:45 a.m.

Panel: Surround in the Car—The View From Detroit

11:45 a.m. – 12:15 p.m.

Networking Lunch/Technology Showcase

12:15 – 1 p.m.

Prepping Film Audio for DVD

1:15 – 2:15 p.m.

Networking Lunch/Technology Showcase

2:30 – 3:15 p.m.

Live Surround

3:15 – 3:45 p.m.

Technology Showcase


3:45 – 4:30 p.m.

SACD Close Up

4:45 – 5:30 p.m.


Broadcast Surround—Surround in a Hi-Definition World

Schedule is subject to change



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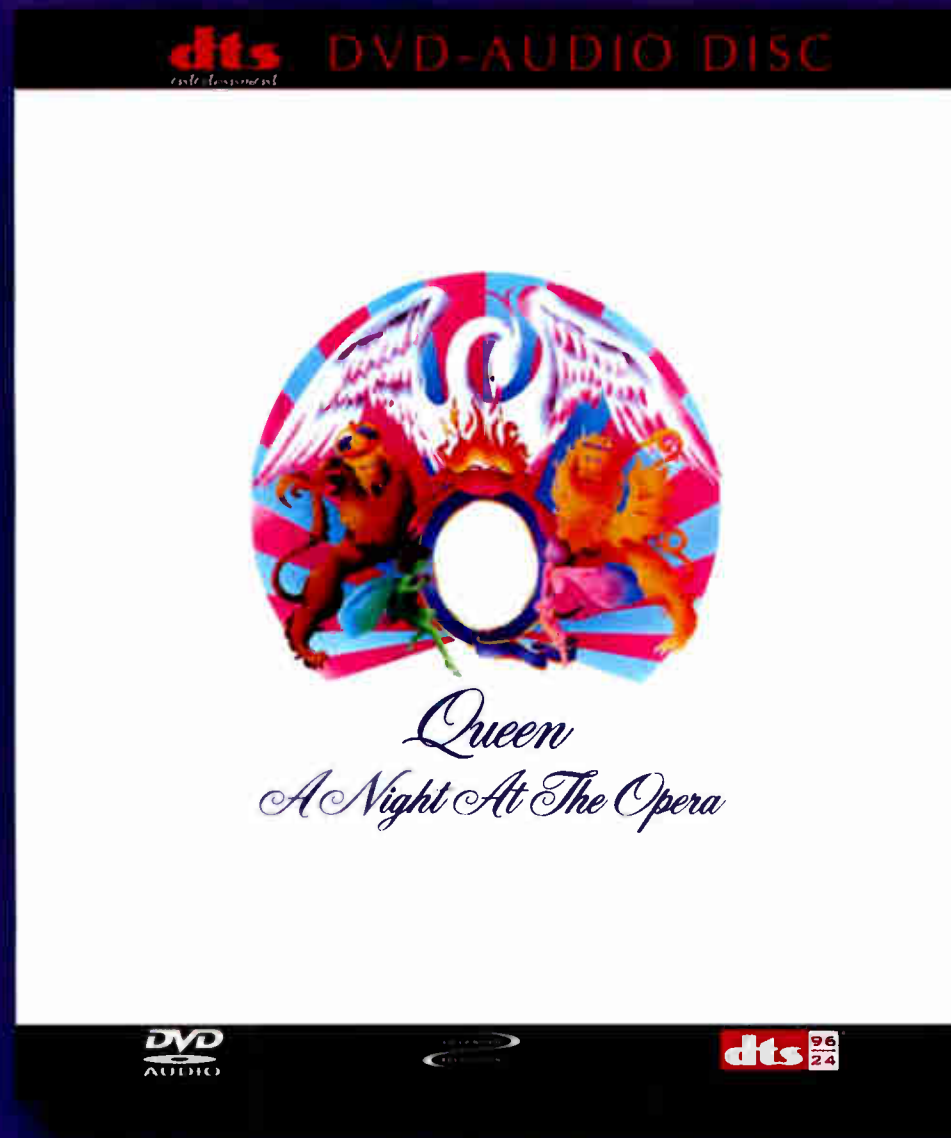
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SURROUND 2001

AN EXPANDED PRO AUDIO SECTION

Car

Continued from page 41

want to take advantage of multichannel and the new format of DVD-Audio.

"Our expectations have been exceeded, as far as sell-through of the model and acceptance of the new format," Lopez adds, "considering the year-to-date limitation of software. But the exciting aspect is that more and more software companies are now gearing up to launch DVD-Audio software."

SPEAKERS, FRONT AND CENTER

While most cars already have front and rear speakers, another factor to be addressed is the possible addition of a center speaker and subwoofer, vital for a 5.1-channel configuration. "A lot of car manufacturers are starting to take a hard look at the idea of putting in a center speaker," says Butterworth. "Over the past year, quite a few cars have emerged that already have center speakers, or manufacturers have announced plans to do that."

"We have solutions for that," adds Alpine's Van Zandt. "We have

dashboard-mounted speaker pods with their own amplification. We also have high-end component speakers that are designed for center channel, though more for a custom installation."

Surround sound is possible without multichannel DVDs, of course. Dolby Stereo cinema processors led



BUTTERWORTH

the original Pro Logic decoding. Dolby Pro Logic II was first implemented by Kenwood—another major player in car audio—in selected receivers and "home theater in a box" systems.

Pro Logic II, says Butterworth, is better suited to creating a realistic 5.1-channel experience from two-



LOPEZ

digital radio, MP3 or whatever—into 5.1-channel surround sound. That's perfect for the car. We've signed up a couple of [car-audio manufacturers] to do it, and we expect a lot more, as well."

SHOOTING FOR 2003

Dolby isn't alone in this endeavor.



VAN ZANDT

Griesinger and acoustic experts from the Harman International group of professional audio manufacturers, including Lexicon, long a premier manufacturer of sound-processing equipment. The Lexicon Logic 7 audio system will be part of the premium sound-package option in the 2002 BMW 745i and 745Li models.

While DVD-Video and sophisticated home-theater systems continue to cultivate consumer interest in multichannel music, the automobile will likely provide a microcosm of the evolution to surround sound. With DVD players, center speakers and technologies such as Dolby Pro Logic II and Logic 7 at hand, our long-term love affair with the car can be accompanied by a glorious, multichannel soundtrack.

"My guess would be 2003," says Butterworth, predicting a watershed moment for automotive surround sound. "I expect 2002 to be a pretty good year for Pro Logic II. We may not see everybody doing it, but we'll see a lot of them. As for DVD-Audio, right now only Panasonic is out with a player. But there are rumblings from other manufacturers that are planning a DVD-Audio player for the car. So I'd say we're laying the groundwork."

to the introduction of Dolby Pro Logic in 1987, a process designed to enhance sound localization through the use of high-separation decoding techniques. Now comes Dolby Pro Logic II, an improved matrix surround system based on

channel music. "It works with music as well as movies, which Pro Logic really didn't do," he acknowledges. "Pro Logic wasn't invented for music; Pro Logic II sounds spectacular. It turns any two-channel music source—like CD, FM radio, cassette,

or. Developed by Dr. David Griesinger, Logic 7 is a matrix decoder that converts two-channel audio signals into five or seven discrete signals, depending on system capabilities. A seven-speaker, two-subwoofer system has been developed by

Your review is next

"Much as Mercury did for the LPs in the hi-fi/early stereo era and Telarc did for digital CDs in the mid-1980s, Surroundedby seeks to set audiophile standards for hybrid software/high resolution audio discs by fully utilizing DVD-Audio's sonic advantages and multimedia capabilities."

—Jed Distler, Gramophone Magazine

"The pièce de résistance, however, was Willie Nelson's *Night and Day*. What made this wonderful was that the surround mix was so nearly transparent that I could savor the almost tactile characteristics of each individual instrument and never lose sight of the ensemble."

—Kal Rubinson, Stereophile Magazine

When it comes to extras, Warner has a lot to learn from little guys like SBE."

—Ken Richardson, Sound & Vision

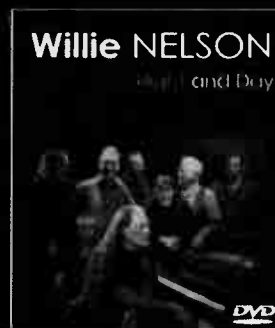
"The performances? Superb, and a perfect choice for the new level of involvement possible in the music due to the added realism of surround."

—John Sumier, Audiophile Audition

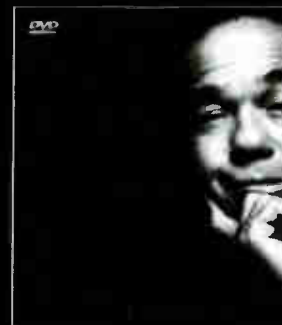
"For clarity, sweet sound, excellent use of surround, and of course marvelous instrumental renditions of some wonderful classics, this album really shows off the potential of DVD Audio..." May this little label go from strength to strength."

—Richard Elen, Audio Revolution

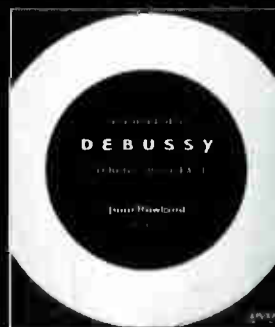
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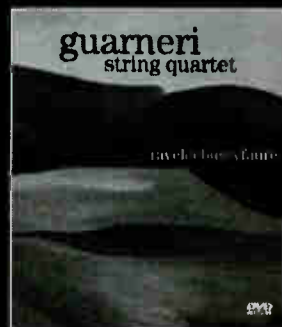
WILLIE NELSON
"Night and Day"
SBE 1001



BOBBY SHORT
"Piano"
SBE 1004



JOAN ROWLAND
"Surrounded by Debussy
Preludes Book I & II"
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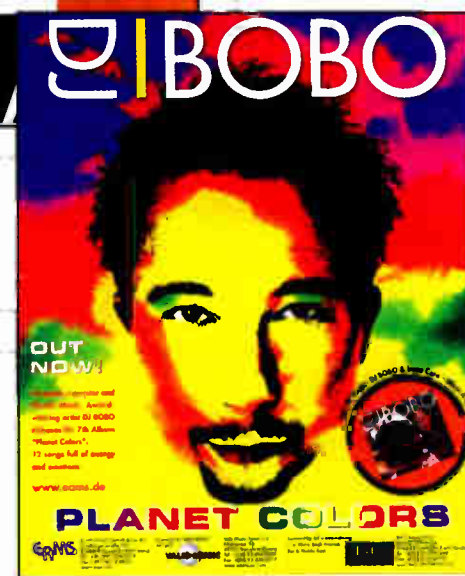
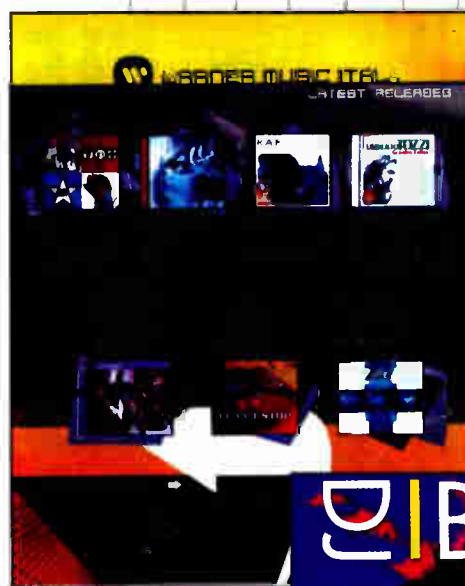


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INTERNATIONAL

Schramm Succeeds Leuschner

New President Of Sony Music G/S/A Is 'Charismatic' Entertainment Lawyer

BY ADAM WHITE
and WOLFGANG SPAHR

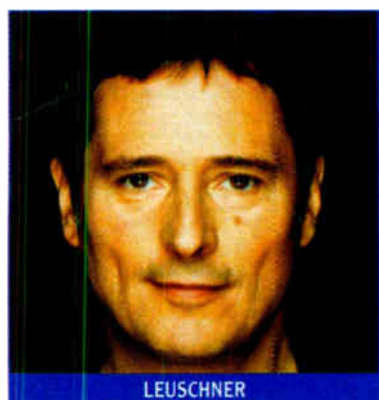
LONDON—When entertainment attorney Balthasar Schramm takes up his post Jan. 1, 2002, as president of Sony Music Germany/Switzerland/Austria (G/S/A), he joins a small club already brimming with new members.

That informal fraternity—the G/S/A leaders of the five major record companies—welcomed Universal's Tim Renner in January, BMG's Christoph Schmidt in February, and Warner Music's Bernd Dopp in October. All three succeeded industry veterans at their respective companies: Wolf-D. Gramatke, Thomas Stein, and Gerd Gebhardt. (EMI had changed its top man in 1998, when Heinz Canibol followed Helmut Fest.)

At Sony Music, Schramm succeeds Jochen Leuschner, who has been in

charge of its G/S/A operations since 1995 and its managing director in Germany since 1984. He joined the company in 1974, when it was CBS Records.

charge of its G/S/A operations since 1995 and its managing director in Germany since 1984. He joined the company in 1974, when it was CBS Records.



LEUSCHNER

charge of its G/S/A operations since 1995 and its managing director in Germany since 1984. He joined the company in 1974, when it was CBS Records.

NEW ROLE FOR LEUSCHNER

From Jan. 1, Leuschner will become an executive producer for Sony. He has plans to build a home studio in Frankfurt and switch to an A&R role, finding and developing new talent. It is also expected that he'll work with some current Sony artists. "After 27 years in such a successful company," Leuschner tells *Billboard*, "I'm now looking forward to building up new A&R creativity."

Among the domestic acts that prospered during Leuschner's tenure were Erkan Aki, Ute Lemper, Jennifer Rush, Die Fantastischen Vier, and Culture Beat. Sony Music Europe president Paul Burger says, "The A&R world is the part of the business Jochen loves the most."

Leuschner, who is 53, says he told Burger in the summer that he wanted to step aside and refocus his career. One insider suggests the company had been looking since 2000 to name a successor. Schramm will report to Burger.

DEEP INDUSTRY KNOWLEDGE

Sony Music International president Rick Dobbis says, "Balthasar is an extremely intelligent, insightful person who considers the things that he hears and knows rather than make rash judgments. He has an extremely deep knowledge of the industry." Asked how much the difficult business environment has influenced the appointment, Dobbis responds, "The idea here isn't that we bring in someone who's never run a record company [to] revolutionize the German record industry. We have no illusions about that, nor is that a reasonable expectation."

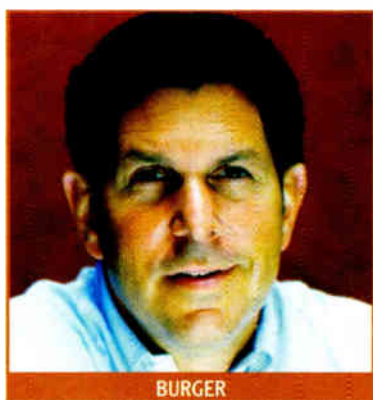
Jürgen Otterstein, the former East West Records Germany managing director who now holds a top Edell Group post, says Schramm is "closely acquainted with all the problems, secrets, and necessities of the sector, and is, therefore, doubtless well-suited to the task. What counts is how he redefines his life with artists and creative people." Producer Alex Christensen says Schramm has charisma and believes he will contribute "entirely new thinking" to the industry.

Schramm acknowledges that there are "significant challenges" ahead, but says, "Working with artists and their music, overseeing a hugely respected company and being able to take it forward, is simply something I couldn't turn down." Former Universal/PolyGram Germany chairman Gramatke originally introduced Schramm to Dobbis, who was himself president of PolyGram's Continental European operations from 1994 to 1998. The PolyGram connection extends to at least two other current executives at

Sony Music Germany: executive VP/GM Wingolf Mielke and Columbia Records managing director Boris Löhe. Both men joined Sony from Universal earlier this year.

"When I was at PolyGram in Europe," Dobbis says, "every year I was there—except the year the company was sold [to Seagram]—the German company was the No. 1 contributor of profit worldwide." He adds, "One thing is undeniable: [PolyGram Germany] was a powerhouse because it was well-run—but also because the market was a powerhouse. We need that market to be a powerhouse."

Burger tells *Billboard*, "Balthasar will take a look at the company as he finds it on Jan. 1. [He will] refocus and reset the priorities very much in the direction of artist development, driving hits, and increasing our domestic



BURGER

roster's performance, as we continue to exhibit strength in the marketing of international artists."

EUROPEWIDE SUCCESS

Burger emphasizes that the responsibility for Sony Music Germany's domestic A&R business "clearly rests in Berlin," but that the major's European headquarters has been strengthening its effectiveness in coordinating and lifting local repertoire successes onto the European stage. He cites current German hit act Sarah Connor as an example and says the project is being set up for a regionwide launch early in the new year.

Dobbis accepts a comparison between Schramm's arrival at Sony and the appointment in 1996 of top British lawyer John Kennedy to run PolyGram U.K. (Today, Kennedy is president of Universal Music International.) "John's a smart and reasonable man who worked hard at learning things he didn't know, didn't assume things he didn't know, didn't make believe he knew stuff he wasn't familiar with, was a real good team player, and is a great executive in our industry. Balthasar has a similar trajectory."



Cathy's Crown. Top British songwriter Cathy Dennis is presented with reasons to smile by EMI Music Publishing U.K. chairman/CEO Peter Reichardt. The awards recognize Dennis' contributions to multi-platinum albums by S Club 7 and Kylie Minogue, particularly her co-authorship of the acts' recent U.K. No. 1 hits, "Can't Get You out of My Head" (Minogue) and "Have You Ever" (S Club 7). Pictured, from left, are EMI Music Publishing U.K. senior VP of A&R Sally Perryman; Simon Fuller, whose 19 Group directs S Club 7's career; Dennis; and Reichardt.

Warner's Enya Lifts Japanese 'Passions'

BY STEVE McCLURE

TOKYO—Ireland's Enya recently enjoyed what few, if any, foreign acts have achieved in Japan: three albums simultaneously in the national top 30. And a popular Japanese movie has helped put them there.

Leading the pack was *Themes From Calmi Cuori Appassionati*, a top-three title in the Nov. 26 sales countdown published by Japanese trade magazine *Oricon*. Placed behind it in the rankings were *A Day Without Rain* and *Paint the Sky (The Best of Enya)*. The trio's cumulative sales here to date exceed 3.6 million copies, according to Warner Music Japan (WMJ).

The latter two albums were originally released in Japan Nov. 11, 2000, and Nov. 10, 1997, respectively. They re-entered the national charts on the strength of the Oct. 24 release of *Themes From Calmi Cuori Appassionati*, a Japan-only compilation. It is the soundtrack album for a Japanese movie titled *Reisei to Johnetsu no Aida* (Between Calm and Passion), which was released here Nov. 10.

The movie stars Japanese male heartthrob Yutaka Takenouchi and Hong Kong actress Kelly Chen and is a co-production by Fuji TV, Toho movie studios, and book/magazine publishing company Kadokawa.

Reisei to Johnetsu no Aida has been Japan's top-grossing movie in recent weeks.

The album comprises 14 previously released Enya tracks, seven of which are used in the movie. The other seven are recordings issued

'The album appealed to people who weren't familiar with Enya's music.'

—JUNICHI MIYAJI,
WARNER MUSIC JAPAN

since *Paint the Sky* came out. "The album appealed to people who weren't familiar with Enya's music," says Junichi Miyaji, assistant GM of marketing at WMJ. Miyaji adds that sales of *Themes From Calmi Cuori Appassionati* are close to 1 million, while *A Day Without Rain* and *Paint the Sky* have now reached sales of 850,000 and 1.8 million units, respectively.

Also boosting the soundtrack album's popularity is the fact that the track "Book of Days," which is included in the package, is being used as the theme for a Kirin canned-tea commercial now running on Japanese TV.

Miyaji notes that Warner Music International does not usually approve territory-specific compilations but says that WMJ lobbied hard with Warner Music U.K. and Enya's management to get the project approved by stressing the need to have "new" Enya product to market in conjunction with the film's release.

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THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 12/05/01		Supported By worldpop (CIN) 12/01/01		(MEDIA CDNTROL) 12/05/01		(ISNEP/FDP/TITE-LIVE) 12/04/01	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	1	1	NEW
TRAVELING HIKARU UTADA TOSHIBA/EMI		GOTTA GET THRU THIS DANIEL BEDINGFIELD RELENTLESS/MINISTRY		FROM SARAH WITH LOVE SARAH CONNOR EPIC		TOUTES LES FEMMES DE TA VIE L5 MERCURY/UNIVERSAL	
2	3	2	1	2	2	2	1
YOUTHFUL DAYS MR. CHILDREN TOY'S FACTORY		HAVE YOU EVER S CLUB 7 POLYDOR		BECAUSE I GOT HIGH AFROMAN T-BONES/UNIVERSAL		CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI	
3	1	3	NEW	3	NEW	3	2
OYASUMINASAI AIKO PDNY CANYON		RESURRECTION PPK PERFECTO		WIR KIFFEN STEFAN RAAB EDEL		SOUS LE VENT GAROU & CELINE DION COLUMBIA	
4	NEW	4	NEW	4	3	4	NEW
100 KAI NO KISS AYA MATSUURA ZETIMA		EVERYBODY HEARSAY POLYDOR		HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL		ON A TOUS BESOIN D'AMOUR JOHNNY HALLYDAY & CLEMENCE M6 INT./UNIVERSAL	
5	6	5	3	5	4	5	3
STARS MIKA NAKASHIMA SMEJ ASSOCIATED RECORDS		WHO DO YOU LOVE NOW (STRINGER) RIVA FEATURING DANNI MINOGUE FFR		CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE		LES MOTS MYLENE FARMER & SEAL POLYDOR/UNIVERSAL	
6	7	6	NEW	6	5	6	5
SHIROI KOIBOTACHI KEISUKE KUWATA VICTOR		WHAT IF KATE WINSLET LIBERTY/EMI		ATLANTIS NO ANGELS POLYDOR/UNIVERSAL		JE SERAI (TA MEILLEURE AMI) LDRIE EGP/SONY	
7	NEW	7	NEW	7	6	7	4
YUME NO TSUBUTE CHAGH & ASKA UNIVERSAL		CALLING GERI HALLIWELL EMI		MOI... LOLITA ALIZEE PDLYDOR/UNIVERSAL		YOU ROCK MY WORLD MICHAEL JACKSON EPIC	
8	NEW	8	2	8	7	8	9
REMAIN—KOKORO NO KAGI YUKI KODYANAGI WARNER MUSIC JAPAN		IF YOU COME BACK BLUE INNOCENT/VIRGIN		L'AMOUR TOUJOURS (I'LL FLY WITH YOU) GIGI D'AGOSTINO ZYX		TRACKIN' BILLY CRAWFORD V2	
9	4	9	NEW	9	NEW	9	6
HEY! MINNA GENKIKAI? KINKI KIDS JOHNNY'S ENTERTAINMENT		WHERE'S YOUR HEAD AT BASEMENT JAXX XL RECORDINGS		WONDERFUL DREAM MELANIE THORNTON EPIC		FAMILY AFFAIR MARY J. BLIGE MCA/UNIVERSAL	
10	2	10	4	10	NEW	10	7
OHJISAMA TO YUKI NO YORU TANPOPO ZETIMA		QUEEN OF MY HEART WESTLIFE RCA		WHAT IF KATE WINSLET EMI		K.K.O.Q.Q. CHARLI BEBE EGP/SONY	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
12	15	12	NEW	16	NEW	11	15
CHRISTMAS EVE RAP KICK THE CAN CREW DREAM MACHINE		RAP DIS/ONLY WANNA KNOW U COS URE FAMOUS OXIDE & NEUTRINO EAST WEST		WAS ZAHLT DIE TOTEN HOSEN EAST WEST		RUN BABY RUN BUSTA RHYMERS ISLAND/UNIVERSAL	
13	NEW	13	NEW	20	NEW	18	23
WINTER—SAMUKISETSU NO MONOGATARI EE JUMP FEATURING SONIN TOY'S FACTORY		CRYING AT THE DISCOTHEQUE ALCAZAR ARISTA		PAID MY DUES ANASTACIA EPIC		AVOIR UNE FILLE SEBASTIEN CHATO & CECILIA CARA MERCURY/UNIVERSAL	
18	NEW	24	NEW	25	NEW	19	76
LOVE SIAM SHADE SONY		GONE THE SYNC JIVE		FORGIVEN SYLVER UNIVERSAL		FALLIN' ALICIA KEYS J/BMG	
19	NEW	25	NEW	30	NEW	25	28
GET OVER DREAM AVEVX TRAX		SAY THAT YOU'RE HERE FRAGMA ILLUSTRIOUS		LET'S TALK ABOUT A MAN PREZIOSO ARIOLA		HARDER BETTER FASTER STRONGER DAFT PUNK LABELS/VIRGIN	
23	NEW	28	NEW	34	42	28	42
PINK SHELA AVEVX TRAX		WISH YOU WERE HERE WYCLEF JEAN COLUMBIA		U GOT IT BAD USHER LAFACE/ARISTA/ARIOLA		UNITE NUTTEA DELABEL/VIRGIN	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	1	1	1	1	1
GLAY ONE LOVE UNLIMITED		ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS		ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING EMI		JEAN-JACQUES GOLDMAN CHANSONS POUR LES PIEDS COLUMBIA	
2	NEW	2	NEW	2	NEW	2	4
STEADY & CO. CHAMBERS WARNER MUSIC JAPAN		BLUE ALL RISE INNOCENT/VIRGIN		ANASTACIA FREAK OF NATURE EPIC		LORIE PRES DE TOI EGP/SONY	
3	1	3	NEW	3	NEW	3	3
YUMI MATSUOYA SWEET BITTER SWEET YUMING BALLAD BEST TOSHIBA/EMI		S CLUB 7 SUNSHINE POLYDOR		SARAH CONNOR GREEN EYED SOUL EPIC		PASCAL OBISPO MILLESIME (LIVE 00/01) EPIC	
4	2	4	NEW	4	3	4	2
CHEMISTRY THE WAY WE ARE DEFSTAR		GABRIELLE DREAMS CAN COME TRUE GO!BEAT/POLYDOR		LIGHTHOUSE FAMILY WHATEVER GETS YOU THROUGH THE DAY POLYDOR/UNIVERSAL		MICHAEL JACKSON INVINCIBLE EPIC	
5	NEW	5	2	5	4	5	5
KEN HIRAI KH RE-MIXED UP 1 DEFSTAR		WESTLIFE WORLD OF OUR OWN RCA		PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI		ANDRE RIEU AIMER PHILIPS/UNIVERSAL	
6	9	6	4	6	7	6	6
VARIOUS ARTISTS SUPERSTAR CHRISTMAS SONY		STEPS GOLD—THE GREATEST HITS EBUL/JIVE		ENYA A DAY WITHOUT RAIN WEA		GAROU SEUL...AVEC VOUS (LIVE) COLUMBIA	
7	NEW	7	5	7	5	7	10
BOOWY GIGS CASE OF BOOWY TOSHIBA/EMI		MADONNA GHVZ MAVERICK/WARNER BROS.		STING ...ALL THIS TIME A&M/MOTOR		GAROU SEUL COLUMBIA	
8	3	8	9	8	2	8	9
MISIA MISIA REMIX 2002 WORLD PEACE ARISTA		RUSSELL WATSON ENCORE DECCA		MICK JAGGER GODDESS IN THE DOORWAY VIRGIN		ZAZIE LA ZIZANIE MERCURY/UNIVERSAL	
9	6	9	RE	9	9	9	8
ENYA THEMES FROM CALMI CUDRI APPASSIONATI WARNER MUSIC JAPAN		FIVE GREATEST HITS RCA		MADONNA GHVZ MAVERICK/WEA		BRITNEY SPEARS BRITNEY JIVE/ZOMBA	
10	4	10	8	10	6	10	RE
ZARD ZARD BLEND II—LEAF AND SNOW B-GRAM		BEE GEES THEIR GREATEST HITS—THE RECORD POLYDOR		ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL		NOIR DESIR DES VISAGES DES FIGURES BARCLAY/UNIVERSAL	
CANADA		SPAIN		AUSTRALIA		ITALY	
(SOUNDSCAN) 12/15/01		(AFVE) 12/05/01		(ARIA) 12/02/01		(FIMI) 12/01/01	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	1
I WON'T BE HOME FOR CHRISTMAS BLINK 182 MCA/UNIVERSAL		CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI-ODEON		SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/UNIVERSAL		CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI	
2	3	2	3	2	3	2	2
STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 INTERSCOPE/UNIVERSAL		SUERTE SHAKIRA COLUMBIA/SONY		WHAT WOULD YOU DO? CITY HIGH INTERSCOPE/UNIVERSAL		PAID MY DUES ANASTACIA EPIC	
3	2	3	2	3	2	3	NEW
HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL		WALK ON U2 ISLAND/UNIVERSAL		HOW YOU REMIND ME NICKELBACK ROADRUNNER/SONY		WALK ON U2 ISLAND/UNIVERSAL	
4	6	4	4	4	4	4	5
PEACE ON EARTH/LITTLE DRUMMER BOY DAVID BOWIE & BING CROSBY RCA/BMG		AND THEN THERE WAS SILENCE BLIND GUARDIAN VIRGIN		MAMBO NO. 5 BOB THE BUILDER UNIVERSAL		FALLIN' ALICIA KEYS J/BMG RICORDI	
5	4	5	5	5	8	5	3
THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER		WIDE AWAKE MILK INC VALE MUSIC		TOO CLOSE BLUE VIRGIN		XDONO TIZIANO FERRO EMI	
6	7	6	NEW	6	6	6	9
RAPTURE (TASTES SO SWEET) IID MINISTRY OF SOUND/SPG		BAYA BAYA SAFRI DUO POLYDOR/UNIVERSAL		MISS CALIFORNIA DANTE THOMAS FEATURING PRAS ELEKTRA/EAST WEST		IN THE END LINKIN PARK WARNER BROS.	
7	5	7	8	7	NEW	7	NEW
THE MUSIC'S NO GOOD WITHOUT YOU... CHER WEA		SEXY FRENCH AFFAIR VALE MUSIC		HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL		NUVOLE RAPIDE SUBSONICA MESCAL	
8	8	8	NEW	8	7	8	7
FROM A LOVER TO A FRIEND PAUL McCARTNEY MFC/CAPITOL/EMI		PAID MY DUES ANASTACIA EPIC		FALLIN' ALICIA KEYS J/ARISTA		HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL	
9	RE	9	6	9	9	9	6
MY IRON LUNG RADIOHEAD CAPITOL/EMI		FALLIN' ALICIA KEYS J/ARISTA-BMG		I'M A BELIEVER SMASH MOUTH DREAMWORKS/UNIVERSAL		ETERNITY/THE ROAD TO MANDALAY ROBBIE WILLIAMS EMI	
10	RE	10	10	10	5	10	10
RAYGUN MATTHEW GOOD BAND DARKTOWN/UNIVERSAL		TRAGEDY MARC ANTHONY COLUMBIA/SONY		I NEED SOMEBODY BARDOT WEA		Y YO SIGO AQUI PAULINA RUBIO UNIVERSAL	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	18	11	18	12	18	11	22
AND THEN THERE WAS SILENCE BLIND GUARDIAN FAB		FREELOVE DEPECHE MODE VIRGIN		RAPTURE IID EMI		DIG IN LENNY KRAVITZ VIRGIN	
14	20	14	NEW	13	20	14	NEW
GLORYTIMES PORTSHEAD GOT DISCS/ISLAND/UNIVERSAL		YOU GIVE ME SOMETHING JAMIROQUAI EPIC		FAMILY AFFAIR MARY J. BLIGE MCA/UNIVERSAL		SEXUAL GUARANTEE ALCAZAR ARIOLA	
15	22	15		15	19	15	25
I WANT LOVE ELTON JOHN ROCKET/MERCURY/UNIVERSAL				BETTER MAN ROBBIE WILLIAMS EMI		(I WISH I KNEW HOW IT WOULD FEEL TO BE) FREE LIGHTHOUSE FAMILY POLYDOR/UNIVERSAL	
16	NEW	16		20	NEW	16	28
DROWNING BACKSTREET BOYS JIVE/BMG				SON OF A GUN JANET JACKSON AND MISSY ELLIOTT VIRGIN		YOU ROCK MY WORLD MICHAEL JACKSON EPIC	
22	NEW	22		21	34	22	49
SOUS LE VENT GAROU SONY				BUGGIN' ME SEVN EPIC		OUT OF REACH GABRIELLE POLYDOR/UNIVERSAL	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	4	1	1	1	1	1	1
ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL		ALEJANDRO SANZ MTV UNPLUGGED WARNER		BOB THE BUILDER THE ALBUM UNIVERSAL		PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI	
2	5	2	NEW	2	2	2	2
PINK FLOYD ECHOES—THE BEST OF PINK FLOYD CAPITOL/EMI		OPERACION TRIUNFO SINGLES GALA 4 VALE MUSIC		KYLIE MINOGUE FEVER FMR		RENATO ZERO LA CURVA DELL'ANGELO EPIC	
3	9	3		3	NEW	3	4
BARENAKED LADIES DISC ONE: ALL THEIR GREATEST HITS (1991-2001) REPRISE/WARNER		LUIS MIGUEL MIS ROMANCES WARNER		BEE GEES THEIR GREATEST HITS—THE RECORD POLYDOR/UNIVERSAL		LAURA PAUSINI THE BEST OF LAURA PAUSINI—E RITORNO DA TE CGD/EAST WEST	
4	10	4		4	NEW	4	NEW
GARTH BROOKS SCARECROW CAPITOL		ESTOPA DESTRANGIS ARIOLA/BMG		HI-FIVE IT'S A HI-FIVE CHRISTMAS SONY		ANASTACIA FREAK OF NATURE EPIC	
5	8	5	4	5	5	5	5
THE SMASHING PUMPKINS ROTTEN APPLES—GREATEST HITS VIRGIN/EMI		SHAKIRA SERVICIO DE LAVANDERIA COLUMBIA/SONY		THE CORRS THE BEST OF THE CORRS 143/LAVA/SONY		POOH BEST OF THE BEST CGD/EAST WEST	
6	RE	6	5	6	3	6	3
LINKIN PARK HYBRID THEORY WARNER		OPERACION TRIUNFO SINGLES GALA 3 VALE MUSIC		CREED WEATHERED EPIC		BIAGIO ANTONACCI 9/NOV/2001 MERCURY/UNIVERSAL	
7	RE	7		7	6	7	9
DESTINY'S CHILD SURVIVOR COLUMBIA/SONY		ROSANA ROSANA MERCURY/UNIVERSAL		PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI		MADONNA GHVZ MAVERICK/WEA	
8	RE	8	NEW	8	7	8	8
JA RULE PAIN IS LOVE MURDER INC./DEF JAM/UNIVERSAL		PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI		MADONNA GHVZ MAVERICK/WEA		ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING EMI	
9	NEW	9	NEW	9	NEW	9	10
SARAH BRIGHTMAN CLASSICS NEMO STUDIO/ANGEL/EMI		OPERACION TRIUNFO SINGLES GALA 2 VALE MUSIC		ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING EMI		STING ...ALL THIS TIME A&M/UNIVERSAL	
10	NEW	10	NEW	10	8	10	7
STING ...ALL THIS TIME A&M/INTERSCOPE/UNIVERSAL		OPERACION TRIUNFO SINGLES GALA 1 VALE MUSIC		SOUNDTRACK SHREK MCA/UNIVERSAL		ZUCCHERO SHAKE POLYDOR/UNIVERSAL	

Global Music Pulse

by Nigel Williamson



Music & Media EUROCHART

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

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 12/15/01
1	1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE
2	2	BECAUSE I GOT HIGH AFROMAN UNIVERSAL
3	3	HERO ENRIQUE IGLESIAS INTERSCOPE
4	4	FALLIN' ALICIA KEYS J
5	NEW	FROM SARAH WITH LOVE SARAH CONNOR EPIC
6	8	SOUS LE VENT GAROU & CELINE DION COLUMBIA
7	5	FAMILY AFFAIR MARY J. BLIGE MCA
8	NEW	GOTTA GET THRU THIS DANIEL BEDINGFIELD RELENTLESS/MINISTRY
9	6	PAID MY DUES ANASTACIA EPIC
10	NEW	TOUTES LES FEMMES DE TA VIE LS MERCURY
HOT MOVER SINGLES		
11	NEW	WHAT IF KATE WINSLET LIBERTY/EMI
15	NEW	RESURRECTION PPK PERFECTO
18	61	CALLING GERI HALLIWELL EMI
19	NEW	ON A TOUS BESOIN D'AMOUR JOHNNY HALLYDAY & CLEMENCE M6 INT./UNIVERSAL
21	NEW	EVERYBODY HEARSAY POLYDOR
ALBUMS		
1	1	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS
2	2	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI
3	NEW	ANASTACIA FREAK OF NATURE EPIC
4	3	MADONNA GHV2 MAVERICK/WARNER BROS.
5	4	STING ... ALL THIS TIME A&M
6	NEW	BEE GEES THEIR GREATEST HITS—THE RECORD POLYDOR
7	8	ANDREA BOCELLI CIELI DI TOSCANA SUGAR/POLYDOR
8	5	WESTLIFE WORLD OF OUR OWN RCA
9	6	MICK JAGGER GODDESS IN THE DOORWAY VIRGIN
10	9	BRITNEY SPEARS BRITNEY JIVE

THE NETHERLANDS		
THIS WEEK	LAST WEEK	(STICHTING MEGA TOP 100) 12/02/01
1	1	HAPPY SITA JIVE/ZOMBA
2	NEW	L'AMOUR TOUJOURS (I'LL FLY WITH YOU) GIGI D'AGOSTINO MEDIA
3	2	ZIJ MAAKT HET VERSCHIL POEMAS SONY
4	3	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
5	5	I'M REAL JENNIFER LOPEZ FEATURING JA RULE EPIC
ALBUMS		
1	1	K3 TELE-ROMEO BMG
2	4	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING EMI
3	NEW	ANASTACIA FREAK OF NATURE EPIC
4	2	ANDREA BOCELLI CIELI DI TOSCANA POLYDOR/UNIVERSAL
5	3	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI

SWEDEN		
THIS WEEK	LAST WEEK	(GLF) 11/29/01
1	2	ROCKA PAI MARKOOLIO VS THE BOPPERS BONNIER
2	1	LIFE E-TYPE STOCKHOLM
3	4	HEY BABY (UUH AAH) DJ OTZI CMIC
4	3	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
5	5	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
ALBUMS		
1	NEW	MARKOOLIO TJOCK OCH LYCKLIG BONNIER
2	NEW	E-TYPE EUROFOREVER STOCKHOLM
3	2	ANDREA BOCELLI CIELI DI TOSCANA UNIVERSAL
4	1	WESTLIFE WORLD OF OUR OWN BMG
5	NEW	MICK JAGGER GODDESS IN THE DOORWAY VIRGIN

DENMARK		
THIS WEEK	LAST WEEK	(IFP/VNIELSEN MARKETING RESEARCH) 11/28/01
1	1	I WANT WHAT SHE'S GOT EYEO EMI-MEDLEY
2	3	TILBAGE TIL HVOR VI VAR CHRISTIAN/PATRICK ISAKSSON SPIN/VEDEL
3	2	BECAUSE I GOT HIGH AFROMAN UNIVERSAL
4	4	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
5	NEW	COUNTRY ROADS HERMES HOUSE BAND BMG
ALBUMS		
1	1	EYEO LET IT SPIN EMI-MEDLEY
2	2	BEE GEES THEIR GREATEST HITS—THE RECORD POLYDOR/UNIVERSAL
3	NEW	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING EMI
4	NEW	SISSEL KYRKJEBØ SISSEL IN SYMPHONY MERCURY/UNIVERSAL
5	NEW	REGINA REGINA SYNGER PER SYVSPRING SPIN/VEDEL

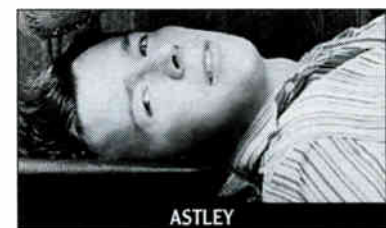
NORWAY		
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) 12/02/01
1	1	BECAUSE I GOT HIGH AFROMAN UNIVERSAL
2	2	PAID MY DUES ANASTACIA SONY
3	3	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
4	4	FALLIN' ALICIA KEYS J/BMG
5	5	I'M REAL JENNIFER LOPEZ FEATURING JA RULE SONY
ALBUMS		
1	1	MORTEN ABEL I'LL COME BACK & LOVE YOU FOREVER VIRGIN
2	2	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI
3	NEW	ANASTACIA FREAK OF NATURE SONY
4	3	SISSEL KYRKJEBØ SISSEL IN SYMPHONY MERCURY/UNIVERSAL
5	NEW	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING EMI

NEW ZEALAND		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) 12/02/01
1	1	TOO CLOSE BLUE INNOCENT/VIRGIN
2	3	FALLIN' ALICIA KEYS J/BMG
3	2	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE FMR
4	NEW	SMOOTH CRIMINAL ALIEN ANT FARM UNIVERSAL
5	5	EMOTION DESTINY'S CHILD COLUMBIA
ALBUMS		
1	1	SWING WHEN YOU'RE WINNING ROBBIE WILLIAMS EMI
2	2	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI
3	NEW	WESTLIFE WORLD OF OUR OWN BMG
4	NEW	THE BEE GEES THEIR GREATEST HITS—THE RECORD UNIVERSAL
5	NEW	THE SMASHING PUMPKINS ROTTEN APPLES—GREATEST HITS VIRGIN

PORTUGAL		
THIS WEEK	LAST WEEK	(PORTUGAL/AFPI) 12/04/01
1	1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
2	NEW	I'M A SLAVE 4 U BRITNEY SPEARS JIVE/ZOMBA
3	NEW	ESPIRITOS DA MONTANHA ANDRE CORREIA DE ALMEIDA VIDISCO
4	NEW	IT'S RAINING MEN GERI HALLIWELL EMI
5	4	OUT OF REACH GABRIELLE POLYDOR/UNIVERSAL
ALBUMS		
1	1	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI
2	2	THE SMASHING PUMPKINS ROTTEN APPLES—GREATEST HITS VIRGIN
3	3	BACKSTREET BOYS GREATEST HITS—CHAPTER ONE JIVE/ZOMBA
4	4	STING ... ALL THIS TIME A&M/UNIVERSAL
5	5	DIANA KRALL THE LOOK OF LOVE VERVE/UNIVERSAL

ARGENTINA		
THIS WEEK	LAST WEEK	(CAPIF) 11/30/01
1	NEW	LUIS MIGUEL MIS ROMANCES WARNER
2	NEW	BANDANA BANDANA BMG
3	NEW	SHAKIRA SERVICIO DE LAVANDERIA SONY
4	NEW	ALEJANDRO SANZ MTV UNPLUGGED WARNER
5	4	CHICHI PERALTA PA OTRO LAGO UNIVERSAL
6	NEW	DIEGO TORRES UN MONDO DIFFERENTE BMG
7	2	SOLEDAD LIBRE SONY
8	NEW	BRITNEY SPEARS BRITNEY JIVE/EMI
9	7	LAURA PAUSINI VOLVERE JUNTO A TI WARNER
10	NEW	MICHAEL JACKSON INVINCIBLE SONY

RICKTURNS BACK ON: Rick Astley, one of the most successful stars of the 1980s, has returned to the charts. Polydor Germany has signed the British singer and, following the success of his comeback single, "Sleeping," is now readying an international launch. A new album, *Keep It Turned On*, has also been released recently. Polydor managing director Jörg Hellwig insists that the singer's reappearance is more than nostalgia. "He has a unique voice and a soulful touch," Hellwig says. "He



ASTLEY

wrote the songs on his album and has accurately captured the mood of the times." Astley explains, "I've started enjoying music again. Although I view things more casually these days, I wanted to get back into making pop music." He will perform on numerous TV shows in Germany during the coming weeks. Astley received a Brit Award for best single for "Never Gonna Give You Up" in 1988, and his debut album, *Whenever You Need Somebody*, racked up global sales of 15.2 million.

WOLFGANG SPAHR

LIKE FATHER, LIKE SON: If you were the son of Domenico Modugno, aka Mr. Volare—one of Italy's most famous singers—you'd think the family name would be useful for launching your own musical career. Yet 34-year-old Marcello Modugno wants to do it on his own terms and has released "Fatto di Te" (Made of You), his raunchy debut single, under the pseudonym Mercuzio. The song, released on Sony/Epic, is accompanied by a splendidly over-the-top video featuring legendary actress Gina Lollobrigida. Epic managing director Massimo Bonelli says: "Marcello tried to keep his identity a secret so as not to cash in on his father's name, but the press found out. Now, it's public knowledge." Prior to his recording debut, he lived in the U.S. and worked as an actor for several years. His debut album, *Mercuzio*, will be released in mid-January 2002. MARK WORDEN

VICTOR CRACKS CHINA: Malaysian singer Victor is enjoying noteworthy sales success in China. The balladeer—who is signed to Rock Records Malaysia—was once half of the popular duo Michael & Victor, whose eponymous eighth and final album sold 300,000 units in China, according to the label. Part of the duo's success there was due to the fact that since 1997, Rock Records Malaysia has had a joint-venture with Rock Records Tai-

wan. "Taiwan was the first step into mainland China," Rock Records managing director Chong Yi says. "We broke them there first." Victor recently released his solo debut, *Deng Ni de Ae Ren* (The Responsibility of Loving You), in China, where distribution is by Jin Feng AV Publisher. The album has sold some 250,000 copies, according to Yi, but it is estimated that twice that number of copies have been pirated. Victor undertook a promotional tour of China in August. The record is receiving across-the-board support there via TV, radio, print, and the Internet. STEVEN PATRICK

NASHVILLE BRIT: Rock fans of a certain vintage will remember Clive Gregson as the leader of Stiff signing *Any Trouble*, which made two albums for the trend-setting label in 1980-81 and another two for EMI. Thereafter, Gregson worked in Richard Thompson's band and collaborated with vocalist Christine Collister, but he's also released a string of impressive solo albums. His latest is *Comfort and*



GREGSON

Joy, issued by Compass in North America and in the U.K. by Fellside Recordings of Workington, Cumbria. Gregson has lived in Nashville (where Compass is based) for eight years, and tells *Billboard*: "I rather like it, as long as I can get away fairly regularly. I'm on the road about six months of the year." He also teaches songwriting courses at summer school in Seattle. "They're very enjoyable," he reflects. "They put me in touch with why I got into music in the first place."

PAUL SEXTON

RETURN OF A LEGEND: It's a half-century since Dorothy Masuka first stepped into a recording studio. Now she's back in the spotlight, with the release of her first recording since signing with Gallo Records earlier this year. Titled *Mzilikazi* after a legendary Zulu warrior, the 10-song set reveals just why Masuka is considered a legend in South Africa alongside the likes of Miriam Makeba. "As a songwriter, I have lots of material," she says. "When I write, it's like I'm a possessed person." Now a grandmother of four who lives in the Johannesburg suburb of Yeoville, Masuka worked with producer Dumisani Dlamini on the album. Its release is timely, as she recently received the 2001 Standard Bank South African Music Lifetime Achievement Award. DIANE COETZER

COMMON CURRENCY										
A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.										
Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner										
ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
ANASTACIA Freak of Nature (S)				2					4	3
ENRIQUE IGLESIAS Escape (U)	10			10		1				
MADONNA GHV2 (W)			7	9				8	7	
PINK FLOYD Echoes—The Best of Pink Floyd (E)				5		2	8	7	1	5
STING ... All This Time (U)				7		10			9	
ROBBIE WILLIAMS Swing When You're Winning (E)			1	1				9	8	2

Virtual Reality For U.K. Music Retailers

Leading Merchants Push Ahead With Trials Of In-Store CD Compilation Systems

BY JULIANA KORANTENG

LONDON—Although similar concepts are struggling in the U.S., three leading U.K. retailers are pushing ahead with trials of the digital in-store CD-compilation system Virtual Music Stores (VMS).

Unlike the slow-developing Internet-based versions of the U.S.'s Red Dot Network, as well as the defunct businesses of CustomDisc.com and Musicmaker.com (which aimed to help fans compile their own CDs within minutes at home and in stores), VMS is satellite-delivered.

The satellite TV broadcast frequencies transmit music from a central U.K. source to a compact virtual pressing plant located at the retailers' sites. Customers select the tracks via interactive-screen terminals. The two-way satellite signal is interactive, but unlike Internet systems, it is a secure private network. VMS claims to be able to create a 40-minute CD within four minutes.

London-based VMS managing director Adam Turner says, "Music companies have the solution to react to the changing music scenes. But it's difficult for retailers to predict what's going to sell."

"Through the Internet, pirates are managing to help meet those demands better than the industry itself," Turner continues. "Now, we're offering the industry a tool to challenge the pirates."

VMS investors include entrepreneur Peter Michael, former EMI chairman Colin Southgate, and GWR radio group and U.K. online music pioneer Ricky Adar. The latter introduced Europe's first commercial digital download enterprise with Cerberus Digital Jukebox in 1994. In 1998, Cerberus launched an Internet-based customized-CD service called Virtual Record Stores, which has since metamorphosed into today's satellite-delivered VMS.

The service kicked off trials Oct. 1 at HMV's London flagship store, WH Smith stores, and the Sainsbury's supermarket chain. Having a VMS terminal "adds a little bit of color to the stores," says Aarti Puri, London-based buyer of sound and vision at Sainsbury's, which has installed VMS at three outlets in Berkshire.

"In a lot of our stores," Puri says, "we have [only] enough space to stock chart music. So this gives us a chance to sell back catalog, which we wouldn't have been able to do."

Puri adds that customer response has been positive, thanks to a strong local marketing campaign by VMS. In February 2002, Sainsbury's will examine the trial's success and decide whether to embark on a full commercial rollout.

So far, VMS has digitized only about 5,000 tracks using its own proprietary format. But according to Turner, the company has access "in principle" to the whole of EMI and Virgin's current,



TURNER

back, and future catalogs. "The expectation is that we would clear all artists for complete albums and singles," he says, "but there will be the usual exceptions for individual tracks by the Beatles, Pink Floyd, etc."

Among those acts with material available as VMS digital downloads are Coldplay, Kylie Minogue, Phil Collins, and the Spice Girls. The tracks selected for digitization to date are based on trial stores' customer profiles and retailers' specific needs.

EMI Records U.K. new media director Fergal Gara believes licensing the widest possible range of tracks is the only way to test the viability of such ventures: "We're com-

mitted to providing a broad range of repertoire to get meaningful results. There are going to be several complementary digital services, and their future relative success is still a mystery for us all. VMS is offering some of the digital flexibility in a [traditional store] environment, which consumers are familiar with."

BMG U.K. is also making its catalog available for licensing to VMS, subject to acts' approval—Turner declined to comment on the situation involving individual acts—as are certain independents, notably Beggars Banquet Group and Mushroom Records. Customers are charged between £1 (\$1.42) and £1.50 (\$2.13) per track.

Retailers pay VMS £500 (\$710) per month to lease the equipment for three years, and they are also free to customize the terminals to suit their individual brand image. Alternatively, retailers may buy them for an estimated £18,000 (\$25,564). The renewal service includes maintenance.

John Wheatley, HMV's business development manager for in-store technology, believes that "in the long term, the labels will see VMS as a cost-saving exercise." Wheatley adds that "the stores realize they need to work hard to give customers an added reason to keep coming in."

Swedish Rock, Hip-Hop Success Marks Return Of Polar Age

BY JEFFREY DE HART

STOCKHOLM—Sweden's Polar region is heating up.

The Stockholm-based Polar label—which helped define Swedish pop in the '60s and '70s with such artists as the Hootenanny Singers and Abba—was relatively dormant throughout the next two decades, despite featuring Ted Gärdestad, Tomas Ledin, and Eva Dahlgren on its roster, as well as former Abba vocalists Agnetha Fältskog and Frida. But at the end of 2001, Polar's more recent signings—notably rock band Lambretta and hip-hop act Infinite Mass—are becoming equally definitive properties for its current parent, Universal Music Sweden.

Polar was originally launched as a record label through Sweden Music, the publishing company formed in 1959 by late industry veteran Stig Anderson. That company was acquired by PolyGram in 1989, and Polar now operates as an imprint of Universal Music Sweden, under A&R manager Fredrik Svalstedt.

Universal Music Sweden managing director Gert Holmfred says, "Our new theory is that A&R people are heading up the labels within the corporate entity which coordinates the marketing."

Svalstedt adds, "When I started at Universal [in 1999], Lars Hansson [who joined as A&R manager of Universal's

Sonet label that same year] and I decided to dust off the old labels like Polar and Sonet. We wanted more international-sounding repertoire, and we've been working on that for almost two years with artists like Lambretta, Infinite Mass, Chana, [and] Dilba, and even the jazz piano player Anders Widmark."

In the past year, the label has scored a gold-certified single (15,000 units) with Emilia's "Sorry I'm in Love" and a gold album (40,000 units) with the Helicopters' *High Visibility*—the latter under a joint venture with Stockholm-based label Led Recordings. Albums by Lambretta and Infinite Mass have also been chart hits, and both acts have enjoyed hit singles. Infinite Mass is on the Polar roster through a joint venture with Murlyn Music Group.

For the spring, Svalstedt has high expectations for singer/songwriter Frederik Kempe, R&B singer Dilba, and Estonian pop singer Maarja. "We're working on building a catalog with local success in Sweden before we concentrate on the rest of the world," Svalstedt says. "Our repertoire range will be broad."

Material by the original Polar label signings (including Abba) is handled by Polar Music International, whose assets are overseen in Sweden by Universal Music Sweden marketing director Marko Söderström.

NEWSLINE...

Two former executives of WEA Records U.K., Moira Bellas and Barbara Charone, were honored at the seventh annual U.K. Women of the Year awards ceremony Nov. 29 in London. Elvis Costello presented the accolade to Charone; Bellas was not present. The two now own and operate MBC, an independent PR company. At the ceremony, the Lifetime Achievement Award was presented to Jenny Marshall, founding partner of concert promoter Marshall Arts. Lawyer Ann Harrison of Harbottle & Lewis (Accolade Award) and artist manager Sara Lord (Special Achievement Award) rounded out the honorees. The event raised more than \$50,000 for the Nordoff-Robbins Music Therapy and Brit Trust charities.

C.T. BISHOP

Zomba Records Australia has launched a publishing arm, Zomba Music Publishers Australia (ZMPA), which will sign local writers and exploit opportunities in film, TV, advertising, and new media in Australia and New Zealand. The company will be headed by director Paul Paoliello, who is also GM of Zomba Records Australia. BMG Music Publishing will continue administering Zomba's international publishing catalog in Australia and New Zealand; it will also administer ZMPA's catalog internationally.



CHRISTIE ELIEZER

Portuguese record shipments fell by almost 26% in value terms in third-quarter 2001 compared with the same period last year, according to the local affiliate of the International Federation of the Phonographic Industry, AFP. The labels body says shipments totalled 3.98 billion escudos (\$18.4 million) in the quarter; total units were 2.8 million, down 31.5% on last year. Album shipments accounted for the lion's share of the sales at 2.7 million units, a value of 3.94 billion escudos (\$18.3 million). CDs accounted for 2.1 million of those albums; cassette sales totaled 500,000. The singles market is shrinking dramatically, with only 70,000 units sold—a 76.1% decrease. According to AFP, Universal is the local market leader, with 21.9% share.

ENRIQUE AMOROSO

Warner Music International (WMI) has agreed to license recordings to WebAudioNet, the subscription platform launched earlier this year by London-based digital distributor OD2 (*Billboard Bulletin*, Aug. 17). The deal will enable subscribers of the service to choose secure downloads and streamed content from an as-yet-unspecified catalog of WMI's European repertoire and Warner Music Group's U.S.-signed artists. BMG and EMI also have licensing deals with OD2. WebAudioNet subscribers have the option to pick a fixed number of digital tracks each month or receive a pre-selected playlist that includes catalog and current titles. Prices vary according to the online retail partner. OD2 is currently in talks with other repertoire sources and retailers.

LARS BRANDLE

Janet Jackson's single "All for You" (Toshiba-EMI) was named record of the year Dec. 3 at the annual Japan Radio Popular Disks Awards ceremony in Tokyo. Jackson was also named best female vocalist at the ceremony, which was sponsored by the Japan Radio Hit Research Committee. The committee represents 34 commercial AM radio stations from all over Japan, members of which voted for non-Japanese winners in various categories who have had chart hits during the period Nov. 1, 2000-Oct. 31, 2001. Eminem (Universal Music K.K.) was named best male vocalist, while Destiny's Child (Sony Music Entertainment Japan) won the vocal duo/group prize. Michelle Branch (Warner Music Japan) was named brightest hope of the year, while "There You'll Be" (Warner Music Japan) by Faith Hill was chosen as the best screen theme music. Universal Music K.K. was awarded the best promotion prize for its promotional campaigns on behalf of international repertoire during the year.

STEVE McCLURE



Edel Records' Norwegian affiliate is laying off half its 10-person team in Oslo, effective Jan. 1, 2002. Those affected by the job cuts are two sales representatives, a promotion officer, a product manager, and the company's receptionist. GM Kristian Aartun says, "This is what we had to do in order to survive." Edel Norway is expected to use the sales staff of Playground Music Scandinavia, the Edel-backed marketing and licensing joint venture between Mute Records, Beggars Banquet Group, and Play It Again Sam. Playground has already assumed sales of Edel repertoire in Sweden. Edel Norway has dismissed local press reports that the company had terminated contracts with all of its Norwegian acts. Its current roster includes rock band Peel, dance acts Reset and Lollipop, novelty rapper Oral Bee, trance act Pacific Blue, and folk/rock singer Kenneth Sivertsen.

KAI R. LOFTHUS

Spain To Host International Anti-Piracy Congress

BY HOWELL LLEWELLYN

MADRID—The Spanish music industry's aggressive moves to counter piracy will peak at an international Anti-Piracy Congress to be held here April 17-19, 2002. The event will coincide with Spain's six-month presidency of the European Union (EU) (which runs from January through June 2002).

According to Miguel Gil, director of corporate relations at the country's biggest audiovisual holding, Grupo Prisa, "European Union member states will form the backbone of this historic event, but we shall broaden the scope by inviting interested sectors from the U.S.—including big corporations—and from Latin America."

The initiative was announced Dec. 4 in Madrid by Spain's Anti-Piracy Platform, created in late September (*Billboard*, Oct. 13). The platform consists of 18 organizations representing 64 record labels, 750 music publishers, 66,000 composers, and 9,000 musicians, as well as the cinema, video, book, audiovisual, and retail sectors.

Other moves announced Dec. 4 include the launch of a confidential anti-piracy telephone line and a similarly themed Web site. Carlos Grande, director general of labels association and International Federation of the Phonographic Industry affiliate AFYVE, describes the current situation as "the most critical moment in the history of the Spanish music industry." Grande, who calls piracy in Spain "an authentic cancer," notes that the pre-Christmas sales campaign, which runs through Jan. 5, 2002, (in Spain, Christmas presents are traditionally given Jan. 6), represents 40% of annual sound carrier sales.

AFYVE figures for 2000, which Grande says have now been "amply surpassed," show that piracy

accounted for 15% of all sound carrier units sold in Spain, or 12 million CDs.

At the Madrid launch, Grande called on Spanish police forces to crack down with almost total impunity "beginning today" on thousands of street vendors who sell counterfeit CDs at a fifth of their legal retail price, as well as "the organized criminal mafias behind them."

Grande added, "Never has there been so much music available. Yet never has there been such an immense appropriation of legal music." AFYVE claims 40 record shops have been forced to close in Spain during the past six months largely as a result of piracy.

THE HUMAN COST OF PIRACY

The platform's other main aim, according to Grande, is to try to make the public and state administrations aware that, in addition to the criminal aspect of piracy, there is a human cost. "Street vendors are terribly exploited," he said. "Retailers and other sectors are forced to fire employees as business declines. And young artists struggling to take off lose authors' and artists' rights."

Gil adds, "We want Spain to fight with firmness during Spain's EU presidency, when Madrid will become the capital of the anti-piracy battle. We are beginning a long journey toward the definitive eradication of piracy."

Platform members include AFYVE, the artists association AIE, the association of department stores and hypermarkets ANGED, show business agents association ARTE, the Business Software Alliance, mechanical rights organization CEDRO, EGEDA, the anti-piracy federation FAP, professional music publishers association OPEM, and Spanish authors and publishers society SGAE.

Book, Film Put Canadian Indies In Spotlight

New Domestic Projects Reappraise Canada's Grass-Roots Scene

BY LARRY LeBLANC

TORONTO—Canada's grass-roots alternative-styled music scene has been given some long-overdue time in the spotlight, thanks to two recent domestic projects.

Canadian journalists Michael Barclay, Ian Jack, and Jason Schneider have co-written *Have Not Been the Same—The CanRock Renaissance*, a sprawling 760-page book covering Canadian indie music from 1985 to 1995, published by ECW Press of Toronto.

"Other histories of this era will be written about [mainstream Canadian rockers] Alannah Myles or Tom Cochrane, but we didn't foresee anybody writing about [indie acts like] Change of Heart, Jr. Gone Wild, or Eric's Trip," says 30-year-old Barclay, associate editor of Toronto-based alternative music publication *Exclaim!* "This music is important to us, because we grew up in this time period."

The second project dealing with the alternative scene appeared Nov. 30, when CITY-TV/Toronto aired *Queen Street West: The Rebel Zone*, a one-hour documentary. Produced by Rhombus Media and directed by noted Canadian musician/filmmaker Lorraine Segato, it chronicles the evolution of the music, art, and political scenes from the mid-'70s to the mid-'80s, when downtown Toronto was the center of the city's counter-culture.

"The documentary took two years," Segato says with a sigh. "Trying to get all of the music clearances was difficult. Talk about irony: me as a songwriter having to ask people to deal with minimum royalties."

A 21-song soundtrack album was issued Nov. 27 by Sony Music Canada Soundtrax. It features songs by Segato's former bands—Mama Quilla, V, and the Parachute Club—and such leading Toronto alternative music figures as Mary Margaret O'Hara, Jane Siberry, the Handsome Neds, and local punks the Diodes.



SEGATO

The vibrant music and arts scene that began developing along Queen Street West in the mid-'70s is still evident today, although the area is now primarily populated by bars, restaurants, and clothing boutiques.

'A VERY EXCITING TIME'

Segato's documentary portrays 1975-1985 as a period of social unrest and unbridled creativity. While bars in the area then generally catered to alternative-styled bands, virtually every kind of music thrived there. What boosted the scene was access to an abundance of local print and TV media, as well as to the major labels, which were—with the exception of Montreal-based PolyGram—then headquartered in the city.

"It was a very exciting time," Segato says. "Bands were interfacing with each other and pushing boundaries. Musicians were making music to get to a live audience. With independently released EPs, acts could enlarge their audience. When video hit, everything changed."

While the 1985-1995 period in Canada was dominated by such mainstream rock acts as Bryan Adams, Glass Tiger, Corey Hart, and Myles, an unprecedented number of grass-roots alternative-styled bands developed national profiles while performing extensively. Barclay recalls, "Many of these musicians felt

a conscious desire to react to what they saw as mainstream Canadian pop. It was a time when artists questioned industry rules."

With substantial media boosting by local press, the MuchMusic national video channel, the CBC-Radio programs *Morningside* and *Ear to the Ground*, and college radio allied to support from retail chains HMV Canada and Sam the Record Man, many independently released alternative-rock acts acquired major-label ties here or in the U.S. Those included Barenaked Ladies, Cowboy Junkies, Sarah McLachlan, Sloan, Great Big Sea, the Waltons, Tea Party, and I Mother's Earth.

Even with major-label interest, many acts remained fiercely determined to continue handling their careers on their own terms. And as more grass-roots alternative-styled bands began to enjoy sizable success by releasing their own independent recordings, signings by Canada-based majors increased. Many acts sought—and often received—hefty signing bonuses, sizable tour or video commitments, and full artistic control. But Barclay argues that by aspiring to be the next Barenaked Ladies, many of them had unrealistic expectations. "A lot of bands were ill-served on major labels because they weren't commercial."

By the mid-'90s, alternative-styled bands releasing their own records found themselves practically shut out of mainstream retail. Simultaneously, A&R competition from multinationals coupled with escalating promotional and marketing costs crippled the chances for independent labels to develop new acts nationally.

"The boom led to a bust," Barclay explains. "A lot of acts that couldn't sell records were signed to major labels. Then the live scene dried up, partly due to the glut of so many average bands. For the next five years, there was a readjusting of priorities for musicians and labels. Today, people have learned a lot of lessons from that bust."

Keating, Moore To Co-Host Inaugural MTV Asia Awards Event

BY WINNIE CHUNG

HONG KONG—Polydor's Irish pop heart-throb Ronan Keating and former MTV VJ Mandy Moore will host the inaugural MTV Asia Awards, scheduled to be held Feb. 2, 2002, in Singapore.

Twenty awards will be presented during the ceremony at the 7,000-capacity Singapore Indoor Stadium. Among them are one favorite music artist award each for Hong Kong, Taiwan, Singapore, Malaysia, Korea, Indonesia, the Philippines, Thailand, and China. Earmarked for India are two awards—one for favorite pop artist and the other for favorite film artist.

The international categories include favorite male artist—for which Boyzone vocalist and successful solo star Keating has

been nominated—favorite female artist, favorite pop act, favorite rock act, favorite video, and favorite breakthrough act. Awards will also be presented for favorite film and favorite designer.

The nomination lists have been compiled from votes by key members of the music, film, and fashion industry. MTV viewers across Asia are now voting on the final winners. MTV will also pick a recipient for the inspiration award, which will honor an aspiring individual whom young adults across Asia admire or an organization that has contributed to the betterment of Asian

youth and the region as a whole.

The MTV Asia Awards are the first Pan-Asian awards ceremony for both MTV and the region. MTV currently hosts awards presentations in its separate markets, such as the CCTV-MTV Music Honors in China, MTV Penghargaan in Indonesia, and the MTV Mandarin Music Awards in Taiwan.

MTV Asia president Frank Brown says, "We have long had the vision of creating the first pan-regional awards show for the youth audience in Asia. It fits in with our overall strategy to have that blend of local and international

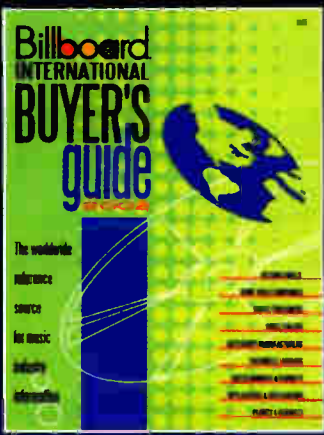
that allows us to celebrate the greatest and best all over Asia. The youth of today doesn't only want to know about its own country; it also wants to know what's going on in the other parts of Asia."

Although this inaugural awards ceremony will be held in Singapore, Brown does not rule out holding the event in other parts of Asia in the future. "It just seemed most logical for it to be in Singapore at the moment, because it is a more central location for artists to fly into."

Other confirmed guests for the night include World Wrestling Federation star The Rock as guest host, as well as Cirque du Soleil, which will perform during the ceremony. Dance duo Groove Armada will also be spinning tracks for the after-show party.

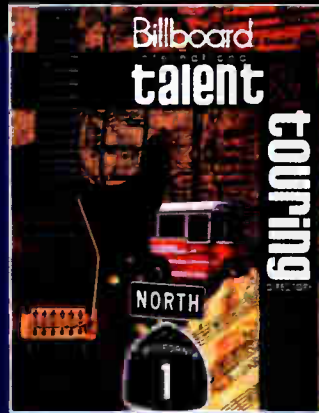


BROWN, LEFT, AND KEATING



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MERCHANTS & MARKETING

Ex-BMG Exec Predicts Boon For Manufacturing Sector

BY BRIAN GARRITY

NEW YORK—While the music manufacturing industry finds itself in flux amid stagnant CD sales, the rise of Internet piracy, and uncertainty over what the next physical music format will be, former BMG Entertainment CEO Strauss Zelnick insists that pre-recorded music remains vital and that the rise of digital distribution will create a host of new opportunities for manufacturers and related companies.

"The manufacturing business in the U.S. especially is challenged at the moment, but I don't think it's structurally flawed," says Zelnick, who is currently the chairman of Japanese music company Nippon Columbia and head of his own New York City-based venture firm, ZelnickMedia.

Zelnick will give the keynote address here Friday (7) at the annual marketing summit sponsored by the International Recording Media Assn., the trade group for recorded-media manufacturers, replicators, duplicators, packagers, suppliers, and copyright holders.

The manufacturing business is at a crossroads. The CD format, now a mature business, is no longer a growth engine for the industry. The music business in general is suffering from a lack of hits, due to the absence of a new break-out genre. File-sharing and CD-burning have become largely mainstream activities. New and alternative formats like DVD-Audio, Dataplay, and Sony Memory Stick are proliferating and vying for consumer attention. And the major labels are involved in negotiations to consolidate their manufacturing and distribution facilities in the U.S.

Still, Zelnick contends the state of the business is not as bad for manufacturers as it may appear at first glance; nor, he says, is the future as bleak as some may believe. "The truth is [that] at its core, [it] is a healthy business, and people are still buying CDs," he says. "Music sales aren't growing, but they're hardly declining."

Much of the conference, which is being held at the Grand Hyatt New York hotel, will center around the rise of new formats. It's a crowded field. The amount of potential new formats that aim to play either the role of successor to the CD or replacement for the audio cassette numbers more than a half-dozen.

STANDARDIZATION IS KEY

Zelnick says manufacturers expect to see a boost from a new digital-music-related format in the next five years. "There will be a standardized digital format that doesn't spin that will be introduced in the next four to five years," he says. "And that will, once again, provide an opportunity for manufacturers, because both blanks and prerecorded material will have

to be manufactured."

While the emergence of a digital music format may open the door to new manufacturing rivals, Zelnick says his advice to current music manufacturers is, "Don't worry about a new format eating your lunch.

"It will be a different machine, but I'm not sure it will be a different skill set," he says. "I think you either know how to be a manufacturer and you know how to service recorded music company clients, or you don't."

More challenging for manufacturers will be finding the right new format, or formats, to support.

"I think DVD-Audio can be an important format," Zelnick observes. "Obviously, it's been structurally challenged by a lack of focus and standardization."



ZELNICK

The same roadblocks are also hampering the development of a digital format as well. "A new format needs to

standardize," he says. "The truth of any consumer electronics business is it never takes off without standardization. The smartest thing the industry could do is get together and create a standard sooner rather than later and recognize it's better to have a big pie and get a smaller piece of it than have the whole pie and have it be very small."

Meanwhile, the major labels and a number of third parties are rolling out a series of new Internet-only digital music-subscription services. But Zelnick says it is unlikely that such offerings are going to sound the death knell for physical formats.

"The business isn't going away. People like to buy packaged goods," he points out. Zelnick argues that hits will not only be distributed as one-off

downloads. "That's a very inefficient way to distribute product. The nature of hits is that they are distributed in volume. And I think that will always be a centrally pressed and shipped business or encoded and shipped, not a one-off business."

What's more, Zelnick says, digital services are going to need some kind of storage medium, which implies a blanks business for manufacturers, at least.

"I actually think the success of some of these digital distribution alternatives will yield some enhancements of physical product shipments and sales," he says. "When you give people the opportunity to consume product in their home in a convenient way, as the VCR did and as digital distribution will, they tend to consume more of the product."

Amoeba Opens The Doors To Its Massive Inventory

BY CHRIS MORRIS

LOS ANGELES—Like contestants on TV's *Supermarket Sweep*, the customers at Amoeba Records—some of whom had been lined up in front of the Hollywood store for hours—literally ran in the doors and up the aisles, panting for bargains and rarities, as the massive new retail outlet opened Nov. 17.

In the planning stage for more than a year, the Amoeba location at Sunset and Cahuenga, next door to the landmark Pacific Cinerama Dome, arrived as the biggest—and many believe potentially the best—music retail store in the Los Angeles area.

With 28,000 square feet of retail space (and another 15,000 square feet dedicated to offices and a warehouse), Amoeba Hollywood dwarfs the San Francisco Bay Area retailer's other two locations: a 10,000-square-foot store opened by partners Marc Weinstein, Mike Boyder, and Dave Prinz in 1990 and a 19,000-square-foot operation inaugurated by the co-owners and fourth partner, Karen Pearson, in 1997.

Amoeba Hollywood started doing business with an immense trove of product, including 150,000 new CDs, 350,000 used CDs, and 200,000 used LPs (hence the customers' sprint through the aisles on opening day).

The store's vast stock is spread throughout two imposing floors. The main floor includes two rooms: one packed with new and used rock, soul, hip-hop, electronic, and world product, plus posters, 78s, and 45s; the other featuring jazz, blues, gospel, spoken-word, new-age, classical, and avant-garde music. A stage for in-store performances is also located on the first floor. Upstairs, a mezzanine contains Amoeba's sizable selection of new and used DVD-Videos and videocassettes, plus a bank of custom-built listening stations.

The jaw-droppingly immense outlet is virtually sui generis, even in a market as saturated with music retailers as L.A.

Weinstein says, "We consider it to be a really underserved market, considering the size of the music scene, the number of people into music. For a variety of reasons, the [L.A.] record retail stores aren't able to really serve the market, for its sheer size. The couple of chain stores that do try to serve the market are really thin in terms of their catalog. Certainly, the energy is not so exciting in those

stores. The many cool indie stores in the L.A. area are basically neighborhood-serving or very specialized, so there are a lot of really great niche stores—little pockets of heaven here and there—but nothing that puts it together all in one place."

The partners explain that their L.A. incursion was in response to pleas from out-of-towners who made the trek to their Northern California stores.



Customers lined up and waited for hours to get in at the Nov. 17 opening of Amoeba Records' massive new outlet in Hollywood. Amoeba Hollywood is equal in size to the San Francisco-based merchant's other two locations combined.

Pearson says, "A lot of [the impetus] came from customers who would come up from L.A., up from Southern California, from Santa Barbara, from San Diego, who would say, 'When are you going to open up a store in Southern California?' Then, coming down here, it seemed to us there was a void, that what we do specifically was not being done—the scope of it, the size, the trading-post thing."

To stock the L.A. store, Amoeba began purchasing used product, which accounts for about half of the Bay Area stores' sales, in January. "[We bought] 900,000 pieces of product [in L.A.]," Weinstein says. "We also had stuff saved up north, so the total number of pieces we had available for the store was over a million . . . Just the buying in the L.A. area alone [cost] \$2 million, and then there were additional buys around the country that we made, so it probably comes out to around \$2.5 million."

Entire collections were purchased around the

country, including a 9,000-piece lode of jazz LPs and a 22,000-piece hoard amassed by an ex-DJ in Hawaii. Amoeba even bought up the entire stock of an Evanston, Ill., punk-rock store, whose wares included a dazzling array of gaudy posters for Mexican exploitation films.

Clearly, the term "open to buy" means little to the Amoeba partners. "If it's made and we feel it's worth having, that's the only stipulation—if it's of some importance to someone," Prinz says. "Anything we feel is worthwhile we definitely try to carry."

Amoeba Hollywood currently employs 130 staffers to stock its vast aisles, work the checkout stations, and sit behind the information booth. Some Bay Area vets have been brought in as senior personnel, including GM Jim Henderson, head buyer Roxanne Pettersen, and used-product buyer Mark Weaver. Weinstein estimates the head count will soon be up to 200 in L.A.

Prinz estimates that Amoeba Hollywood could gross \$15 million in its first year. But Weinstein adds, "A lot of the profit ends up in other people's paychecks. I think the number that scares us the most when we get real lean and close to the line [is] payroll."

The imminent opening of Amoeba sent a wave of apprehension through the L.A. retail community, and other stores quickly moved to upgrade their look and stock. Rhino Records in West L.A. opened a spacious new store and converted its original Westwood Boulevard location down the street to an outlet for low-priced used product. Aron's Records—located only a couple of miles from Amoeba on Highland Boulevard in Hollywood—put on a fresh coat of paint and discounted its used stock by 20% the week Amoeba opened.

Some observers feared that the entry of a behemoth like Amoeba into the L.A. market would drive others out of business. The Amoeba partners disagree and even maintain that their presence will enhance the competition by elevating the bar.

"Absolutely, we will have an effect on the area," Boyder says. "We're going to have a very interesting, wonderful, complete selection, and we're going to have a wonderful energy. In the Bay Area, a lot of stores are happy since we've come around. Part of what we do is bring interest back into shopping for music . . . We raise the energy."

NEWSLINE...

Digimarc, a digital watermarking company, has dropped its patent-infringement suit against rights body SESAC. The suit, filed Oct. 11 in U.S. District Court for Oregon in Portland, alleged that Nashville-based SESAC violated Digimarc's copyrights when incorporating audio watermarks from rival Verance for the development and distribution of a TV and radio broadcast monitoring system. "We filed suit against SESAC [because it] had a license agreement with Verance to use audio watermarks that we allege are our technology," a Digimarc spokesperson says. "They agreed to stop, and we dropped the suit." A SESAC spokesperson did not have any comment. Digimarc and Verance remain embroiled in separate patent lawsuits against each other, with the outcome likely to decide a standardized protection code for audio CDs and DVDs (*Billboard Bulletin*, Nov. 20).

ERIK GRUENWEDEL

Liquid Audio has forged a digital distribution deal with Naxos of America. Under the deal, Liquid will initially distribute about 200 of Naxos' 2,400 mostly classical CD titles across the Liquid Music Network of Web sites. More titles from Naxos will be added monthly; all will be exportable to portable devices and burnable to CDs.

MATTHEW BENZ

BMI has agreed to an interim licensing fee for radio stations that simulcast on the Internet. Stations will pay 1.6% of Web revenue (or a minimum annual fee of \$259), the same as the interim rate for terrestrial broadcasts. The interim fee is retroactive to 1997. BMI and the Radio Music License Committee (RMLC) are in legal proceedings to determine final rates for broadcasts and simulcasts and whether there should be a separate license for streaming. BMI seeks separate licenses, with fees of 1.8% of revenue for both media. According to BMI, the RMLC does not want a separate license for simulcasts.

ERIK GRUENWEDEL

In The Works

• Scott Blum—who founded Buy.com in 1997 and left it in 1999—has re-acquired the e-tailer for 17 cents per share, or \$23.6 million, and taken the company private. Aliso Viejo, Calif.-based Buy.com, whose offerings include music, video, and DVD, agreed to be acquired by Blum earlier this year (*Billboard Bulletin*, Aug. 15). Buy.com went public in February 2000, trading as high as \$27.50.

• A District Court judge has dismissed a lawsuit filed by Princeton University professor Edward Felten and others against the Recording Industry Assn. of America (RIAA), the Secure Digital Music Initiative, watermarking firm Verance, and the Department of Justice. The suit—filed June 6 in U.S. District Court in New Jersey—sought a First Amendment right for Felten to present his research on circumventing music watermarking technologies. The RIAA had opposed Felten's presentation before filing a motion to officially reverse that position in July. While the RIAA maintains Felten is free to publish his findings, Robin Gross, a lawyer with the Electronic Frontier Foundation (the San Francisco-based civil-liberties group representing Felten), says the ruling creates the false pretense that scientists do not face the threat of lawsuits for publishing the results of controversial research. Gross says, "It's actually a very chilling effect."

Executive Turntable

HOME VIDEO: Terry Botwick is named president/COO of Big Idea Productions in Chicago. He was senior VP of CBS Entertainment.

DISTRIBUTION: Mitch Hilt is named director of supply chain management for the Handleman Company in Troy, Mich. He was a business consultant/project manager with the Stirling Douglas Group.

Shelley Klingerman is promoted to manager of marketing services for Sony Disc Manufacturing in Terre Haute, Ind. She was marketing coordinator.

NEW MEDIA: Nasir Sheikh is named VP of sales and business development for Centerspan Communications in Hillsboro, Ore. He was VP of business development and strategic initiatives for Usha Communications Technology.

FOR THE RECORD

In the story "AMG Series Showcases Wide Range of Genres" (*Billboard*, Dec. 1), it was erroneously reported that Alliance Entertainment is pricing titles under its "All Music Guide" CD series at \$12.98. The titles will retail for \$9.98.

Declarations Of Independents™

by Chris Morris



THE NUMBERS ARE IN: Figures included in Valley Media's Chapter 11 filing for bankruptcy protection indicate that while indie labels are not the principal victims of the company's collapse, the aftermath will still see much blood shed in that sector.

As expected, Valley filed its petition in U.S. Bankruptcy Court in Delaware Nov. 20. The company claimed debts of \$259 million—a drop in the bucket compared with the \$536 million in liabilities listed by Alliance Entertainment in its 1997 bankruptcy filing, but a pretty stiff dose in 2001's industry climate.

Valley's major secured creditor is its lender, Congress Financial, which Valley CEO Peter Berger estimated is owed \$90 million. The five majors are in for a total of \$56.7 million, according to the filing.

On the indie side, Death Row Records was the largest unsecured creditor, with \$4 million owed. (Several sources report that Death Row secured its product from Valley's Woodland, Calif., warehouse before the filing, and we won't ask how.)

Other indie labels took big hits: Fantasy, \$3 million; Welk Music Group, \$1 million; D3 Entertainment, \$1 million; and Pamplin, \$800,000. Among indie distributors that sold to the wholesaler, Caroline and Red Distribution were rocked the hardest, to the tune of \$962,000 and \$864,000, respectively.

Again, the damage to indies is minuscule compared with the overall havoc wreaked in the fall of Alliance and its distributor, Independent National Distributors Inc. Just Caroline, Navarre, Alternative Distribution Alliance, DNA, REP, Intersound, M.S., and Rock Bottom were all owed more than \$200,000 by that company. But with the current downturn of business and the toppling in the past two years of such firms as Pacific Coast, Paulstarr, M.S., and Platinum, Valley's filing—and a widely anticipated conversion to Chapter 7 liquidation—could be one hurt too many for certain severely stressed independent companies.

HEAD-HUNTING: Some indie operations are—or will soon be—the object of acquisition interest, sources say.

Confirming widespread industry rumors, Koch International CEO Michael Koch tells *Declarations of Independents* that the Port Washington, N.Y.-based distributor and its label arm, Koch Entertainment, have been the subject of feelers from potential buyers. "As one of the few strong independents left, we have been approached in the past and again recently," Koch says. "My interest, however, is to build, not sell." Artemis Records partner Michael Chambers—who reportedly led a recent bid to acquire Red Distrib-

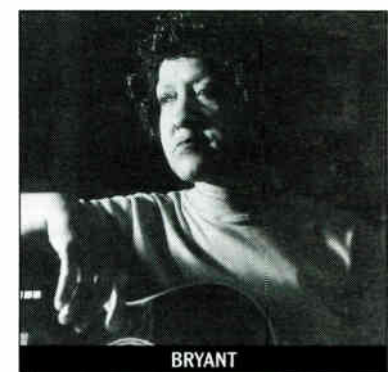
ution—is spearheading an effort to pick up Koch, according to sources. Calls to Chambers were not returned.

Others indicate that New Hope, Minn.-based Navarre—which established a \$30 million credit line with GE Capital in October—is on the hunt to pick up other indie distributors. Navarre CEO/chairman Eric Paulson could not be reached for comment.

FLAG WAVING: Every so often, a talent emerges from obscurity and simply floors you. So it is with blueswoman Precious Bryant, whose upcoming release (Jan. 22, 2002), *Fool Me Good* on Atlanta-based Terminus Records is a joy.

"I've been playing music for a long time," says Bryant, who punctuates most of her terse replies with a muttered "mm-hm." The 59-year-old guitarist/vocalist was first recorded in 1969 by folklorist George Mitchell.

Though she has performed frequently at home and in Europe since then, this marks her first widely dis-



BRYANT

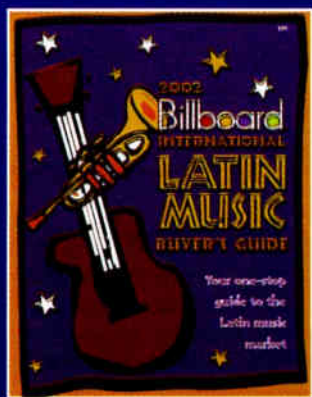
tributed release. It was produced by former Fat Possum Records staffer Amos Harvey. "I met Amos; he's in the business," Bryant says, adding disarmingly, "I fell for it."

The collection of solo performances was recorded in the den of Bryant's friends Cathy and Fred Fusell, who live near the musician in Buena Vista, Ga. "I just preferred it there," Bryant says. "They got a large home, and I didn't have room at my place. I got a little trailer."

The record is a straightforward beauty that benefits splendidly from the intimate recording locale. Bryant essays a variety of vintage material that was first cut by artists as diverse as Little Willie John, Blind Willie McTell, and Memphis Minnie, as well as some finely honed originals, all sweetly sung and deftly finger-picked. The only album we can compare it to is Robert Belfour's great Fat Possum debut in 2000, *What's Wrong With You* (*Declarations of Independents*, *Billboard*, March 4, 2000).

The well-traveled Bryant says she wants to tour, but adds, "I don't want to go overseas no more, 'cause I don't want to go on no airplane."

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Retail Track™



by Ed Christman

OUCH: The Chapter 11 filing by Northeast One-Stop marks the third such filing this year by that sector of the music account base, following on the heels of Pacific Coast One-Stop's liquidation in July and the neutron bomb that Valley Media hit the industry with



last month, which likely will also be liquidated shortly.

Northeast One-Stop, a unit of publicly traded Planet Entertainment, filed for Chapter 11 protection Nov. 30 in Albany, N.Y., according to trade sources. In its most recent filing with the Securities and Exchange Commission, Planet Entertainment (trade symbol: PNEC.OB) reported a loss of \$3.1 million on sales of \$27.7 million for the nine-month period ending May 31. Northeast—which won the National Assn. of Recording Merchandisers (NARM) wholesaler of the year award for its size category in three of the past four years (including this one)—has experienced financial difficulties for most of this year and frequently been on “credit hold” with many of its suppliers.

But unlike what happened to Pacific Coast and is expected to happen with Valley, Northeast appears headed for a stand-alone reorganization that will see the company survive. Apparently last month, Northeast made the rounds at the major suppliers in anticipation of the filing, explaining its reorganization plan. That delegation was headed by company founder **Lou DelSignore** (he sold the one-stop to Planet Entertainment in September 1998), who brought along a financial adviser, the Fort Lauderdale, Fla., firm Kersey, Scillia, Forster & Brooker. Sources within the majors say they expect to back a Northeast reorganization because DelSignore—who is well-regarded by the industry—returning to full-time status and because the proposed plan could realize a full payout to secured trade creditors, i.e., the majors.

According to sources, an investor called the BHI Group is prepared to infuse new capital into the company, if it gets seniority over other creditors. That, of course, doesn't sit well with Congress Financial, Northeast's revolving-credit-facility supplier. Congress, you might remember, is the lead bank on Valley Media's revolver. In that instance, it has been accused by the trade of hastening that wholesaler's troubles. In Northeast's situation, however, Con-

gress Financial appears to be overseen by Northeast's assets, which could result in a less aggressive stance this time around, although the judge presiding over the Chapter 11 filing has already had to order the bank to allow the wholesaler access to cash collected for product payments through its lockbox system to fund operations. That court order is said to be up for renewal Dec. 12. Stay tuned.

SPEAKING OF TROUBLED ONE-STOPS: Valley Media was expected to continue moving toward liquidation, with the cessation of fulfilling small product orders, which will allow it to lay off another portion of its staff Friday (7), beyond press time, in an effort to conserve cash for the estate. Unless a last-minute suitor emerges with a bid to buy the company, Valley will likely shutter right after the Christmas selling season ends.

BAILING OUT: After the U.S. Department of Justice (DOJ) delivered a damaging blow to NARM's anti-trust litigation against Sony Music Entertainment, NARM's board of directors voted to withdraw the lawsuit. The DOJ was asked to file in an amicus curiae brief by the judge presiding over the two-year lawsuit, and the agency's opinion stated that NARM's case was flawed.

In a statement, NARM said the landscape for digital distribution had changed since the litigation was filed, and its members' interests would be better-served if it focused its attention on educating industry executives and government officials about retail concerns relating to digital distribution, copyright law, and anti-trust matters via other channels. During the lawsuit, Sony Music Distribution boycotted NARM events but is now expected to renew its NARM participation. A Sony statement said it is pleased NARM dropped the suit, adding, “We prefer to work with our accounts in dealing with industry issues and expanding our business.”

OUT AND ABOUT: Retail Track hears that the transfer of ownership between the two partners of Southwest Wholesale has closed, and **Robert Guillerman** and a silent partner now own the Houston-based wholesaler, with former owner **Richard Powers** bowing out. Guillerman didn't return a call for comment... **Laurie Clark**, the executive VP of merchandising and marketing who appeared to bring a new—and welcomed by the trade—dimension in thinking at Trans World Entertainment, has left the company after a little more than a year. A company spokesman says it is searching for a replacement.

'Dittydoodle' Works For Local Retailers

BY MOIRA McCORMICK

CHICAGO—Audio and video releases spun off from a locally produced, New York tri-state-area preschool PBS-TV program, *Sheira & Loli's Dittydoodle Works*, are making a splash at area retailers.

According to Cory Rosenberg, president of the show's production company, Rogar Studios, and the show's executive producer and co-creator, an audio release (*Sheira & Loli's Dittydoodle Works Vol. 1*), as well as two videos (*Sheira & Loli's Dittydoodle Works Vol. 1* and *Super Duper Dittydoodle Works Special*), are currently being carried by FAO Schwarz, Toys “R” Us, Barnes & Noble (in stores as well as online), the Wiz, and Best Buy.

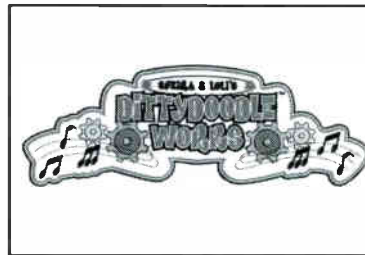
Not only have tri-state-area media-retail outlets picked up on *Dittydoodle Works*, but Rosenberg says he has also been enlisting other retail establishments—such as family-friendly restaurant chains—as Dittydoodle Places. Two that have signed on, he says, are Nathan's Famous Hot Dogs and Okey Dokey Restaurants, which offer kids free food when they dine with their parents.

Videos are priced at \$14.95, CDs at \$12.95, and audiocassettes at \$8.99. Rosenberg says, “We're also looking at creating a DVD within the

next few months.”

Rosenberg notes that the twin-sister stars of *Dittydoodle Works*, Sheira & Leora “Loli” Brayer, have done in-stores at FAO Schwarz. Two Dittydoodle Works mall tours (reportedly drawing upward of 2,500 people) have already been launched.

The new season of *Dittydoodle Works* is slated to premiere in March 2002, with Emmy Award-winning writer Mark Saltzman (*Sesame Street*) working with Ro-



senberg on scripts. Rosenberg hopes to have other PBS stations around the country airing the show by next fall. “We want to saturate this area,” he says, “and then keep moving west.”

The promotional focus of 2002 is rolling out a regional live tour. Rosenberg says, “If it works, we'll roll it out nationally”—which is contingent, he points out, on getting other PBS stations to take the show. “We'll

also be test-marketing a direct-marketing TV campaign.”

The program debuted in September 2000 on New York's WLIW Channel 21 and was the brainchild of Rosenberg—formerly in the advertising industry with Young & Rubicam—and the Brayer twins.

“I'd been involved in licensing, consulting, new-product development, marketing, and producing, mostly in the kids' arena and the music business,” Rosenberg says, noting that he formed Rogar with the intention of making it “an intellectual-property incubator, like Disney.”

Rosenberg formed an alliance with the writer/producer Brayer twins, “and we put together a partnership with WLIW—it's the fourth-most-watched PBS affiliate in the country, and it's in the process of merging with WNET [New York], which is the largest.”

Each *Dittydoodle Works* music-video episode runs between 30 seconds and four minutes, adding up to “35-40 minutes a day; they're aired 15 times a day, seven days a week.”

The live-action shorts feature the twins as the rag dolls Sheira and Loli, who use music to “teach critical life skills.” Rosenberg says, “Our marketing line is that *Dittydoodle Works* is like vitamins for a child's imagination.”

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George's Airport Location Takes Off

Chicago Midway Store Caters To Travelers While Retaining Local Flavor

BY STEVE TRAIMAN

CLEARWATER, Fla.—George's Music Room, a fixture in Chicago's North Lawndale neighborhood for nearly 32 years, may be known for its successful retail strategy in an inner-city environment, but the store and its outspoken owner, George Daniels, are currently making headlines with a new 413-square-foot location in Chicago's Midway Airport terminal.

The Midway Airport location is a concourse space that features more than 2,000 SKUs, mostly CDs, with a selection of product geared toward tourists and business travelers. A selection of DVD-Video titles, as well as such hardware products as Panasonic CD and DVD-V players, are also available.

The new store is significantly smaller than the 2,500-square-foot flagship George's Music Room, which features a 5,000-title inventory. Midway store manager Qubah Cowen acknowledges that his workplace has "a lot of stuff packed into the space."

Yet Daniels says he sees locations like the Midway store benefiting from the rise of digital distribution and kiosk-based product opportunities, with customers having the option to preview and select full albums that may be "burned" at the checkout counter.

"The ability to download music in the store is a great opportunity for impulse buys," he observes, "especially with a lot of folks traveling with their laptops and MP3 players, particularly at our airport store."

The Midway venture is the result of a personal interest by Chicago Mayor Richard M. Daley. When the city of Chicago honored Daniels two years ago for 30 years of "dedicated service to the neighborhood," the mayor visited the store and was impressed enough to suggest that Daniels consider opening airport venues.

At the official store dedication Aug. 28, Daley called George's Music Room "a great addition" to the airport. "I knew when I told you that I had an idea you were going to like that you would make it happen," he told Daniels.

Meanwhile, business remains strong at what Daniels terms the "hood" store, despite strong competition from Best Buy and Circuit

City in nearby malls.

"We consider ourselves the Barnum & Bailey of indie retail on the West Side," Daniels says. "We like the excitement we bring to the neighborhood and are definitely here to stay."

Hip-hop and rap accounts for about 50% of the flagship location's inventory, while R&B constitutes 15%; jazz and blues, 5% each; reg-

help with the advertising and marketing of your store," he says. "Loyalty is a two-way street that is a vital commodity today."

As for secondary suppliers, the store works with Miami-based Bassin One-Stop. Daniels gets vinyl from Bud's Distribution and Unique Distribution in New York and other product from Gonzales One-Stop in Gonzales, La.

Meanwhile, video is becoming an increasingly robust product line for the store, with about 2,000 DVD and VHS titles available. About 10 years ago, when he stopped using long boxes for his CDs, Daniels saw that few stores were carrying black movies and music. "We started stocking everything in depth, and the business took off like mad," he recalls.

In the neighborhood store, two large-screen Sony TVs offer continual music-video play of mostly new releases, and there's a monthly mailer featuring new product and specials that goes to the customer mailing list. Consumers can also get information about new releases

via an in-store Muze kiosk database, as well as through the store's Web site, georgesmusicroom.com.

George's does the bulk of its promotion and advertising through Chicago radio outlets—WGCI, the No. 1 urban outlet, and WBAZ for adult contemporary (both Clear Channel affiliates), as well as WYCA for gospel and new hip-hop station Power 92 (both Crawford stations). The commercial spots are mostly funded through one-stop co-op allowances. The store also occasionally hosts live broadcasts from its flagship store, with 10-15 events held this past year.

"Typically, they are four-hour slots," Daniels says, "and while they may not generate sales, they offer great exposure for the store."

In mid-October, Roosevelt Road—the main thoroughfare in front of the store—was closed for a block-long street fair featuring a free concert by DMX to introduce his new Ruff Ryders/Def Jam album, *The Great Depression*.

"We had over 4,000 turn out and gave away \$5 bounce-back coupons for the new \$19.98 release on ship day only," he notes. "We sold over 500 copies on Oct. 23 as a result."



Chicago Mayor Richard M. Daley, center, is flanked by George's Music Room owner George Daniels, right, and store manager Qubah Cowen at the official opening of the retailer's new location in Chicago's Midway Airport. (Photo: Steve Traiman)

'You must commit to a primary distributor to help with the advertising and marketing of your store. Loyalty is a two-way street that is a vital commodity today.'

—GEORGE DANIELS,
GEORGE'S MUSIC ROOM

gae, 3%; and gospel, pop, and other genres round out the balance.

Product mix in the North Lawndale store is about 75% CDs; 15% cassettes, which are still a viable business for the store; and 10% vinyl—mostly 12-inches for a lot of local DJ customers.

Daniels gets most product from Baker & Taylor, which has been his prime supplier and a strong supporter for the three decades he has been in operation. "You must commit to a primary distributor to

THIS WEEK	LAST WEEK	Compiled from a national sample of retail store and rack reports collected, copied, and provided by VideoScan.	
		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
		NUMBER 1 3 Weeks At Number 1	
1	1	VARIOUS ARTISTS EMI/ZOMBA/SONY 585620/UNIVERSAL (19.98 CD)	Now That's What I Call Christmas!
2	2	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1225 (17.98 CD)	Christmas Extraordinaire
3	3	BARBRA STREISAND ▲ COLUMBIA 65920/CRG (12.98 EQ/18.98)	Christmas Memories
4	4	DESTINY'S CHILD ● MUSIC WORLD/COLUMBIA 86090/CRG (12.98 EQ/18.98)	8 Days Of Christmas
5	5	KENNY G ▲ ² ARISTA 19090 (12.98/18.98)	Faith: A Holiday Album
6	6	CHARLOTTE CHURCH ▲ SONY CLASSICAL 89463 (12.98 EQ/18.98)	Dream A Dream
7	7	VARIOUS ARTISTS TIME LIFE 18800 (19.98 CD)	The Time-Life Treasury Of Christmas
8	9	CELINE DION ▲ ⁴ 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	These Are Special Times
9	13	TRANS-SIBERIAN ORCHESTRA ▲ LAVA/ATLANTIC 92736/AG (11.98/17.98)	Christmas Eve And Other Stories
10	11	ANNE MURRAY STRAIGHTWAY 20335 (19.98 CD)	What A Wonderful Christmas
11	16	GARTH BROOKS CAPITOL (NASHVILLE) 35624 (10.98/17.98)	The Magic Of Christmas — Songs From Call Me Claus
12	17	TONY BENNETT/CHARLOTTE CHURCH/PLACIDO DOMINGO/VANESSA WILLIAMS SONY CLASSICAL 89468 (18.98 EQ CD)	Our Favorite Things
13	14	KENNY G ▲ ² ARISTA 18767 (12.98/18.98)	Miracles — The Holiday Album
14	29	MANNHEIM STEAMROLLER ▲ ⁵ AMERICAN GRAMAPHONE 1988 (10.98/15.98)	A Fresh Aire Christmas
15	12	'N SYNC ▲ ² RCA 67726 (11.98/18.98)	Home For Christmas
16	8	JACI VELASQUEZ WORD 85780/EPIC (11.98 EQ/17.98)	Christmas
17	23	NEWSONG REUNION 10033/ZOMBA (11.98/17.98)	The Christmas Shoes
18	27	VINCE GUARALDI ▲ FANTASY 8431 (10.98/15.98)	A Charlie Brown Christmas
19	18	VARIOUS ARTISTS INTEGRITY 14804/TIME LIFE (19.98 CD)	Songs 4 Worship Christmas
20	19	BING CROSBY MCA SPECIAL PRODUCTS 731143/MCA (3.98/6.98)	White Christmas
21	15	TONI BRAXTON ARISTA 14723 (12.98/18.98)	Snowflakes
22	21	VARIOUS ARTISTS A&M 493138/INTERSCOPE (12.98/18.98)	A Very Special Christmas 5
23	25	VARIOUS ARTISTS ● ARISTA 19019 (11.98/17.98)	Ultimate Christmas
24	—	MANNHEIM STEAMROLLER ▲ ⁵ AMERICAN GRAMAPHONE 1984 (10.98/15.98)	Christmas
25	20	BILLY GILMAN ● EPIC (NASHVILLE) 81594/SONY (NASHVILLE) (11.98 EQ/17.98)	Classic Christmas
26	30	JEWEL ▲ ATLANTIC 83250/AG (10.98/17.98)	Joy: A Holiday Collection
27	32	MARIAH CAREY ▲ ⁴ COLUMBIA 64222/CRG (11.98 EQ/17.98)	Merry Christmas
28	—	MANNHEIM STEAMROLLER ▲ ⁴ AMERICAN GRAMAPHONE 1995 (10.98/15.98)	Christmas In The Aire
29	22	VARIOUS ARTISTS CURB 77351 (4.98/7.98)	All-Time Greatest Christmas Records
30	31	VARIOUS ARTISTS WALT DISNEY 88087 (5.98/7.98)	Disney's Christmas Collection
31	26	BURL IVES MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	Rudolph The Red-Nosed Reindeer
32	34	THE CARPENTERS ▲ A&M 215173/UNIVERSAL (10.98/14.98)	Christmas Portrait
33	37	VARIOUS ARTISTS UNITED AUDIO 13601 (1.98 CD)	Happy Holidays
34	35	PHILADELPHIA ORCHESTRA (ORMANDY) ● SONY CLASSICAL 6369 (5.98 EQ/9.98)	The Glorious Sound of Christmas
35	40	VARIOUS ARTISTS ▲ ARISTA/RCA/JIVE 4174/ZOMBA (12.98/18.98)	Platinum Christmas
36	28	SOUNDTRACK INTERSCOPE 490765 (12.98/18.98)	Dr. Seuss' How The Grinch Stole Christmas
37	36	NAT KING COLE ● EMI-CAPITOL SPECIAL MARKETS 57729 (2.98/5.98)	Christmas Favorites
38	39	DAVE KOZ & FRIENDS CAPITOL 33837 (17.98 CD)	A Smooth Jazz Christmas
39	38	HARRY CONNICK, JR. ▲ ² COLUMBIA 57550/CRG (11.98 EQ/17.98)	When My Heart Finds Christmas
40	24	VARIOUS ARTISTS WALT DISNEY 88098 (12.98 CD)	Radio Disney Holiday Jams

● Albums w. th 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 (Dro). △ 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. Heatseeker Impact shows albums removed from Heatseekers this week. † indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications and SoundScan, Inc.

Sites+ Sounds™

by Brian Garrity



CHANGES AT VIVENDI: Shake-ups continue within Vivendi Universal's (VU) online music team. In the latest twist, GetMusic CEO **Andrew Nibley** has resigned from the Internet company in the wake of the formation last month of Vivendi Universal Net USA, an operating unit comprising all of VU's North American music, gaming, and educational Web sites.

The move was not exactly a surprise. The executive found himself the odd man out after the VU brass named MP3.com chairman/CEO **Robin Richards** CEO of the newly combined business. Prior to completion of the MP3 deal, Nibley was a rising star, overseeing all of Universal Music Group's consumer Web sites, Get Music, EMusic.com, and RollingStone.com. Most notably, Nibley had quietly transformed GetMusic from a sagging e-commerce site into one of the most creative

media **Mark Foster**, VP of new media **Martin Craig**, and market analyst for new media **Marc Huygens**. All three executives will exit at the end of the year.

Meanwhile, **Jay Durgan**, London-based senior VP of marketing for WMI, will assume additional responsibilities for new-media marketing and promotion. **Corrinna Moore**, director of marketing for new media, will report to Durgan, as will new-media coordinators **Matt Rennie** and **Janne Schack**.

James Pitman, WMI VP of operations and business development, will assume duties for secure CD projects while continuing to oversee digital infrastructure services. Legal aspects of new media will continue to be overseen by London-based **Anne Mansbridge**, senior VP of business and legal affairs.

Sources familiar with the situation say the moves primarily reflect WMG's desire to have its licensing activities administered on a consolidated global basis through Vidich's office. New-media promotion efforts for WMI will continue to run out of London, sources note.



and heavily trafficked music-content destinations on the Web.

Meanwhile, Vivendi Universal Net USA has eliminated 130 staffers—roughly 20% of the 600 employees who currently work for Vivendi sites. The action, which was expected, affects sales, marketing, technology, and administrative positions as the company attempts to integrate its work force.

VALKONEN BOLTING BMG: **Sami Valkonen** is exiting as senior VP of new-media and business development for BMG Distribution, sources say. A BMG spokesperson declined to comment. Valkonen was overseeing the major's CD copy-protection efforts in the U.S.

WMG STAFF CHANGES: Warner Music Group (WMG) is restructuring its international new media team and shifting all music licensing power to **Paul Vidich**, WMG's New York City-based executive VP of strategic planning and new-media business development. Starting Jan. 1, 2002, Vidich will oversee online licensing activities, including Web-casting and subscription licensing. He will work closely with London and Warner Music International (WMI) affiliates.

On the outs as a result of the new alignment: WMI senior VP of new

RIOPORT SERVICE IN WORKS: RioPort plans to launch an online music-subscription business in first-quarter 2002, according to **Jim Long**, president/CEO of the San Jose, Calif.-based digital commerce services company. The subscription program will feature for-rent and full-ownership downloads, as well as on-demand streams.

KAZAA GOING DARK? A Dutch court has ordered the KaZaA music service to cease operations by Thursday (13). Amsterdam-based KaZaA has emerged as one of the most popular free file-sharing services since Napster's shutdown. In a verdict passed down Dec. 1 at District Court in Amsterdam, KaZaA was told it had "failed to demonstrate sufficiently that it cannot take measures to stop infringement of copyrights." If KaZaA fails to comply with the order, it faces a minimum daily penalty of 100,000 Dutch guilders (\$40,649). The case, brought by Dutch collecting society BUMA-STEMRA, follows an action filed by the Recording Industry Assn. of America and the Motion Picture Assn. of America.

Additional reporting by Erik Gruenwedel in Los Angeles and Lars Brandle in London.

RealNetworks Bows Subscription Service

BY BRIAN GARRITY

NEW YORK—The first of the major-label-backed digital subscription services is now on the market, following the Dec. 4 bow of RealOne Music, RealNetworks' version of the MusicNet offering from Warner Music Group, EMI Recorded Music, and BMG Entertainment.

But the debate over music subscriptions—the subject of intense hype, speculation, and in-fighting for more than a year—is just beginning, as the industry grapples with the challenge of converting consumer interest in downloading and streaming free online music into a service that people will buy.

THOUSANDS OF TRACKS

At rollout, RealOne Music features roughly 100,000 tracks from 10,000 artists via content partners Warner, EMI, BMG, and Zomba Group. Consumers are being offered two subscription tiers. A music-only package of 100 for-rent downloads and 100 on-demand streams costs \$9.95 per month. A premium package, RealOne Gold, grants access to 125 downloads and 125 streams—as well as streamed video content from the likes of ABC, CBS, CNN, E! Networks, and

Fox Sports—for \$19.95 per month.

In the coming weeks, consumers who want more music content will be offered the ability to add on packs of 50 downloads and 50 streams for roughly \$5 per month. All RealOne Music subscribers also receive access to 48 advertising-free radio channels, which are powered by RadioAMP.

What remains to be seen is how consumers respond to the offer. Downloads cannot be moved from users' computers to portable devices or burned onto blank CDs. What's more, even with its 100,000-track inventory, the service offers far less content than what can currently be obtained for free on services like Music City, KaZaA, and Audiogalaxy.

Executives at both Real and MusicNet have modest expectations for early customer adoption.

"I don't think we're going to own the market overnight, given the current conditions," MusicNet CEO Alan McClade says. Yet he believes the launch of MusicNet is "an opportunity to build consistency" by demonstrating to consumers features that are not available on file-swapping sites, such as quick and reliable downloads, high sound quality, and integrated music data.

What's more, Real Networks VP of music services and programming Erik Flannigan says that RealOne Music has a chance to catch the interest of older consumers and those who have not actually used file-sharing services. Flannigan observes, "There is a late-arriving crowd here."

As for how RealOne Music begins attracting paying customers, Flannigan says he expects that, early on, the chief customer acquisition method will be through existing Real users upgrading their software.

In connection with the launch of the subscription service, Real also bowed an integrated jukebox/media player/Web browser known as the RealOne Player. The company will be migrating users of existing versions of its software to the all-in-one RealOne product. Current users of existing Real premium products and streaming audio/video subscription services—numbering more than 400,000—will be offered free one-month trials of RealOne Music when they download the new software.

Real Networks also plans an advertising campaign of radio and some TV to further promote the RealOne service. MusicNet will also help its distribution partners build business, according to McClade.

"We will help them drive subscriptions," he says. "We are not going to be a passive aggregator of music. Once launched, our interests are aligned."

But both Flannigan and McClade say RealOne Music and MusicNet's success also requires support from the labels.

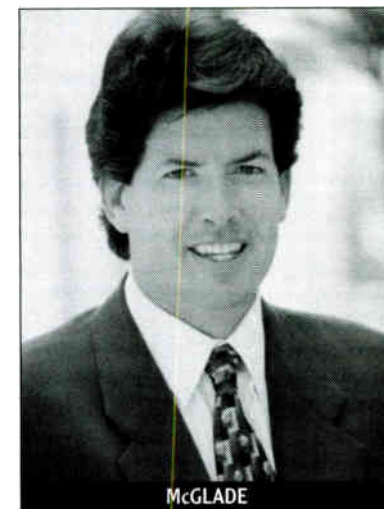
Flannigan believes that the

arrival of subscription services creates yet another channel through which labels can promote new music. "We want MusicNet to be part of the whole album set-up process," he says. "New music will help us."

At first, that may prove easier said than done. McClade notes that one of the early focuses for subscription services will be to work with the labels to create an infrastructure that makes teaming with online subscription services as automatic as promotion through retail, print, radio, or MTV.

PLENTY OF COMPETITION

While Real is the first of the MusicNet licensees to launch the subscription service, plenty of competition is coming soon.



McGLADE

First, there are the other MusicNet distribution affiliates: AOL Music has indicated that it intends to launch its service before the end of the year; Napster, MusicNet's other distribution partner, is expected to launch its version next year.

Also on the way is Pressplay, the MusicNet rival from Universal Music Group and Sony Music. Its distribution partners include Microsoft's MSN, Yahoo, and MP3.com, and the service has said it plans to bow by the end of the month.

Then there are the independent services operating outside of MusicNet and Pressplay. On Dec. 3, online music portal Listen.com launched Rhapsody, an on-demand streaming service featuring content from 37 independent labels.

Listen customers are offered three monthly packages: Naxos Classical for \$5.95, featuring material from classical label Naxos; Sampler for \$5.95, featuring music from Listen's other content partners; and Sampler Plus for \$7.95, with all of Listen's available content, including content from Ark 21 Records, Eroica Classical Recordings, and GNP Crescendo Records. The service also offers more than 50 commercial-free online radio stations.

Still on the way are services from Streamwaves, FullAudio, Liquid Audio, and RioPort, among others.

TRAFFIC TICKER

Top Music Info Sites

Traffic In October

TOTAL VISITORS (in 000s)

1. mtv.com	1,892
2. lyrics.com	1,520
3. getmusic.com	1,422
4. mp3.com	1,311
5. rollingstone.com	1,264
6. launch.com	844
7. vh1.com	754
8. artistdirect.com	727
9. sonicnet.com	623
10. bet.com	469
11. click2music.com	438
12. billboard.com	367
13. music.lycos.com	260
14. pollstar.com	259
15. planetofmusic.com	214

AVERAGE MINUTES PER VISITOR PER MONTH

1. bet.com	38:33
2. sonicnet.com	29:45
3. mtv.com	27:14
4. launch.com	14:13
5. mp3.com	12:41
6. lyrics.com	7:33
7. getmusic.com	6:40
8. pollstar.com	5:41
9. rollingstone.com	5:39
10. vh1.com	5:30
11. music.lycos.com	5:08
12. artistdirect.com	4:09
13. billboard.com	4:05
14. click2music.com	2:27
15. planetofmusic.com	1:39

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 15
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Billboard TOP VHS SALES

Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		NUMBER 1	1 Week At Number 1			
1		HOW THE GRINCH STOLE CHRISTMAS UNIVERSAL STUDIOS HOME VIDEO 85825	Jim Carrey	2000	PG	24.98
2	1	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99
3	2	MICKEY'S MAGICAL CHRISTMAS: SNOWED IN THE HOUSE OF MOUSE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22943	Mickey Mouse	2001	NR	22.99
4		HOLIDAY IN THE SUN DUALSTAR VIDEO/WARNER HOME VIDEO 37442	Mary-Kate & Ashley Olsen	2001	NR	19.96
5	5	BARBIE IN THE NUTCRACKER ARTISAN HOME ENTERTAINMENT 12060	Barbie	2001	NR	19.98
6	4	DR. DOLITTLE 2 FOXVIDEO 2022671	Eddie Murphy	2001	PG	22.98
7	3	CATS & DOGS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21253	Jeff Goldblum Elizabeth Perkins	2001	PG	22.98
8		MAGIC GIFT OF THE SNOWMAN GOODTIMES HOME VIDEO 30655	Animated	2001	NR	7.95
9	7	SAVE THE LAST DANCE PARAMOUNT HOME VIDEO 156613	Julia Stiles	2000	PG-13	14.95
10	6	CAST AWAY FOXVIDEO 2002443	Tom Hanks Helen Hunt	2000	PG	19.98
11	11	THE MUMMY RETURNS UNIVERSAL STUDIOS HOME VIDEO 86741	Brendan Fraser Rachel Weisz	2001	PG-13	22.98
12	9	SPY KIDS (PAN & SCAN) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23538	Antonio Banderas Alan Cumming	2001	PG	24.99
13	15	HOW THE GRINCH STOLE CHRISTMAS! ♦ WARNER HOME VIDEO 65409	Animated	1966	NR	14.95
14	14	DUMBO-60TH ANNIVERSARY EDITION WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21623	Animated	1941	G	22.99
15	19	RUDOLPH: ISLAND OF MISFIT TOYS W/CD GOODTIMES HOME VIDEO 34322	Animated	2001	NR	26.95
16	10	O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
17	12	OSMOSIS JONES WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21415	Bill Murray	2001	PG	22.96
18	8	THE WEDDING PLANNER COLUMBIA TRISTAR HOME VIDEO 05718	Jennifer Lopez Matthew McConaughey	2000	PG-13	14.95
19	24	RUDOLPH THE RED-NOSED REINDEER SONY WONDER/SONY MUSIC ENTERTAINMENT 54048	Animated	1964	NR	9.98
20	18	RUDOLPH: ISLAND OF MISFIT TOYS GOODTIMES HOME VIDEO 77442	Animated	2001	NR	22.95
21	17	RECESS CHRISTMAS: MIRACLE ON THIRD STREET WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22944	Animated	2001	NR	22.99
22	13	SWORDFISH WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	2001	R	22.98
23	20	SCOOBY-DOO & THE CYBER CHASE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1746	Scooby Doo	2001	NR	19.96
24	28	NATIONAL LAMPOON'S CHRISTMAS VACATION WARNER HOME VIDEO 11893	Chevy Chase	1989	PG-13	14.95
25		THUMBELINA GOODTIMES HOME VIDEO 30626	Animated	2001	NR	7.95
26	16	BOB THE BUILDER: BOB'S WHITE CHRISTMAS LYRICK STUDIOS 24104	Animated	2001	NR	14.99
27		LITTLE MERMAID GOODTIMES HOME VIDEO 530626	Animated	2001	NR	7.95
28	27	A CHRISTMAS STORY MGM HOME ENTERTAINMENT 65045	Darren McGavin Peter Billingsley	1984	PG	14.95
29		HOW THE GRINCH STOLE CHRISTMAS (GIFT SET) UNIVERSAL STUDIOS HOME VIDEO 88752	Jim Carrey	2000	PG	29.98
30		CASPER'S HAUNTED CHRISTMAS UNIVERSAL STUDIOS HOME VIDEO 85889	Casper	2000	NR	19.98
31	35	FROSTY THE SNOWMAN SONY WONDER/SONY MUSIC ENTERTAINMENT 515743	Animated	1969	NR	9.98
32	31	BRING IT ON UNIVERSAL STUDIOS HOME VIDEO 87173	Kirsten Dunst	2000	PG-13	14.98
33	21	UNBREAKABLE TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24046	Bruce Willis Samuel L. Jackson	2000	PG-13	14.99
34	33	A CHARLIE BROWN CHRISTMAS PARAMOUNT HOME VIDEO 837163	Animated	1990	NR	16.95
35	23	WHAT WOMEN WANT PARAMOUNT HOME VIDEO 156603	Mel Gibson Helen Hunt	2000	PG-13	14.95
36	30	ROLIE POLIE OLIE: JINGLE JANGLE DAY'S EVE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23339	Animated	2001	NR	14.99
37	22	102 DALMATIANS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21639	Glenn Close	2000	G	14.99
38		THE BEST OF FRIENDS: VOL. 3 & 4 WARNER HOME VIDEO 21801	Jennifer Aniston Matthew Perry	2001	NR	24.98
39	26	SANTA WHO? WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23195	Leslie Nielsen	2000	NR	22.99
40	32	MEN OF HONOR FOXVIDEO 2002094	Robert De Niro Cuba Gooding, Jr.	2000	R	14.98

♦ 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.

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Billboard TOP DVD SALES

Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		NUMBER 1	1 Week At Number 1		
1	NEW	PLANET OF THE APES FOXVIDEO 2002896	Mark Wahlberg Helena Bonham Carter	PG-13	29.98
2	NEW	HOW THE GRINCH STOLE CHRISTMAS (FULL FRAME) UNIVERSAL STUDIOS HOME VIDEO 21275	Jim Carrey	PG	26.98
3	NEW	HOW THE GRINCH STOLE CHRISTMAS (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 20677	Jim Carrey	PG	26.98
4	2	SHREK (SPECIAL EDITION) DREAMWORKS HOME ENTERTAINMENT 88012	Mike Myers Eddie Murphy	PG	26.99
5	1	LARA CROFT: TOMB RAIDER PARAMOUNT HOME VIDEO 336754	Angelina Jolie	PG-13	29.99
6	6	STAR WARS: EPISODE I-THE PHANTOM MENACE FOXVIDEO 2002391	Liam Neeson Ewan McGregor	PG	29.98
7	8	SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22254	Animated	G	29.99
8	3	SWORDFISH WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	R	24.98
9	5	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002626	Reese Witherspoon	PG-13	26.98
10	RE-ENTRY	THE PATRIOT COLUMBIA TRISTAR HOME VIDEO 5731	Mel Gibson	R	19.95
11	NEW	APOCALYPSE NOW REOUX PARAMOUNT HOME VIDEO 096294	Marlon Brando Martin Sheen	R	29.99
12	RE-ENTRY	RUSH HOUR NEW LINE HOME VIDEO/WARNER HOME VIDEO 4717	Jackie Chan Chris Tucker	PG-13	19.98
13	23	DUMBO-60TH ANNIVERSARY EDITION WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21615	Animated	G	29.99
14	4	AMERICA'S SWEETHEARTS COLUMBIA TRISTAR HOME VIDEO 06383	Julia Roberts Billy Crystal	PG-13	27.96
15	22	A KNIGHT'S TALE COLUMBIA TRISTAR HOME VIDEO 06143	Heath Ledger	PG-13	27.96
16	20	THE MUMMY RETURNS (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21100	Brendan Fraser Rachel Weisz	PG-13	26.98
17	15	THE GODFATHER OVD COLLECTION PARAMOUNT HOME VIDEO 156474	Marlon Brando Al Pacino	R	105.99
18	17	THE MUMMY RETURNS (FULL FRAME) UNIVERSAL STUDIOS HOME VIDEO 21379	Brendan Fraser Rachel Weisz	PG-13	26.98
19	9	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
20	11	DR. DOLITTLE 2 FOXVIDEO 2002667	Eddie Murphy	PG	26.98
21	18	NATIONAL LAMPOON'S CHRISTMAS VACATION WARNER HOME VIDEO 11889	Chevy Chase Beverly D'Angelo	PG-13	19.98
22	7	BABY BOY COLUMBIA TRISTAR HOME VIDEO 06458	Tyrese Gibson Snoop Dogg	R	27.96
23	25	HOW THE GRINCH STOLE CHRISTMAS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 65409	Animated	NR	19.98
24	RE-ENTRY	TRUE LIES FOXVIDEO 21105	Arnold Schwarzenegger Jamie Lee Curtis	R	29.98
25	NEW	THE BEST OF FRIENDS: VOL. 3 & 4 WARNER HOME VIDEO 21937	Jennifer Aniston Matthew Perry	NR	34.98

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Billboard TOP VIDEO RENTALS

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1	1 Week At Number 1	
1	NEW	PLANET OF THE APES FOXVIDEO 2002292	Mark Wahlberg Helena Bonham Carter	PG-13
2	NEW	HOW THE GRINCH STOLE CHRISTMAS UNIVERSAL STUDIOS HOME VIDEO 85825	Jim Carrey	PG
3	2	AMERICA'S SWEETHEARTS COLUMBIA TRISTAR HOME VIDEO 07323	Julia Roberts Billy Crystal	PG-13
4	3	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	PG
5	1	LARA CROFT: TOMB RAIDER PARAMOUNT HOME VIDEO 336753	Angelina Jolie	PG-13
6	4	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	PG-13
7	5	SWORDFISH WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	R
8	6	THE ANIMAL COLUMBIA TRISTAR HOME VIDEO 06367	Rob Schneider	PG-13
9	7	DR. DOLITTLE 2 FOXVIDEO 2022671	Eddie Murphy	PG
10	11	ALONG CAME A SPIDER PARAMOUNT HOME VIDEO 336513	Morgan Freeman Monica Potter	R
11	8	BABY BOY COLUMBIA TRISTAR HOME VIDEO 07451	Tyrese Gibson Snoop Dogg	R
12	10	A KNIGHT'S TALE COLUMBIA TRISTAR HOME VIDEO 06140	Heath Ledger	PG-13
13	9	CATS & DOGS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21254	Jeff Goldblum Elizabeth Perkins	PG
14	12	THE MUMMY RETURNS UNIVERSAL STUDIOS HOME VIDEO 86035	Brendan Fraser Rachel Weisz	PG-13
15	14	BLOW NEW LINE HOME VIDEO/WARNER HOME VIDEO 5284	Johnny Depp Penelope Cruz	R
16	13	OSMOSIS JONES WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21415	Bill Murray	PG
17	15	BRIDGET JONES'S DIARY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 21756	Renee Zellweger	R
18	19	EXIT WOUNDS WARNER HOME VIDEO 21069	Steven Seagal DMX	R
19	RE-ENTRY	HEARTBREAKERS MGM HOME ENTERTAINMENT 1002341	Sigourney Weaver Jennifer Love Hewitt	PG-13
20	17	FREDDY GOT FINGERED FOXVIDEO 2002423	Tom Green	R

♦ RIAA 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 15 2001 Billboard TOP KID VIDEO

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	YEAR OF RELEASE	PRICE
1	1	MICKEY'S MAGICAL CHRISTMAS: SNOWED IN THE HOUSE OF MOUSE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22943	NUMBER 1	2001	22.99
2	2	HOLIDAY IN THE SUN DUAR STAR VIDEO/NAVARRA HOME VIDEO 37402		2001	19.96
3	2	BARBIE IN THE NUTCRACKER ARTISAN HOME ENTERTAINMENT 12050		2001	19.98
4	3	HOW THE GRINCH STOLE CHRISTMAS! WARNER HOME VIDEO 65409		1966	14.95
5	7	RUDOLPH: ISLAND OF MISFIT TOYS W/CD GOODTIMES HOME VIDEO 34322		2001	26.95
6	9	RUDOLPH THE RED-NOSED REINDEER SONY WONDER/SONY ENTERTAINMENT 58859		1964	9.98
7	6	RUDOLPH: ISLAND OF MISFIT TOYS GOODTIMES HOME VIDEO 77442		2001	22.95
8	5	RECESS CHRISTMAS: MIRACLE ON THIRD STREET WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22944		2001	22.99
9	8	SCOOBY-DOO & THE CYBER CHASE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1746		2001	19.96
10	4	BOB THE BUILDER: BOB'S WHITE CHRISTMAS LYRICK STUDIOS 24104		2001	14.99
11	10	CASPER'S HAUNTED CHRISTMAS UNIVERSAL STUDIOS HOME VIDEO 83343		2000	19.98
12	13	FROSTY THE SNOWMAN SONY WONDER/SONY MUSIC ENTERTAINMENT 515743		1969	9.98
13	11	A CHARLIE BROWN CHRISTMAS PARAMOUNT HOME VIDEO 837183		1990	16.95
14	10	ROLIE POLIE OLLIE: JINGLE JANGLE DAY'S EVE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22339		2001	14.99
15	12	BARNEY'S NIGHT BEFORE CHRISTMAS BARNEY HOME VIDEO/LYRICK STUDIOS 2034		1999	14.98
16	16	PRANCER RETURNS USA HOME ENTERTAINMENT 60287		2001	14.95
17	21	BLUE'S CLUES: BLUE'S BIG HOLIDAY NICKELODEON VIDEO/PARAMOUNT HOME VIDEO 874423		2001	9.95
18	18	RUGRATS: THE SANTA EXPERIENCE NICKELODEON VIDEO/PARAMOUNT HOME VIDEO 833403		1996	9.95
19	15	BOB THE BUILDER: CAN WE FIX IT? LYRICK STUDIOS 24101		2001	14.99
20	14	BLUE'S CLUES BIG NEWS-THE BABY'S HERE! NICKELODEON VIDEO/PARAMOUNT HOME VIDEO 874913		2001	9.95
21	17	BABY SANTA'S MUSIC BOX ARTISAN HOME ENTERTAINMENT 30018		2000	14.98
22	25	SESAME STREET: KIDS' FAVORITE SONGS SONY WONDER 55431		2001	9.98
23	16	DORA THE EXPLORER: TO THE RESCUE NICKELODEON VIDEO/PARAMOUNT HOME VIDEO 874443		2001	12.95
24	24	DR. SEUSS: CAT IN THE HAT UNIVERSAL STUDIOS HOME VIDEO 88672		1985	9.98
25	18	RUGRATS: ALL GROWED UP NICKELODEON VIDEO/PARAMOUNT HOME VIDEO 839413		2001	12.95

DECEMBER 15 2001 Billboard RECREATIONAL SPORTS

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
1	1	TONY HAWK'S TRICK TIPS: VOL. II REDLINE ENTERTAINMENT 77020	NUMBER 1	14.98
2	2	WWF: HARDY BOYZ SONY MUSIC ENTERTAINMENT 54105		14.95
3	3	NASCAR RACERS: START YOUR ENGINES FOXVIDEO 2060298		5.78
4	4	WWF: UNDERTAKER -- THIS IS MY YARD SONY MUSIC ENTERTAINMENT 288		14.95
5	6	TONY HAWK: SKATEBOARDING TRICK TIPS-VOL. 1 REDLINE ENTERTAINMENT 77002		15.95
6	5	WWF: BEST OF WRESTLEMANIA SONY MUSIC ENTERTAINMENT 831		14.95
7	7	WWF: SUMMERSLAM 2001 SONY MUSIC ENTERTAINMENT 274		19.95
8	10	WWF: BEST OF RAW-VOL. 1 SONY MUSIC ENTERTAINMENT 838		14.95
9	8	WWF: UNFORGIVEN 2001 SONY MUSIC ENTERTAINMENT 54101		14.95
10	9	WWF: INVASION 2001 SONY MUSIC ENTERTAINMENT 273		19.95
11	12	WWF: LITA-IT JUST FEELS RIGHT WORLD WRESTLING FEDERATION HOME VIDEO 279		14.95
12	11	WWF: WRESTLEMANIA X-SEVEN WORLD WRESTLING FEDERATION HOME VIDEO 269		19.95
13	13	BALL ABOVE ALL VENTURA DISTRIBUTION 0803		14.98
14	14	WWF: BEST OF RAW-VOL. 3 SONY MUSIC ENTERTAINMENT 286		19.98
15	16	MICHAEL JORDAN TO THE MAX FOXVIDEO 2001286		14.98
16	18	TRANSWORLD SKATEBOARDING: SIGHT UNSEEN REDLINE ENTERTAINMENT 77018		14.98
17	17	DAVE MIRRA TRICK TIPS-VOLUME 1: BMX BASICS REDLINE ENTERTAINMENT 77014		14.98
18	15	WWF: UNFORGIVEN SONY MUSIC ENTERTAINMENT 275		14.95
19	19	GOLF DIGEST: PLAY GAME RIGHT GLOBAL FUSION 50810		9.98
20	19	THE BEST OF BACKYARD WRESTLING 2 VENTURA DISTRIBUTION 2000		19.99

DECEMBER 15 2001 Billboard HEALTH & FITNESS

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
1	11	YOGA FOR BEGINNERS COLLECTION LIVING ARTS 1070	NUMBER 1	17.98
2	1	TOTAL YOGA LIVING ARTS 1080		9.98
3	9	YOGA FOR BEGINNERS: ABS YOGA LIVING ARTS 1075		9.98
4	2	YOGA CONDITIONING FOR WEIGHT LOSS LIVING ARTS 1203		14.98
5	7	YOGA FOR BEGINNERS: STRESS RELIEF LIVING ARTS 1077		9.98
6	3	THE CRUNCH: TAE BOXING WORKOUTS ANCHOR BAY ENTERTAINMENT 10813		14.98
7	6	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS LIVING ARTS 1098		14.98
8	4	DENISE AUSTIN: POWER YOGA PLUS ARTISAN HOME ENTERTAINMENT 11754		14.98
9	12	PILATES: BEGINNING MAT WORKOUT LIVING ARTS 1231		14.98
10	5	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES ARTISAN HOME ENTERTAINMENT 10152		14.98
11	14	BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586		9.99
12	13	THE METHOD PILATES: TARGET SPECIFICS PARADE VIDEO 840		12.98
13	10	THE METHOD PILATES: PRECISION TONING PARADE VIDEO 572		12.98
14	15	BILLY BLANKS: TAE-BO WORKOUT VENTURA DISTRIBUTION 2274		39.95
15	8	METHOD-ALL IN ONE PARADE VIDEO 906		12.98
16	16	TAE-BO ADVANCED WORKOUT 2-PACK VENTURA DISTRIBUTION 2435		29.95
17	17	BILLY BLANKS: TAEBO II-2-PACK VENTURA DISTRIBUTION 2433		29.98
18	18	POWER YOGA 2-PACK: STRENGTH AND STAMINA LIVING ARTS 0037		17.98
19	19	QUICK FIX: TIGHT ABS PARADE VIDEO 1115		9.98
20	19	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11948		9.99

◆ RIAA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for the abrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ RIAA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for the abrically 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

Lieberfarb Plans To Nix VHS Window

BY SAM ANDREWS

MONTPELLIER, France—Warner Home Video president Warren Lieberfarb has signaled his intention to do away with the VHS rental-to-sell-through home video release window in Europe.

Lieberfarb, who made an unscheduled appearance at the Perspectives in European Video conference at the end of November, said Warner will exercise its rights under the European Union's Rental Right Directive to release its rental and sell-through product at the same time while charging different prices.

"I would argue that the proper application of the Rental Right will bring more consumers into the packaged video business as both



LIEBERFARB

renters and buyers," he told an audience of about 160 European video executives. "It will protect the video window against erosion from the television networks who want the product sooner and sooner, and it will be a net benefit to both."

Lieberfarb says that Warner research has demonstrated that while awareness of DVD-Video as a format was nearly 100% globally, in Europe the interest in actually buying DVD hardware was 50% of that in America.

"One of the distinct issues limiting people's real interest in buying it or having levels comparable to the United States is that there is a significant amount of product in which there is a delay between the availability on VHS [rental] and availability on DVD [sell-through]."

He further discussed the length of the theatrical-to-video window, describing it as an "antiquated" model developed in the early 1980s, when there were only 12,000 or so theaters in the U.S., unlike the 36,000 available now. He also dismissed calls for the video-on-demand window to be moved forward.

Lieberfarb's speech coincided with the presentation of a new report from U.K. analyst Screen Digest, which also suggested distributors and retailers should abandon attempts to introduce a DVD rental window if they wish to maximize their revenues. Screen Digest said those DVD titles released without a rental window outperformed those released with one by approximately 17% in terms of combined DVD and VHS rental revenue.

DECEMBER 15 2001 Billboard TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRINCIPAL PERFORMERS	TAPE/DVD PRICE
1	1	BRITNEY: THE VIDEOS JIVE/ZOMBA VIDEO 41785	NUMBER 1	Britney Spears	14.98/24.98
2	3	ALL FOR YOU VIRGIN MUSIC VIDEO 10144		Janet Jackson	24.98 DVD
3	13	CHRISTMAS...A TIME FOR JOY SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4429		Bill & Gloria Gather And Their Homecoming Friends	29.95/21.97
4	2	DROWNED WORLD TOUR 2001 WARNER MUSIC VIDEO 38958		Madonna	19.98/24.99
5	6	A BILLY GRAHAM HOMECOMING VOLUME ONE SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4429		Bill & Gloria Gather Presents Their Homecoming Friends	29.95/23.97
6	NEW	LIVE FROM NEW YORK J RECORDS/BMG VIDEO 20027		O-Town	14.98/19.98
7	5	LIVE IN NEW YORK CITY COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 5401		Bruce Springsteen & The E Street Band	19.98/29.98
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36	36	LIVE AT THE ROYAL ALBERT HALL IMAGE ENTERTAINMENT 659		The Who	19.99 DVD
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38	31	PLATINUM COLLECTION MERCURY RECORDS/UNIVERSAL MUSIC & VIDEO DIST. 170258		Stania Twain	24.98 DVD
39	33	SLIM SHADY'S WORLD: VOL. 2 GROUND ZERO ENTERTAINMENT 3044		Eminem	14.98 DVD
40	30	WINGSPAN (HITS & HISTORY) CAPITOL VIDEO 77909		Paul McCartney	19.98/24.98

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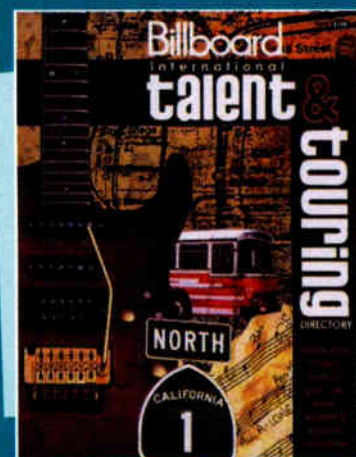
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Events Calendar

DECEMBER

Dec. 8, **Third Annual T.J. Martell Foundation Family Day**, Basketball City, New York City. 800-785-2873.

Dec. 11, **40th Songwriter Showcase**, presented by the Songwriters Hall of Fame, Makor, New York City. 212-957-9230.

Dec. 11, **SESAC's Writers on the Storm Showcase**, the Cutting Room, New York City. 212-586-3450.

Dec. 19, **Entertainment Lawyers: How to Find One and What to Expect**, presented by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-5590.

Dec. 20, **Entertainment Law: The Year in Review**, presented by Stan Soocher and the Los Angeles County Bar Assn., Lunaria Restaurant, Los Angeles. 213-896-6560.

JANUARY

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

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

Jan. 11, **North Florida Music Assn. Second Annual Showcase**, Marquee Theater, Jacksonville, Fla. 904-386-4196.

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

Jan. 29-Feb. 3, **Country in the Rockies**, presented by the T.J. Martell Foundation, Crested Butte, Colo. 800-785-2873.

FEBRUARY

Feb. 12-14, **M3 REPLItech North America**, Los Angeles Convention Center, Los Angeles. 800-800-5474.

Feb. 20, **Brit Awards**, Earls Court, London. 44-207-385-1200.

Feb. 21-24, **14th Annual International Folk Alliance Conference**, Adam's Mark Hotel, Jacksonville, Fla. 301-588-8185.

Feb. 23, **Start and Run Your Own Record Label**, New Yorker Hotel, New York City. 212-688-3504.

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

MARCH

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

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

March 9-12, **National Assn. of Recording Merchandisers Convention & Trade Show**, San Francisco Marriott, San Francisco. 856-596-2221.

March 14-16, **Billboard/Airplay Monitor Radio Seminar & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

March 20-24, **Cowboy Poetry & Music Festival**, Melody Ranch Motion Picture Studio, Santa Clarita, Calif. 661-286-4021.

MAY

May 7-9, **Billboard Latin Music Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

JUNE

June 24-26, **M3 REPLItech Europe**, Amsterdam Rai, Amsterdam. 800-800-5474.

Submit items for *Lifelines*, *Good Works*, and *Calendar* to Jill Pesselnick at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at jpesselnick@billboard.com.

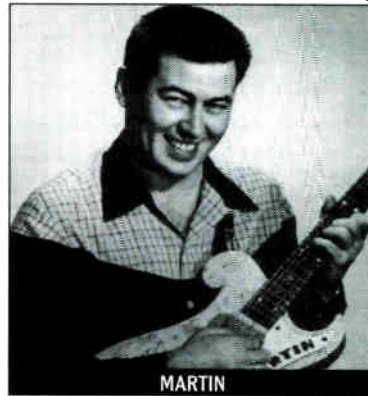
'A-Team' Sessionist Grady Martin Dies

BY WADE JESSEN

NASHVILLE—Grady Martin, one of Nashville's premier guitarists and a member of the Music Row "A-Team" sessionists of the '50s and '60s, died Dec. 3, apparently of a heart attack, at his home near Nashville. He was 72.

Born Thomas Grady Martin in Chapel Hill, Tenn., he helped shape literally thousands of classic recordings, including Marty Robbins' "El Paso," Red Foley's "Chattanooga Shoe Shine Boy," and Roy Orbison's "Oh, Pretty Woman."

Greatly influenced as a child by the *WSM Grand Ole Opry*, Martin's first instrument was the piano. But it was the fiddle that brought about his first big break, when he became a member of radio star Big Jeff Bess' band at WLAC Nashville in 1944 at age 15. From there, Martin joined Opry regulars the Bailes Brothers as a fiddler/guitarist. His first commercial



Country Boys band, after which Martin became a regular on Foley's storied *Ozark Jubilee* in Springfield, Mo. It was then that Martin introduced his unusual twin-neck guitar.

In 1951, Martin formed the group Slew Foot Five. He was featured on Bing Crosby's crossover hit "Till the End of the World" in 1952. He recorded as an instrumentalist for Decca and often led sessions for Nashville Sound-era producers Owen Bradley and Don Law, among others. During one 1959 session, Martin inadvertently invented the fuzztone guitar sound when a tube in the console blew during his six-string bass solo on Robbins' hit "Don't Worry." Martin later toured with Willie Nelson, Conway Twitty, Loretta Lynn, and Jerry Reed.

Martin's survivors include 10 children and 11 grandchildren. Funeral services were held Dec. 6 in Chapel Hill.

recording session was with Texas Ruby & Curly Fox, held in Chicago under the direction of Columbia producer Art Satherly in 1946. At the session, Martin played alongside Jabbo Arrington, a fellow guitarist with whom he developed a unique twin-guitar sound. Martin and Arrington also played in Little Jimmy Dickens'

Good Works

TOYS, TOYS, TOYS: Los Angeles-based radio station KJLH is sponsoring the Sixth Annual House Full of Toys Benefit Concert Dec. 15 at the Fabulous Forum in Inglewood, Calif. The concert will feature performances by **Stevie Wonder**, **Brian McKnight**, **Kenneth "Babyface" Edmonds**, **India.Arie**, **MusiQ SoulChild**, **Boney James**, and others. KJLH hopes to gather tens

of thousands of toys for underprivileged children. Tickets are available through Ticketmaster and at the Forum box office. Contact: **Greg Johnson** at 310-330-2228.

ART/FASHION BENEFIT: Je Jeune Salon is presenting the Third Annual Art Fusion With Fashion Show to benefit Children of the Night, a Los Angeles organization that helps the homeless and abused teens. The event, which takes place Dec. 15 at Sixteen Fifty in Hollywood, will feature musical performances and a fashion show. Participants include **Concrete Blonde** and

Drew Lachey of 98°. A \$20 minimum donation will be accepted at the door. Contact: **Everett Thompson** at 323-462-1489.

T.J. MARTELL FUND RAISING: The 11th Annual Music Row Celebrity Tournaments in Nashville benefitting the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research raised more than \$170,000 to support the Frances Williams Preston Laboratories at the Vanderbilt-Ingram Cancer Center. A golf tournament and bowling bash both took place Nov. 5. Contact: **Amy Thomas** at 615-256-2002.

Life Lines

BIRTHS

Boy, Israel Duncan, to **Meleasa and Israel Houghton**, Sept. 16 in Austin. Father is an Integrity Music artist.

Girl, Eileen Marilyn Marie, to **Robin and Tommy Walker**, Oct. 2 in Los Angeles. Father is a Hosanna! Music artist.

Boy, Levi Lincoln, to **Laura and Lincoln Brewster**, Nov. 6 in Roseville, Calif. Father is a Vertical Music artist.

Boy, Gabriel Marcus, to **Erika and Austin Morrison**, Nov. 18 in New Haven, Conn. Father is a Vertical Music artist.

Boy, Matthew Ron, to **Josie and Ron Spaulding**, Nov. 21 in New Brunswick, N.J. Father is senior VP of sales at Elektra Entertainment Group.

MARRIAGES

Judy Miller to **Marc Silverman**, Sept. 9 in Los Angeles. Bride is the owner of publicity firm Motor-mouthmedia. Groom is the West Coast label liaison for the Alternative Distribution Alliance.

DEATHS

Juan Hinojosa, 51, and his son **Michael Hinojosa**, 28, in a car accident, Nov. 23 in Nueces County, Texas. They were driving in dense fog when their vehicle was struck by another car. Juan Hinojosa was a drummer and founding member of the Tejano band Los Fabulosos Cuatro. He and his son, who also played drums, worked together as electrical engineers. Juan was inducted into the Tejano Roots Hall of Fame in 2000.

Michael Karoli, 53, of unknown causes, Nov. 17 in Cologne. From 1966 to 1989, Karoli was the guitarist for the German band Can, which also included bassist Holger Czukay (Karoli's former teacher), keyboardist Irmin Schmidt, and drummer Jaki Liebezeit. The group's sonic innovations and improvisational style had a pro-

found influence on artists as diverse as Brian Eno, Public Image Ltd., Talking Heads, Sonic Youth, and David Sylvian. In recent years, despite ill health, Karoli toured as a band leader and collaborated with former Can vocalist Malcolm Mooney.

Ted Fuller, 73, after an extended illness, Nov. 29 in Nashville. Fuller was a music industry veteran well-known as a concert promoter/booking agent. In the 1980s, he owned the disc mastering studio the Lacquer Place. Fuller is survived by two daughters, a son, and five grandchildren.

Solution to this week's puzzle (page 90)

L	I	N	D		P	S	I	S		N	A	O	M	I				
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A Billboard-Style Birthday. Pictured above at Jon Secada's birthday party in Miami are, from left, president/CEO of Billboard Live Mitchell Chait, Gloria Estefan, and Secada. Pictured at right at the Sony Discos Latin showcase held at Billboard Live are, from left, Chait, Sony Discos Latin America chairman Oscar Llord, and Sony Discos senior VP of marketing and sales Jeff Young.



PROGRAMMING



MY FAVORITE DAVE: The popularity of Dave Matthews Band was heard loud and clear at the second My VH1 Music Awards, presented Dec. 2 at the Shrine Auditorium in Los Angeles. The band was the big winner at the awards show, taking prizes for my favorite group, coolest fan Web site (nancies.org), must-have album (*Everyday*), and the Damn I Wish I Wrote That award—also known as the best song of the year award—for “The Space Between.”

The categories, nominees, and winners were chosen by fans voting online



DAVE MATTHEWS BAND

at VH1.com. VH1 telecast the event live and will broadcast repeats of the program for the next several weeks. Emmy Award-winning actor Eric McCormack of *Will and Grace* hosted the awards show.

The bad news is that the show passed without any outrageous moments, and at times the onstage banter was downright dull. But the good news is that the event ran smoothly, and it was a definite improvement over last year's show, which was plagued by disorganization and mistakes.

Acts that performed at the awards show were **Jon Bon Jovi** and **Richie Sambora** from **Bon Jovi**, **No Doubt**, **Sting**, **Nelly Furtado**, **Mary J. Blige**, **Jewel**, **Creed**, **Lenny Kravitz**, and **Mick Jagger**.

Although it was Dave Matthews Band's *Everyday* album that won a My VH1 Music award, Matthews said backstage that the group still looks fondly upon the never-released album produced by **Steve Lillywhite** that the **Glen Ballard**-produced *Everyday* replaced. Matthews said of the underground album, which fans have dubbed *The Steve Lillywhite Sessions*: “We love that album. We needed a change, but hopefully those songs will come out when the time is right: It's one of the best albums we ever made.”

The following is a partial list of winners. For a complete list and a full backstage report of the show, visit billboard.com.

My favorite group: Dave Matthews Band

My favorite male artist: Lenny Kravitz

My favorite female artist: Gwen Stefani (of No Doubt)

Must-have album: Dave Matthews Band, *Everyday*

Damn I Wish I Wrote That (best song of the year): Dave Matthews Band, “The Space Between”

Coolest fan Web site: Dave Matthews Band, nancies.org

My favorite video: Christina Aguilera, Lil' Kim, Mya & Pink, “Lady Marmalade”

Hottest live show: Bon Jovi

Best-kept secret: Coldplay

Welcome to the big time: Alicia Keys

DECEMBER 15 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
DECEMBER 2, 2001

BET	CMT	MTV	VH1
<p>Continuous programming 1234 W Street, NE, Washington, D.C. 20018</p> <p>1 FABDLOUS, YOUNG N (HOLLA BACK) 2 MISSY ELLIOTT TAKE AWAY 3 AALIYAH, ROCK THE BOAT 4 B2K, UH HUH 5 JA RULE, ALWAYS ON TIME 6 LUDACRIS, LL COOL J & KEITH MURRAY, FATTY GIRL 7 P. DIDDY, DIDDY 8 DUNGEON FAMILY, TRANS O.F. EXPRESS 9 R. KELLY, THE WORLD'S GREATEST 10 ALICIA KEYS, A WOMAN'S WORTH 11 G-DEP, SPECIAL DELIVERY 12 MR. CHEEKS, LIGHTS, CAMERA, ACTION 13 FAT JOE, WE THUGGIN 14 USHER, U GOT IT BAD 15 BUSTA RHYMES, BREAK YA NECK 16 MARY J. BLIGE, NO MORE DRAMA 17 LUDACRIS, ROLL OUT (MY BUSINESS) 18 DR. DRE, BAD INTENTIONS 19 'N SYNC, GONE 20 EIGHTBALL STOP PLAYIN' GAMES 21 JAGGED EDGE, GODDIBE 22 JAY-Z, GIRLS, GIRLS, GIRLS 23 RAYVN, 2-WAY 24 FAITH EVANS, YOU GETS NO LOVE 25 DMX, WHO WE BE 26 JUVENILE, FROM HER MAMA (MAMA GOT A*) 27 JOE, LET'S STAY HOME TONIGHT 28 NELLY, #1 29 JA RULE, LIVIN' IT UP 30 CRAIG DAVID, 7 DAYS 31 ANGIE STONE, BROTHA 32 BELL BIV DEVE, DA HOT SH** (AIGHT) 33 BRIAN MCKNIGHT, LOVE OF MY LIFE 34 KEKE WYATT, NDTING IN THIS WORLD 35 OUTKAST, THE WHOLE WORLD 36 JAEHM, ANYTHING 37 BENZINO, BOOTTEE 38 DESTINY'S CHILD, EMOTION 39 CITY HIGH, CARAMEL 40 JONELL & METHOLD MAN, ROUND AND ROUND</p> <p>NEW ONS YOLANDA ADAMS, NEVER GIVE UP MYSTICAL BOUNCIN' BACK (BOUNCING ME AGAINST THE WALL) LIL' BOV, THANK YOU BENZINO, BOOTTEE (REMIX) BELL BIV DEVE, DA HOT SH** (AIGHT) MIRACLE, BOUNCE LIKE ME MONTELL JORDAN, YOU MUST HAVE BEEN THE OUTLAWS, WORLDWIDE</p>	<p>Continuous programming 2806 Opryland Drive, Nashville, TN 37214</p> <p>1 GARTH BROOKS, WRAPPED UP IN YOU 2 TOBY KEITH, I WANNA TALK ABOUT ME 3 JO DEE MESSINA, BRING ON THE RAIN 4 NICKEL CREEK, THE LIGHTHOUSE'S TALE 5 MONTGOMERY GENTRY, COLD ONE COMIN' ON 6 GARY ALLAN, MAN OF ME 7 TRACE ADKINS, I'M TRVIN' 8 TRAVIS TRITT, LOVE OF A WOMAN 9 ALISON KRAUSS, THE LUCKY ONE 10 SARA EVANS, SAINTS & ANGELS 11 DAVID BALL, RIDING WITH PRIVATE MALONE 12 AARON TIPPIN, WHERE THE STARS AND STRIPES AND THE EAGLE FLY 13 PAT GREEN, CARRY ON 14 BROOKS & DUNN, ONLY IN AMERICA 15 BILLY GILMAN, ELISABETH 16 BRAD PAISLEY, WRAPPED AROUND 17 CHRIS CAGLE, I BREATHE IN, I BREATHE OUT 18 TRISHA YEARWOOD, INSIDE OUT 19 JAMIE O'NEAL, SHIVER 20 JEFF CARSON, REAL LIFE 21 LONESTAR, WITH ME 22 MARK WILLIS, LOVING EVERY MINUTE 23 KEITH URBAN, WHERE THE BLACKTOP ENDS 24 CLINT BLACK & LISA HARTMAN BLACK, EASY FOR ME TO SAY 25 DIAMOND RIO, ONE MORE DAY 26 TAMMY COCHRAN, I CRY 27 RASCAL FLATTS, I'M MOVIN' ON 28 JESSICA ANDREWS, WHO I AM 29 SARA EVANS, I COULD NOT ASK FOR MORE 30 RADNEY FOSTER, TEXAS IN 1880 31 EARL SCRUOGGS, FOGGY MOUNTAIN BREAKDOWN 32 NICKEL CREEK, WHEN YOU COME BACK DOWN 33 TRISHA YEARWOOD, I WOULD LOVE YOU ANYWAY 34 CLEDUS T. JUDD, PLOWBOY 35 CAROLYN DAWN JOHNSON, I COMPLICATED 36 CYNTHI THOMSON, WHAT I REALLY MEANT TO SAY 37 JAMIE O'NEAL, THERE IS NO ARIZONA 38 TDBY KEITH, I'M JUST TALKIN' ABOUT TONIGHT 39 JAMIE O'NEAL, WHEN I THINK ABOUT ANGELS 40 SOBEY BOTTOM BOYS, LAURA MAN OF CONSTANT SOBROW</p> <p>NEW ONS CHELY WRIGHT, JEZEBEL TRACY BYRD, JUST LET ME BE IN LOVE</p>	<p>Continuous programming 1515 Broadway, New York, NY 10036</p> <p>1 JA RULE, ALWAYS ON TIME 2 BUSTA RHYMES, BREAK YA NECK 3 PINK, GET THE PARTY STARTED 4 DMX, WHO WE BE 5 USHER, U GOT IT BAD 6 CREED, MY SACRIFICE 7 NICKELBACK, HOW YOU REMIND ME 8 FAT JOE FEAT. R. KELL, WE THUGGIN 9 NELLY, #1 10 AALIYAH, ROCK THE BOAT 11 FAITH EVANS, YOU GETS NO LOVE 12 ALL STAR TRIBUTE, WHAT'S GOING ON 13 NO DDUBT, HEY BABY 14 CITY HIGH, CARAMEL 15 LINKIN PARK, IN THE END 16 JAY-Z, GIRLS, GIRLS, GIRLS 17 SHAKIRA, WHENEVER, WHEREVER 18 JAGGED EDGE, GODDIBE 19 PETEY PABLO, RAISE UP 20 BLINK-182, STAY TOGETHER FOR THE KIDS 21 JENNIFER LOPEZ, AIN'T IT FUNNY 22 JANET, SON OF A GUN 23 INCUBUS, I WISH YOU WERE HERE 24 ALICIA KEYS, A WOMAN'S WORTH 25 MARY J. BLIGE, NO MORE DRAMA 26 PUDDLE OF MUDD, BLURRY 27 LENNY KRAVITZ, DIG IN 28 MR. CHEEKS, LIGHTS, CAMERA, ACTION 29 LUDACRIS, ROLL OUT (MY BUSINESS) 30 THE CALLING, WHEREVER YOU WILL GO 31 ALIEN ANT FARM, MOVIES 32 JOE, LET'S STAY HOME TONIGHT 33 JIMMY EAT WORLD, THE MIDDLE 34 STROKES, LAST NITE 35 MISSY ELLIOTT, TAKE AWAY 36 R. KELLY, THE WORLD'S GREATEST 37 PAUL MCCARTNEY, FREEDOM 38 KID ROCK, FOREVER 39 SUGAR RAY, ANSWER THE PHONE 40 TENACIOUS D, WANDERBOY</p> <p>NEW ONS THE OFFSPRING, DEFY YOU MYSTICAL BOUNCIN' BACK (BOUNCING ME AGAINST THE WALL) TANTRIC, MOURNING FABDLOUS, YOUNG N (HOLLA BACK) DEFAULT, WASTING MY TIME</p>	<p>Continuous programming 1515 Broadway, New York, NY 10036</p> <p>1 NELLY FURTAADO, TURN OFF THE LIGHT 2 LENNY KRAVITZ, DIG IN 3 MARY J. BLIGE, FAMILY AFFAIR 4 NICKELBACK, HOW YOU REMIND ME 5 ENRIQUE IGLESIAS, HERO 6 CREED, MY SACRIFICE 7 MICK JAGGER, GOD GAVE ME EVERYTHING 8 DAVE MATTHEWS BAND, EVERYDAY 9 NO DDUBT, HEY BABY 10 JEWEL, STANDING STILL 11 UZ, STUCK IN A MOMENT YOU CAN'T GET OUT OF 12 DESTINY'S CHILD, EMOTION 13 TRAIN, SOMETHING MORE 14 SHAKIRA, WHENEVER, WHEREVER 15 PAUL MCCARTNEY, FREEDOM 16 MICHAEL JACKSON, YOU ROCK MY WORLD 17 ENYA, ONLY TIME 18 FIVE FOR FIGHTING, SUPERMAN 19 RYAN ADAMS, NEW YORK, NEW YORK 20 JOHN MELLENCAMP, PEACEFUL WORLD 21 ALICIA KEYS, FALLIN 22 ALL STAR TRIBUTE, WHAT'S GOING ON 23 PINK, GET THE PARTY STARTED 24 FATBOY SLIM, WEAPON OF CHOICE 25 ALIEN ANT FARM, SMOOTH CRIMINAL 26 COLDPLAY, TROUBLE 27 LIFEHOUSE, HANGING BY A MOMENT 28 BDN JDVI, IT'S MY LIFE 29 ALICIA KEYS, A WOMAN'S WORTH 30 TRAIN, DROPS OF JUPITER 31 INCUBUS, I WISH YOU WERE HERE 32 GEORGE HARRISON, GOT MY MIND SET ON YOU 33 WHO, BABA O'RILEY 34 MOBY, SOUTH SIDE 35 THE CALLING, WHEREVER YOU WILL GO 36 SMASH MOUTH, PACIFIC COAST PARTY 37 GOD GOD DOLLS, AMERICAN GIRL 38 ELTON JOHN, I WANT LOVE 39 LENNY KRAVITZ, AGAIN 40 MADEONNA, MADONNA MEGAMIX</p> <p>NEW ONS R. KELLY, THE WORLD'S GREATEST DEFAULT, WASTING TIME</p>

THE CLIP LIST

MTV	MTV 2	MTV	Power Music Video Television
<p>Continuous programming 200 Jencho Quadrangle, Jencho, NY 11753</p> <p>NEW BUSTA RHYMES, BREAK YA NECK (NEW) DAVID GARZA, TOO MUCH (NEW) [OVEN FRESH] LIMP BIZKIT, N 2 GETHER NOW JJ72, ALEGRIA P.O.D., YOUTH OF A NATION APPLIANCE, LAND, SEA AND AIR AFROMAN, CRAZY RAP BUBBA SPARKXX, LOVELY MOBB DEEP, HEY LUV (ANYTHING) DDDDSDAY, ATOM BOMB USELESS I.D., NO TIME TO BE A TEENAGER NAS, GOT UR SELF A</p>	<p>Continuous programming 1515 Broadway, New York, NY 10036</p> <p>NEW OUTKAST, THE WHOLE WORLD MYSTICAL BOUNCIN' BACK (BUNNIN' ME AGAINST THE WALL) DROWNING POOL, SINNER CYRUS'S HILL, TROUBLE GREEN DAY, MACY'S DAY PARADE CRAIG DAVID, 7 DAYS THE OFFSPRING, DEFY YOU</p>	<p>Continuous programming 1111 Lincoln Rd, Miami Beach, FL 33139</p> <p>NEW SHAKIRA, SUERTE ENRIQUE IGLESIAS, HERO LINKIN PARK, IN THE END GDRILLAZ, ROCK THE HOUSE BLINK-182, FIRST DATE BRITNEY SPEARS, I'M A SLAVE 4 U 'N SYNC, GONE JAMIROQUAI, YOU GIVE ME SOMETHING ALEKS SYNTEK, FOR VOLVERTE A VER MICHAEL JACKSON, YOU ROCK MY WORLD THE CORRS, WOULD YOU BE HAPPIER LENNY KRAVITZ, DIG IN LIMP BIZKIT, BOILER D.V.Y., LOVE COLADA GARBAGE, ANDROGYNY ALEJANDRO SANZ, Y SOLO SE ME OCURRE AMARTE BACKSTREET BOYS, DROWNING WESTLIFE, WHEN YOU'RE LOOKING LIKE THAT SUM 41, FAT LIP NELLY FURTAADO, TURN OFF THE LIGHT</p>	<p>5 hours weekly 223-225 Washington St, Newark, NJ 07102</p> <p>OSZY DSBURNE, GETS ME THROUGH S'ING, FRAGILE JEWEL, STANDING STILL COLDPLAY, TROUBLE THE CRANBERRIES, ANALISE THE CURE, CUT HERE AEROSMITH, SUNSHINE BRITNEY SPEARS, I'M A SLAVE 4 U P.J. HARVEY, THIS IS LOVE LIT, LIPSTICK AND BRUISES GARBAGE, ANDROGYNY MACY GRAY, SWEET BABY DILATED PEOPLES, WORST COMES TO WORST BEAUTIFUL CREATURES, WASTED ELTON JOHN, I WANT LOVE FLAW, PAYBACK ALICIA KEYS, FALLIN ALL STAR TRIBUTE, WHAT'S GOING ON LAURA DAWN, I WOULD DELERIUM, INNOCENTE</p>
<p>Continuous programming 87 One Harbourfront, 18, Tai Fung, Street Kowloon, Hong Kong</p> <p>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 DIDD, HUNTER TRAVIS, SIDE</p>	<p>Continuous programming 299 Queen St West, Toronto, Ontario M5V2Z5</p> <p>JORDY BIRCH, MOOLA MOOLA (NEW) DEFAULT, OENY (NEW) MARY J. BLIGE, NO MORE DRAMA OUTKAST, THE WHOLE WORLD MARY J. BLIGE, FAMILY AFFAIR BRITNEY SPEARS, I'M A SLAVE 4 U SUM 41, IN TOO DEEP JAY-Z, IZZO (H.O.V.A.) INCUBUS, WISH YOU WERE HERE SLOAN, IF IT FEELS GOOD, DO IT WAVE, THINK IT OVER ENRIQUE IGLESIAS, HERO MATTHEW GODD BAND, CARMELINA THE TEA PARTY, LULLABY DAVID Usher, BLACK BLACK HEART PINK, GET THE PARTY STARTED JANET, SON OF A GUN BACKSTREET BOYS, DROWNING CREED, MY SACRIFICE LENNY KRAVITZ, DIG IN</p>	<p>2 hours weekly 3900 Main St, Philadelphia, PA 19127</p> <p>DMX, WHO WE BE ANGIE STONE, BROTHA BUSTA RHYMES, BREAK YA NECK RAY J, BORNAL, I WITE MARY J. BLIGE, NO MORE DRAMA LUDACRIS LL COOL J & KEITH MURRAY, FATTY GIRL FAITH EVANS, YOU GETS NO LOVE FABDLOUS, YOUNG N (HOLLA BACK) AALIYAH, ROCK THE BOAT BEANIE SIGEL, THINK IT'S A GAME 112, DANCE WITH ME VIOLATOR, GRIMEY ERICK SERMON, I'M HOT JANET, SON OF A GUN MOBB DEEP, BURN</p>	<p>15 hours weekly 10227 E 14th St, Oakland, CA 94603</p> <p>JA RULE, ALWAYS ON TIME AALIYAH, ROCK THE BOAT USHER, U GOT IT BAD LINKIN PARK, IN THE END PINK, GET THE PARTY STARTED ALICIA KEYS, A WOMAN'S WORTH BRITNEY SPEARS, I'M A SLAVE 4 U BACKSTREET BOYS, DROWNING SUGAR RAY, ANSWER THE PHONE NELLY, #1 'N SYNC, GONE GINUWINE, DIFFERENCES PSYCHEDELIC FURS, ALIVE LUDACRIS, ROLL OUT (MY BUSINESS) TIMBALAND & MAGDO, ALL YALL</p>

NEWSLINE...

Radio One in Baltimore promotes Howard Mazer from station manager to GM of the cluster that includes crossover R&B WERQ (92Q). Radio One also names Rick Porter senior VP/regional manager of its clusters in Louisville, Ky., and the Ohio cities of Columbus, Dayton, and Cincinnati. Porter was VP/market manager at Clear Channel in Dayton . . . Top 40 station WQQ Atlanta has named Chris “Dylan” Sprague operations manager, effective January 2002. He was APD/MD at top 40 KMXV Kansas City, Mo. . . McVay Media VP of country Bob Moody will exit to join Regent Communications as VP of programming, effective Jan. 1, 2002. Compiled by Carla Hay, Marc Schiffman, and Phyllis Stark.

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WHTF	WLHR	KHTO	KHTT	KLAL	WQZQ	WRTS	WVSR	WRTS	KZMG
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BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

THE MOURNING AFTER: Decades ago, the deaths of **Elvis Presley** and **John Lennon** brought huge sales bursts to music stores. And during the past decade, the faster charts rendered by SoundScan provide Polaroid-quick snapshots of how consumers react to popular musicians' exits—from



longtime icons **Frank Sinatra** and **Jerry Garcia** to such younger lights as **Selena**, **2Pac**, **Kurt Cobain**, and, last summer, **Aaliyah**. Now, sadly, with the Nov. 29 death of **George Harrison** (see story, page 1), we'll see the photo that develops with the passing of another **Beatle**.

In only the past three days of the tracking period, news of Harrison's death delivered The Billboard 200 Pacesetter to the Beatles' *1* (146-73, 31,000 units, up 78%), while placing two of Harrison's solo albums and a pair of Beatles albums on Top Pop Catalog Albums (with those four older titles accounting for 46,000 units). The sales potential of the solo titles is limited by the availability of stock in the pipeline. In the short term, *1*—which was already bulletted on last week's chart—will likely be the title that grows the most in the wake of Harrison's death. This is ironic, given that it only features one Harrison composition—"Something," which is also his only lead vocal among the album's 27 songs.

DIGGING A DEEPER HOLE: It was expected that album volume in this issue's sales charts would be down from last week's Thanksgiving bonanza. But a genuine cause for concern is that this is the fifth straight week that album sales are down from the comparable 2000 stanza—this time reflecting a 9.8% decline against the same week of last year (see Market Watch, page 8). In fact, any chance the music industry has of meeting 2000's lofty album tally rests on a cavalry of rappers, due to flood stores Dec. 18.

Next week's chart will likely see two albums enter The Billboard 200 with 100,000-plus first weeks: the multi-act *America: A Tribute to Heroes* from the widely seen Sep-

tember telethon and a remix album from **Limp Bizkit**. Tuesday (11) brings new sets from **Joe** and **No Doubt**, when rappers **Mack 10** and **Nate Dogg** also street.

With Christmas landing on a Tuesday, Dec. 18 stands as the last release date of the holiday selling season, and it will be laden with a thick slate of rap albums that includes **Mystikal**, **Nas**, **Lil' Bow Wow**, **Master P**, **Wu-Tang Clan**, **Jay-Z**, and a multi-act Ruff Ryders set. The first two volumes in the Ruff Ryders series each exceeded 250,000 at the opening bell; Mystikal's last one bowed at 330,000-plus; and Jay-Z's September release, *The Blueprint*, bowed with 426,000 units. Nas, Master P, and Wu-Tang each surpassed 400,000 units earlier in their careers. It would be grand to see one or more of these titles cash in big numbers, but conventional wisdom suggests that having so many key hip-hop titles hit the same day will dilute the rap fan's wallet, especially in a year when the economy is tightening.

The bigger question remains whether any of this year's titles will emerge as the handsome pacesetters that **the Beatles' 1** and **Backstreet Boys' Black & Blue** represented during last year's home stretch.

Incidentally, to avoid confusion, when this column mentioned last week that Thanksgiving album sales were down 12.5% from last year's holiday, the comparison referred to music chains as opposed to the 5.2% decline seen by the industry at large—a contrast that speaks volumes about the marketplace's climate.

Year to date in this soft 2001, SoundScan actually has mass merchants up by 3% over last year, while the nontraditional sector, which includes Internet-ordered goods and direct-to-consumer marketing, is ahead by 39.2%.

By comparison, music chains and independent stores combined are down 6.1%. Since traditional music retailers still account for 67.3% of the albums sold so far in 2001, the lags experienced by music chains and indie shops more than offset the growth seen in the other sectors.

SANTA'S HELPERS: It's beginning to look a lot like Christmas, as holiday titles are No. 1 on Top Pop Catalog Albums (**Kenny G's Faith—A Holiday Album**), Top Independent Albums (**Mannheim Steamroller's Christmas Extraordinaire**), and Heatseekers (**NewSong's The Christmas Shoes**). Mannheim's latest wins The Billboard 200 Greatest Gainer (up 19%, 15-8) . . . **Creed's** chart-topper weathers a second-week decline of 53% (417,500) but still leads the big chart by an 18% margin . . . Joining The Billboard 200 top 10 are rappers **Ludacris** (No. 3, 282,000) and **Busta Rhymes** (171,000). The former more than doubles his previous best sum; Rhymes' first J album exceeds the opener of his last Elektra title by 10.6%.

Singles Minded™



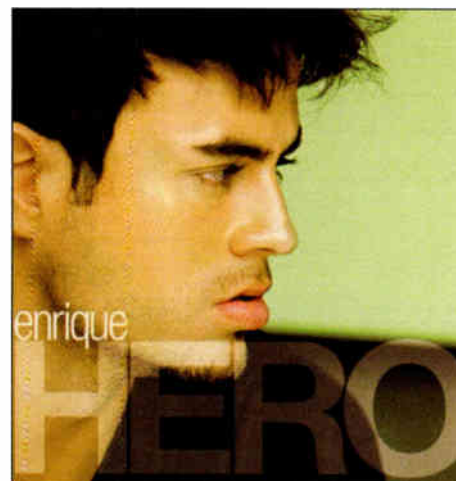
by Silvio Pietroluongo, Minal Patel, Wade Jessen

THE END OF THE AFFAIR: **Usher** scores his third No. 1 on The Billboard Hot 100, as "U Got It Bad" moves to the top of the chart, with an increase of 7.8 million in audience. "Bad" also ascends to No. 1 on the Hot 100 Airplay chart, with 135 million in audience, 10 million ahead of runner-up "How You Remind Me" by **Nickelback**.

In Usher's wake, "Family Affair" by **Mary J. Blige** slips to No. 2 after a six-week reign at No. 1. The probable champion next issue will be Nickelback, which will enjoy the added pleasure of retail points due to the release of a CD single. Because of street-date violations, it makes an early entry at No. 49 on Hot 100 Singles Sales chart. "How You Remind Me" will probably need to scan between 12,000-15,000 units in its first full week to make it to the top of the Hot 100.

Over at Mainstream Rock Tracks, "How You Remind Me" falls out of the top slot, after a 13-week stay at No. 1. That ties **the Rolling Stones' "Start Me Up"** as having the seventh-longest run at No. 1 in the chart's history. **Creed's "My Sacrifice"** ends Nickelback's streak, as the former scores its fourth No. 1 Mainstream Rock Track, following "What's This Life For," "Higher," and "With Arms Wide Open." Creed is the only group to have topped the mainstream chart at least once in each of the past four years.

HERO AMID THE HOLLY: **Enrique Iglesias' "Hero"** holds at No. 1 on the Adult Contemporary chart for a second week, with a total of 959 detections. With 29 of 80 adult contemporary stations



switching to an all-Christmas format, this is the lowest spin count for a No. 1 title since "Sunny Came Home" by **Shawn Colvin** topped this chart with 935 detections in August 1997.

Most of the all-Christmas programming began during Thanksgiving week, which accounted for the paltry three bullets on last issue's chart. Save for the Sept. 29 issue, when the aftermath of Sept. 11's terrorist attacks

caused us to suspend bullets from our radio charts, last issue's total was the lowest the AC list has seen since Christmas week of last year.

HOLIDAY CHEER: A reminder of our chart policy regarding holiday titles: Only newly released holiday tracks are eligible to chart on The Billboard Hot 100, Hot R&B/Hip-Hop Singles & Tracks, Hot Country Singles & Tracks, and all airplay-only charts.

The radio charts policy was launched last year to match a criterion long used in our album sales charts. Singles sales charts can continue to host catalog titles.

RIMES TWO: **LeAnn Rimes' "Can't Fight the Moonlight"** re-entered The Billboard Hot 100 last week at No. 97 in its 21st week on the chart and now moves to No. 85. In the Nov. 17 issue, we mentioned that "Moonlight" was eligible to re-enter because of renewed interest at top 40 radio. Our policy states that after a song has been off a chart for more than six months ("Moonlight" last appeared in January), it can re-enter the chart at any position. Within six months, a song can only return to a chart above its recurrent cut-off rank, which, in the case of the Hot 100, is No. 50.

RED, WHITE & BLUE-BLOODED: Ten titles on Hot Country Singles & Tracks carry patriotic themes. Of the 10, three of them—**David Ball's "Riding With Private Malone," Aaron Tippin's "Where the Stars and Stripes and the Eagle Fly,"** and **Alan Jackson's "Where Were You (When the World Stopped Turning)"**—do battle in the chart's top five.

After rising to No. 2 last issue, Ball's single gains 64 spins and trades places with **George Strait's "Run,"** which gains 189 plays to advance 3-2. Tippin's offering gains 188 detections to encore at No. 4, while Jackson scores his fastest trip to the top five, up 558 plays (6-5). Jackson's increase is the second-largest on the chart, topped only by **Tim McGraw's "The Cowboy in Me,"** which gains 706 spins.

Ball's single and **Brooks & Dunn's** former No. 1 "Only in America" were on the chart at the time of the attacks. "Malone" entered at No. 55 in the Sept. 8 issue the same week "Only in America" (12-13) cracked the top five.

Newcomer **Craig Morgan** adds his "God, Family and Country" to the list at No. 58, with spins at 28 monitored signals.

Lee Greenwood's "God Bless the USA" caps Top Country Singles Sales for a seventh week and is one of four patriotic songs on that chart, all of which appear in the top 10.

Assistance in preparing this column was provided by Keith Caulfield in Los Angeles and Steve Graybow and Jonathan Kurant in New York City.

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
1	1	—	1	CREED WIND-UP 13075 (11/98/18/98)	Weathered	1	49	45	52	63	JENNIFER LOPEZ ▲ ³ EPIC 85965 (12/98/18/98)	J.Lo	1
2	2	—	2	VARIOUS ARTISTS EMI/UNIVERSAL/SONY/ZOMBA 11154/VIRGIN (12/98/19/98)	Now 8	2	51	49	—	2	SOUNDTRACK ● WARNER SUNSET/NOONESUCH/ATLANTIC 83491/AG (12/98/18/98)	Harry Potter And The Sorcerer's Stone	48
3	NEW	—	1	LUDACRIS DISTURBING THE PEACE/DEF JAM SOUTH 586446*/DJMG (12/98/18/98)	Word Of Mouf	3	52	60	53	47	BEE GEES POLYDOR/UTV 585400/UNIVERSAL (11/98/24/98)	Their Greatest Hits—The Record	49
4	4	1	3	GARTH BROOKS CAPITOL (NASHVILLE) 31330 (10/98/18/98)	Scarecrow	1	54	51	51	20	NELLY FURTADO ▲ DREAMWORKS 450217/INTERSCOPE (11/98/17/98) ★	Whoa, Nelly!	24
5	3	2	4	BRITNEY SPEARS JIVE 41776/ZOMBA (12/98/18/98)	Britney	1	55	42	—	2	PETEY PABLO JIVE 41723/ZOMBA (11/98/17/98)	Diary Of A Sinner: 1st Entry	13
6	5	15	6	VARIOUS ARTISTS EMI/ZOMBA/SONY 585620/UNIVERSAL (19/98/CD)	Now That's What I Call Christmas!	5	56	56	32	4	AALIYAH ▲ BLACKGROUND 10082* (12/98/18/98)	Aaliyah	1
7	NEW	—	1	BUSTA RHYMES FLIPMODE 20009*/JJ (12/98/18/98)	Genesis	7	57	55	59	31	DUNGEON FAMILY ARISTA 14633* (12/98/18/98)	Even In Darkness	42
8	15	17	5	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1225 (11/98/CD)	Christmas Extraordinaire	8	58	31	—	2	GEORGE STRAIT MCA NASHVILLE 17020 (11/98/18/98)	The Road Less Traveled	9
9	6	5	54	ENYA ▲ ⁵ REPHRIE 47426*/WARNER BROS. (12/98/18/98)	A Day Without Rain	2	60	63	56	27	DESTINY'S CHILD ▲ ³ COLUMBIA 61063*/CRG (12/98/18/98)	Survivor	1
10	9	6	5	ENRIQUE IGLESIAS INTERSCOPE 493148 (12/98/18/98)	Escape	2	61	54	29	4	THE SMASHING PUMPKINS VIRGIN 11316 (18/98/CD)	{Rotten Apples} Greatest Hits	31
11	8	—	2	PINK ARISTA 14718 (12/98/18/98)	Missundaztood	8	62	38	—	2	MICK JAGGER VIRGIN 11288 (18/98/CD)	Goddess In The Doorway	39
12	12	10	12	NICKELBACK ▲ ROADRUNNER 818485/DJMG (12/98/18/98)	Silver Side Up	2	63	57	—	2	ALIEN ANT FARM ▲ NEW NOIZE/DREAMWORKS 450230/INTERSCOPE (11/98/17/98) ★	ANTHology	11
13	10	11	14	LINKIN PARK ▲ ⁴ WARNER BROS. 47755 (12/98/18/98)	[Hybrid Theory]	7	64	67	67	4	FAITH EVANS BAD BOY 7304/ARISTA (12/98/18/98)	Faithfully	14
14	14	14	17	USHER ▲ ARISTA 14715* (12/98/18/98)	8701	4	65	93	104	4	JILL SCOTT HIDDEN BEACH 86150/EPIC (14/98/19/98)	Experience: Jill Scott 826+	38
15	7	—	2	KID ROCK LAVA/ATLANTIC 83482*/AG (12/98/18/98)	Cocky	7	66	52	40	3	MARC ANTHONY COLUMBIA 84617/SONY DISCOS (11/98/18/98)	Libre	57
16	18	12	4	PINK FLOYD CAPITOL 36111 (11/98/24/98)	Echoes — The Best Of Pink Floyd	2	67	34	—	2	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
17	11	4	5	MICHAEL JACKSON ▲ EPIC 69400* (12/98/18/98)	Invincible	1	68	65	26	3	VARIOUS ARTISTS TIME LIFE 18880 (19/98/CD)	The Time-Life Treasury Of Christmas	65
18	16	3	3	SHAKIRA EPIC 63900 (12/98/18/98)	Laundry Service	3	69	58	46	1	GREEN DAY REPRISE 48145/WARNER BROS. (18/98/CD)	International Superhits!	40
19	17	13	9	JA RULE ▲ MURDER INC./DEF JAM 586437*/DJMG (12/98/19/98)	Pain Is Love	1	70	47	—	2	GHOSTFACE KILLAH EPIC 61509* (12/98/18/98)	Bulletproof Wallets	34
20	19	19	5	BACKSTREET BOYS JIVE 41779/ZOMBA (12/98/18/98)	The Hits — Chapter One	4	71	66	45	4	PAUL MCCARTNEY MPL 35510/CAPITOL (12/98/18/98)	Driving Rain	26
21	20	9	3	JEWEL ATLANTIC 83519*/AG (12/98/18/98)	This Way	9	72	118	69	1	LENNY KRAVITZ VIRGIN 11233 (12/98/18/98)	Lenny	12
22	28	25	3	BARBRA STREISAND ▲ COLUMBIA 85520/CRG (12/98/18/98)	Christmas Memories	22	73	146	141	35	8BALL JCOR 860964/INTERSCOPE (12/98/18/98)	Almost Famous	47
23	13	7	1	MADONNA MAVERICK 48000/WARNER BROS. (12/98/18/98)	GHV2: Greatest Hits Volume 2	7	74	75	49	1	ANGIE STONE J 20013* (12/98/18/98)	Mahogany Soul	22
24	23	20	23	ALICIA KEYS ▲ ⁴ J 20002 (11/98/17/98)	Songs In A Minor	1	75	59	18	3	ROD STEWART WARNER BROS. 78328 (12/98/18/98)	The Very Best Of Rod Stewart	69
25	22	33	1	'N SYNC ▲ ⁵ JIVE 41758/ZOMBA (12/98/18/98)	Celebrity	1	76	68	38	3	THE BEATLES ▲ ⁷ APPLE 29325/CAPITOL (11/98/18/98)	1	1
26	25	21	49	SOUNDTRACK ▲ ³ MERCURY (NASHVILLE) 17009 (11/98/18/98)	O Brother, Where Art Thou?	11	77	78	—	2	DIANA KRALL ● VERVE 549846/VG (12/98/18/98)	The Look Of Love	9
27	NEW	—	1	VARIOUS ARTISTS COLUMBIA 86270/CRG (21/98/ED/CD)	The Concert For New York City	27	78	77	80	57	UGK JIVE 41673/ZOMBA (11/98/17/98)	Dirty Money	18
28	36	43	7	ANDREA BOCELLI PHILIPS 589341 (12/98/18/98)	Cieli Di Toscana	11	79	69	30	3	BARENAKED LADIES REPRISE 48075/WARNER BROS. (18/98/CD)	Disc One: All Their Greatest Hits (1991-2001)	38
29	27	37	14	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12/98/18/98)	Pull My Chain	9	80	80	113	32	SARAH BRIGHTMAN NEMO STUDIO 33257/ANGEL (12/98/17/98)	Classics	77
30	24	16	4	DMX RUFF RYDERS/DEF JAM 586450*/DJMG (12/98/18/98)	The Great Depression	1	81	73	66	11	U2 ▲ ³ INTERSCOPE 524653 (12/98/18/98)	All That You Can't Leave Behind	3
31	21	22	10	VARIOUS ARTISTS ▲ WARNER BROS. ELEKTRA/ATLANTIC 14684/ARISTA (12/98/18/98)	Totally Hits 2001	3	82	70	41	4	NATALIE MERCHANT ELEKTRA 62721/EEG (18/98/CD)	Motherland	30
32	40	—	2	STING A&M 493169/INTERSCOPE (12/98/18/98)	... All This Time	32	83	134	102	4	JANET ▲ ² VIRGIN 10144* (12/98/18/98)	All For You	1
33	43	47	29	SOUNDTRACK ▲ DREAMWORKS 45111/INTERSCOPE (12/98/18/98)	Shrek	28	84	79	82	30	MARTINA MCBRIDE ● RCA (NASHVILLE) 67012/RLG (12/98/18/98)	Greatest Hits	5
34	37	24	7	VARIOUS ARTISTS ● COLUMBIA 86300/CRG (12/98/18/98)	God Bless America	1	85	74	61	7	SOUNDTRACK AFTERMATH/DOGGYSTYLE 493128*/INTERSCOPE (12/98/18/98)	The Wash	19
35	32	36	14	MARY J. BLIGE ▲ MCA 112616* (12/98/18/98)	No More Drama	2	86	76	77	21	ANNE MURRAY STRAIGHTWAY 20335 (19/98/CD)	What A Wonderful Christmas	83
36	53	74	3	DESTINY'S CHILD ● MUSIC WORLD/COLUMBIA 86098/CRG (12/98/18/98)	8 Days Of Christmas	36	87	100	81	12	SUM 41 ▲ ISLAND 548662/DJMG (12/98/18/98)	All Killer No Filler	13
37	26	23	4	INCUBUS ▲ IMMORTAL 85277*/EPIC (12/98/18/98)	Morning View	2	88	71	—	2	OZZY OSBOURNE ● EPIC 63580 (12/98/18/98)	Down To Earth	4
38	35	34	12	P.O.D. ▲ ATLANTIC 83475/AG (11/98/17/98)	Satellite	6	89	84	72	4	DREAM STREET ● UEG 18304/EDEL (11/98/17/98)	Dream Street	37
39	33	35	12	VARIOUS ARTISTS ▲ ³ EMI/UNIVERSAL/SONY/ZOMBA 10749/VIRGIN (12/98/18/98)	Now 7	1	90	83	70	64	MICHAEL W. SMITH REUNION 10025/ZOMBA (11/98/17/98)	Worship	20
40	41	42	28	STAINED ▲ ⁴ FLIP/ELEKTRA 62626/EEG (12/98/18/98)	Break The Cycle	1	91	89	92	26	TOO SHORT SHORT/JIVE 41761/ZOMBA (11/98/17/98)	Chase The Cat	71
41	29	—	2	TIMBALAND & MAGOO BLACKGROUND 10946* (12/98/18/98)	Indecent Proposal	29	92	88	87	13	TONY BENNETT RPM/COLUMBIA 85833/CRG (18/98/ED/CD)	Playin' With My Friends: Bennett Sings The Blues	50
42	44	39	13	SYSTEM OF A DOWN ▲ AMERICAN/COLUMBIA 62240*/CRG (12/98/18/98)	Toxicity	1	93	105	83	41	DISTURBED ▲ ² GIANT 24738/WARNER BROS. (11/98/17/98) ★	The Sickness	29
43	50	50	14	PUDDLE OF MUDD ● FLAWLESS/GEFFEN 493074/INTERSCOPE (12/98/18/98)	Come Clean	10	94	72	28	3	TRAIN ▲ ² AWARE/COLUMBIA 69888/CRG (11/98/18/98)	Drops Of Jupiter	6
44	30	8	3	ROB ZOMBIE GEFFEN 493147*/INTERSCOPE (12/98/18/98)	Sinister Urge	8	95	82	54	12	TIM MCGRAW ▲ CURB 78711 (12/98/18/98)	Set This Circus Down	2
45	46	31	12	JAY-Z ▲ ROC-A-FELLA/DEF JAM 586396*/DJMG (12/98/19/98)	The Blackprint	1	96	91	122	15	VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE (18/98/CD)	Songs 4 Worship — Shout To The Lord	51
46	61	65	17	AARON CARTER ▲ JIVE 41768/ZOMBA (12/98/18/98)	Oh Aaron	7	97	92	95	30	SEVENDUST TVT 5870 (10/98/17/98)	Animosity	28
47	64	55	9	CHARLOTTE CHURCH ● COLUMBIA 89710/CRG (12/98/18/98)	Enchantment	15	98	81	68	6	JERMAINE DUPRI SO SO DEF/COLUMBIA 85830*/CRG (12/98/18/98)	Instructions	15
48	NEW	—	1	SMASH MOUTH INTERSCOPE 493047 (12/98/18/98)	Smash Mouth	48	99	92	95	30	O-TOWN ▲ J 20000 (11/98/17/98)	O-Town	5
											CRAIG DAVID ● WILDSTAR/ATLANTIC 88081*/AG (11/98/17/98)	Born To Do It	11
											REBA MCENTIRE MCA NASHVILLE 170202 (11/98/18/98)	Greatest Hits Volume III — I'm A Survivor	18

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
99	157	186	3	GARTH BROOKS	The Magic Of Christmas — Songs From Call Me Claus	99	150	120	119	11	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲	Eternal	3
				CAPITOL (NASHVILLE) 35624 (10/98/17/98)							DREAMWORKS 450291/INTERSCOPE (12/98/18/98)		
100	86	64	4	THIRD DAY	Come Together	31	151	138	137	9	VARIOUS ARTISTS ▲ ³	Now 6	1
				ESSENTIAL 10668/ZOMBA (11/98/17/98)							SONY/ZOMBA/UNIVERSAL/EMI 85663/EPIC (12/98/18/98)		
101	85	71	10	MAXWELL ▲	Now	1	152	123	85	5	MICHAEL JACKSON	Greatest Hits: HiStory — Volume 1	85
				COLUMBIA 67136*/CRG (12/98/18/98)							EPIC 85250 (18/98/18/98)		
102	160	126	3	TONY BENNETT/CHARLOTTE CHURCH/PLACIDO DOMINGO/VANESSA WILLIAMS	Our Favorite Things	102	153	152	132	9	MISSY "MISDEMEANOR" ELLIOTT ▲	Miss E...So Addictive	2
				SONY CLASSICAL 89468 (18/98/18/98)							THE GOLD MIND/ELEKTRA 62639*/EEG (12/98/18/98)		
103	98	100	70	SOUNDTRACK ▲ ²	Coyote Ugly	10	154	148	128	12	ALAN JACKSON ▲	When Somebody Loves You	15
				CURB 78703 (11/98/17/98)							ARISTA NASHVILLE 69335/RLG (11/98/17/98)		
104	87	63	5	DAVE MATTHEWS BAND	Live In Chicago 12.19.98	6	155	149	79	5	ERICK SERMON	[Music]	33
				BAMA RAGS 69317/RCA (21/98/18/98)							J 20023* (12/98/18/98)		
105	99	—	2	SOUNDTRACK	The Lord Of The Rings: The Fellowship Of The Ring	99	156	161	147	11	DIXIE CHICKS ▲ ⁹	Fly	1
				REPHASE 48110/WARNER BROS. (19/98/18/98)							MONUMENT 69678/SONY (NASHVILLE) (12/98/18/98)		
106	101	97	10	MICHELLE BRANCH	The Spirit Room	64	157	162	130	10	SARA EVANS ▲	Born To Fly	55
				MAVERICK 47985/WARNER BROS. (17/98/18/98)							RCA (NASHVILLE) 67964/RLG (11/98/17/98)		
107	94	76	12	FABOLOUS ●	Ghetto Fabolous	4	158	143	134	5	LIMP BIZKIT ▲ ⁵	Chocolate Starfish And The Hot Dog Flavored Water	1
				DESSERT STORM/ELEKTRA 62679*/EEG (12/98/18/98)							FLIP 490759*/INTERSCOPE (12/98/18/98)		
108	90	75	5	GINUWINE ▲	The Life	3	159	150	135	9	LENNY KRAVITZ ▲ ³	Greatest Hits	2
				EPIC 69622* (12/98/18/98)							VIRGIN 50316 (12/98/18/98)		
109	104	60	3	KEKE WYATT	Soul Sista	60	160	184	152	6	DAVID GRAY ▲	White Ladder	35
				MCA 112609 (12/98/14/98)							ATD 63351/RCA (11/98/17/98)		
110	117	78	6	DILATED PEOPLES	Expansion Team	36	161	141	143	10	CITY HIGH ●	City High	34
				ABB/PRIORITY 31477*/CAPITOL (6/98/10/98)							BOOGA BASEMENT 45089/INTERSCOPE (11/98/17/98)		
111	102	118	5	JACI VELASQUEZ	Christmas	102	162	164	157	4	DAVE MATTHEWS BAND ▲ ²	Everyday	1
				WORD 85780/EPIC (11/98/17/98)							RCA 67988 (11/98/18/98)		
112	95	86	2	GORILLAZ ▲	Gorillaz	14	163	NEW	1	1	DAVE KOZ & FRIENDS	A Smooth Jazz Christmas	163
				PARLOPHONE 33748/VIRGIN (17/98/18/98)							CAPITOL 37897 (11/98/18/98)		
113	180	194	2	NEWSONG	The Christmas Shoes	113	164	159	108	7	SOUNDTRACK	Training Day	35
				REUNION 10033/ZOMBA (11/98/17/98) ▲							PRIORITY 50213*/CAPITOL (12/98/18/98)		
114	108	107	70	STEVEN CURTIS CHAPMAN	Declaration	14	165	137	98	6	SNOOP DOGGY DOGG	Death Row's Snoop Doggy Dogg Greatest Hits	28
				SPARROW 51770 (12/98/17/98)							DEATH ROW/DOGGYSTYLE/PRIORITY 50030*/CAPITOL (12/98/18/98)		
115	145	111	5	ELTON JOHN ●	Songs From The West Coast	15	166	113	44	3	RADIOHEAD	I Might Be Wrong: Live Recordings	44
				ROCKET 58633/UNIVERSAL (12/98/18/98)							CAPITOL 36616 (14/98/18/98)		
116	172	127	4	VARIOUS ARTISTS	Songs 4 Worship Christmas	116	167	166	121	11	AFROMAN ●	The Good Times	10
				INTEGRITY 14804/TIME LIFE (19/98/18/98)							UNIVERSAL 014979 (12/98/18/98)		
117	103	105	2	JAGGED EDGE ▲	Jagged Little Thrill	3	168	167	149	4	WEEZER ▲	Weezer	4
				SO SO DEF/COLUMBIA 85646*/CRG (12/98/18/98)							GEFFEN 493045*/INTERSCOPE (12/98/18/98)		
118	126	91	7	JOHN MELLENCAMP	Cuttin' Heads	15	169	NEW	1	1	VARIOUS ARTISTS	MTV TRL Christmas	169
				COLUMBIA 85098/CRG (18/98/18/98)							LAVA/ATLANTIC 83512/AG (12/98/18/98)		
119	114	94	14	FIVE FOR FIGHTING ●	America Town	54	170	170	178	11	BRITNEY SPEARS ▲ ³	Oops!... Did It Again	1
				AWARE/COLUMBIA 63759/CRG (13/98/18/98) ▲							JIVE 41704/ZOMBA (11/98/18/98)		
120	156	160	4	TONI BRAXTON ●	Snowflakes	120	171	155	84	5	ALL STAR TRIBUTE	What's Going On (EP)	18
				ARISTA 14723 (12/98/18/98)							PLAY TONE/COLUMBIA 86199/CRG (11/98/18/98)		
121	110	117	25	BLINK-182 ▲	Take Off Your Pants And Jacket	1	172	171	116	11	MACY GRAY ●	The Id	11
				MCA 112627 (12/98/18/98)							EPIC 85200* (12/98/18/98)		
122	121	123	8	KIDZ BOP KIDS	Kidz Bop	76	173	177	151	10	LEE ANN WOMACK ▲ ²	I Hope You Dance	16
				RAZOR & TIE 89042 (11/98/16/98)							MCA NASHVILLE 170099 (11/98/17/98)		
123	174	156	3	VARIOUS ARTISTS	A Very Special Christmas 5	123	174	130	—	2	JENNIFER KNAPP	The Way I Am	130
				A&M 493138/INTERSCOPE (12/98/18/98)							GOTTEE 72843 (16/98/18/98)		
124	107	62	5	SOUNDTRACK	Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album	19	175	168	125	11	JUVENILE ●	Project English	2
				HYPNOTIZE MINDS/LOUD/COLUMBIA 1932/CRG (12/98/18/98)							CASH MONEY 860913/UNIVERSAL (12/98/18/98)		
125	NEW	—	1	SOUNDTRACK	Ali	125	176	NEW	1	1	KELLY PRICE	One Family — A Christmas Album	176
				INTERSCOPE 493172 (12/98/19/98)							DEF SOUL 586222/DJMG (18/98/18/98)		
126	115	—	2	LUIS MIGUEL	Mis Romances	115	177	RE-ENTRY	2	2	VARIOUS ARTISTS	A Winter's Solstice: Silver Anniversary Edition	176
				WEA LATINA 41572 (11/98/17/98)							WINDHAM HILL 11684/RCA (17/98/18/98)		
127	112	73	8	BUBBA SPARXXX ●	Dark Days, Bright Nights	3	178	175	155	9	SHAGGY ▲ ⁶	Hotshot	1
				BEAT CLUB 493127*/INTERSCOPE (12/98/18/98)							MCA 112785* (12/98/18/98)		
128	124	88	6	ENIGMA	LSD: Love Sensuality Devotion—The Greatest Hits	29	179	192	161	4	THE CALLING	Camino Palmero	158
				VIRGIN 11119 (18/98/18/98)							RCA 67595 (13/98/18/98)		
129	111	—	2	ZOEGIRL	Life	111	180	147	96	11	GERALD LEVERT	Gerald's World	6
				SPARROW 51828 (16/98/18/98) ▲							ELEKTRA 62655/EEG (12/98/18/98)		
130	119	110	7	NELLY ▲ ⁷	Country Grammar	1	181	135	—	2	HOOBASTANK	Hoobastank	135
				FO' REEL 157743*/UNIVERSAL (12/98/18/98)							ISLAND 586435/DJMG (12/98/18/98) ▲		
131	133	120	3	BROOKS & DUNN ●	Steers & Stripes	4	182	153	140	10	LUTHER VANDROSS ▲	Luther Vandross	6
				ARISTA NASHVILLE 87003/RLG (12/98/18/98)							J 20007 (12/98/18/98)		
132	165	145	9	DAVID BALL	Amigo	120	183	179	—	2	'N SYNC ◆ ¹¹	No Strings Attached	1
				DUALTONE 01109/RAZOR & TIE (11/98/17/98)							JIVE 41702/ZOMBA (11/98/18/98)		
133	109	—	2	PRINCE	The Rainbow Children	109	184	173	90	2	BARRY MANILOW	Here At The Mayflower	90
				NPG 70004*/REDLINE (18/98/18/98)							CONCORD 2102 (12/98/17/98)		
134	96	89	3	BOYZ II MEN	Legacy: The Greatest Hits Collection	89	185	154	114	6	BUSH	Golden State	22
				UNIVERSAL 016083 (12/98/18/98)							ATLANTIC 83488/AG (12/98/18/98)		
135	97	—	2	CLINT BLACK	Greatest Hits II	97	186	190	144	6	THE HIT CREW	Proud To Be American	50
				RCA (NASHVILLE) 67005/RLG (12/98/18/98)							TURN UP THE MUSIC 1294 (7/98/18/98)		
136	131	148	6	AARON CARTER ▲ ²	Aaron's Party (Come Get It)	4	187	181	170	10	UNCLE KRACKER ▲ ²	Double Wide	7
				JIVE 41708/ZOMBA (11/98/17/98)							TDP DDD/LAVA/ATLANTIC 83279*/AG (12/98/18/98) ▲		
137	139	103	3	THE STROKES	Is This It	72	188	194	136	10	TENACIOUS D	Tenacious D	33
				RCA 68101* (15/98/18/98)							EPIC 86234 (18/98/18/98)		
138	142	93	6	BILLY JOEL	The Essential Billy Joel	29	189	163	58	7	THE CURE	Greatest Hits	58
				COLUMBIA 86005/CRG (17/98/18/98)							FICTION/ELEKTRA 62726/EEG (18/98/18/98)		
139	132	131	5	TIM MCGRAW ▲ ²	Greatest Hits	4	190	RE-ENTRY	4	4	DEFAULT	The Fallout	172
				CURB 77978 (12/98/18/98)							TVT 2310 (11/98/18/98) ▲		
140	125	112	23	LONESTAR ●	I'm Already There	9	191	RE-ENTRY	2	2	JAHEIM ●	[Ghetto Love]	9
				BNA 67011/RLG (12/98/18/98)							DIVINE MILL 47452*/WARNER BROS. (11/98/17/98)		
141	106	—	2	G.DEP	Child Of The Ghetto	106	192	189	171	18	SOUNDTRACK	A Knight's Tale	42
				BAD BOY 73042*/ARISTA (11/98/17/98) ▲							COLUMBIA 85648/CRG (12/98/18/98)		
142	127	115	6	KENNY CHESNEY ▲ ²	Greatest Hits	13	193	NEW	1	1	B.B. KING	A Christmas Celebration of Hope	193
				BNA 67976/RLG (11/98/17/98)							MCA 112756 (18/98/18/98)		
143	140	—	2	THE TEMPTATIONS	Awesome	140	194	196	133	10	VARIOUS ARTISTS	FB Entertainment Presents: The Goodlife Album	52
				MOTOWN 01633/UNIVERSAL (12/98/18/98)							FB 01485/UNIVERSAL (12/98/18/98)		
144	136												

DECEMBER 15 2001 **Billboard** TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	2	B.B. KING	MCA 11276	NUMBER 1 A Christmas Celebration of Hope
2	1	1	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY 85118/EPIC	Live At Montreux 1982 & 1985
3	3	3	B.B. KING & ERIC CLAPTON	DUCK/DUNN 47612/WARNER BROS.	Riding With The King
4	4	4	VARIOUS ARTISTS	NARM 5087	Get The Blues!
5	8	11	JIMMIE VAUGHAN	ARTEMIS 751091	Do You Get The Blues?
6	5	5	BUDDY GUY	SILVERTONE 41751/ZOMBA	Sweet Tea
7	6	6	VARIOUS ARTISTS	ALLIGATOR 11213	Alligator Records 30th Anniversary Collection
8	9	9	DELBERT MCCLINTON	NEW WAVE 16024	Nothing Personal
9	12	12	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY 65118/EPIC	SRV
10	7	7	R.L. BURNSIDE	FAT POSSUM 1141/FITAFI	Burnside On Burnside
11	10	10	PEGGY SCOTT-ADAMS	MISS BUTCH 4019/MARDI GRAS	Hot & Sassy
12	14	14	VARIOUS ARTISTS	BLIND PIG 2002	Blind Pig Records 25th Anniversary Collection
13	11	11	VARIOUS ARTISTS	LITV 555176	Pure Blues
14	15	15	WILLIE NELSON	ISLAND 94017/UNIVERSAL	Milk Cow Blues
15	15	15	MEL WAITERS	WALDOXY 2828/MALACO	Let Me Show You How To Love

DECEMBER 15 2001 **Billboard** TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 54935/UTV	NUMBER 1 One Love: The Very Best Of Bob Marley And The Wailers
2	2	2	ELEPHANT MAN	GREENSL EEVES 266*	Log On
3	3	3	VARIOUS ARTISTS	VP 1369*	Strictly The Best 27
4	2	2	UB40	VIRGIN 50525	The Very Best Of UB40
5	4	4	VARIOUS ARTISTS	VP 1640*	Strictly The Best 28
6	5	5	VARIOUS ARTISTS	VP 1629*	Reggae Gold 2001
7	6	6	DAMIAN "JR. GONG" MARLEY	MOTOWN 01417/UNIVERSAL	Halfway Tree
8	7	7	VARIOUS ARTISTS	GREENSL EEVES 4003	Biggest Ragga Dancehall Anthems
9	9	9	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 58640/IDJMG	Exodus (Deluxe Edition)
10	10	10	T.O.K.	B-RICH 1632*/VP	My Crew, My Dawgs
11	8	8	LOUCHIE LOU & MICHIE ONE	LAKESHORE 33688	7 Years Of Plenty
12	11	11	BOB MARLEY AND THE WAILERS	DIRECT SOURCE SPECIAL PRODUCTS 14742	Star Power
13	13	13	MR. VEGAS	GREENSL EEVES 263*	Damn Right
14	13	13	BEENIE MAN	SHOKING VIBES/VP 49093*/VIRGIN	Art And Life
15	12	12	BUJU BANTON	HIP D 541336/UNIVERSAL	Ultimate Collection

DECEMBER 15 2001 **Billboard** TOP WORLD ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	3	3	VARIOUS ARTISTS	WINDHAM HILL 11603/RCA	NUMBER 1 A Celtic Christmas-Silver Anniversary Edition
2	1	1	BAHA MEN	S CURVE 751052/ARTEMIS	Who Let The Dogs Out
3	2	2	GIPSY KINGS	NONESUCH 79642/AG	Somos Gitanos
4	4	4	ISRAEL KAMAKAWIWO'OLE	BIG BOY 5907/THE MOUNTAIN APPLE COMPANY	Alone In Iz World
5	5	5	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT	MUSIC MATTERS 9020	The Irish Tenors: Ellis Island
6	7	7	AFRO CELT SOUND SYSTEM	REAL WORLD NARADA 10184/VIRGIN	Volume 3: Further In Time
7	6	6	BEBEL GILBERTO	ZIRGUBOUM 1056/SILK DE REELS	Tanto Tempo Remixes
8	9	9	NA LEO PILIMEHANA	NLP 0112/THE MOUNTAIN APPLE COMPANY	Christmas Gift 2
9	8	8	BEBEL GILBERTO	ZIRGUBOUM 1056/SILK DE REELS	Tanto Tempo
10	10	10	CESARIA EVORA	WINDHAM HILL 11590/RCA	Sao Vincente
11	11	11	SOUNDTRACK	VIRGIN 10790	Amelie
12	12	12	EKOLU	HAWAIIAN RACK SERVICES 41062	Shores Of Waiehu
13	12	12	GIPSY KINGS	NONESUCH 79541/AG	Volare! The Very Best Of The Gipsy Kings
14	15	15	VARIOUS ARTISTS	ROUNDER 017112	Celtic Christmas Sojourn
15	13	13	ALESSANDRO SAFINA	MUSIC FROM A BY THER WORLD 493117/INTERSCOPE	Alessandro Safina

DECEMBER 15 2001 **Billboard** TOP CONTEMPORARY CHRISTIAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	MANNHEIM STEAMROLLER	AMERICAN GRAMOPHONE 1225/CHORDANT	NUMBER 1/GREATEST GAINER Christmas Extraordinaire
2	2	2	P.O.D.	ATLANTIC 83496/CHORDANT	Satellite
3	3	3	VARIOUS ARTISTS	EMI CHRISTIAN/PROVIDENT/AVORD/SPARROW 1850/CHORDANT	Wow Hits 2002: The Year's 30 Top Christian Artists And Hits
4	11	7	ANNE MURRAY	STRAIGHTWAY 0335/CHORDANT	What A Wonderful Christmas
5	5	5	MICHAEL W. SMITH	REUNION 10025/PROVIDENT	Worship
6	7	6	VARIOUS ARTISTS	INTEGRITY 61001/TIME LIFE	Songs 4 Worship—Shout To The Lord
7	4	3	THIRD DAY	ESSENTIAL 10668/PROVIDENT	Come Together
8	6	9	JACI VELASQUEZ	WORD 6128	Christmas
9	14	12	NEWSONG	REUNION 10033/PROVIDENT	The Christmas Shoes
10	8	8	STEVEN CURTIS CHAPMAN	SPARROW 1770/CHORDANT	Declaration
11	13	10	VARIOUS ARTISTS	INTEGRITY 2066/TIME LIFE	Songs 4 Worship Christmas
12	9	9	ZOEGIRL	SPARROW 1826/CHORDANT	Life
13	10	10	JENNIFER KNAPP	GOTEE 2843/CHORDANT	The Way I Am
14	12	12	AUDIO ADRENALINE	FOREFRONT 5299/CHORDANT	Lift
15	15	11	DONNIE MCCLURKIN	VERITY 43150/ZOMBA	Live In London And More...
16	16	16	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 2350/CHORDANT	Christmas...A Time For Joy
17	22	18	MERCYME	INO 6133/WORD	Almost There
18	21	14	BILL & GLORIA GAITHER PRESENTS THEIR HOMECOMING FRIENDS	SPRING HOUSE 2366/CHORDANT	A Billy Graham Homecoming Volume One
19	24	16	BILL & GLORIA GAITHER PRESENTS THEIR HOMECOMING FRIENDS	SPRING HOUSE 2361/CHORDANT	A Billy Graham Homecoming Volume Two
20	18	13	TOBYMAC	FOREFRONT 5294/CHORDANT	Momentum
21	32	37	FRED HAMMOND	VERITY 43174/PROVIDENT	Christmas...Just Remember
22	29	23	JUMP 5	SPARROW 1913/CHORDANT	Jump 5
23	17	15	NICOLE C. MULLEN	WORD 6127	Talk About It
24	26	19	VARIOUS ARTISTS	INTEGRITY 1767/TIME LIFE	Songs 4 Worship—Holy Ground
25	20	17	SONICFLOOD	INO 6165/WORD	Resonate
26	35	28	CHRIS RICE	ROCKETOWN 6172/WORD	The Living Room Sessions
27	16	27	POINT OF GRACE	WORD 6112	Free To Fly
28	28	22	MARY MARY	C2/COLUMBIA 7602/WORD	Thankful
29	23	25	CECE WINANS	WELLSPRING GOSPEL/SPARROW 1826/CHORDANT	CeCe Winans
30	27	20	CAEDMON'S CALL	ESSENTIAL 10621/PROVIDENT	In The Company Of Angels—A Call To Worship
31	31	31	FFH	ESSENTIAL 10620/PROVIDENT	Have I Ever Told You
32	33	31	THE BROOKLYN TABERNACLE CHOIR	M2.D COMMUNICATIONS 6124/WORD	Light Of The World
33	40	33	VARIOUS ARTISTS	HILLSONG AUSTRALIA/INTEGRITY 2071/WORD	Jesus, Christmas Worship Down Under
34	36	30	STACIE ORRICO	FOREFRONT 2584/CHORDANT	Christmas Wish (EP)
35	34	26	MARK SCHULTZ	WORD 6136	Song Cinema
36	36	36	MICHAEL MCDONALD	MCA NASHVILLE 70248/PROVIDENT	HOT SHOT DEBUT In The Spirit: A Christmas Album
37	25	34	AVALON	SPARROW 1796/CHORDANT	Oxygen
38	39	24	4HIM	WORD 6153	Walk On
39	38	39	PLUS ONE	153/ATLANTIC 83329/CHORDANT	The Promise
40	37	38	THIRD DAY	ESSENTIAL 10670/PROVIDENT	Offerings: A Worship Album

DECEMBER 15 2001 **Billboard** TOP GOSPEL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	DONNIE MCCLURKIN	VERITY 43150/ZOMBA	NUMBER 1 Live In London And More...
2	4	5	FRED HAMMOND	VERITY 43174/ZOMBA	GREATEST GAINER Christmas...Just Remember
3	3	3	MARY MARY	C2/COLUMBIA 7602/WORD	Thankful
4	2	4	CECE WINANS	WELLSPRING GOSPEL 51826/SPARROW	CeCe Winans
5	5	5	THE BROOKLYN TABERNACLE CHOIR	M2.D COMMUNICATIONS/WORD 8511/EPIC	Light Of The World
6	18	38	NORMAN HUTCHINS & JDI CHRISTMAS	JDI 1264/DIAMANTE SERVANT	Emmanuel
7	7	6	SHIRLEY CAESAR	WORD 85874/EPIC	Hymns
8	6	7	VARIOUS ARTISTS	EMI/AVORD/VERITY 43163/ZOMBA	WOW Gospel 2001: The Year's 30 Top Gospel Artists And Songs
9	8	13	GREG O'QUIN 'N JOYFUL NOYZE	WORLD WIDE GOSPEL 3008	Cliches
10	12	15	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR	OEXTERITY SOUNDS 2030/EMI GOSPEL	The Storm Is Over
11	9	10	RICHARD SMALLWOOD WITH VISION	VERITY 43172/ZOMBA	Persuaded—Live In D.C.
12	13	8	KURT CARR & THE KURT CARR SINGERS	GOSPEL CENTRIC 490747/INTERSCOPE	Awesome Wonder
13	10	9	VIRTUE	VERITY 43170/ZOMBA	Virtuosity!
14	17	29	ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY	AMEN 1503	Turn It Around
15	29	23	SOUNDTRACK	NEW SPIRIT 3510/TYSCDT	Tae-Bo Inspirational: Walk By Faith...Not By Sight
16	15	22	BLESSED	ULTIMATE 102	Journey For The Heart
17	22	20	MOSES TYSON, JR.	WORLD CLASS GOSPEL 50007/ALPINE	Music
18	14	19	REV. CLAY EVANS AND THE AARC MASS CHOIR	MEEK 4014	Constantly
19	21	12	TIM "BISHOP" BROWN & THE MIRACLE MASS CHOIR	HDLY ROLLER 7014/DIAMANTE SERVANT	He's Done Enough
20	11	14	YOLANDA ADAMS	ELEKTRA 62629/EEG	The Experience
21	24	25	DOUG & MELVIN WILLIAMS	BLACKBERRY 1631/MALACO	Duets
22	27	26	EASTERN MICHIGAN GOSPEL CHOIR	DOROHN 73722	Get To The Concept
23	16	18	SOUNDTRACK	GOSPEL CENTRIC 70035/ZOMBA	Kingdom Come
24	23	31	ESTHER SMITH	DOROHN 73850	You Love Me...Still
25	20	16	CARLTON PEARSON AND THE AZUSA MASS CHOIR	TOMMY BOY GOSPEL 1494/TOMMY BOY	Live At Azusa 4
26	28	24	DERRICK STARKS & TODAY'S GENERATION	CRYSTAL ROSE 20962	Sacrifice
27	28	24	ANOINTED	WORD 85413/EPIC	If We Pray
28	19	17	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR FEATURING JOHN P. KEE	VERITY 43168/ZOMBA	Mighty In The Spirit
29	32	37	NEW CREATION OF GOD	AMEN 1502	He's All I Need
30	25	27	DEZ	DESTINY 7702	Sing For Me
31	33	33	LIZ MC COMB	CRYSTAL ROSE 20965	Liz Mc Comb
32	26	21	PASTOR WOODROW HAYDEN AND SHILOH	JDI 1261/DIAMANTE SERVANT	I Know It Was The Blood
33	30	34	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	VERITY 43139/ZOMBA	Not Guilty... The Experience
34	35	28	TRAMAIN HAWKINS	GOSPEL CENTRIC 70036	Still Tramine
35	34	35	JAMES GREAR & COMPANY	BORN AGAIN 1039/DIAMANTE SERVANT	What Will Your Life Say
36	31	36	FRED HAMMOND & RADICAL FOR CHRIST	VERITY 43140/ZOMBA	Purpose By Design
37	36	39	THE BLIND BOYS OF ALABAMA	REAL WORLD 50918	Spirit Of The Century
38	36	39	VARIOUS ARTISTS	NEW HAVEN 28019	Gospel's Top 20 Songs Of The Century
39	39	39	LASHUN PACE	SAVOY 14849/MALACO	God Is Faithful
40	39	39	BEBE	MOTOWN 159405/UNIVERSAL	Love And Freedom

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards. Certification for net shipment of 100,000 units (Gold). Certification for net shipment of 200,000 units (Platinum). Certification for net shipment of 400,000 units (Multi-Platinum). *As 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	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART	PEAK POSITION	WEEKS AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART	PEAK POSITION	WEEKS AGO												
													1	2	3	4	5	6	7	8	9	10	11	12
1	4	6	NEWSONG REUNION 10033/ZOMBA (11.98/17.98)	NUMBER 1/GREATEST GAINER The Christmas Shoes	1	1	1	JAMIE O'NEAL ● MERCURY (NASHVILLE) 170132 (11.98/17.98)	Shiver	25	19	20												
2	2	—	ZOEGIRL SPARROW 51828 (16.98 CD)	Life	2	2	—	ST. JOHN'S CHILDRENS CHOIR MADACY KIDS 17009/MADACY (2.98/4.98)	God Bless The U.S.A.: Kids Sing Songs For America	26	25	23												
3	1	—	G.DEP BAD BOY 73042*/ARISTA (11.98/17.98)	Child Of The Ghetto	3	3	—	ALEJANDRO SANZ WEA LATINA 41541 (10.98/17.98)	MTV Unplugged	21	21	—												
4	13	15	DAVE KOZ & FRIENDS CAPITOL 33837 (17.98 CD)	A Smooth Jazz Christmas	4	4	—	TOYA ARISTA 14697 (11.98/17.98)	Toya	28	23	17												
5	5	2	THE CALLING RCA 67585 (13.98 CD)	Camino Palmero	5	5	—	THE BROOKLYN TABERNACLE CHOIR M20 COMMUNICATIONS/WORD 85911/EPIC (11.98 EQ/16.98)	Light Of The World	29	30	18												
6	3	—	HOOBASTANK ISLAND 586435/DJMG (12.98 CD)	Hoobastank	6	6	—	CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98)	Play It Loud	30	26	27												
7	7	3	DEFAULT TVT 2710 (11.98 CD)	The Fallout	7	7	—	STACIE ORRICO FOREFRONT 32588 (9.98 CD)	Christmas Wish (EP)	31	35	34												
8	10	4	NICKEL CREEK SUGAR HILL 3999 (16.98 CD)	Nickel Creek	8	8	—	MARK SCHULTZ WORD 95832/PIC (11.98 EQ/17.98)	Song Cinema	32	33	31												
9	9	5	PETE YORN COLUMBIA 62216/CRG (12.98 EQ CD)	Music For The Morning After	9	9	—	EARL SCRUGGS AND FRIENDS MCA NASHVILLE 170189 (11.98/18.98)	Earl Scruggs And Friends	33	—	—												
10	16	11	MERCYME IND/WORD 85725/EPIC (16.98 EQ CD)	Almost There	10	10	—	SOIL J 20022 (7.98/11.98)	Scars	34	29	16												
11	8	—	LUPILLO RIVERA SONY DISCS 84648 (15.98 EQ CD)	Sufriendo A Solas	11	11	—	THE FACULTY JAMTAM 1001 (13.98 CD)	Group Therapy	35	—	—												
12	20	22	STEVE HOLY CURB 77072 (11.98/17.98)	Blue Moon	12	12	—	TAMMY COCHRAN EPIC (NASHVILLE) 69736/DNY (NASHVILLE) (7.98 EQ/11.98)	Tammy Cochran	36	31	30												
13	11	7	TOBYMAC FOREFRONT 25294 (17.98 CD)	Momentum	13	13	—	JOAN SEBASTIAN MUSART 12524/BALBDA (7.98/13.98)	En Vivo: Desde La Plaza El Progreso De Guadalajara	37	27	19												
14	22	26	RASCAL FLATTS ● LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	Rascal Flatts	14	14	—	PAYCHECK CHECKMATE/MUGSHOT 0801/STONEY BURKE (11.98/17.98)	Check Yo'Self	38	—	—												
15	24	21	JUMP 5 SPARROW 51913 (16.98 CD)	Jump 5	15	15	—	FIVE IRON FRENZY 5 MINUTE WALK 22409/FOREFRONT (16.98 CD)	Five Iron Frenzy 2: Electric Boogaloo	39	14	—												
16	18	—	JOSH GROBAN 143 48154/WARNER BROS. (18.98 CD)	Josh Groban	16	16	—	EL PODER DEL NORTE DISA 727018 (8.98/13.98)	El Autentiko Y Unico En Vivo	40	32	—												
17	17	13	JOHN MAYER AWAKE-COLUMBIA 85293*/CRG (7.98 EQ/11.98)	Room For Squares	17	17	—	FLAW REPUBLIC 014891/UNIVERSAL (12.98 CD)	Through The Eyes	41	—	—												
18	6	8	NICOLE C. MULLEN WORD 85822/EPIC (11.98 EQ/17.98)	Talk About It	18	18	—	PAUL VAN DYK MINISTRY OF SOUND 5002 (21.98 CD)	The Politics Of Dancing	42	40	24												
19	15	10	SONICFLOOD IND/WORD 85070/EPIC (11.98 EQ/17.98)	Resonate	19	19	—	ALEJANDRO FERNANDEZ SONY DISCS 84637 (10.98 EQ/16.98)	Origenes	43	38	38												
20	28	9	CARLOS VIVES EMI LATIN 25956 (19.98/15.98)	Dejame Entrar	20	20	—	TRUE VIBE ESSENTIAL 10619/ZOMBA (11.98/17.98)	True Vibe	44	—	—												
21	36	14	SKIP UTP 90100/DRPHEUS (17.98 CD)	Live From Hollygrove	21	21	—	CHRIS BOTTI COLUMBIA 85737/CRG (12.98 EQ CD)	Night Sessions	45	—	—												
22	—	—	THE GET UP KIDS HERDES & VILLAINS 357*/VAGRANT (16.98 CD)	HOT SHOT DEBUT Eudora	22	—	—	LOS TEMERARIOS FONDVISA 6129 (10.98/12.98)	Baladas Rancheras	46	44	29												
23	12	1	SHELBY LYNNE ISLAND 586436/DJMG (12.98/18.98)	Love, Shelby	23	23	—	BLUE MAN GROUP BLUE MAN GROUP 48613/VIRGIN (17.98 CD)	Audio	47	—	—												
24	34	33	CHRIS RICE ROCKETOWN 86011/EPIC (13.98 EQ CD)	The Living Room Sessions	24	24	—	REMY ZERO ELEKTRA 62676/EEG (17.98 CD)	The GoldenHum	48	—	—												
								STEVE TYRELL COLUMBIA 88806/CRG (12.98 EQ/18.98)	Standard Time	49	—	—												
								MEST MCA/BLUESVILLE 002223/WARNER BROS. (11.98 CD)	Destination Unknown	50	49	12												

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Billboard TOP INDEPENDENT ALBUMS™

Each album compiled from a minimum of 100 copies of retail sales. Some titles may not be included if they do not meet the criteria. Certification by SoundScan.

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART	PEAK POSITION	WEEKS AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART	PEAK POSITION	WEEKS AGO												
													1	2	3	4	5	6	7	8	9	10	11	12
1	1	1	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1225 (17.98 CD)	NUMBER 1/GREATEST GAINER Christmas Extraordinaire	1	1	1	BROTHA LYNCH HUNG BLACK MARKET 8670 (11.98/16.98)	Virus	25	38	—												
2	3	4	DREAM STREET ● UEG 16304/EDEL (11.98/17.98)	Dream Street	2	2	—	BAHA MEN ▲ S CURVE 75000/ARTEMIS (11.98/17.98)	Who Let The Dogs Out	26	22	32												
3	2	2	SEVENDUST TVT 5870 (10.98/17.98)	Animosity	3	3	—	THE CHARLIE DANIELS BAND BLUE HAT/AUDIUM 9133/KOCH (12.98/18.98)	The Live Record	27	50	21												
4	4	—	PRINCE NPG 70004*/REDLINE (18.98 CD)	The Rainbow Children	4	4	—	JOAN SEBASTIAN MUSART 12524/BALBDA (7.98/13.98)	En Vivo: Desde La Plaza El Progreso De Guadalajara	28	21	18												
5	5	3	KITTIE ARTISTS 751088 (11.98/17.98)	Oracle	5	5	—	LIL JON & THE EAST SIDE BOYZ BMG 1100 (10.98/16.98)	Put Yo Hood Up	29	19	16												
6	6	5	BARRY MANILOW CONCORD 2102 (12.98/17.98)	Here At The Mayflower	6	6	—	PAYCHECK CHECKMATE/MUGSHOT 0801/STONEY BURKE (11.98/17.98)	Check Yo'Self	30	—	—												
7	7	7	THE HIT CREW TURN UP THE MUSIC 1294 (7.98 CD)	Proud To Be American	7	7	—	PAUL VAN DYK MINISTRY OF SOUND 5002 (21.98 CD)	The Politics Of Dancing	31	26	20												
8	9	8	DEFAULT TVT 2710 (11.98 CD)	The Fallout	8	8	—	CHRISTINA AGUILERA PLATINUM 2844 (11.98/17.98)	Just Be Free	32	27	45												
9	8	6	OUTLAWZ OUTLAWZ THE PAINT 8324/KOCH (12.98/18.98)	Novakane	9	9	—	VARIOUS ARTISTS LAKE 5264*/ARTIST (11.98/17.98)	The 41st Side	33	36	30												
10	10	9	ESTEBAN DAYSTAR 8842 (26.98/29.98)	Holiday Trilogy: A Classic Christmas	10	10	—	SNOOP DOGG PRESENTS THA EASTSIDAZ TVT 2230 (10.98/17.98)	Duces 'N Trayz--The Old Fashioned Way	34	25	25												
11	10	9	NICKEL CREEK SUGAR HILL 3999 (16.98 CD)	Nickel Creek	11	11	—	LOS TEMERARIOS FONDVISA 6129 (10.98/12.98)	Baladas Rancheras	35	30	22												
12	12	12	LOUIE DEVITO DEE VEE 40001/MUSICRAMA (16.98 CD)	N.Y.C. Underground Party Volume 4	12	12	—	JOHN HIATT VANGLARD 78950 (16.98 CD)	The Tiki Bar Is Open	36	32	33												
13	11	14	VARIOUS ARTISTS TOMMY BOY 1524 (12.98/18.98)	Jock James: The All Star Jock James	13	13	—	NORMAN HUTCHINS & JDI CHRISTMAS JDI 20010/MINORITE SERVICING (10.98/16.98)	Emmanuel	37	—	—												
14	28	50	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 0443 (45.98 CD)	Christmas Collection	14	14	—	JAMIE-LYNN SIGLER BAB 18301/EDEL (12.98/18.98)	Here To Heaven	38	33	24												
15	24	48	LEE GREENWOOD FREEFALLS 7020 (14.98 CD)	Have Yourself A Merry Little Christmas	15	15	—	BALDHEAD SLICK & DA CLICK ILL KID 9205*/LANDSPEED (11.98/18.98)	Baldhead Slick & Da Click	39	35	28												
16	14	13	LA' CHAT IN THE PAINT 8239/KOCH (12.98/18.98)	Murder She Spoke	16	16	—	COO COO CAL INFINITE 1466/TOMMY BOY (11.98/17.98)	Disturbed	40	34	26												
17	15	11	LIL TROY SHORT STOP/IN THE PAINT 8231/KOCH (12.98/18.98)	Back To Ballin	17	17	—	ISRAEL KAMAKAWIWO'OLE BIG BOY 5907/THE MOUNTAIN APPLE COMPANY (17.98 CD)	Alone In Iz World	41	44	38												
18	—	—	THE GET UP KIDS HERDES & VILLAINS 357*/VAGRANT (16.98 CD)	HOT SHOT DEBUT Eudora	18	—	—	JACK JOHNSON ENJOY 001 (15.98 CD)	Brushfire Fairytales	42	37	35												
19	18	15	GRAND PUBA RISING SOUND THE PAINT 8230/KOCH (12.98/18.98)	Understand This	19	19	—	VARIOUS ARTISTS COLLECTABLES 2524 (16.98 CD)	WCBS-FM 101.1: The Ultimate Christmas Album Volume 6	43	—	—												
20	20	19	ST. JOHN'S CHILDRENS CHOIR MADACY 50572 (2.98/5.98)	God Bless The U.S.A.: Kids Sing Songs For America	20	20	—	LOS ANGELES DE CHARLY FONDVISA 6154 (8.98/12.98)	Te Voy A Enamorar	44	29	27												
21	16	17	VARIOUS ARTISTS ST CLAIR 0001 (7.98 CD)	God Bless America: United We Stand!	21	21	—	THE COUNTDOWN KIDS MADACY 50572 (2.98/5.98)	Mommy And Me: Twinkle Twinkle Little Star	45	—	—												
22	13	23	VEGGIE TUNES BIG IDEA/WORD UNILYRIC STUDIOS (5.98/8.98)	Veggie Tales: Silly Songs With Larry	22	22	—	ELEPHANT MAN GREENLEAVES 206* (15.98 CD)	Log On	46	—	—												
23	43	36	THE FACULTY JAMTAM 1001 (13.98 CD)	Group Therapy	23	23	—	THE RIDDLER TOMMY BOY SILVER LABEL 1523/TOMMY BOY (17.98 CD)	Dance Mix NYC	47	45	44												
24	17	29	CAROLÉ KING ROCKIN'ALE 8346/KOCH (18.98 CD)	Love Makes The World	24	24	—	THE HERITAGE CHOIR & ORCHESTRA BCI ECLIPSE 443 (4.98 CD)	American Pride: 16 Stirring Patriotic Themes	48	42	41												
								GREG O'QUIN 'N JOYFUL NOYZE WORD/WIDE GOSPEL 3008 (12.98/16.98)	Cliches	49	47	—												
								DARUDE GROOVICIOUS 186/STRICTLY RHYTHM (17.98 CD)	Before The Storm	50	39	37												

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 net 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 (Dro). ◆ Certification of 200,000 units (Platino). ◆ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. ◆ indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

DECEMBER 15 2001 **Billboard** TOP INTERNET ALBUM SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
					NUMBER 1	
1	4	1	PINK FLOYD	CAPITOL 35111	Echoes – The Best Of Pink Floyd	16
2	2	3	ENYA	REPRISE 47426/WARNER BROS	A Day Without Rain	9
3	3	3	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 1225	Christmas Extraordinaire	8
4	6	1	VARIOUS ARTISTS	EMI/ZOMBA/SONY 585620/UNIVERSAL	Now That's What I Call Christmas!	6
5	1	1	CREED	WIND UP 13075	Weathered	1
6	13	1	STING	A&M 493189/INTERSCOPE	... All This Time	32
7	5	1	SOUNDTRACK	MERCURY (NASHVILLE) 170069	O Brother, Where Art Thou?	26
8	9	1	ALICIA KEYS	J 20002	Songs In A Minor	24
9	11	1	ANDREA BOCELLI	PHILIPS 589341	Cieli Di Toscana	28
10	12	1	BRITNEY SPEARS	JIVE 41776/ZOMBA	Britney	5
11			VARIOUS ARTISTS	EMI/UNIVERSAL/SONY/ZOMBA 11154/VIRGIN	Now 8	2
12	10	1	SOUNDTRACK	WARNER SUNSET/NONESUCH/ATLANTIC 83491/AG	Harry Potter And The Sorcerer's Stone	50
13	7	1	GARTH BROOKS	CAPITOL (NASHVILLE) 31330	Scarecrow	4
14	16	1	MADONNA	MAVERICK 48070/WARNER BROS	GHV2: Greatest Hits Volume 2	23
15	17	1	JEWEL	ATLANTIC 83519*/AG	This Way	21
16	22	1	SOUNDTRACK	DREAMWORKS 450305/INTERSCOPE	Shrek	33
17	14	1	NATALIE MERCHANT	ELETRA 62721/EEG	Motherland	79
18	15	1	BARBRA STREISAND	COLUMBIA 85920/CRG	Christmas Memories	22
19	20	1	DIANA KRALL	VERVE 549846/VG	The Look Of Love	74
20	24	1	TONY BENNETT	RPM/COLUMBIA 85833/CRG	Playin' With My Friends: Bennett Sings The Blues	89
21			VARIOUS ARTISTS	COLUMBIA 86270/CRG	The Concert For New York City	27
22	8	1	VARIOUS ARTISTS	COLUMBIA 86300/CRG	God Bless America	34
23	19	1	SHAKIRA	EPIC 63900	Laundry Service	18
24	25	1	ENRIQUE IGLESIAS	INTERSCOPE 493148	Escape	10
25			BEE GEES	POLYDOR/UTV 589400/UNIVERSAL	Their Greatest Hits – The Record	51

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). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro) △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. # indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications and SoundScan, Inc.

DECEMBER 15 2001 **Billboard** TOP SOUNDTRACKS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
			NUMBER 1	
1	1	25	O BROTHER, WHERE ART THOU? ▲	MERCURY 170069
2	2	3	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
3	3	3	HARRY POTTER AND THE SORCERER'S STONE ●	WARNER SUNSET/NONESUCH/ATLANTIC 83491/AG
4	4	2	THE WASH	AFTERMATH/DOGGYSTYLE 4931/INTERSCOPE
5	5	2	COYOTE UGLY ▲	CURB 78703
6	6	2	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING	REPRISE 48110/WARNER BROS.
7	7	2	THREE 6 MAFIA & HYPNOTIZE MINDS PRESENTS: CHOICES – THE ALBUM	HYPNOTIZE MINDS/LOUJ/COLUMBIA 1972/CRG
8			ALI	INTERSCOPE 493172
9	11	2	DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS	INTERSCOPE 490765
10	8	12	TRAINING DAY	PRIORITY 50213*/CAPITOL
11	10	17	A KNIGHT'S TALE	COLUMBIA 85648/CRG
12	9	11	GLITTER (MARIAH CAREY) ▲	VIRGIN 10797*
13	12	11	THE PRINCESS DIARIES	WALT DISNEY 860731
14	14	2	JIMMY NEUTRON BOY GENIUS	NICK/JIVE 48501/ZOMBA
15	13	21	SAVE THE LAST DANCE ▲	HOLLYWOOD 162288
16			ALMOST FAMOUS ●	DREAMWORKS 450279/INTERSCOPE
17	16	25	MOULIN ROUGE ▲	INTERSCOPE 493035
18	21	11	BRIDGET JONES'S DIARY	ISLAND 548797/0JMG
19	17	11	DOWN FROM THE MOUNTAIN	LOST HIGHWAY 170221/MERCURY (NASHVILLE)
20			ALLY MCBEAL: A VERY ALLY CHRISTMAS FEATURING VONDA SHEPARD	550 MUSIC 85196/E/PIC
21	18	21	REMEMBER THE TITANS ●	WALT DISNEY 850687
22	15	7	ON THE LINE	A HAPPY PLACE/MIRAMAX/JIVE 41762/ZOMBA
23	19	11	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 49500/ZOMBA
24			GOOD ROCKIN' TONIGHT – THE LEGACY OF SUN RECORDS	LONDOON-SIRE 31165
25	20	1	JOSIE & THE PUSSYCATS ●	PLAY-TONE 85683/E/PIC

DECEMBER 15 2001 **Billboard** TOP POP CATALOG™

All 3 charts are compiled from a national sample of retail stores, mass merchant and internet sales reports collected, compiled, and provided by SoundScan.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
					NUMBER 1
1	1	4	KENNY G ▲	ARISTA 15030 (12/9/18/98)	Faith: A Holiday Album
2	3	17	CHARLOTTE CHURCH ▲	SONY CLASSICAL 89463 (12/98/18/98)	Dream A Dream
3	6	9	CELINE DION ▲	550 MUSIC 69523/E/PIC (11/98/17/98)	These Are Special Times
4	9	26	TRANS-SIBERIAN ORCHESTRA ▲	LAVA/ATLANTIC 92736/AG (11/98/17/98)	Christmas Eve And Other Stories
5	3	5	CREED ◆	WIND UP 13053* (11/98/18/98)	Human Clay
6	5	1	LEE GREENWOOD ●	CAPITOL (NASHVILLE) 98568 (11/98/18/98)	American Patriot
7	4	2	ENYA ▲	REPRISE 46835/WARNER BROS. (12/98/18/98)	Paint The Sky With Stars – The Best Of Enya
8					HOT SHOT DEBUT
9			WILLIE NELSON ▲	COLUMBIA (NASHVILLE) 37542/SONY (NASHVILLE) (11/98/17/98)	Willie Nelson's Greatest Hits (& Some That Will Be)
10	10	12	KENNY G ▲	ARISTA 18767 (12/98/18/98)	Miracles – The Holiday Album
11	24	1	MANNHEIM STEAMROLLER ▲	AMERICAN GRAMAPHONE 1988 (10/98/15/98)	A Fresh Aire Christmas
12	8	27	'N SYNC ▲	RCA 67726 (11/98/18/98)	Home For Christmas
13	22	47	VINCE GUARALDI ▲	FANTASY 8431 (10/98/15/98)	A Charlie Brown Christmas
14	13	23	BING CROSBY	MCA SPECIAL PRODUCTS 731143/MCA (3/98/6/98)	White Christmas
15	14	18	ELVIS PRESLEY	RCA SPECIAL PRODUCTS 44531 (2/98/6/98)	It's Christmas Time
16	20	49	VARIOUS ARTISTS ●	ARISTA 19019 (11/98/17/98)	Ultimate Christmas
17	15	22	MANNHEIM STEAMROLLER ▲	AMERICAN GRAMAPHONE 1988 (10/98/15/98)	Christmas
18	12	8	BILLY GILMAN ●	EPIC (NASHVILLE)/SONY (NASHVILLE) (11/98/17/98)	Classic Christmas
19	12	8	PINK FLOYD ◆	CAPITOL 46001* (10/98/17/98)	Dark Side Of The Moon
20	25	1	JEWEL	ATLANTIC 83250/AG (10/98/17/98)	Joy: A Holiday Collection
21	29	1	MARIAH CAREY ▲	COLUMBIA 84222/CRG (11/98/17/98)	Merry Christmas
22	11	10	CREED ▲	WIND UP 13049 (11/98/18/98)	My Own Prison
23	17	20	MANNHEIM STEAMROLLER ▲	AMERICAN GRAMAPHONE 1995 (10/98/15/98)	Christmas In The Aire
24	28	50	VARIOUS ARTISTS	CURB 77351 (4/98/7/98)	All-Time Greatest Christmas Records
25	28	50	VARIOUS ARTISTS	WALT DISNEY 86087 (5/98/7/98)	Disney's Christmas Collection

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
25	21	21	BURL IVES	MCA SPECIAL PRODUCTS 322177/MCA (6/98/CD)	Rudolph The Red-Nosed Reindeer
26	38	47	GEORGE HARRISON ▲	APPLE 3047/CAPITOL (24/98/CD)	All Things Must Pass
27	46	2	THE CARPENTERS ▲	A&M 215173/UNIVERSAL (10/98/14/98)	Christmas Portrait
28	18	7	VARIOUS ARTISTS	UNITED AUDIO 10801 (1/98/CD)	Happy Holidays
29	41	17	BOB SEGER & THE SILVER BULLET BAND ▲	CAPITOL 30334* (10/98/15/98)	Greatest Hits
30	41	17	PHILADELPHIA ORCHESTRA (ORMANDY) ●	SONY CLASSICAL 6369 (5/98/18/98)	The Glorious Sound Of Christmas
31	48	9	VARIOUS ARTISTS ▲	ARISTA/RCA/JIVE 41741/ZOMBA (12/98/18/98)	Platinum Christmas
32	23	11	SOUNDTRACK	INTERSCOPE 490765 (12/98/18/98)	Dr. Seuss' How The Grinch Stole Christmas
33	44	18	NAT KING COLE ●	EMI-CAPITOL SPECIAL MARKETS 57729 (2/98/5/98)	Christmas Favorites
34	47	134	THE BEATLES ◆	APPLE 46446*/CAPITOL (11/98/17/98)	Abbey Road
35	47	13	HARRY CONNICK, JR. ▲	COLUMBIA 57550/CRG (11/98/17/98)	When My Heart Finds Christmas
36	19	2	VARIOUS ARTISTS	WALT DISNEY 850696 (12/98/CD)	Radio Disney Holiday Jams
37	38	14	TRANS-SIBERIAN ORCHESTRA	LAVA/ATLANTIC 83145/AG (11/98/17/98)	The Christmas Attic
38	27	33	ANDREA BOCELLI ▲	PHILIPS 539207 (12/98/18/98)	Romanza
39	NEW	16	GEORGE HARRISON	CAPITOL 11578 (11/98/17/98)	The Best Of George Harrison
40	NEW	62	NAT KING COLE ●	CAPITOL 21251 (10/98/18/98)	The Christmas Song
41	NEW	7	ELVIS PRESLEY	RCA 67959 (11/98/17/98)	White Christmas
42	NEW	24	MARTINA MCBRIDE ●	RCA (NASHVILLE) 67842/RLG (10/98/18/98)	White Christmas
43	NEW	9	CARRERAS-DOMINGO-PAVARETTI (MERCURIO)	SONY CLASSICAL 89131 (12/98/18/98)	The Three Tenors Christmas
44	NEW	246	THE BEATLES ◆	APPLE 46443/CAPITOL (15/98/34/98)	The Beatles
45	30	16	DIXIE CHICKS ◆	MONUMENT 88195/SONY (NASHVILLE) (10/98/17/98)	Wide Open Spaces
46	32	28	FAITH HILL ▲	WARNER BROS. (NASHVILLE) 47373/WRN (12/98/18/98)	Breathe
47	NEW	377	PINK FLOYD ◆	CAPITOL 31243 (15/98/18/98)	The Wall
48	7	19	POINT OF GRACE ●	WORD 63609/E/PIC (11/98/17/98)	A Christmas Story
49	16	6	MICHAEL JACKSON ◆	EPIC 66073 (12/98/18/98)	Thriller
50	NEW	4	JOHNNY MATHIS	LEGACY/COLUMBIA 57194/CRG (5/98/18/98)	The Christmas Music Of Johnny Mathis, A Personal 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). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro) △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. # indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

Chart Codes:

- ALBUMS—**
The Billboard 200 (B200)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Holiday (HLA)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pop Catalog (PCA)
R&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: RBA 94; H100 58; HA 58; RA 58; RBH 61; T40 37
 2Pac: RBC 14, 16, 18
 3 Doors Down: A40 5; H100 49; HA 50; T40 29
 311: MO 15
 3 Of Hearts: CS 57
 4Him: CC 38
 8Ball: B200 70; RBA 9; RA 68; RBH 68

—A—

- Aaliyah: B200 54; RBA 22; RBC 17; H100 19; HA 14; RA 3, 49; RBH 3, 51
 Los Acosta: LA 36; RMA 18
 Acoustic Alchemy: CJ 9
 Ryan Adams: A40 36
 Yolanda Adams: GA 20; RBC 13
 Adema: MO 32, 36; RO 37, 39
 Trace Adkins: CA 26; CS 6; H100 48; HA 42
 Aerosmith: RO 29
 Afro Celt Sound System: WM 6
 Afroman: B200 167; RBA 74
 Pepe Aguilar: LA 56; LPS 14; LT 14, 21; RMS 7, 36
 Christina Aguilera: IND 32; LA 65; HSS 29
 Alan T.: DC 23
 Alegres De La Sierra: LT 46; RMS 27
 Ley Alejandro: LPS 29
 Alien Ant Farm: B200 60; H100 54; HA 54; MO 22; RO 34; T40 34
 Gary Allan: CA 34; CS 20
 All Star Tribute: B200 171; RBA 86
 Allure: RBA 68; HSS 35; RBH 77; RS 33
 Herb Alpert: CJ 15
 Amber: DSA 2; HSS 37
 Andre Ward: CJ 17
 Jessica Andrews: CA 36
 Los Angeles Azules: LA 11; RMA 5
 Los Angeles De Charly: IND 44; LA 12; RMA 6
 Anointed: GA 27
 Marc Anthony: B200 63; LA 1; TSA 1; LT 13; TSS 2
 Aphex Twin: EA 20
 India.Arie: RBA 81; A40 15; AC 30; RA 75; RBH 80
 Ricardo Arjona: LA 64
 Louis Armstrong: JZ 12
 Ashanti: H100 13; HA 12; HSS 52; RA 2; RBH 2; RP 17; RS 26; T40 38
 A*Teens: DSA 9; HSS 73
 Audio Adrenaline: B200 195; CC 14
 The Avalanches: EA 19
 Avalon: CC 37
 Avant: RA 32; RBH 33
 Ramon Ayala: RMS 32
 Steve Azar: CS 37

—B—

- B2K: RBH 88; RS 73
 Babyface: RBA 47; H100 92; RA 45; RBH 45; RS 60
 Backstreet Boys: B200 20; AC 11; H100 59; HA 63; T40 40
 Baha Men: IND 26; WM 2
 Baldhead Slick & Da Click: IND 39; RBA 70
 David Ball: B200 132; CA 12; CS 3; H100 36; HA 33
 Banda El Recodo: LT 10; RMS 2, 11
 Banda Machos: LA 45
 Banda Sonora: DC 9
 Buju Banton: RE 15
 Barenaked Ladies: B200 76
 Cecilia Bartoli: CL 7
 Basement Jaxx: DC 27
 Basstoy: DC 5
 Bear Witness: HSS 64; RP 16; RS 25
 The Beatles: B200 73; PCA 34, 44
 Bee Gees: B200 51; INT 25
 Beenie Man: RE 14
 Belle & Sebastian: HSS 17
 Regina Belle: RA 74; RBH 83
 Tony Bennett: B200 89, 102; CX 4; HLA 12; INT 20; JZ 2, 14
 Bent: DC 16
 Benizino: RBA 93
 Better Than Ezra: A40 28
 Bigga Figgaz: HSS 15; RBH 76; RP 2; RS 4
 Big Jim: RS 65
 Big Lew BKA Popeye Reds: RS 54
 Big Noyd: RBH 93; RS 41
 Bilal: RBA 97
 Bjork: EA 5
 Clint Black: B200 135; CA 13; CS 32
 Blackhawk: CS 44
 Blessed: GA 16
 Mary J. Blige: B200 35; RBA 15; RBC 21; H100 2, 74; HA 3, 74; HSS 6; RA 14, 30; RBH 12, 31; RS 2; T40 1
 The Blind Boys Of Alabama: GA 37
 Blink-182: B200 121; HSS 69; MO 9
 Blue Man Group: HS 47
 Andrea Bocelli: B200 28; CL 3; CX 1, 7; INT 9; PCA 38
 Bond: CX 9
 Boobakaw And Tha Wild Younginz: RP 7; RS 13
 Chris Botti: CJ 4; HS 45
 Bounty Killer: H100 52; HA 55; T40 24
 Boyz II Men: B200 134; RBA 63
 Michelle Branch: B200 106; A40 21; H100 39; HA 41; T40 20
 Toni Braxton: B200 120; HLA 21; RBA 64
 Brian: RBH 100; RS 51
 Jim Brickman: B200 196; NA 4, 13; AC 3
 Sarah Brightman: B200 77; CX 3, 8; DSA 22
 Brooks & Dunn: B200 131; CA 11; CCA 13; CS 13, 16
 Garth Brooks: B200 4, 99; CA 1, 9; CCA 11; HLA 11; INT 13; CS 7, 29; H100 53; HA 47; HSS 25
 The Brooklyn Tabernacle Choir: CC 32; GA 5; HS 29
 Brotha Lynch Hung: IND 25; RBA 71
 Shannon Brown: CS 42
 Tim "Bishop" Brown & The Miracle Mass Choir: GA 19
 B-Tribe: NA 14
 Alex Bugnon: CJ 6
 Bush: B200 185; RO 36, 38
 Busta Rhymes: B200 7; RBA 2; H100 57; HA 57; HSS 53, 67; RA 19; RBH 16, 98; RP 14, 22; RS 22, 35
 Tracy Byrd: CA 58; CS 19

—C—

- Caedmon's Call: CC 30
 Shirley Caesar: GA 7
 Chris Cagle: CA 43; HS 30; CS 31
 Dena Cali: HSS 63; RP 8; RS 14
 The Calling: B200 179; HS 5; A40 2; H100 23; HA 25; T40 15
 Cameo: HSS 42
 Blu Cantrell: RBA 98; H100 41; HA 56; HSS 12; RS 29; T40 27
 Mariah Carey: B200 198; HLA 27; PCA 20; RBC 6; STX 12; HSS 42; RS 62
 Larry Carlton: CJ 7
 The Carpenters: HLA 32; PCA 27
 Jose Carreras: PCA 43
 Rodney Carrington: CA 61
 Kurt Carr Singers: GA 12
 Jeff Carson: CA 57
 Aaron Carter: B200 46, 136
 Case: H100 8; HA 7; RA 13; RBH 14; T40 9
 Cash & Computa: HSS 34; RBH 90; RP 3; RS 5
 Johnny Cash: CCA 14
 Ceevox: DC 44
 Chanticleer: CL 4
 Manu Chao: LA 68
 Steven Curtis Chapman: B200 114; CC 10
 Charlie Cruz: LT 38; TSS 5
 Eagle-Eye Cherry: A40 26
 Kenny Chesney: B200 142; CA 16
 El Chicichilote: LA 27; RMA 16
 Willy Chirino: TSS 40

- Chocolate Bandit: RS 45
 Charlotte Church: B200 47, 102; CX 2, 4; HLA 6, 12; PCA 2
 Circuit Boy: DC 23
 City High: B200 161; RBA 88; H100 24; HA 21; RMA 12; RBH 13; T40 33
 CJ: DC 24
 Eric Clapton: BL 3
 The Clark Family Experience: CS 52
 Classical Kids: CL 11
 Patsy Cline: CCA 21
 C-Murder: RBA 85
 Tammy Cochran: CA 49; HS 36; CS 41; H100 100
 Coldplay: B200 144; A40 25; MO 28
 Nat King Cole: HLA 37; PCA 33, 40; RBC 12
 John Coltrane: JZ 15, 23
 Conjunto Primavera: LA 62; LT 27, 43; RMS 6, 8, 23
 Harry Connick, Jr.: HLA 39; JZ 3, 4; PCA 35
 Coool Cal: IND 40; RS 61
 The Countdown Kids: IND 45
 CoverVersions.com: HSS 61
 El Coyote Y Su Banda Tierra Santa: RMS 39
 Craig Morgan: CS 58
 The Cranberries: A40 39
 Creed: B200 11; INT 5; PCA 5, 21; A40 18; H100 17; HA 16; MO 5; RO 1; T40 25
 Crimewave: HSS 62; RP 6; RS 12
 Cristian: LA 37; LPA 15; LPS 7; LT 8; TSS 39
 Bing Crosby: HLA 20; PCA 13
 Celia Cruz: TSA 14; TSS 23
 The Crystal Method: EA 9; DC 7
 Cuisillos De Arturo Macias: LT 26; RMS 9
 Brian Culbertson: CJ 10
 The Cure: B200 189
 Cyrus Chestnut: JZ 17

—D—

- D12: HSS 57; RS 70
 Da Brat: RS 62
 Daft Punk: EA 6; DC 12
 Bobby D'Ambrosio: DC 24
 Dana: DC 5
 The Charlie Daniels Band: CA 50; IND 27; CS 38
 Darude: EA 16; IND 50; DC 17
 Craig David: B200 97; RBA 52; DSA 18; H100 50; HA 49; HSS 59; RS 48; T40 30, 31
 Miles Davis: JZ 22, 25; RBC 22
 Laura Dawn: A40 38
 De La Soul: RBH 94; RS 52
 Deep Dish: EA 23
 Default: B200 190; HS 7; IND 8; MO 11; RO 8
 Jack DeJohnette: JZ 21
 Dennis Da Menace: HSS 36; RP 5; RS 10
 Kevin Denney: CS 55
 John Denver: CA 60; CCA 10, 25
 Depeche Mode: DC 39
 Daisy Derr: CS 48
 Desert: DC 8
 Destiny's Child: B200 36, 57; HLA 4; RBA 33, 49; AC 27; DSA 14, 17; H100 14; HA 13; HSS 50; RA 50; RBH 49; RS 46; T40 12
 Louie DeVito: EA 3; IND 12
 Dez: GA 30; RBA 99
 Diamond Rio: CA 40; AC 15; CS 43
 Dido: AC 5; DC 21
 Joe Diffie: CS 21
 Dilated Peoples: B200 110; RBA 27
 Celine Dion: HLA 8; PCA 3; AC 23
 Disturbed: B200 90; MO 17; RO 10
 Dixie Chicks: B200 156; CA 18; CCA 6; PCA 45; CS 23
 DJ Tiesto: DC 36
 DJ Blass: TSA 18
 DJ Encore: DC 45
 DJ Escape: EA 22
 DJ Quik: RA 67; RBH 71; RS 57
 DMX: B200 30; RBA 13; H100 75; HA 75; RA 26; RBH 26; RS 64
 Placido Domingo: B200 102; CX 4; HLA 12; PCA 43
 Dope: RO 28
 Dr. Dre: RBC 23; RA 34, 53, 67; RBH 37, 53, 71
 Dream: DSA 20; HSS 32; RS 56
 Dream Street: B200 86; IND 2; HSS 60
 Drowning Pool: MO 39; RO 32
 Ricardo "RikRok" Ducent: RBH 100; RS 51
 Huey Dunbar: LPS 27; TSS 21
 Dungeon Family: B200 55; RBA 7; RBH 89
 Jermaine Dupri: B200 95; RBA 20; RA 39, 72; RBH 41, 74
 Bob Dylan: B200 146

—E—

- Eastern Michigan Gospel Choir: GA 22
 Ekolu: WM 12
 Elephant Man: IND 46; RE 2
 Missy "Misdemeanor" Elliott: B200 153; RBA 54; H100 29, 68; HA 29, 68; RA 23, 28; RBH 23, 29; T40 28, 32
 Richard Elliott: CJ 8
 Emerson Drive: CS 39
 Emelina: DC 45
 Enigma: B200 128
 Kim English: DC 31
 Enya: B200 9; INT 2; NA 2; PCA 7; A40 3; AC 2; H100 12; HA 19; HSS 2, 38; T40 17

- Esteban: IND 10; NA 5
 Faith Evans: B200 61; RBA 8; H100 43; HA 40; RA 10; RBH 10; RS 50
 Rev. Clay Evans And The AARC Mass Choir: GA 18
 Sara Evans: B200 157; CA 19; CS 22
 Eve: H100 24; HA 21; RA 12; RBH 13, 87; T40 33
 Cesaria Evora: WM 10
 Exhale: RS 40

—F—

- Fabulous: B200 107; RBA 36; H100 81; HSS 72; RA 36, 40; RBH 36, 38; RP 20; RS 31
 The Faculty: HS 35; IND 23
 Faithless: DC 18
 Jody Farias: RMS 32
 Fat Joe: H100 25; HA 23; HSS 65; RA 6; RBH 6; RP 19; RS 30
 Maynard Ferguson: JZ 20
 Alejandro Fernandez: HS 43; LA 9; LPA 4; LPS 5; LT 2; RMS 15; TSS 7
 Pedro Fernandez: LPS 28; LT 50; RMS 33
 Vicente Fernandez: LA 15, 54; RMA 8; LT 32, 36; RMS 17, 19
 FFH: CC 31
 La Firma: RMS 40
 Five For Fighting: B200 119; A40 1; AC 16; H100 15; HA 18; T40 11
 Five Iron Frenzy: HS 39
 Flaw: HS 41; RO 33
 Bela Fleck: CX 10
 Flickerstick: MO 29
 Flip Flop: DC 13
 Luis Fonsi: LPS 33; TSS 38
 Kirk Franklin And The Family: RBC 11
 Fuel: A40 32; MO 26; RO 24
 Fuerza Juvenil: TSA 19; TSS 36
 Fulanito: TSA 10; TSS 32
 Nelly Furtado: B200 52; A40 11; DC 2; DSA 15; H100 5; HA 5; RA 60; RBH 62; RS 68; T40 5

—G—

- Kenny G: HLA 5, 13; PCA 1, 9; RBC 4, 7
 Warren G: RBC 81; RS 74
 G Club: DC 9
 Ana Gabriel: LA 46; LPA 19; LPS 12; LT 19
 Juan Gabriel: LA 35; LPA 14; LPS 13; LT 9; RMS 34
 Bill & Gloria Gaither: CC 16, 18, 19
 Garbage: EA 2
 G.Dep: B200 141; HS 3; RBA 28; HSS 47; RBH 75; RP 9; RS 15
 The Get Up Kids: HS 22; IND 18
 Ghostface Killah: B200 67; RBA 14; RBH 79; RS 75
 Bebel Gilberto: EA 25; WM 7, 9
 Vince Gill: CCA 18, 19
 Billy Gilman: CA 31, 46; CCA 3; HLA 25; PCA 17
 Ginuwine: B200 108; RBA 29; H100 7, 68; HA 6, 68; RA 5, 23; RBH 5, 23; T40 16
 Gipsy Kings: LA 8; LPA 3; WM 3, 13
 Giselle: LA 55; TSA 6; LPS 18; LT 24; TSS 14
 Tony Gold: RBH 100; RS 51
 Gorillaz: B200 112; MO 25, 30
 John Gott'i: HSS 56; RP 13; RS 20
 Grand Puba: IND 19; RBA 42
 Denyce Graves: CX 12
 David Gray: B200 160
 Macy Gray: B200 172; RBA 73; DC 37
 James Grear & Company: GA 35
 Al Green: RBC 15
 Green Day: B200 66
 Green Velvet: DC 49
 Lee Greenwood: CA 35; CCA 1, 17, 24; IND 15; PCA 6; CS 40; H100 78; HSS 1
 Pat Green: CA 44; CS 50
 Josh Groban: HS 16
 Groove Armada: DC 50
 Grupo Bryndis: LA 14, 18; RMA 7, 11; LT 33; RMS 16
 Vince Guaraldi: HLA 18; PCA 12
 Juan Luis Guerra 440: TSA 20; LPS 39
 Amaury Gutierrez: LPS 21
 Buddy Guy: BL 6
 Alejandra Guzman: LA 49; LPS 11; LT 23; TSS 12

—H—

- Merte Haggard: CA 64
 Hilary Hahn: CL 10
 Fred Hammond: CC 21; GA 2, 36
 Herbie Hancock: CJ 24
 George Harrison: PCA 26, 39
 Lisa Hartman Black: CS 32
 Tramaine Hawkins: GA 34
 Pastor Woodrow Hayden And Shiloh: GA 32
 Don Henley: CS 45
 The Heritage Choir & Orchestra: IND 48
 Eddy Herrera: TSS 18
 John Hiatt: IND 36
 Elder Jimmy Hicks And The Voices Of Integrity: GA 14
 Faith Hill: CCA 7; PCA 46; AC 10
 The Hilliard Ensemble: CL 5
 The Hit Crew: B200 186; IND 7
 Billie Holiday: JZ 19
 Dave Hollister: RBH 85
 Jennifer Holliday: DC 15
 Adele Holness: DC 11
 Steve Holy: CA 27; HS 12; CS 8; H100 51; HA 45

- Hoobastank: B200 181; HS 6; MO 12; RO 23
 Whitney Houston: H100 90; HSS 3; RBH 96; RS 9
 Rebecca Lynn Howard: AC 3
 Los Huracanes del Norte: LA 17; RMA 10
 Norman Hutchins & JDI Christmas: GA 6; IND 37

—I—

- Ice Cube: RA 70; RBH 72
 Enrique Iglesias: B200 100; INT 24; A40 12; AC 1; DC 1; H100 4; HA 4; LPS 2; LT 4; T40 4; TSS 8
 Iio: DC 22
 Iman: RMS 35
 Incubus: B200 37; A40 19; H100 60; HA 59; MO 4; RO 5
 Intocable: LA 69, 75; LT 17; RMS 4
 Los Invasores de Nuevo Leon: RMS 29
 The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs: B200 150; RBA 35; RA 65; RBH 69
 Burl Ives: CCA 4; HLA 31; PCA 25

—J—

- Alan Jackson: B200 154; CA 17; CCA 12, 22; CS 5, 17, 53; H100 33, 76; HA 30
 Janet Jackson: B200 80; RBA 50; H100 29; HA 29; HSS 23; RA 28; RBH 29; RS 28; T40 28
 Michael Jackson: B200 17, 152; PCA 49; RBA 3, 78; RBC 9, 24; H100 30, 83; HA 28; RA 7, 33; RBH 7, 35
 The Jackson 5: RBC 10
 Jadakiss: RBA 72; RA 63; RBH 65, 84, 87
 Jagged Edge: B200 117; RBA 41; DSA 3; H100 46, 67; HA 52, 66; HSS 21; RA 22, 41; RBH 22, 34; RS 11; T40 36
 Mick Jagger: B200 59; RO 25
 Jaheim: B200 191; RBA 40; RA 44, 56; RBH 44, 54
 Bishop T.D. Jakes & The Potter's House Mass Choir: GA 10
 Boney James: CJ 2; RBA 58; RBH 85
 Etta James: JZ 6
 Jamiroquai: EA 15
 Tim Janis: CX 14
 Keith Jarrett: JZ 21
 Jay-Z: B200 45; RBA 16; RBC 8; H100 27; HA 26; HSS 48; RA 8, 52; RBH 8, 52; RS 47, 49
 Jewel: B200 21; HLA 26; INT 15; PCA 19; A40 6; AC 25; H100 45; HA 48; T40 26
 Jose Alfredo Jimenez: LA 38, 63; RMA 19
 Jimmy Eat World: MO 20
 Joe: RA 25; RBH 25
 Billy Joel: B200 138
 Elton John: B200 115; A40 33; AC 9
 Carolyn Dawn Johnson: CA 53; CS 60; H100 95
 Jack Johnson: IND 42
 Jonell: H100 98; RA 64; RBH 58; RS 53
 George Jones: CA 25; CS 29
 Richard Joo: CL 1
 Montell Jordan: RA 59; RBH 63
 Jose Jose: LA 70
 Joselito: LPS 36
 Joseph Fonseca: TSS 19
 Sumi Jo: CL 15
 Juanes: LPS 20; LT 49
 Jump 5: CC 22; HS 15; HSS 22
 Juvenile: B200 175; RBA 56; H100 77; RA 29; RBH 30
 Jyve V: LPS 19; LT 45

—K—

- Israel Kamakawiwo'ole: IND 41; WM 4
 Karmadelic: DC 25
 Anthony Kearns: WM 5
 John P. Kee: GA 28, 33
 Robert Earl Keen: CA 70
 Toby Keith: B200 29; CA 3; CCA 9, 15; CS 1; H100 28; HA 27
 Kelis: DC 35
 R. Kelly: RBA 67; H100 25, 89; HA 23; HSS 48, 65; RA 6, 51, 57; RBH 6, 48, 59; RP 19; RS 30, 49
 Alicia Keys: B200 24; INT 8; RBA 17; A40 16; AC 28; H100 18, 20; HA 15, 17; RA 4; RBH 4; RS 66; T40 13, 39
 Kid Rock: B200 15; MO 24; RO 20
 Kidz Bop Kids: B200 122
 Killer Mike: RA 42; RBH 42
 Carole King: IND 24
 King Africa: LA 52; LPS 32; TSS 26
 B.B. King: B200 193; BL 1, 3
 Kings Of Tomorrow: DC 29
 Kittle: B200 148; IND 5
 Jennifer Knapp: B200 174; CC 13
 Knoc-Turn'Al: RA 34; RBH 37
 Koda: DSA 4; HSS 39; RS 18
 Jennifer Knapp: B200 174; CC 13
 Koda: DSA 4; HSS 39; RS 18
 Dave Koz: B200 163; CJ 1; HLA 38; HS 4
 Diana Krall: B200 74; INT 19; JZ 1, 18
 Alison Krauss: CA 21
 Lenny Kravitz: B200 69, 159; A40 13; H100 31; HA 35; MO 37; RO 21; T40 22
 Krize: DC 28
 Kurupted Seed: HSS 74; RP 15; RS 23

—L—

- Darrell Labrado: DSA 8; HSS 71
 La'Chat: IND 16; RBA 48
 Kenny Lattimore: RBA 91; RBH 97
 Tracy Lawrence: CA 67
 Melina Leon: TSA 16; LPS 26; TSS 24
 Gerald Levert: B200 180; RBA 46; RA 43; RBH 43

Glenn Lewis: H100 82; RA 27; RBH 27
La Ley: LA 32; LPA 11
LFO: H100 94
Liberia: CL 12
Liberacion: LA 16; RMA 9; LT 18; RMS 5
Lifehouse: B200 147; A40 7, 35; H100 32; HA 32;
T40 19
Lil Bow Wow: RA 55; RBH 56
Lil' J: HSS 13; RBH 67; RS 3
Lil Jon & The East Side Boyz: IND 29; RBA 90;
RBH 86
Lil' Kim: H100 84; HSS 20; RA 61; RBH 60; RP 23;
RS 36
Lil' Smoke: HSS 26; RBH 91; RP 4; RS 6
Lil Troy: IND 17; RBA 53
Limi-t 21: TSS 37
Limp Bizkit: B200 158
Linkin Park: B200 13; H100 40, 93; HA 39; MO 2;
RO 7
Live Element: DC 6
LL Cool J: H100 87; RA 35; RBH 32; RP 21; RS 32
LMNT: HSS 43
Lonestar: B200 140; CA 15; CCA 23; A40 37; AC 6;
CS 12; H100 63; HA 62
Jennifer Lopez: B200 49; RBA 62; H100 10; HA 10;
RA 37, 73; RBH 39, 82; T40 8
Lords Of Acid: DSA 13
Los Bukis: LA 67
Louchie Lou & Michie One: RE 11
Patty Loveless: CA 66
Lyle Lovett: CA 48
Ludacris: B200 3; RBA 1; H100 47, 87; HA 46; RA
15, 35, 39; RBH 15, 32, 41; RP 21; RS 32, 43,
62
Shelby Lynne: HS 23; AC 26

-M-

Madonna: B200 23; INT 14; DC 10; DSA 11, 23
Magoo: RBH 78
Cheb Mami: DSA 10
Barry Manilow: B200 184; IND 6
Mannheim Steamroller: B200 8; CC 1; HLA 2, 14,
24, 28; IND 1, 14; INT 3; NA 1, 6, 12; PCA 10,
16, 22
Marilyn Manson: MO 35; RO 35
Victor Manuelle: TSS 25
Bob Marley: RBC 25; RE 1, 9, 12
Damian "Jr. Gong" Marley: RE 7
Marsha: DSA 21
Ricky Martin: LA 74
Rogelio Martinez: RMS 30
Mary Mary: CC 28; GA 3; RBA 96
Master P: RA 48; RBH 50
matchbox twenty: A40 29; AC 4
Johnny Mathis: PCA 50
Keiko Matsui: CJ 14
Dave Matthews Band: B200 104, 162; A40 17, 23
Maxwell: B200 101; RBA 23; DSA 1; H100 44; HA
44; HSS 24; RA 11; RBH 11; RS 21
John Mayer: HS 17
Yo-Yo Ma: CL 2, 8
Martina McBride: B200 81; CA 5; CCA 5; PCA 42;
CS 24
Paul McCartney: B200 68; AC 22; H100 97; HSS
18
Delbert McClinton: BL 8
Nicole J. McCloud: DC 38
Donnie McClurkin: CC 15; GA 1; RBA 59
Liz McComb: GA 31
Michael McDonald: CC 36
Reba McEntire: B200 98; CA 8; CS 11; H100 72;
HA 69
Tim McGraw: B200 92, 139; CA 7, 14; CS 14, 15,
26; H100 66, 69; HA 64, 67
Mark McGuinn: CS 51
Brian McKnight: B200 149; RBA 45; H100 73; HA
70; RA 16; RBH 20; RS 69
Julie McKnight: DC 29
John Mellencamp: B200 118; A40 15; AC 30
Melody: TSS 34
Roy D. Mercer: CA 62
Natalie Merchant: B200 79; INT 17; A40 30
MercyMe: CC 17; HS 10
Mesh stl: RO 26
Jo Dee Messina: CA 24; CS 14; H100 69; HA 67
Mest: HS 50
Method Man: H100 98; RA 46, 64; RBH 47, 58; RS
53
Edgar Meyer: CL 8
Micro: DC 48
Luis Miguel: B200 126; LA 2; LPA 1; LPS 17, 38; LT
41; TSS 33
Christina Milian: H100 80; HSS 4; RBH 95; RS 8
Mimi: RA 67; RBH 71
Minott: HSS 74; RP 15; RS 23
Ismael Miranda: TSS 27
Los Mismos: LA 60
Mobb Deep: RA 58; RBH 61, 93; RS 41
Jane Monheit: JZ 8
Ricardo Montaner: LA 48; LPS 9, 16; LT 16; TSS 10
Montgomery Gentry: CA 39; CS 30
Moody & Mada: EA 24
Jessie Morales: LA 21, 24; RMA 12, 14; RMS 38
Brandy Moss-Scott: HSS 33; RBH 92; RS 7
Mpress: HSS 28
Mr. Cheeks: B200 145; RBA 25; H100 38; HA 38;
HSS 58; RA 9; RBH 9; RP 18; RS 27

Ms. Jade: RA 60; RBH 62; RS 68
Ms. Toi: RBH 81; RS 74
Mr. Vegas: RE 13
Nicole C. Mullen: CC 23; HS 18
Samantha Mumba: HSS 75
Ricky Munoz: RMS 40
The Muppets: CCA 10
Anne Murray: B200 83; CA 6; CC 4; HLA 10
Keith Murray: H100 87; RA 35; RBH 32; RP 21; RS
32
Myra: LPS 22
Mystikal: H100 71; HA 73; RA 20; RBH 19; RP 25;
RS 39

-N-

Naid: DC 26
Na Leo Pilimehana: WM 8
Nas: H100 99; HSS 70; RA 62; RBH 57; RP 10; RS
16
Nate Dogg: RA 36, 66, 72; RBH 38, 66, 74; RS 59
Natural: HSS 9
Frankie Negron: TSA 11; TSS 9, 15
Nelly: B200 130; RBA 84; DSA 3; H100 22, 46; HA
20, 52; HSS 21; RA 24, 41; RBH 24, 34; RS 11;
T40 21, 36
Willie Nelson: BL 14; CCA 2, 20; PCA 8
The Neptunes: H100 86; RA 47; RBH 46
New Creation Of God: GA 29
New Life Community Choir: GA 33
New Order: EA 4; DSA 19
NewSong: B200 113; CC 9; HLA 17; HS 1
Next: RA 56; RBH 54
Nickel Creek: CA 23; HS 8; IND 11
Nickelback: B200 12; A40 8; H100 3; HA 2; HSS
49; MO 1, 34; RO 2, 27; T40 2
Stevie Nicks: AC 24
Nivea: HSS 44
No Doubt: H100 52; HA 55; T40 24
Nonchalant: RS 54
Noreaga: RA 71; RBH 70; RS 63
*N Sync: B200 25, 183; HLA 15; PCA 11; AC 18;
H100 11; HA 11; RA 21; RBH 21; T40 14

-O-

Paul Oakenfold: EA 10
Obioma: DC 34
Mark O'Connor: CL 8, 14
The Offspring: MO 14; RO 19
The O'Jays: RBA 55
Oleander: HSS 54
Jamie O'Neal: CA 38; HS 25; CS 25, 49
Yoko Ono: DC 40
Greg O'Quinn 'N Joyful Noyze: GA 9; IND 49
Los Originales De San Juan: LA 73
Original P: RBA 77; HSS 45; RP 11; RS 17
Eugene Ormandy: HLA 34; PCA 30
Oro Solido: TSA 17; TSS 22
Stacie Orrico: CC 34; HS 31
Ozzy Osbourne: B200 85; RO 12, 22
O-Town: B200 96; AC 8; DSA 5; HSS 40
OutKast: RA 42; RBH 42
Outlawz: IND 9; RBA 37
Ozomatli: LA 61

-P-

Pete Pablo: B200 53; RBA 24; H100 35; HA 37;
HSS 31; RA 18; RBH 17; RP 24; RS 37
Lashun Pace: GA 39
Lindsay Pagano: HSS 19
Suzanne Palmer: DSA 7; HSS 68
Palomo: LA 41; LT 6; RMS 1
Brad Paisley: CA 32; CS 10; H100 61; HA 60
Paul Van Dyk: EA 8; HS 42; IND 31
Laura Pausini: LA 19; LPA 6; LPS 8; LT 12; TSS 16
Luciano Pavarotti: PCA 43
Paycheck: HS 38; IND 30; RBA 61
P. Diddy: RBA 80; H100 29, 86; HA 29; RA 28, 47,
68; RBH 29, 46, 68; T40 28
Gary Peacock: JZ 21
Carlton Pearson And The Azusa Mass Choir: GA
25
Phil Perry: CJ 20
Pet Shop Boys: DC 47; DSA 6; HSS 51
Philadelphia Orchestra: HLA 34; PCA 30
Pink: B200 11; DC 42; H100 6; HA 8; T40 3
Pink Floyd: B200 16; INT 1; PCA 18, 47
Alexandre Pires: LA 57; LPS 4; LT 5; TSS 13
Play: HSS 30
Plus One: CC 39
El Poder Del Norte: HS 40; LA 7; RMA 3; LT 44;
RMS 25, 37
P.O.D.: B200 38; CC 2; H100 55; HA 51; MO 3, 38;
RO 4
Point Of Grace: CC 27; PCA 48
Christoph Poppen: CL 5
Larry Poteat: RS 58
Po' White Trash And The Trailer Park Symphony:
HSS 41; RP 12; RS 19
Elvis Presley: PCA 14, 41; HSS 8
Pretty Willie Suella: RS 55
Kelly Price: B200 176; RBA 43
Prince: B200 133; IND 4; RBA 39
The Product G&B: DC 32
Prophet Jones: RBA 38
Puddle Of Mudd: B200 43; H100 79; MO 8, 13; RO
6, 9
Puerto Rican Power: LT 37; TSS 6

A.B. Quintanilla Y Los Kumbia Kings: LA 13; LPA
5; LT 35; RMS 22

-R-

Radical For Christ: GA 36
Radiohead: B200 166
Raekwon: RBH 79; RS 75
Rascal Flatts: CA 29; HS 14; CS 28
Peter Rauhofer: DC 47; DSA 6; HSS 51
The Rawllo Boys: HSS 26; RBH 91; RP 4; RS 6
Johnny Ray: TSS 30
Rayvon: RBH 100; RS 51
Los Razos: LA 53
Redman: RA 46; RBH 47
Remy Zero: HS 48; MO 27
Rhythm Masters: DC 19
Chris Rice: CC 26; HS 24
The Riddler: EA 14; IND 47
Los Rieleros Del Norte: LT 30; RMS 13
LeAnn Rimes: CA 52, 55; A40 40; AC 19, 20; H100
85; HSS 11, 27
Juan Rivera: RMS 28
Lupillo Rivera: HS 11; LA 3, 23; RMA 1, 13; LT 28;
RMS 10, 12
R.L. Burnside: BL 10
RL: H100 84; HSS 20; RA 61; RBH 60; RP 23; RS
36
Dawn Robinson: HSS 46; RBH 99; RS 34
Kenny Rogers: CS 47
Rosabel: DC 15
Paulina Rubio: LA 22; LPA 7
Ja Rule: B200 19; RBA 4; H100 8, 10, 13; HA 7, 10,
12; HSS 52; RA 2, 13, 37, 73; RBH 2, 14, 39,
82; RP 17; RS 26; T40 8, 9, 38

-S-

Sade: DSA 24
Alessandro Safina: WM 15
Safri Duo: DC 43
Michael Salgado: LA 44
Saliva: MO 33; RO 30
Carlos Santana: DC 32
Gilberto Santa Rosa: LA 66; TSA 8; LPS 37; LT 29,
31; TSS 4, 11
Alejandro Sanz: HS 27; LA 5; LPA 2; LPS 10; LT 20;
TSS 17
Yoskar Sarante: TSS 31
Savage Garden: AC 17
Mark Schultz: CC 35; HS 32
Diane Schuur: JZ 20
S Club 7: AC 13
Jill Scott: B200 62; RBA 12, 82; RA 54; RBH 55
Peggy Scott-Adams: BL 11
Earl Scruggs And Friends: CA 45; HS 33
Joan Sebastian: HS 37; IND 28; LA 6; RMA 2; LT
25, 39; RMS 14, 26
Bob Seger & The Silver Bullet Band: PCA 29
Selena: LA 47; LPA 20
Erick Sermon: B200 155; RBA 26
Sevendust: B200 94; IND 3; MO 23; RO 15
Sex Mob: JZ 24
Shaggy: B200 178; RBH 100; RS 51
Shakira: B200 18; INT 23; LA 34; LPA 13; H100 9;
HA 9; LPS 1; LT 3; T40 7; TSS 3
Ben Shaw: DC 11
SheDaisy: CA 71; CCA 16
Blake Shelton: CA 33; CS 27
Sherm: HSS 15; RBH 76; RP 2; RS 4
Mark Shimmon: DC 46
Jamie-Lynn Sigler: IND 38
Carly Simon: H100 29; HA 29; RA 28; RBH 29; T40
28
Sir Ivan: DC 41
Skip: HS 21; RBA 51
Richard Smallwood With Vision: GA 11
Smash Mouth: B200 48; A40 22, 24
The Smashing Pumpkins: B200 58
Esther Smith: GA 24
Michael W. Smith: B200 87; CC 5
Snoop Dogg: B200 165; IND 34; RBA 66; H100
84; HSS 20; RA 53, 61; RBH 53, 60; RP 23;
RS 36
Soit: HS 34
Marco Antonio Solis: LA 28, 43; LPA 9, 18; LPS 15,
31; LT 15, 22; RMS 21
Soluna: DC 14
Sonicflood: CC 25; HS 19
Soul Foundation: DC 34
Bubba Sparxxx: B200 127; RBA 44; H100 64; HA
65; RA 31, 63; RBH 28, 65; RS 44
Britney Spears: B200 5, 170; INT 10; DC 20; DSA
16; H100 42; HA 43; RS 71; T40 23
St. Germain: CJ 16
Staind: B200 40; A40 10; H100 21, 62; HA 24, 61;
MO 6; RO 3, 16; T40 18
Derrick Starks & Today's Generation: GA 26
Jeffrey Steele: CS 35
Stereophonics: A40 31
Steven Mercurio: PCA 43
Rod Stewart: B200 72
Sting: B200 32; INT 6; DSA 10
St. John's Childrens Choir: HS 26; IND 20
Angie Stone: B200 71; RBA 10; H100 70; HA 72;
RA 17; RBH 18; RS 42
Stone Temple Pilots: HSS 14; RO 31
George Strait: B200 56; CA 4, 51; CS 2, 56; H100

37; HA 34
Greg Street: RBA 87
Barbra Streisand: B200 22; HLA 3; INT 18
Strik gine: HSS 7; RBH 64; RP 1; RS 1
The Strokes: B200 137; MO 16
Styles: RBH 87
Sugar Ray: A40 14, 34
Sum 41: B200 84; H100 96; MO 10
Survivalist: RS 72
System Of A Down: B200 42; MO 7; RO 13

-T-

Tamia: DSA 25
Olga Tanon: LA 59; TSA 7; LPS 24, 40; LT 47; TSS
29, 35
Tantric: MO 31; RO 18, 40
Tata + Brando: RS 58
James Taylor: AC 21
Paul Taylor: CJ 11
Kiri Te Kanawa: CL 13
Los Temerarios: HS 46; IND 35; LA 10; RMA 4; LT
42; RMS 24
The Temptations: B200 143; RBA 30, 69; RBC 1, 5
Tenacious D: B200 188
The Eastsidaz: IND 34
Thalia: LA 30; RMA 17
Third Day: B200 100; CC 7, 40
Third Degree: DC 46
Carl Thomas: RBH 79; RS 75
Cyndi Thomson: CA 37; CS 34
Three Mo' Tenors: CX 11
Thrill Da Playa: RBA 92
Los Tigres Del Norte: LA 25; RMA 15; LT 34; RMS
18, 31
Los Tigrillos: LT 40; RMS 20
Timbaland & Magoo: B200 41; RBA 5
Timbaland: RA 60; RBH 62, 78; RS 68
Tina Ann: DC 30
Aaron Tippin: CA 42, 73; CS 4; H100 26; HA 36;
HSS 5
tobyMac: CC 20; HS 13
T.O.K.: RE 10
Too Short: B200 88; RBA 19
Tool: MO 21; RO 14, 17
Los Toros Band: TSS 28
T.O.R.O.: HSS 26; RBH 91; RP 4; RS 6
Tommy Torres: LPS 30
Tower Of Power: CJ 21
Toya: HS 28; H100 16; HA 22; HSS 10; RS 24; T40
10
Train: B200 91; A40 4, 20; AC 14; H100 34; HA 31
Trans-Siberian Orchestra: HLA 9; PCA 4, 37
Tranzas: LPS 35
Randy Travis: CA 72; HSS 16
Travis: A40 27
Faith Trent: DC 13
Trick Pony: CA 28; CS 18
Los Tri-O: LA 39; LPA 16; LPS 23
Travis Tritt: CA 22; CS 9; H100 56; HA 53
True Vibe: HS 44
Los Tucanes De Tijuana: LT 11; RMS 3
Shania Twain: CCA 8
Tweet: H100 68; HA 68; RA 23; RBH 23, 78
Ronan Tynan: WM 5
Steve Tyrell: HS 49; JZ 5
Tyrese: RBA 95; H100 88; RA 38; RBH 40
Moses Tyson, Jr.: GA 17

-U-

U2: B200 78; A40 9; H100 65; HA 71; T40 35
UB40: RE 4
UGK: B200 75; RBA 11
Uncle Kracker: B200 187; AC 12
Union Station: CA 21
Urban Knights: CJ 22
Usher: B200 14; RBA 6; H100 1; HA 1; RA 1; RBH 1;
T40 6

-V-

Jaci Velasquez: B200 111; CC 8; HLA 16; LA 26, 31;
LPA 8, 10; LPS 6, 34; LT 7
Ian Van Dahl: DSA 21
Luther Vandross: B200 182; RBA 57; RBC 3; DC 4;
RA 69; RBH 73; RS 67
Vangelis: CL 6
Sergio Vargas: TSS 20
Phil Vassar: CA 65; CS 33
Jimmie Vaughan: BL 5
Stevie Ray Vaughan And Double Trouble: BL 2, 9
Veggie Tunes: IND 22
Alicia Villarreal: LA 40; RMA 20
V.I.P. Music & Arts Seminar Mass Choir: GA 28
Vita: RBH 93; RP 7; RS 13, 41
Carlos Vives: HS 20; LA 4; TSA 2; LPS 3; LT 1; TSS
1

-W-

The Waiters: RBC 25; RE 1, 9, 12
John Waite: AC 29
Mel Waiters: BL 15
Crystal Waters: DC 3; DSA 12
Russell Watson: CX 6
Weebie: RA 48; RBH 50
Weezer: B200 168; MO 18
Westbound Soljaz: HSS 45; RP 11; RS 17
Kirk Whalum: CJ 19, 23

Barry White: RBC 20
Peter White: CJ 5
Wild Horses: CS 46
Hank Williams Jr.: CS 54
Doug Williams: GA 21
Melvin Williams: GA 21
Patrick Williams' New York Band: CCA 18
Mark Wills: CA 68; CS 49
Vanessa Williams: B200 102; CX 4; HLA 12
Nancy Wilson: JZ 7
CeCe Winans: CC 29; GA 4
BeBe Winans: GA 40
George Winston: NA 8
The Wiseguys: EA 11
Wisn Yandel: LA 42; LPA 17
Lee Ann Womack: B200 173; CA 20; AC 7; CS 36
Won-G: RS 57
Darryl Worley: CS 59
Chely Wright: CA 75
Finbar Wright: WM 5
Keke Wyatt: HSS 66; RA 32; RBH 33; RS 38

-X-

X-Press 2: DC 33

-Y-

Yanni: NA 7, 9, 11
Trisha Yearwood: CA 41; CS 45; H100 91
Pete Yorn: HS 9; MO 40

-Z-

Charlie Zaa: LPS 25; LT 48
Zoegirl: B200 129; CC 12; HS 2
Rob Zombie: B200 44; MO 19; RO 11

-SOUNDTRACKS-

Ali: B200 125; RBA 34; STX 8
Ally McBeal: A Very Ally Christmas Featuring
Vonda Shepard: STX 20
Almost Famous: STX 16
Amelie: WM 11
Bridget Jones's Diary: STX 18
Coyote Ugly: B200 103; CA 10; STX 5
Crouching Tiger, Hidden Dragon: CX 13
Down From The Mountain: CA 30; STX 19
Dr. Seuss' How The Grinch Stole Christmas:
HLA 36; PCA 32; STX 9
Good Rockin' Tonight — The Legacy Of Sun
Records: STX 24
Harry Potter And The Sorcerer's Stone: B200
50; INT 12; STX 3
Jimmy Neutron Boy Genius: STX 14
Josie & The Pussycats: STX 25
Kingdom Come: GA 23
A Knight's Tale: B200 192; STX 11
Lara Croft: Tomb Raider: EA 12
The Lord Of The Rings: The Fellowship Of The
Ring: B200 105; STX 6
Moulin Rouge: STX 17
O Brother, Where Art Thou?: B200 26; CA 2;
INT 7; STX 1
On The Line: STX 22
The Princess Diaries: B200 199; STX 13
Remember The Titans: STX 21
Save The Last Dance: STX 15
Shrek: B200 33; INT 16; STX 2
Songcatcher: CA 74
Spongebob Squarepants Original Theme
Highlights: STX 23
Swordfish: The Album (Soundtrack): EA 10
Tae-Bo Inspirational: Walk By Faith...Not By
Sight: GA 15
Three 6 Mafia & Hypnotize Minds Presents:
Choices — The Album: B200 124; RBA
31; STX 7
Training Day: B200 164; RBA 60; STX 10
The Wash: B200 82; RBA 21; STX 4

-VARIOUS ARTISTS-

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Edition: 177
FB Entertainment Presents: The Goodlife
Album: 194
God Bless America: 34
MTV TRL Christmas: 169
Now 6: 151
Now 7: 39
Now 8: 2
Now That's What I Call Christmas!: 6
Pulse: 200
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Songs 4 Worship Christmas: 116
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The Time-Life Treasury Of Christmas: 65
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DECEMBER 15 2001 **Billboard MODERN ROCK TRACKS™**

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	HOW YOU REMIND ME	ROADRUNNER	Nickelback
2	3	IN THE END	WARNER BROS	Linkin Park
3	2	ALIVE	ATLANTIC	P.O.D.
4	4	WISH YOU WERE HERE	IMMORTAL/EPIC	Incubus
5	6	MY SACRIFICE	WIND UP	Creed
6	5	FADE	FLUPELEKTRA/EEG	Staind
7	7	CHOP SUEY	AMERICAN/COLUMBIA	System Of A Down
8	8	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
9	9	STAY TOGETHER FOR THE KIDS	MCA	Blink-182
10	11	IN TOO DEEP	ISLAND/IDJMG	Sum 41
11	12	WASTING MY TIME	TVT	Default
12	14	CRAWLING IN THE DARK	ISLAND/IDJMG	Hoobastank
13	10	CONTROL	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
14	19	DEFY YOU	COLUMBIA	The Offspring
15	15	I'LL BE HERE AWHILE	VOLCANO	311
16	16	LAST NITE	RCA	The Strokes
17	13	DOWN WITH THE SICKNESS	GIANT/REPRISE	Disturbed
18	17	PHOTOGRAPH	GEFFEN/INTERSCOPE	Weezer
19	20	FEEL SO NUMB	GEFFEN/INTERSCOPE	Rob Zombie
20	22	THE MIDDLE	DREAMWORKS	Jimmy Eat World
21	21	LATERALUS	TOOL DISSECTIONAL/VOLCANO	Tool
22	26	MOVIES	NEW NOIZE/DREAMWORKS	Alien Ant Farm
23	24	PRAISE	TVT	Sevendust
24	23	FOREVER	LAVA/ATLANTIC	Kid Rock
25	25	19-2000	VIRGIN	Gorillaz
26	31	LAST TIME	EPIC	Fuel
27	29	SAVE ME	FLUPELEKTRA/EEG	Remy Zero
28	28	TROUBLE	CAPITOL	Coldplay
29	27	BEAUTIFUL	VIRGIN	Flickerstick
30	30	CLINT EASTWOOD	VIRGIN	Gorillaz
31	34	MOURNING	MAVERICK	Tantric
32	38	THE WAY YOU LIKE IT	ARISTA	Adema
33	33	CLICK CLICK BOOM	ISLAND/IDJMG	Saliva
34	35	TOO BAD	ROADRUNNER	Nickelback
35	40	TAINTED LOVE	MAVERICK/WARNER BROS	Marilyn Manson
36	35	GIVING IN	ARISTA	Adema
37	32	DIG IN	VIRGIN	Lenny Kravitz
38	37	YOUTHFUL OF THE NATION	ATLANTIC	P.O.D.
39	39	SINNER	WIND UP	Drowning Pool
40	36	FOR NANCY ('COS IT ALREADY IS)	COLUMBIA	Pete Dinklage

DECEMBER 15 2001 **Billboard MAINSTREAM ROCK TRACKS™**

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	2	MY SACRIFICE	WIND UP	Creed
2	1	HOW YOU REMIND ME	ROADRUNNER	Nickelback
3	3	FADE	FLUPELEKTRA/EEG	Staind
4	4	ALIVE	ATLANTIC	P.O.D.
5	5	WISH YOU WERE HERE	IMMORTAL/EPIC	Incubus
6	6	CONTROL	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
7	7	IN THE END	WARNER BROS	Linkin Park
8	10	WASTING MY TIME	TVT	Default
9	11	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
10	9	DOWN WITH THE SICKNESS	GIANT/REPRISE	Disturbed
11	12	FEEL SO NUMB	GEFFEN/INTERSCOPE	Rob Zombie
12	8	GETS ME THROUGH	EPIC	Ozzy Osbourne
13	14	CHOP SUEY	AMERICAN/COLUMBIA	System Of A Down
14	13	SCHISM	TOOL DISSECTIONAL/VOLCANO	Tool
15	17	PRAISE	TVT	Sevendust
16	15	IT'S BEEN AWHILE	FLUPELEKTRA/EEG	Staind
17	21	LATERALUS	TOOL DISSECTIONAL/VOLCANO	Tool
18	18	MOURNING	MAVERICK	Tantric
19	25	DEFY YOU	COLUMBIA	The Offspring
20	19	FOREVER	LAVA/ATLANTIC	Kid Rock
21	16	DIG IN	VIRGIN	Lenny Kravitz
22	29	DREAMER	EPIC	Ozzy Osbourne
23	23	CRAWLING IN THE DARK	ISLAND/IDJMG	Hoobastank
24	22	LAST TIME	EPIC	Fuel
25	24	GOD GAVE ME EVERYTHING	VIRGIN	Mick Jagger
26	26	MAYBE TOMORROW	THE LABEL/LIVE	Mesh St
27	31	TOO BAD	ROADRUNNER	Nickelback
28	30	NOW OR NEVER	FLUPELEKTRA/EEG	Dope
29	27	SUNSHINE	COLUMBIA	Aerosmith
30	28	CLICK CLICK BOOM	ISLAND/IDJMG	Saliva
31	31	REVOLUTION	ATLANTIC	Stone Temple Pilots
32	33	SINNER	WIND UP	Drowning Pool
33	35	PAYBACK	REPUBLIC/UNIVERSAL	Flaw
34	34	SMOOTH CRIMINAL	NEW NOIZE/DREAMWORKS	Alien Ant Farm
35	38	TAINTED LOVE	MAVERICK/WARNER BROS	Marilyn Manson
36	32	THE PEOPLE THAT WE LOVE	ATLANTIC	Bush
37	37	THE WAY YOU LIKE IT	ARISTA	Adema
38	37	HEADFUL OF GHOSTS	ATLANTIC	Bush
39	36	GIVING IN	ARISTA	Adema
40	39	ASTONDED	MAVERICK	Tantric

DECEMBER 15 2001 **Billboard TOP 40 TRACKS™**

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	FAMILY AFFAIR	MARY J BLIGE	MCA
2	2	HOW YOU REMIND ME	NICKELBACK	ROADRUNNER/IDJMG
3	5	GET THE PARTY STARTED	PINK	ARISTA
4	4	HERO	ENRIQUE IGLESIAS	INTERSCOPE
5	3	TURN OFF THE LIGHT	NELLY FURTADO	DREAMWORKS
6	6	U GOT IT BAD	USHER	ARISTA
7	13	WHENEVER, WHEREVER	SHAKIRA	EPIC
8	7	I'M REAL	JENNIFER LOPEZ FEATURING JA RULE	EPIC
9	9	LIVIN' IT UP	JA RULE FEATURING CASE	MURDER INC./DEF JAM/IDJMG
10	11	I DO!!	TOYA	ARISTA
11	14	SUPERMAN (IT'S NOT EASY)	FIVE FOR FIGHTING	AWARE/COLUMBIA
12	10	EMOTION	DESTINY'S CHILD	COLUMBIA
13	8	FALLIN'	ALICIA KEYS	J
14	12	GONE WITH THE WIND	JIVE	JIVE
15	17	WHEREVER YOU WILL GO	THE CALLING	RCA
16	16	DIFFERENCES	GIULIWE	EPIC
17	15	ONLY TIME	ENYA	REPRISE
18	18	IT'S BEEN AWHILE	STAIND	FLUPELEKTRA/EEG
19	20	HANGING BY A MOMENT	LIFEHOUSE	DREAMWORKS
20	19	EVERYWHERE	MICHELLE BRANCH	MAVERICK
21	24	#1	NELLY	PRIORITY/CAPITOL
22	25	DIG IN	LENNY KRAVITZ	VIRGIN
23	21	I'M A SLAVE 4 U	BRITNEY SPEARS	JIVE
24	29	HEY BABY	NO DOUBT FEATURING BOUNTY KILLER	INTERSCOPE
25	30	MY SACRIFICE	CREED	WIND UP
26	27	STANDING STILL	JEWEL	ATLANTIC
27	23	HIT 'EM UP STYLE (OOPS!)	BLU CANTRELL	REDZOE/ARISTA
28	28	SON OF A GUN	JANET FEAT. MISSY ELLIOTT, P. DIDDY & CARLY SIMON	VIRGIN
29	22	BE LIKE THAT	3 DOORS DOWN	REPUBLIC/UNIVERSAL
30	32	7 DAYS	CRAIG DAVID	WILESTAR/ATLANTIC
31	26	FILL ME IN	CRAIG DAVID	WILESTAR/ATLANTIC
32	31	ONE MINUTE MAN	MISSY "MISDEMEANOR" ELLIOTT	THE GOLD MIND/ELEKTRA/EEG
33	36	C.F. RAMEL	CITY HIGH FEATURING EVE	BIGGUA BASEMENT/INTERSCOPE
34	37	SMOOTH CRIMINAL	ALIEN ANT FARM	NEW NOIZE/DREAMWORKS
35	35	STUCK IN A MOMENT YOU CAN'T GET OUT OF	U2	INTERSCOPE
36	33	WHERE THE PARTY AT	JAGGED EDGE WITH NELLY	SO SO DEF/COLUMBIA
37	39	DANCE WITH ME	112	HAD BODY/ARISTA
38	NEW	ALWAYS ON TIME	JA RULE FEATURING ASHANTI	MURDER INC./DEF JAM/IDJMG
39	NEW	A WOMAN'S WORTH	ALICIA KEYS	J
40	34	DROWNING	BACKSTREET BOYS	JIVE

DECEMBER 15 2001 **Billboard ADULT CONTEMPORARY™**

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	HERO	INTERSCOPE	Enrique Iglesias
2	2	ONLY TIME	REPRISE	Enya
3	7	SIMPLE THINGS	WINDHAM HILL	Jim Brickman Featuring Rebecca Lynn Howard
4	3	IF YOU'RE GONE	LAVA/ATLANTIC	matchbox twenty
5	4	THANK YOU	ARISTA	Dido
6	5	I'M ALREADY THERE	BNA	Lonestar
7	10	I HOPE YOU DANCE	MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
8	9	ALL OR NOTHING	J	O-Town
9	6	I WANT LOVE	ROCKET/UNIVERSAL	Elton John
10	8	THERE YOU'LL BE	HOLLYWOOD/WARNER BROS	Faith Hill
11	13	DROWNING	JIVE	Backstreet Boys
12	11	FOLLOW ME	TOP DOG/LAV/ATLANTIC	Uncle Kracker
13	12	NEVER HAD A DREAM COME TRUE	A&M/INTERSCOPE	S Club 7
14	14	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train
15	15	ONE MORE DAY	ARISTA NASHVILLE	Diamond Rio
16	20	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
17	16	I KNEW I LOVED YOU	COLUMBIA	Savage Garden
18	19	THIS I PROMISE YOU	JIVE	'N Sync
19	17	I NEED YOU	SPARROW/CAPITOL/CORB	LeAnn Rimes
20	18	SOON	CORB	LeAnn Rimes
21	NEW	HAVE YOURSELF A MERRY LITTLE CHRISTMAS	COLUMBIA	James Taylor
22	23	FREEDOM	MPL/CAPITOL	Paul McCartney
23	21	GOD BLESS AMERICA	COLUMBIA/EPIC	Celine Dion
24	22	SORCERER	REPRISE	Stevie Nicks
25	25	STANDING STILL	ATLANTIC	Jewel
26	24	WALL IN YOUR HEART	ISLAND/IDJMG	Shelby Lynne
27	26	EMOTION	COLUMBIA	Destiny's Child
28	27	FALLIN'	J	Alicia Keys
29	29	FLY	GOLD CIRCLE	John Waite
30	NEW	PEACEFUL WORLD	COLUMBIA	John Mellencamp Featuring India.Arie

DECEMBER 15 2001 **Billboard ADULT TOP 40 TRACKS™**

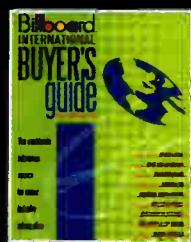
THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
2	4	WHEREVER YOU WILL GO	RCA	The Calling
3	2	ONLY TIME	REPRISE	Enya
4	3	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train
5	5	BE LIKE THAT	REPUBLIC/UNIVERSAL	3 Doors Down
6	6	STANDING STILL	ATLANTIC	Jewel
7	7	HANGING BY A MOMENT	DREAMWORKS	Lifehouse
8	9	HOW YOU REMIND ME	ROADRUNNER/IDJMG	Nickelback
9	10	STUCK IN A MOMENT YOU CAN'T GET OUT OF	INTERSCOPE	U2
10	8	IT'S BEEN AWHILE	FLUPELEKTRA/EEG	Staind
11	12	TURN OFF THE LIGHT	DREAMWORKS	Nelly Furtado
12	19	HERO	INTERSCOPE	Enrique Iglesias
13	16	DIG IN	VIRGIN	Lenny Kravitz
14	11	WHEN IT'S OVER	LAVA/ATLANTIC	Sugar Ray
15	17	PEACEFUL WORLD	COLUMBIA	John Mellencamp Featuring India.Arie
16	14	FALLIN'	J	Alicia Keys
17	13	THE SPACE BETWEEN	RCA	Dave Matthews Band
18	18	MY SACRIFICE	WIND UP	Creed
19	15	DRIVE	IMMORTAL/EPIC	Incubus
20	21	SOMETHING MORE	COLUMBIA	Train
21	20	EVERYWHERE	MAVERICK	Michelle Branch
22	22	I'M A BELIEVER	DREAMWORKS/INTERSCOPE	Smash Mouth
23	24	EVERYDAY	RCA	Dave Matthews Band
24	23	PACIFIC COAST PARTY	INTERSCOPE	Smash Mouth
25	28	TROUBLE	CAPITOL	Coldplay
26	29	FEELS SO RIGHT	MCA	Eagle-Eye Cherry
27	32	SIDE	INDEPENDENT/EPIC	Travis
28	26	EXTRA ORDINARY	EZRA DRY GOODS/BEYOND	Better Than Ezra
29	25	LAST BEAUTIFUL GIRL	LAVA/ATLANTIC	matchbox twenty
30	31	JUST CAN'T LAST	ELEKTRA/EEG	Natalie Merchant
31	33	HAVE A NICE DAY	V2	Stereophonics
32	27	BAD DAY	EPIC	Fuel
33	30	I WANT LOVE	ROCKET/UNIVERSAL	Elton John
34	34	ANSWER THE PHONE	LAVA/ATLANTIC	Sugar Ray
35	35	BREATHING	DREAMWORKS	Lifehouse
36	NEW	NEW YORK, NEW YORK	LOST HIGHWAY/IDJMG	Ryan Adams
37	36	I'M ALREADY THERE	BNA	Lonestar
38	37	I WOULD EXTASY	NEW	Laura Dawn
39	38	ANALYSE	MCA	The Cranberries
40	NEW	CAN'T FIGHT THE MOONLIGHT	CORB	LeAnn Rimes

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 251 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). © 2001, Billboard/BPI Communications.

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DECEMBER 15 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	2	11	U Got It Bad	USHER (ARISTA)	26	22	10	Girls, Girls, Girls	JAY-Z (RCA) FEAT. JAMIE JAM (JMG)	51	56	7	Alive	P.O.D. (ATLANTIC)
2	3	13	How You Remind Me	NICKELBACK (ROADRUNNER/JMG)	27	26	10	I Wanna Talk About Me	TOBY KEITH (DREAMWORKS/NASHVILLE)	52	43	19	Where The Party At	JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)
3	1	21	Family Affair	MARY J. BLIGE (MCA)	28	28	5	Butterflies	MICHAEL JACKSON (EPIC)	53	46	14	Love Of A Woman	TRAVIS TRITT (COLUMBIA/NASHVILLE)
4	4	12	Hero	ENRIQUE IGLESIAS (INTERSCOPE)	29	31	4	Son Of A Gun	JANET (VIRGIN)	54	54	17	Smooth Criminal	ALIEVE FEAT. FARM (NEW NOIZE/DREAMWORKS)
5	5	10	Turn Off The Light	NELLY FURTADO (DREAMWORKS)	30	36	4	Where Were You (When The World Stopped Turning)	ALAN JACKSON (ARISTA/NASHVILLE)	55	68	3	Hey Baby	NO DOUBT FEAT. BOUNTY KILLER (INTERSCOPE)
6	7	21	Differences	DINUVINE (EPIC)	31	30	4	Drops Of Jupiter (Tell Me)	TRAIN (COLUMBIA)	56	49	12	Hit 'Em Up Style (Oops!)	BLU CANTRELL (REGGAE/ARISTA)
7	6	10	Livin' It Up	JAY-Z FEAT. CASE (MURDER INC./DEF JAM/JMG)	32	29	4	Hanging By A Moment	LIFEDOUSE (DREAMWORKS)	57	70	2	Break Ya Neck	BUSTA RHYMES (J)
8	9	8	Get The Party Started	PINK (ARISTA)	33	37	4	Riding With Private Malone	DAVID BALL (DUALTONE)	58	57	14	Dance With Me	112 (BAD BOY/ARISTA)
9	13	8	Whenever, Wherever	SHAKIRA (EPIC)	34	39	4	Run	GEORGE STRAIT (MCA/NASHVILLE)	59	61	13	Wish You Were Here	THE LORNA (MCA/ARISTA)
10	8	24	I'm Real	JENNIFER LOPEZ FEAT. JAY-Z (EPIC)	35	35	10	Dig In	LENNY KRAVITZ (VIRGIN)	60	72	4	Wrapped Around	BRIAN PULSLEY (ARISTA/NASHVILLE)
11	11	12	Gone	N SYNC (LIVE)	36	38	4	Where The Stars And Stripes And The Eagle Fly	AARON TIPPIN (LYRIC STREET)	61	64	9	Fade	STAIN'D (FLIP/ELEKTRA/EEG)
12	21	4	Always On Time	JAY-Z FEAT. ASHANTI (MURDER INC./DEF JAM/JMG)	37	32	10	Raise Up	PETEY PABLO (LIVE)	62	71	8	With Me	LONESTAR (BNA)
13	12	12	Emotion	DESTINY'S CHILD (COLUMBIA)	38	45	4	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	63	58	9	Drowning	BACKSTREET BOYS (LIVE)
14	14	13	Rock The Boat	AALIYAH (BLACKGROUND)	39	42	4	In The End	LINKIN PARK (WARNER BROS.)	64	62	11	Angry All The Time	TIM MCGRAW (CORB)
15	10	24	Fallin'	ALICIA KEYS (J)	40	34	11	You Gets No Love	FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)	65	50	14	Ugly	BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)
16	17	8	My Sacrifice	CREED (WIND-UP)	41	33	13	Everywhere	MICHELLE BRANCH (MAVERICK)	66	73	3	Goodbye	JAGGED EDGE (SO SO DEF/COLUMBIA)
17	25	4	A Woman's Worth	ALICIA KEYS (J)	42	48	4	I'm Tryin'	TRACE ADKINS (CAPITOL/NASHVILLE)	67	74	4	Bring On The Rain	J.D. DEE MESSINA WITH TIM MCGRAW (CORB)
18	16	14	Superman (It's Not Easy)	FIL FUR FIGHTING (AWARE/COLUMBIA)	43	40	4	I'm A Slave 4 U	BRITNEY SPEARS (LIVE)	68	—	1	Take Away	MISSY MISTIFEAR (MCA) FEAT. THE GOLD MIND (ELEKTRA/EEG)
19	15	23	Only Time	ENYA (REPRISE)	44	47	13	Lifetime	MAXWELL (COLUMBIA)	69	51	14	I'm A Survivor	REBA (MCA/NASHVILLE)
20	23	9	#1	NELLY (PRIORITY/CAPITOL)	45	59	3	Good Morning Beautiful	STEPH MILES (JIVE)	70	66	14	Love Of My Life	BRIAN MCKNIGHT (MOTOWN/UNIVERSAL)
21	19	10	Caramel	CITY HIGH FEAT. EVE (BOOGA BASEMENT/INTERSCOPE)	46	60	3	Roll Out (My Business)	LUDJIGRS (MOTOWN) FEAT. THE PEACE (DEF JAM SOUTH/JMG)	71	69	11	Stuck In A Moment You Can't Get Out Of	112 (INTERSCOPE)
22	20	14	I Do!!	TOYA (ARISTA)	47	53	4	Wrapped Up In You	GARTH BROOKS (CAPITOL/NASHVILLE)	72	—	1	Brotha	ANGIE STONE (J)
23	24	7	We Thuggin'	FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)	48	55	5	Standing Still	JEWEL (ATLANTIC)	73	—	1	Bouncin' Back (Bumpin' Me Against The Wall)	MYSTIKAL (LIVE)
24	18	20	It's Been Awhile	STAIN'D (FLIP/ELEKTRA/EEG)	49	65	2	7 Days	CRAIG DAVID (WILDSTAR/ATLANTIC)	74	—	1	No More Drama	MARY J. BLIGE (MCA)
25	27	8	Wherever You Will Go	THE CALLING (MCA)	50	41	20	Be Like That	3 DOORS DOWN (REPUBLIC/UNIVERSAL)	75	63	4	Who We Be	DMX (RCA) FEAT. THE LOONIES (DEF JAM/JMG)

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 15 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	1	11	God Bless The USA	LEW LINTZ (REPRISE)	26	45	4	Ain't Nobody (We Got It Locked!)	THE RAWLS BOYS (HOUSE OF FIRE)	51	—	1	Break 4 Love	PETE DINKLE (JIVE) FEAT. THE BOYS (THE COOPERATION) (STAR 99)
2	3	2	Only Time	ENYA (REPRISE)	27	23	7	God Bless America	LEANN RIMES (CORB)	52	30	1	Always On Time	JAY-Z FEAT. ASHANTI (MURDER INC./DEF JAM/JMG)
3	2	21	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	28	25	11	Maybe	MYPRESS (BIG 3/ARTEMIS)	53	42	1	As I Come Back	BUSTA RHYMES (J)
4	4	12	AM To PM	CHRISTINA MILIAN (DEF SOUL/JMG)	29	63	2	Genie In A Bottle/Come On Over Baby (All I Want Is You)	CHRISTINA AGUILERA (RCA)	54	48	7	Champion	CLEANDER (REPUBLIC/UNIVERSAL)
5	5	10	Where The Stars And Stripes And The Eagle Fly	AARON TIPPIN (LYRIC STREET)	30	29	12	Us Against The World	PLAY (COLUMBIA)	55	44	3	We Are Family	VARIOUS ARTISTS (TOMMY BOY)
6	6	38	Family Affair	MARY J. BLIGE (MCA)	31	22	10	Raise Up	PETEY PABLO (LIVE)	56	—	1	Cut Throat	JOHN GOTT (BIG PICTURE/ORPHEUS)
7	10	6	Dansin Wit Wolvez (Where My Tribe At?)	STRIKIN' (FADE/CMD)	32	24	14	This Is Me	DREAM (BAD BOY/ARISTA)	57	34	24	Purple Hills	D12 (SHADY/INTERSCOPE)
8	7	14	America The Beautiful	ELVIS PRESLEY (MCA)	33	33	14	Brandy-Baby	BRANDY MOSS-SCOTT (HEAVENLY TUNES/DNA)	58	69	2	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)
9	8	11	Put Your Arms Around Me	NATURAL (TRANS CONTINENTAL/MADACY)	34	35	5	Ground Zero (In Our Hearts You Will Remain)	CASH & COMPUTA (SELECT)	59	57	1	Fill Me In	CRAIG DAVID (WILDSTAR/ATLANTIC)
10	16	2	I Do!!	TOYA (ARISTA)	35	38	11	Enjoy Yourself	ILLURE (MCA)	60	37	1	I Say Yeah	DREAM STREET (JIVE/EEG)
11	9	17	Can't Fight The Moonlight	LEANN RIMES (CORB)	36	52	12	Buster	ELNNIS DA MENACE (1ST AVENUE)	61	46	6	Because I Got High	COVERVERSIONS.COM (COVERVERSIONS.COM)
12	26	14	Hit 'Em Up Style (Oops!)	BLU CANTRELL (REGGAE/ARISTA)	37	41	8	Yes	ASHER (TOMMY BOY)	62	59	7	Think Big	CRIMEWAVE (CRIMEWAVE)
13	21	8	It's The Weekend	LIL J (HOLLYWOOD)	38	49	4	Oleche Chium (Silent Night)	ENYA (REPRISE)	63	60	10	I'm Your Girl	DEA CALL (ESI/TREYDAN)
14	—	1	Revolution	STONE TEMPLE PILOTS (ATLANTIC)	39	50	3	Trust Your Love	KIDDA (SOUNDWAY/ORPHEUS)	64	—	1	Can I Get That	BEAR WITNESS (EARGASM)
15	14	6	Get Me	SHERM FEAT. BIGGA FIGGAS (IDEAN S LIST)	40	32	22	All Or Nothing	O-TOWN (J)	65	54	1	We Thuggin'	FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)
16	12	3	America Will Always Stand	HANDY TRAVIS (RELENTLESS/NASHVILLE)	41	53	13	Po' Punch	THE WHITE TRAIL (THE TRAILER HAIN SYMPHONY) (POCKET CHANGE)	66	55	20	Used To Love	KEKE WYATT (MCA)
17	47	2	I'm Waking Up To Us	BELLE & SEBASTIAN (JEPSTEER/MATADOR)	42	31	21	Loverboy	MARRIAH CAREY FEAT. CAMEO (VIRGIN)	67	67	1	Break Ya Neck	BUSTA RHYMES (J)
18	17	3	Freedom	PAUL MCCARTNEY (IMP/CAPITOL)	43	40	2	Juliet	LENNY (ATLANTIC)	68	—	1	Hide U	SUZANNE PALMER (STAR 99)
19	11	14	Everything U R	LINDSAY PAGANO (WARNER BROS.)	44	28	22	Don't Mess With The Radio	NIVEA (LIVE)	69	71	2	I Won't Be Home For Christmas	BLINQ 182 (MCA)
20	15	4	Do U Wanna Roll (Dolittle Theme)	R.L. SNOOP, DODG & LIL KIM (J)	45	51	4	Jump Up In The Air	ORIGINAL P. (WESTBOUND)	70	—	1	Got Ur Self A...	NAS (ILL WILL/COLUMBIA)
21	13	17	Where The Party At	JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)	46	58	4	Envious	DANNY ROBINSON (J)	71	—	1	Master Blaster (Jammin')	DARRELL LABRADO (MONKEYPOD)
22	19	4	God Bless The U.S.A.	KUMP 5 (SPARROW)	47	39	3	Special Delivery	G-DEF (BAD BOY/ARISTA)	72	65	1	Young'n (Holla Back)	FABULOUS (HERBERT STORM/ELEKTRA/EEG)
23	18	16	Someone To Call My Lover	JANET (VIRGIN)	48	36	18	Fiesta	R. KELLY FEAT. JAY-Z (LIVE)	73	61	6	To The Music	A'TEENS (JIVE/HOLLYWOOD)
24	20	7	Lifetime	MAXWELL (COLUMBIA)	49	—	1	How You Remind Me	NICKELBACK (ROADRUNNER/JMG)	74	74	1	Playa Playa (Playing The Game Right)	MINOTT FEAT. KURUPTED SEED (WORLD BEAT)
25	27	8	Call Me Claus	GARTH BROOKS (CAPITOL/NASHVILLE)	50	43	22	Bootylicious	DESTINY'S CHILD (COLUMBIA)	75	62	12	Don't Need You To (Tell Me I'm Pretty)	SAMANTHA MUMBA (WILD CARD/A&M/INTERSCOPE)

Records with the greatest sales gains. © 2001, Billboard/BPI Communications and SoundScan, Inc. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. This data is used to compile the Hot 100.

DECEMBER 15
2001

Billboard

HOT 100

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes sections for NUMBER 1, GREATEST GAINER / AIRPLAY, GREATEST GAINER / SALES, and HOT SHOT DEBUT.

Songs with the greatest airplay and/or sales gains recorded this week... Greatest Gainer/Airplay and Greatest Gainer/Sales are awarded, respectively, for the largest sales and airplay increases on the chart... Billboard/BPI Communications and SoundScan, Inc.

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

#1 Jackie Frost, ASCAP/BMG Songs, ASCAP/Wally's Basement, ASCAP/Fo Reel, ASCAP H100 22; RBH 24
500 BILL Y'ALL (Universal, ASCAP/Gangsta Boogie, ASCAP/Days'n Day, BMI/Warner-Tamerlane, BMI), WBM, RBH 72
2-WAY (EMI Blackwood, BMI/Livingsting, ASCAP/BAMB, BMI), HL, RBH 100
7 DAYS (Songs Of Windswept Pacific, BMI/Warner Chappell, PRS/WB, ASCAP/Copyright Control), WBM, H100 50

-A-

AIN'T IT FUNNY (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/DJ Irv, BMI/Slavery, BMI/Blunts, Guns And Funs, ASCAP) RBH 82
AIN'T NOBODY (WE GOT IT LOCKED!) (Cross The Water, ASCAP) RBH 91
ALIVE (Soujiah, ASCAP/Famous, ASCAP), HL, H100 55
ALL OVER ME (Sony/ATV Tree, BMI/Gosnell, BMI/Harris Gordon, ASCAP/Music Sales, ASCAP/Pyle Of Hits, ASCAP), HL, CS 27
ALL Y'ALL (Virginia Beach, ASCAP/WB, ASCAP/Mag-A-Ooh, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP/FoShawna, ASCAP/Mass Confusion, ASCAP/757, ASCAP), HL/WBM, RBH 78
ALWAYS ON TIME (Slavery, ASCAP/Aurelius, ASCAP/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI) H100 13; RBH 2
AMERICA WILL SURVIVE (Bocephus, BMI), HL, CS 54
AMOR, AMOR, AMOR (Peer Int'l., BMI) LT 41
AMORCITO MIO (Vander, ASCAP) LT 39
AM TO PM (Songs Of Universal, BMI/Havana Brown, BMI/Murlyn, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 80; RBH 95
ANGELS IN WAITING (WB, ASCAP/Cal IV, ASCAP/O'Shaughnessy Avenue, ASCAP/Peermusic III, BMI/Wide Ocean, BMI), HL/WBM, H100 100
ANGRY ALL THE TIME (Tiltawhir, BMI/Bruce Robison, BMI), HL, CS 15; H100 66
ANYTHING (Divine Mill, ASCAP/Lonte, ASCAP/Uh Oh, ASCAP/Ensign, BMI) RBH 54
AS I COME BACK (T'Ziah's, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP) RBH 98
EL AYUDANTE (EMI Blackwood, BMI) LT 36

-B-

BABY I LIED (Unichappell, BMI/Mike Curb, BMI/Diamond Storm, BMI/Posey, BMI/Chappell & Co., ASCAP), HL/WBM, CS 42
BABY PHAT (Daisy Age, ASCAP/T-Girl, ASCAP/Rugged Jointz, ASCAP) RBH 94
BAD INTENTIONS (Mahogany Got Music, ASCAP) RBH 37
BALLIN' OUT OF CONTROL (So So Def, ASCAP/EMI April, ASCAP/Nate Dogg, BMI/Babyboy's Little, SESAC/Noonite South, SESAC/WBM, SESAC/Rahman Griffin, BMI/NW, BMI/JNB, BMI), HL/WBM, RBH 74
BEER RUN (Romeo Cowboy, ASCAP/I Want To Hold Your Songs, BMI/Ducas, ASCAP/Hollohart, ASCAP/Sony/ATV Cross Keys, ASCAP/EMI April, ASCAP), HL, CS 29
BE LIKE THAT (Escatwapa, BMI/Songs Of Universal, BMI), WBM, H100 49
BLESSÉD (Famous, ASCAP/Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 24
BOUNCIN' BACK (BUMPIN' ME AGAINST THE WALL) (EMI Blackwood, BMI/The Braids, ASCAP/Zomba, ASCAP/The Waters Of Nazareth, BMI/Chase Chad, ASCAP), HL/WBM, H100 71; RBH 19
BREAK YA NECK (T'Ziah's, BMI/Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/TVT, ASCAP/Moebetoblame, BMI/Wu-Tang, BMI/Careers-BMG, BMI/Screen Gems-EMI, BMI/EMI Blackwood, BMI), HL/WBM, H100 57; RBH 16
BRING ON THE RAIN (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Little Chatterbox, BMI), HL, CS 14; H100 69
BROTHA (Ugmae, ASCAP/Universal, ASCAP/Alegna, ASCAP/I, BMI/Uncle Bobby, BMI/EMI Blackwood, BMI/Jake & The Phatman, ASCAP), HL/WBM, H100 70; RBH 18
BURN (Juvenile Hell, ASCAP/BMG Songs, ASCAP/Careers-BMG, BMI/Honeycomb Hideout, ASCAP) RBH 93
BUTTERFLIES (Universal, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Perfect Song, PRS/SPZ, BMI), WBM, H100 30; RBH 7
BYE-BYE BABY (Heavenly Tunes, BMI) RBH 92

-C-

CADA VEZ TE EXTRANO MAS (LGA, BMI) LT 10
CAN HEAVEN WAIT (Full Of Soul, BMI/EMI Blackwood, BMI/Soulvarg, BMI/Tallest Tree, ASCAP/Dream-Works Songs, ASCAP/Q-Zik, ASCAP/Music Pieces, ASCAP/563, ASCAP/Zomba, BMI/D. Mercado, ASCAP/Plaything, ASCAP), HL/WBM, RBH 73
CAN'T DENY IT (J Brasco, ASCAP/Desert Storm, BMI/Cypherhell, ASCAP/EMI April, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/WB, ASCAP/Suge, ASCAP), HL/WBM, RBH 38
CAN'T FIGHT THE MOONLIGHT (Realsongs, ASCAP), WBM, H100 85
CARAMEL (Pladis, ASCAP/EMI April, ASCAP/Hot-ish, ASCAP/Te-Bass, BMI/Stitchman's, ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP/EMI Blackwood, BMI/Grand Negaz, BMI/Careers-BMG, BMI), HL/WBM, H100 24; RBH 13
CARRY ON (Greenhouse, BMI/Curb Congregation, SESAC), WBM, CS 50
CARTAS MARCADAS (Pham, BMI/Peer Int'l., BMI) LT 26
CELOS (Ventura, ASCAP/Marc Anthony, ASCAP/Sony/ATV Tunes, ASCAP) LT 13
CHRISTMAS COOKIES (O-Tex, BMI/Bill Butler, BMI) CS 56
THE CHRISTMAS SHOES (Sony/ATV Songs, BMI/WB, ASCAP/Jerry's Haven, ASCAP), HL/WBM, CS 57
COLD ONE COMIN' ON (Sixteen Stars, BMI/Dixie Stars, ASCAP), HL, CS 30
COMO OLVIDAR (Lanfranco, ASCAP/Arena Fina, ASCAP/Songs Of Peer, ASCAP) LT 47
COMO SE CURA UNA HERIDA (Rubet, ASCAP/Universal Musica, ASCAP/Adam Rhodes, ASCAP/Lanfranco, ASCAP) LT 7
COMPLICATED (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Zomba, BMI/Blakemore Avenue, ASCAP), HL/WBM, H100 95
CONTROL (Lithium Glass, ASCAP/Puddle Of Music,

ASCAP/WB, ASCAP), WBM, H100 79
THE COWBOY IN ME (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Songs Of Windswept Pacific, BMI/Stairway To Bitner's, BMI/Gottahaveabe, BMI), WBM, CS 26
CRAWLING (Zomba, BMI/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI), WBM, H100 93

-D-

DANCE WITH ME (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/C.Sills, ASCAP), HL, H100 58
DANSIN WIT WOLVES (WHERE MY TRIBE AT?) (AMRX27, ASCAP) RBH 64
DAYS OF AMERICA (Henry Paul, BMI/Dave Robbins, ASCAP/Hamstein Cumberland, BMI/EMI Blackwood, BMI), HL/WBM, CS 44
DEJAME ENTRAR (EMI April, ASCAP/Gaira Bay, ASCAP) LT 1
DERECHO A LA VIDA (Peer Int'l., BMI) LT 43
DE VERDAD (Desmone, BMI/Lazy Jo, ASCAP/WB, ASCAP/Big One Three, SESAC) LT 23
DIDDY (Donceno, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/BOP, ASCAP/Zomba, BMI/TCF, ASCAP/Fox Film, BMI/Universal-Songs Of PolyGram, BMI), HL/WBM, H100 86; RBH 46
DIFFERENCES (Milk Chocolate Factory, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Music Of Windswept, ASCAP), HL, H100 7; RBH 5
DIG IN (Miss Bessie, ASCAP), CLM, H100 31
DOES MY RING BURN YOUR FINGER (Tinkle Tunes, ASCAP/Bughouse, ASCAP/Music Of Windswept, ASCAP) CS 36
DON'T YOU FORGET IT (The Ox And The Fish, SOCAN/Warner Chappell, SOCAN/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP), WBM, H100 82; RBH 27
DO U WANNA ROLL (DOLITTLE THEME) (Show You How Daddy Ball, ASCAP/Uh Oh, ASCAP/Ensign, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Saja, BMI/Songs Of Lastrada, BMI/Sony/ATV Songs, BMI/TCF, ASCAP/Fox Film, BMI/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 84; RBH 60
DROPS OF JUPITER (TELL ME) (EMI April, ASCAP/EMI Blackwood, BMI/Blue Lamp, ASCAP/Wunderwood, BMI), HL, H100 34
DROWNING (Zomba, ASCAP/Brandon Brody, BMI/Warner-Tamerlane, BMI), WBM, H100 59

-E-

EASY FOR ME TO SAY (Blackened, BMI), WBM, CS 32
EMOTION (Gibb Brothers, BMI), HL, H100 14; RBH 49
ENJOY YOURSELF (Proceed, BMI/Divine Mill, ASCAP/WB, ASCAP/Tonya Von, BMI/Beat Wise, BMI/Warner-Tamerlane, BMI), WBM, RBH 77
EN LA MISMA CAMA (Edimonsa, ASCAP) LT 18
ENVIOS (Ensign, BMI/Stratium, BMI/Watermelon Girl, BMI/Mr. Paul's, BMI/Songs Of DreamWorks, BMI/Insofaras, BMI/Songs Of Windswept, BMI/Amber Jade Young, ASCAP) RBH 99
ESTAS QUE TE PELAS (Ser-Ca, BMI) LT 17
EVERY OTHER TIME (Prospect, ASCAP/Martybags, ASCAP/Noise Dog, BMI/Chrysalis, ASCAP) H100 94
EVERYWHERE (I'm With The Band, ASCAP/WB, ASCAP/Line One, ASCAP/EMI Virgin, ASCAP), HL/WBM, H100 39

-F-

FADE (Greenfund, ASCAP/l.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 62
FALLIN' (Lellow, ASCAP/EMI April, ASCAP), HL, H100 18
FAMILY AFFAIR (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Fame, BMI/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mamba, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Copyright Control/Asiah Lewis, BMI/Asiahtown, BMI/Luchi Lou, BMI), WBM, H100 2; RBH 12
FAT LIP (EMI April, ASCAP/Bunk Rock, SOCAN/Boner City, SOCAN/She Goes Brown, SOCAN/Chrysalis, ASCAP), HL, H100 96
FATTY GIRL (Sony/ATV Tunes, ASCAP/LL Cool J, ASCAP/Illiotic, ASCAP/Ludacris, ASCAP/EMI April, ASCAP/ENOT, ASCAP/EKOP, BMI/Sony/ATV Songs, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Justin Combs, ASCAP/lae'wons, ASCAP), HL, H100 87; RBH 32
FEELIN' ON YO BOOTY (Zomba, BMI/R.Kelly, BMI), WBM, H100 89; RBH 48
FLOR SIN RETONO (Peer Int'l., BMI) LT 48
FREEDOM (MPL, ASCAP), HL, H100 97
FROM HER MAMA (MAMA GOT A**) (Money Mack, BMI) H100 77; RBH 30

-G-

GET MO (Papa George, ASCAP/Still N-The Water, BMI) RBH 76
GET THE PARTY STARTED (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 6
GETTIN' BACK TO YOU (Little Tornados, BMI/Little Poncho's, BMI/Brad Davis, BMI) CS 48
GIRLS, GIRLS, GIRLS (Lil Lu Lu, BMI/EMI Blackwood, BMI/F.O.B., ASCAP/Unichappell, BMI/Savette, BMI/Super Songs Unlimited, BMI), HL, H100 27; RBH 8
GOD BLESS THE USA (Songs Of Universal, BMI/Universal-Songs Of PolyGram International, BMI/Music Corporation Of America, BMI/Sycamore Valley, BMI), WBM, CS 40; H100 78
GOD, FAMILY AND COUNTRY (Sony/ATV Tree, BMI/Triples Shoes, BMI/Craig Morris, ASCAP/T Max, BMI/Peermusic, BMI) CS 58
GONE (Tenman Tunes, ASCAP/Zomba, ASCAP/WajeRo, BMI/South Hudson, BMI), WBM, H100 11; RBH 21
GOODBYE (EMI April, ASCAP/Air Control, ASCAP/The Damn Twins, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/WBM, SESAC), HL/WBM, H100 67; RBH 22
GOOD MORNING BEAUTIFUL (Life Of The Record, ASCAP/Sevens International, ASCAP/Mighty Moe, ASCAP) CS 8; H100 51
GOT UR SELF A... (Ill Will, ASCAP/Zomba, ASCAP/Dors-D, ASCAP/Chrysalis, ASCAP/ARC, BMI), WBM, H100 99; RBH 57
GRIMEY (Oh Da Yelzabul, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 70
GROUND ZERO (IN OUR HEARTS YOU WILL REMAIN) (Cash & Computa, BMI/Dangerous Wes Cravan, ASCAP/EMI April, ASCAP/Jobete, ASCAP) RBH 90

-H-

HANGING BY A MOMENT (G-Chills, BMI/Songs Of DreamWorks, BMI), CLM, H100 32
HE LOVES ME (Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/EMI April, ASCAP/Jazz, ASCAP/Jay-Que, ASCAP), HL, RBH 55
HERO (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metrophonic, ASCAP), HL, H100 4
HEROÉ (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metrophonic, ASCAP) LT 4
HEY BABY (World Of The Dolphin, ASCAP/Universal, ASCAP) H100 52
HEY LUV (ANYTHING) (P. Noid, BMI/Careers-BMG, BMI/Juvenile Hell, ASCAP/BMG Songs, ASCAP/Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL, RBH 61
HIT 'EM UP STYLE (OOPS!) (Cyptron, BMI/EMI Blackwood, BMI), HL, H100 41
HOMELAND (Curb Magnason, BMI/Red Quill, BMI/Moraine, ASCAP/House Of Trout, ASCAP), HL, CS 47
HOW YOU REMIND ME (Warner-Tamerlane, BMI/Nick-elback, SOCAN), WBM, H100 3
HUELO A SOLEDAD (AG, ASCAP) LT 19

-I-

I ALWAYS LIKED THAT BEST (Sony/ATV Cross Keys, ASCAP/Still Working For The Man, BMI/Tommy Lee James, BMI/EMI Blackwood, BMI/Garden Angel, BMI), HL, CS 34
I BREATHE IN, I BREATHE OUT (Sony/ATV Cross Keys, ASCAP/Ten Ten, ASCAP), HL, CS 31
I CRY (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Choice Is Tragic, BMI/Ensign, BMI), HL, CS 41
I DO!! (Stix & Tones, ASCAP/Toy-Toy, ASCAP) H100 16
I DON'T HAVE TO BE ME (TIL MONDAY) (MAS Venture, BMI/Mistressippi, BMI/Careers-BMG, BMI/EMI Blackwood, BMI), HL, CS 37
I DON'T WANT YOU TO GO (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/April Blue, ASCAP/Songs Of Hamstein Cumberland, ASCAP/Songs Of Otis Barker, ASCAP), HL, CS 60
I GOT LOVE (One Shot Deal, SESAC/Nate Dogg, BMI) RBH 66
I'M A SLAVE 4 U (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, H100 42
I'M A SURVIVOR (Porch Pickin', ASCAP/Murrah, BMI), WBM, CS 11; H100 72
I'M MOVIN' ON (Murrah, BMI/WB, ASCAP/Richard And Castle, ASCAP), WBM, CS 28
I'M NOT GONNA DO ANYTHING WITHOUT YOU (Zomba, ASCAP/Suzabelle, ASCAP/Acutt-Rose, BMI), HL/WBM, CS 49
I'M REAL (Shively, BMI/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI/EMI April, ASCAP/Jobete, ASCAP), HL/WBM, H100 10; RBH 39
I'M TRYIN' (Pacific Wind, SESAC/44, SESAC/Songs Of Windswept Pacific, BMI/Gottahaveabe, BMI/Almo, ASCAP), WBM, CS 6; H100 48
IN ANOTHER WORLD (Sony/ATV Tree, BMI/Wenonga, BMI/Songs Of Nashville DreamWorks, BMI/Umo Mas, BMI/Cherry River, BMI/Hookline East, ASCAP/Madeleine Grace, ASCAP), CLM/HL, CS 21
INOCENTE POBRE AMIGO (BMG Songs, ASCAP) LT 9
INSIDE OUT (Badams, ASCAP/Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP), HL, CS 45
IN THE END (Zomba, BMI/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Zomba, ASCAP/Chesterchaz, ASCAP), WBM, H100 40
I SHOULD BE SLEEPING (EMI April, ASCAP/Jersey Girl, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI), HL, CS 39
IT'S ALRIGHT TO BE A REDNECK (Sony/ATV Tree, BMI/Cake Taker, BMI/Corn Country, BMI/Universal-Songs Of PolyGram International, BMI/Hook, Line And Kenner, BMI), HL/WBM, CS 53
IT'S BEEN AWHILE (Greenfund, ASCAP/l.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 21
IT'S THE WEEKEND (EMI April, ASCAP/So So Def, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/King Swing, BMI/Hungry Man, ASCAP/Too Slow U Blow, ASCAP/KPM, PRS), HL, RBH 67
I WANNA TALK ABOUT ME (Sony/ATV Tree, BMI), HL, CS 1; H100 28
I WILL SURVIVE (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Careers-BMG, BMI/Hugh Prestwood, BMI/Zomba, BMI/Teren It All, HL/WBM, CS 46
I WOULD'VE LOVED YOU ANYWAY (Dannasongs, BMI/Ensign, BMI/Songs Of Universal, BMI), HL/WBM, H100 91

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JIGGA THAT N***A (Lil Lu Lu, BMI/EMI Blackwood, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL, RBH 52
JUST IN CASE (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Uh Oh, ASCAP/Famous, ASCAP/Ensign, BMI/EMI April, ASCAP), HL/WBM, RBH 44
JUST LET ME BE IN LOVE (Hamstein Cumberland, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL/WBM, CS 19
KNOCK YOURSELF OUT (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 84

-K-

LA AGARRO BAJANDO (Mo'Clan, ASCAP) LT 29
LET'S STAY HOME TONIGHT (Lexi's Daddy's Music, ASCAP/Daddy's Downstairs Again, ASCAP/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP) RBH 25
LIFETIME (Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP), HL, H100 44; RBH 11
LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI/EMI Blackwood, BMI), HL, H100 38; RBH 9
LIVIN' IT UP (Slavery, ASCAP/White Rhino, BMI/Lil Rob, BMI/DJ Irv, BMI/Black Bull, ASCAP/Jobete, ASCAP/Songs Of Universal, BMI/Ensign, BMI/EMI April, ASCAP), HL/WBM, H100 8; RBH 34
THE LONG GOODBYE (WB, ASCAP/Universal-Island, PRS), WBM, CS 16
LOOKIN' AT YOU (WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Colorsapes, BMI/Publishing Designee, BMI/Hollymost, ASCAP/My Kids, ASCAP/Famous, ASCAP/High Priest, ASCAP), HL/WBM,

RBH 81
LOVE OF A WOMAN (Songs Of Lastrada, BMI), WBM, CS 9; H100 56
LOVE OF MY LIFE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 73; RBH 20

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MADE TO LOVE YA (Uncle Bobby, BMI/EMI Blackwood, BMI/Fingaz Goal, ASCAP/EMI April, ASCAP), HL, RBH 43
MAN OF ME (Universal-MCA, ASCAP/Zomba, ASCAP/Teren It Up, BMI), WBM, CS 20
ME VAS A EXTRANAR (Vander, ASCAP) LT 14
MI FANTASIA (TN Ediciones, BMI) LT 34
MORE THAN A WOMAN (Virginia Beach, ASCAP/WB, ASCAP/Herbilibicus, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), WBM, RBH 51
MY SACRIFICE (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI) H100 17

-N-

NADA (Peer Int'l., BMI) LT 49
NEVER BE THE SAME AGAIN (Starks, BMI/WB, ASCAP/Carpa Noche, ASCAP/Davel McKenzie, ASCAP/In The Blood, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI/Warner-Tamerlane, BMI), WBM, RBH 79
NO ME CONOCES AUN (Edimonsa, ASCAP) LT 6
NO MORE DRAMA (EMI April, ASCAP/Flyte Tyme, ASCAP/Screen Gems-EMI, BMI), HL, H100 74; RBH 31
NO SE VIVIR SIN TI (Arpa, BMI) LT 27
NOTHING IN THIS WORLD (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, RBH 33

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O ME VOY O TE VAS (Crisma, SESAC) LT 15
ON A NIGHT LIKE THIS (Warner-Tamerlane, BMI/Instinct, ASCAP), WBM, CS 18
ONLY IN AMERICA (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Don Cook, BMI/Route Six, BMI), HL, CS 13
ONLY TIME (EMI Blackwood, BMI), HL, H100 12
OOOH BOY (Ginga-Belle, BMI/Barry's Melodies, ASCAP/Universal, ASCAP) RBH 83
OOHHHHWEE (One Up, BMI) RBH 50
PARA BIEN O PARA MAL (WB, ASCAP) LT 50
PART II (Funky Noble, ASCAP/Warner-Tamerlane, BMI/Erick Sermon, ASCAP/Zomba, ASCAP/Wu-Tang, BMI/Careers-BMG, BMI/ECAF, BMI/Jay Bird Alley, BMI/Sony/ATV Songs, BMI/Almo, ASCAP) RBH 47
PENIA DE AMOR (J&I, ASCAP) LT 37
PEQUEÑA AMANTE (Edimonsa, ASCAP) LT 44
EL PRIMER TONTO (Edimonsa, ASCAP) LT 25
PROMESAS (Flamingo, BMI) LT 11
PUEDEN DECIR (EMOA, ASCAP) LT 31
PUT IT ON ME (Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Way 2 Quik, ASCAP/Knoc-Turn'Al, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), WBM, RBH 71
PUTYO HOOD UP (Swole, ASCAP/STD, ASCAP/EMI Blackwood, BMI/Ground Control, BMI), HL, RBH 86

-R-

RAISE UP (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, H100 35; RBH 17
RESUMIENDO (Hecho A Mano, ASCAP/EMI April, ASCAP/Songs Of Castillo, BMI/Universal-Musica Unica, BMI) LT 16
RIDING WITH PRIVATE MALONE (Twang Thang, ASCAP/Wood & L, BMI/JG Wells, BMI) CS 3; H100 36
ROCK THE BOAT (Herbilibicus, ASCAP/Rap Tracks, ASCAP/E Beats, ASCAP/WB, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 19; RBH 3
ROLL OUT (MY BUSINESS) (EMI April, ASCAP/Virginia Beach, ASCAP/Black Fountain, ASCAP/Mag-A-Ooh, ASCAP), HL, H100 47; RBH 15
ROUND & ROUND (Jonell, BMI/DJ Hi-Tek, BMI/Wu-Tang, BMI/Careers-BMG, BMI) H100 98; RBH 58
RUN (Famous, ASCAP/Almo, ASCAP), HL, CS 2; H100 37

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SAINTS & ANGELS (House Of Fame, ASCAP) CS 22
SALADO (BMG Edim, ASCAP) LT 21
SECRET LOVER (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI/Pay Tumb, BMI), WBM, RBH 69
SE QUE ME VAS A DEJAR (Crisma, SESAC) LT 22
SERA PORQUE TE AMO (DAR) LT 40
SHE DOESN'T DANCE (WB, ASCAP/Neon Mule, ASCAP/Platinum Plow, ASCAP/Cal IV, ASCAP), HL, CS 51
SHHH (Iron Tigga, BMI/C.K. Jointz, BMI/DHG, BMI/EMI Blackwood, BMI) LT 35
SHIVER (EMI April, ASCAP/Pang Toon, BMI/Jersey Girl, ASCAP/EMI Blackwood, BMI/Zomba, BMI), HL, CS 25
SIDEWAYS (EMI Blackwood, BMI/EMI Tower Street, BMI/Hatley Creek, BMI/Vip Vipperman, ASCAP), HL, CS 59
SI TU SUPERAS (San Angel, ASCAP/Fononmusic, ASCAP) LT 42
SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI), WBM, H100 54
SOLO A TU LADO QUIERO VIVIR (Platinum Planet, BMI) LT 45
SOME DAYS YOU GOTTA DANCE (Sony/ATV Cross Keys, ASCAP/Beavers Brand, ASCAP/Copyright Management, ASCAP/Song Auction, ASCAP/MRBI, ASCAP), HL, CS 23
SOMETHING INSIDE (Uncle Buddies, ASCAP/Music Of Windswept, ASCAP/Alegna, ASCAP/Soulsplin, ASCAP) RBH 85
SOMETHIN' IN THE WATER (AI Andersons, BMI/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Mighty Nice, BMI/Sony/ATV Tree, BMI/Love Monkey, BMI), HL, CS 35
SON OF A GUN (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP/Quackinbush, ASCAP/Universal-PolyGram International, ASCAP), HL/WBM, H100 29; RBH 29
SPECIAL DELIVERY (Scamon, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Harve Pierre, BMI/EZ Elpee, ASCAP), HL, RBH 75
STANDING STILL (WB, ASCAP/Wiggly Tooth, ASCAP/EMI April, ASCAP/Future Furniture, ASCAP), HL/WBM, H100 45
THE STAR SPANGLED BANNER (Public Domain), WBM, H100 90; RBH 96
STOP PLAYIN' GAMES (All My Publishing, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Regina's Son, ASCAP), HL, RBH 68
STRENGTH, COURAGE, & WISDOM (Gold & Iron, ASCAP/WB, ASCAP), WBM, RBH 80
STUCK IN A MOMENT YOU CAN'T GET OUT OF (U2, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 65
SUERTE (F.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin, BMI), WBM, LT 3
SUERTE HE TENIDO (Maximo Aguirre, BMI) LT 46

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SUFRIENDO A SOLAS (Not Listed) LT 28
SUPERMAN (IT'S NOT EASY) (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 15
TAKE AWAY (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 68; RBH 23
TAN FACIL QUE HUBIERA SIDO (Not Listed) LT 32
TANTITA PENA (Warner-Tamerlane, BMI) LT 2
THANK YOU (Not Listed) RBH 56
THAT'S JUST JESSIE (March Family, BMI/Maleah, BMI/Zomba, BMI/Sufferin' Succotash, ASCAP/EMI April, ASCAP), HL, CS 55
THAT'S JUST THAT (Sony/ATV Cross Keys, ASCAP/Grinnin' Garrett, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gayle, BMI), HL, CS 43
THAT'S WHEN I LOVE YOU (EMI April, ASCAP/Phil Vassar, ASCAP), HL, CS 33
THEY AIN'T READY (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/200 Miles From Civilization, BMI/EMI Blackwood, BMI/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, RBH 65
THIS AIN'T NO RAG, IT'S A FLAG (CDB, BMI/Wooley Swamp, BMI) CS 38
TO QUOTE SHAKESPEARE (WB, ASCAP/Platinum Plow, ASCAP/Annotation, ASCAP/French Hip, ASCAP), WBM, CS 52
TRANS D EXPRESS (Organized Noise, BMI/God Given, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP/Point East, BMI/Street Pop, ASCAP) RBH 80
TURN OFF THE LIGHT (Nelstar, SOCAN), WBM, H100 5
TURN OFF THE LIGHT (Nelstar, SOCAN), WBM, RBH 62

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UGLY (Virginia Beach, ASCAP/WB, ASCAP/Two Hundred Miles From Civilization, BMI/EMI Blackwood, BMI), HL/WBM, H100 64; RBH 28
U GOT IT BAD (U.R. IV, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noonite South, SESAC/WBM, SESAC), HL, H100 1; RBH 1
UH HUH (Hitco South, ASCAP/Tabulous, ASCAP/Music Of Windswept, ASCAP/Songs Of Peer, ASCAP/Marchninth, ASCAP/Peertunes, SESAC/Hale Yeah, SESAC/Morrellsidedrail, ASCAP/TracksbyMalice, ASCAP/Jarell Houston, ASCAP/Dreux Frederic, ASCAP) RBH 88
UNA MUJER COMO TU (Copyright Control) LT 30
UN CHIN CHIN (Warner-Tamerlane, BMI/WB, ASCAP/Sir George, ASCAP) LT 38
USTED SE ME LLEVO LA VIDA (World Deep Music, BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 5

-V-

VAS A SUFRIR (Edimonsa, ASCAP) LT 33
VOLVERE JUNTO A TI (WB, ASCAP) LT 12
VOY A QUITARME EL ANILLO (2000 Amor, ASCAP/Rafa, ASCAP) LT 24

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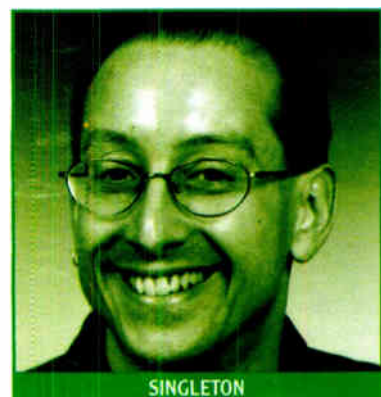
THE WASH (WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/Mahogany Got Music, ASCAP/Knoc-Turn'Al, ASCAP/Million Dollar, BMI), HL/WBM, RBH 53
WEEKEND (Kharatoy, ASCAP/B. Black, ASCAP/WB, ASCAP/Sony/ATV Tunes, ASCAP/Kenbo, ASCAP/LaCoriya's Songs, ASCAP/Dat Bull Tod, ASCAP/New Nation, ASCAP/Chrysalis, ASCAP/Monster Island, ASCAP), HL/WBM, RBH 97
WE GONNA MAKE IT (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Paniro's, ASCAP/A. Maman Music, ASCAP), HL, RBH 87
WELCOME TO ATLANTA (EMI April, ASCAP/So So Def, ASCAP/Ludacris, ASCAP/Jobete, ASCAP), HL/WBM, RBH 41
WE THUGGIN' (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Ron G, BMI/Zomba, BMI/R.Kelly, BMI), WBM, H100 25; RBH 6
WHAT AM I GONNA DO (Harrindur, BMI/Uncle Jake's, BMI/BMG Songs, ASCAP/Zovekita, ASCAP/T.J. Beats, BMI), HL, H100 88; RBH 40
WHAT IF (ECAF, BMI/Sony/ATV Songs, BMI), HL, H100 92; RBH 45
WHENEVER, WHEREVER (F.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin, BMI), WBM, H100 9
WHERE I COME FROM (WB, ASCAP/Yee Haw, ASCAP), WBM, CS 17; H100 76
WHERE THE PARTY AT (Them Damn Twins, ASCAP/Air Control, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noonite South, SESAC/Jackie Frost, ASCAP/BMG Songs, ASCAP), HL, H100 46; RBH 34
WHERE THE STARS AND STRIPES AND THE EAGLE FLY (Acuff-Rose, BMI/Milene, ASCAP), HL, CS 4; H100 26
WHEREVER YOU WILL GO (Amedeo, BMI/Alex Band, BMI), HL/WBM, H100 23
WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) (EMI April, ASCAP/Tri-angels, BMI), HL, CS 5; H100 33
THE WHOLE WORLD (Gnat Booty, ASCAP/Chrysalis, ASCAP/Dungeon Rat, ASCAP/EMI April, ASCAP/Aniyah's, ASCAP), HL, RBH 42
WHO WE BE (Boomer X, ASCAP/54vill, BMI) H100 75; RBH 26
WISH YOU WERE HERE (EMI April, ASCAP/Hunglikey-ora, ASCAP), HL, H100 60
WITH ME (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Songs Of Universal, BMI), HL/WBM, CS 12; H100 63
A WOMAN'S WORTH (Lellow, ASCAP/EMI April, ASCAP/Skyhy, ASCAP), HL, H100 20; RBH 4
THE WORLD'S GREATEST (Zomba, BMI/R.Kelly, BMI), WBM, RBH 59
WRAPPED AROUND (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP), HL, CS 10; H100 61
WRAPPED UP IN YOU (Warner-Tamerlane, BMI/Sell The Cow, BMI), WBM, CS 7; H100 53
YO QUERIA (Curci, ASCAP) LT 8
YOU GETS NO LOVE (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Michaelangelo Saalsberry, ASCAP/Gloria's Joy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Haleem, ASCAP/Scamon, ASCAP/Wilcoil, BMI), HL, H100 43; RBH 10
YOU MUST HAVE BEEN (Montell Jordan, ASCAP/Wixen, ASCAP/Baj, ASCAP/EMI April, ASCAP/tri-umph, ASCAP/Sydney's Mom Music, BMI), HL, RBH 63
YOUNG'N (HOLLA BACK) (D. Brasco, ASCAP/Desert Storm, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 81; RBH 36
YOU ROCK MY WORLD (Mijac, BMI/Warner-Tamerlane, BMI/EMI Blackwood, BMI/Rodney Jerkins, BMI/EMI April, ASCAP/LaShawn Daniels, ASCAP/Ensign, BMI/Fred Jerkins III, BMI/Generations Third, BMI), HL/WBM, H100 83; RBH 35
Y SOLO SE ME OCURRE AMARTE (WB, ASCAP) LT 20

Continued from page 1

signature singer/songwriter-oriented format that the station has dubbed "city folk."

If this sounds like a return to the free-form programming of the '70s, however, nothing could be further from the truth. WFUV has, in the words of music director Rita Houston, "adapted, but not adopted" many of the programming philosophies used by successful major-market radio stations in order to best serve their listeners. "Although we play a wide variety of adult-oriented music, it is not like our staff come in and play whatever they want," explains Houston, who says that the station is "actually very tightly programmed. Like a successful commercial radio station, we carefully mix the familiar with the unfamiliar. We have core artists that we constantly return to, and we do have 'hits,' but they are hits that we create ourselves."

Unlike commercial radio stations, Houston carefully monitors how often WFUV's "hits" are played, ensuring that the station plays its most popular songs and artists "often enough that people become familiar with them, but not so much that they get sick of them. Commercial stations don't care if you hate them, so long as you listen



SINGLETON

to them," she says. "We want people to love us, and that means not allowing songs to burn out quickly."

On any given day, listeners can hear such artists as Lucinda Williams, John Hiatt, former Whiskeytown frontman-turned-solo-artist Ryan Adams, jazz pianist/vocalist Diana Krall, modern rock band Coldplay, and local 22-year-old singer/songwriter Norah Jones from releases liberally culled from both major and independent labels.

Along with the station's upscale, adult-themed music comes a demographic that commercial radio programmers can only dream of connecting with. "Our typical listener is in their 40s, has a six-figure income, and a graduate degree," Houston says. "In short, a working professional, a lifelong learner who did not want to stop doing new things when they graduated from college. This goes directly against one of the main philosophies of commercial radio, which says that people's musical tastes were cast when they lost their virginity."

The roots of the "city folk" format were planted 12 years ago, when WFUV, like many university licensees, programmed all types of music in an attempt to be all things to all people. "We were a moderately successful col-

lege station, targeting the Fordham students, but the university decided that we should broaden its appeal and become a stronger service in the New York metro area," PD Chuck Singleton recalls. Realizing that the market already had successful noncommercial stations that specialized in jazz, classical, and talk, WFUV set its sights on an underserved niche market, first focusing on folk and singer/songwriters and eventually expanding to include adult-oriented pop, rock, and world music.

INTELLIGENT, CONTEMPORARY MUSIC

WFUV's focus on a single format is anathema to the programming at most college stations, where different genres are programmed in "blocks" at designated times each week. "Most public stations do not understand the message that most commercial broadcasters had known for decades, which is that successful radio is format-based," Singleton says. "Most public stations were a crazy-quilt of programming, trying to serve a lot of different audiences with diversity instead of serving a single audience with diverse music. We turned it into a format, where at eight in the morning or 10 at night, you knew you could find what you wanted."

Currently, WFUV enjoys an audience of 300,000 listeners a week, according to Arbitron. Singleton says that figure "has tripled in the last 10 years, up from 100,000 a decade ago." Because the station is publicly owned, roughly two-thirds of its annual budget comes from listener support. With the economy in a downturn and consumer spending down, WFUV's fall 2001 fund drive, held during the last week of October, netted more than \$600,000—an increase of 10% more than last year's fall fund-raiser, according to Singleton.

The biggest obstacle to WFUV's growth is the station's new transmitter tower, which is halfway finished. Once it is completed, it will allow WFUV to increase its coverage to include parts of lower Manhattan and Brooklyn. But the project is currently being held up in court, pending Federal Communications Commission approval.

Two years ago, WFUV began increasing its listening audience by broadcasting its signal live over the Internet at wfuv.org. The station's Web site director, Laura Fedele, estimates that at any given time on a weekday afternoon, "between 350 to 1,800 people are listening on the Internet, with an average of probably 500 at any given time." That number reaches its higher end, Fedele says, when the station is focusing on a specific event, such as it did on Bob Dylan's birthday. In addition to the live signal, Internet surfers can also tune in to archived broadcasts of several of the station's weekly shows.

Despite the increase in listeners that the Internet provides, Singleton says that online broadcasts are "prohibitively expensive." Unlike traditional terrestrial radio, where a signal is broadcast from a transmitter and picked up by any number of listeners, the more listeners that tune in to a Webcast, the more money it costs a station to send its signal over the Internet. "You pay by the hit," Singleton explains, "and no one has yet to

Sample Hour From WFUV

George Harrison, "A Horse to Water"; Shawn Colvin, "Whole New You"; David Byrne, "Miss America"; Bonnie Raitt, "Write Me a Few of Your Lines"; Jack Johnson, "Flake"; Louise Goffin, "Instant Photo"; Neil Young, "Long May You Run"; Patty Griffin, "Time Will Do the Talking"; Jonathan Richman, "Her Mystery Not of High Heels"; B.B. King and Koko Taylor, "Something You Got"; Moby, "Natural Blues"; Lucinda Williams, "Joy"; and Bob Dylan, "Lonesome Day Blues."

develop a workable model that makes the cost-benefit work."

MAJOR SIGNING COUP

In January, WFUV scored a major coup by signing on three longtime staples of New York rock radio: afternoon air talent Dennis Elsas; weekend Pete Fornatale, who brings with him the *Mixed Bag* show he hosted for both WNEW and WXRK in their classic rock days; and *Idiot's Delight* host Vin Scelsa, who brings with him a 30-year history of free-form programming in the New York metro area.

Scelsa, who first appeared on the airwaves in 1967 on noncommercial WFUM in New Jersey, says that the freedom afforded him at WFUV is a catalyst for his own creativity. "Because I am allowed to play what I want, how I want, it pushes me to search for new and different things, to challenge myself and my listeners," he says. "Without this station, that would be impossible in this market."

Furthermore, Scelsa says that without the enthusiasm of the entire station, his own efforts to introduce listeners to new artists would be significantly less effective. "One person alone cannot have a huge effect on creating a buzz on an artist, but when you have an entire station that gets behind an artist, you reach a much larger audience, creating a huge buzz."

Scelsa notes that, like the rock stations of the past, WFUV creates a sense of community among its listeners. "What has happened in the city is that the major corporations have bought up all of the stations and are programming them in such a way that they can sell them to their advertisers in a neat package," he says. "It has nothing to do with music, art, or creativity. It does not create a listening community of like-minded people. WFUV has a core community of listeners who know they can only get what they want here."

Not only does WFUV create a sense of community on the radio, but it also pays close attention to the real world that its listeners reside in. That can be seen in the station's morning show, which boasts the only all-female morning drive team in the New York metro area. Its co-hosts, Claudia Marshall and Julianne Welby, both have backgrounds in news journalism—Marshall as a television reporter at both CBS and ABC's news divisions and Welby as a reporter and news director at noncommercial radio station WAMU Washington, D.C.—giving the show a

literate angle that is the antithesis of the loud, testosterone-fueled morning shows found at many radio outlets.

Welby, who serves as both morning co-host and news and public affairs director, graduated from Fordham in 1993 with a degree in communications and returned to the station earlier this year. "My roots are here," she says, "so it was completely natural to return to the place where I literally learned about radio from the ground up."

Much of the morning show's discussion is based around events indigenous to New York City, including but not limited to music, art, history, and literature. "We are trying to feed people's heads," Welby says. "Our listeners are music fans, but their tastes go much deeper than that. They read *The New York Times*, they purchase tickets to the theatre and to cultural events, and we want to tap into that."

Recent topics have included a discussion on the lack of available public toilets in the city, a feature on the Queens neighborhood Sunnyside, and a discourse pertaining to a televised AIDS documentary. "We try to get deep into a subject, to really let people know what that topic is about, and why it is important," Welby says. "If we do a piece on a map exhibit at the New York Public Library, we don't just talk about it. We put the curator on the air to explain how the exhibit is put together. If we focus on a neighborhood, we discuss the history of the area and the different nationalities that make up its fabric."

As befits the hosts' backgrounds in news journalism, most of the segments are extensively researched and prepared in advance. "One thing we don't do is rip news items from the daily papers and regurgitate them," Welby says. "We try to have a conversation with the audience."

Both morning hosts check their bulletin board on the station's Web site frequently to gauge their listeners' reactions and include the feedback in the on-air discussions. "What we talk about on the air immediately becomes a topic for discussion on the bulletin board," Welby says. "We try to respond to it quickly. It is a way to take the show from being a one-way street, where we talk at people, to a two-way street, where the listeners are involved in the discussion."

Because WFUV's listeners are eager to discover new music, they are equally likely to share their excitement with like-minded friends, according to Columbia Records senior director of national promotion Trina Tombrink. While New York City has a longstanding tradition of being a hot touring and sales market, Tombrink says that limited opportunities to start artist careers via radio has made WFUV a central part of her label's promotion campaigns. "Most of the commercial stations are so conservative about developing artists that it becomes a major coup when they get involved—and once they do, it is often well into the project," she says. "WFUV, on the other hand, is eager to get involved early on, when an artist is on the cusp of breaking wide open."

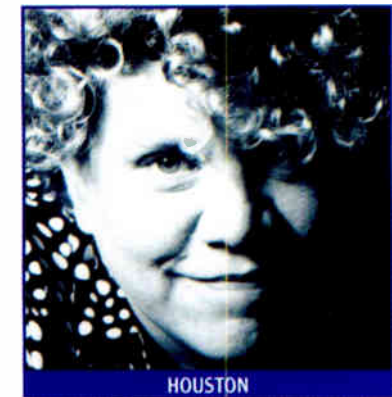
Often, Columbia will work with WFUV to co-sponsor in-store appearances by developing artists. The label also does frequent live performances

at Sony Studios in midtown Manhattan, where such developing artists as Shawn Mullins perform in an intimate environment for 30 WFUV listeners and their guests. The shows are broadcast on-air and are recorded for future release as EPs or B-sides. "Everyone wins," Tombrink says, noting that the station's Internet simulcast has the potential to start an additional word-of-mouth buzz in any number of markets.

"If there were a WFUV in every city, the world would be a better place, and we would be enormous!" Iowa-born singer/songwriter Dan Bern exclaims. Prior to the release of Bern's latest project on Messenger Records, *New American Language*, label president Brandon Kessler burned copies of the disc for Houston and Scelsa, allowing WFUV to play tracks from the project before it was even manufactured.

In November, when Bern headlined New York City's Irving Plaza, WFUV continued its support by co-promoting the event with Messenger, providing on-air advertising worth, according to Kessler, "thousands of dollars," in addition to bringing Bern to the studio for an hour to talk and perform. In exchange, Messenger provided the station with prize packages during WFUV's fund drive.

The show's 1,100 tickets eventually sold out. Kessler says that "was a direct result of WFUV's support. They are



HOUSTON

providing a valuable service to the local music communities, because they are the first to take chances on an artist. And when an artist becomes successful, they continue their support from project to project. People look to Rita Houston and to the station to see what is being played, to know what great new music is coming out."

As being a part of New York City carries with it a cachet all its own, the fact that a new artist is creating a stir on WFUV carries weight in other parts of the country. "It represents a certain pulse to people outside of the city," says Houston, who thinks that the most gratifying aspect of the stations' growth is that it occurred as the station "widened and broadened its scope, which bucks conventional wisdom."

"I think this shows that non-commercial radio is the future of broadcasting," Houston continues. "A station like WFUV is important to people. It is the only hope for discerning adults to feel like they have a home at radio, and their support shows that what we are doing genuinely means something to our audience."

"After all," she adds, "even when WNEW was in its heyday in 1975, do you think people were ready to start writing the station checks?"

2001 BILLBOARD MUSIC AWARDS



A constellation of stars shine during the finale of the Billboard Music Awards, performing a potent version of Marvin Gaye's "What's Going On," produced by Jermaine Dupri as a single benefiting AIDS research and post-Sept. 11 relief.



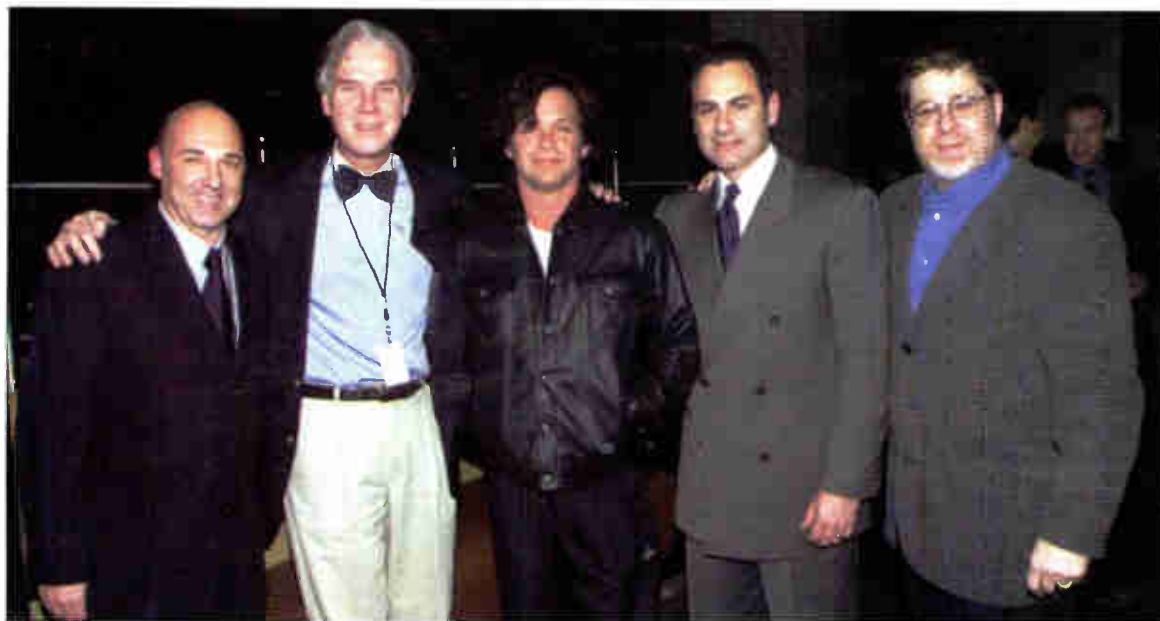
Jamie O'Neal, honored as country new artist of the year, thrills the Billboard Bash audience with "When I Think About Angels."



Shaggy—who performed at both the Billboard Bash and the awards show—triumphantly holds aloft his male artist of the year and male album artist of the year trophies.



Pubescent country powerhouse Billy Gilman belts out his hit "One Voice" at the Billboard Bash.



Pictured, from left, celebrating John Mellencamp's Century Award presentation at Olio!, are Mellencamp's manager Randy Hoffman, *Billboard* editor in chief Timothy White, Mellencamp, VNU Business Media president/CEO Michael Marchesano, and VNU Business Media COO and *Billboard* Music Group president Howard Lander.



The members of Destiny's Child gleefully accept their honors for artist of the year.



Sting announces Destiny's Child's win as artist of the year.



Pictured, from left, are *Billboard* senior writer Chris Morris, MCA Records president Jay Boberg, and *Billboard* associate publisher/worldwide Irwin Kornfeld mingling before the Billboard Bash.



Vocalist Gwen Stefani leads her band No Doubt through the reggae-inflected "Hey Baby" during the awards telecast.



Billboard editor in chief Timothy White, left, congratulates *Billboard* Century Award honoree John Mellencamp.



Soul vets the O'Jays rouse the house with "Love Train" during a climactic appearance at the Billboard Bash.



Janet Jackson warmly accepts her Artist Achievement Award.



Pink exhorts the crowd to "Get This Party Started" at the Billboard Music Awards.



Lead singer Brandon Boyd of Incubus—whose "Drive" was named modern rock single of the year—offers a moody version of "Wish You Were Here."



American Urban Radio Networks director of marketing and communications Dawn Hill, left, is greeted by *Billboard* urban advertising director Andy Anderson at the Billboard Bash.

2001 BILLBOARD MUSIC AWARDS



Vegas icon Wayne Newton, center, shares a cross-generational moment with Blink-182's Mark Hoppus, left, and Tom Delonge at the awards presentation.



Lil' Romeo gets a hug from his mom after collecting his award as rap artist of the year.



'N Sync—presented with a special award for the biggest one-week sales of an album in 2001, for *Celebrity*—serenades the awards show audience with "Gone."



Lee Ann Womack collects her trophy for adult contemporary single of the year ("I Hope You Dance") during the Billboard Bash.



Pictured, from left, *Billboard* account executive Michelle Wright, record producer Will Edwards, 5.1 Entertainment VP of marketing Melissa Boag, and *Billboard* associate publisher/worldwide Irwin Kornfeld huddle during the Billboard Bash.



Tim McGraw—winner of five *Billboard* Music Awards—rocks through "Angel Boy" during the ceremony.



Comedian and Fox sitcom star Bernie Mac, who also hosted the *Billboard* Music Awards telecast, warms up the crowd at the *Billboard* Bash.



Trenton Productions president Richard Bencivengo, left, and *Hollywood Reporter* VP of strategic planning Matthew King mingle at the *Billboard* Bash.



Pictured, from left, Pioneer promotions/marketing coordinator John Hunter and label manager Todd Culberhouse chat with *Billboard* account executive Darren Strothers at the pre-show party.



Pictured, from left, L.O.Y. Entertainment CEO Horatio Hamilton, *Billboard* R&B/rap associate editor Gail Mitchell, dancehall king Shabba Ranks, and Ranks' manager Bankeygiscombe hang out at the *Billboard* Bash.



VNU Business Media COO and *Billboard* Music Group president Howard Lander, left, welcomes Scott Hunter-Smith, president of the Heineken Foundation, at the pre-show event.



Dennis Ashley, left, agent for Destiny's Child at Creative Artists Agency, hooks up with *Billboard* Western advertising director Ian Remmer at the pre-show party.



Billboard associate publisher/international Gene Smith, left, shares a moment with Rive Droit Music GM Stephane Bombet during the *Billboard* Bash.



Pictured, from left, Tony Rombola and Sully Erna of rock artist of the year honoree Godsmack, *Billboard* account executive Michelle Wright, and Tommy Stewart and Robbie Merrill of Godsmack exchange greetings at the *Billboard* Bash.



Alicia Keys, pictured, performs a rousing medley of "A Woman's Worth" and "Brotha."



Angie Stone offers her tribute to African-American men, "Brotha," at the awards ceremony.



Eve delivers her unique hip-hop spin on "Brotha."



Enjoying the *Billboard* pre-telecast party, from left, are Concrete Marketing president Bob Chiappardi, *Billboard* West Coast bureau chief Melinda Newman, and Andy Gould, manager of modern rock artist of the year Linkin Park.



Thuy Satterfield, left, VP of marketing at Super-D, links up with *Billboard* director of charts Geoff Mayfield at Olio!

Destiny's Child, Kelly, McGraw Top Billboard Awards

Continued from page 1

"On all these [types of] award shows, if the act plays, it always helps the sales," says West Sacramento, Calif.-based Tower Records COO Stan Goman, who singled out Pink and Tim McGraw as being among the telecast's best performers. "And it also can't hurt that No Doubt performed a week before its new album is released. And with Alicia Keys, she's been selling like crazy anyway."

Mike Fuller, rock buyer for Amarillo, Texas-based retail outlet Hastings, also agrees that Pink and No Doubt will benefit from some sales spikes. "The [performance] by Alicia Keys, Angie Stone, and Eve [of 'A Woman's Worth']/'Brotha'] was pretty cool," Fuller adds. "And I think that maybe [Billboard Century Award winner] John Mellencamp may see a little spike, too."

According to preliminary data from Nielsen Media Research, the 2001 Billboard Music Awards



KELLY

reached 11.6 million viewers. The show achieved a 6.9 rating, which represents 7.2 million homes and an 11 share. In the 18 to 49 demographic, the show scored its best ratings since 1997.

Telecast live by Fox from the MGM Grand Hotel's Grand Garden Arena, the 12th annual Billboard Music Awards saw R&B singer R. Kelly walk away with the highest number of awards—six—while Tim McGraw and Destiny's Child tied at five each. Kelly's honors in the R&B/hip-hop categories were artist of the year, singles artist of the year, albums artist of the year, songwriter of the year, and album and single of the year.

"It's always an honor to win anything," Kelly says. "I put the same effort into this album [TP-2.Com] as I did on my last one [R.]. But it's hard to win one of these awards. Hard work does pay off."

Destiny's Child polished off another banner year and solidified its crossover appeal by claiming the artist of the year accolade for a second consecutive year, as well as artist of the year duo/group, Hot 100 singles artist of the year, Hot 100 singles group artist of the year, and soundtrack single of the year

for "Independent Women Part I" from *Charlie's Angels*.

"We're so blessed to have won last year and to have another beautiful year," the trio's Beyoncé Knowles says. "A *Billboard* award is one of the most accurate awards an artist can receive, and that means a lot."

Espousing a similar sentiment was McGraw, who also snared five *Billboard* Music Awards, including country artist of the year. He says that winning a *Billboard* award is special because "there's no finagling. It's based on sales and radio. There's no voting, no nothing. So to win [an award] that has to do with radio and airplay, which is our lifeblood, you can't beat that. It's the people who buy the records and the people who call up the radio stations that request the records they want to hear. To an artist, that means everything."

Rounding out the list of multiple winners were Shaggy (male artist of the year and male albums artist of the year), Lil' Romeo (rap artist of the year and rap single of the year for "My Baby"), Creed (catalog artist of the year and catalog album of the year for *My Own Prison*), and Lifehouse (new artist of the year and Hot 100 single of the year for "Hanging by a Moment"). Also taking home two awards—female new artist of the year and R&B/hip-hop new artist of the year—was R&B/pop newcomer Alicia Keys, who led the finalists on nominations, with a total of eight.

Among other show highlights were special presentations to John Mellencamp, Janet Jackson, and DMX. Mellencamp was presented with *Billboard's* highest accolade, the annual Century Award for creative achievement, by actor Matthew McConaughey. "It's funny and surprising for me to accept this award," a humble Mellencamp says. "I just write songs and go out on the road doing shows. It's been the same thing for 25 years now." (For the complete text of McConaughey's introduction and Mellencamp's acceptance speech, see story, this page.)

Upon receiving the artist achievement award, Jackson—who was introduced by Sean "P. Diddy" Combs—noted it was an honor "to be recognized for doing that which I love. My very first performance ever was actually here at the MGM Grand at the age of 7. I never dreamed that all these years later I would be back here to receive such an honor."

Rapper DMX earned a special *Billboard* Music Award for being the first artist to have his first four albums debut at No. 1. Also receiving special kudos was 'N Sync, whose *Celebrity* was recognized for accumulating the biggest one-week sales for an album in 2001.

Accented by strong, colorful performances, this year's *Billboard*

(Continued on next page)

Mellencamp: "I Have Never, Ever Kissed Anybody's Ass"

The 2001 *Billboard* Century Award was presented to John Mellencamp by Matthew McConaughey at the Dec. 4 *Billboard* Music Awards. Following is the text of the presentation and acceptance speeches.

Matthew McConaughey: It's about one o'clock in the morning in 1983. I'm 14 years old, and my brother shakes me awake, saying, "Hey man, you've got to come out to the car and hear something." We go outside, and we get in his '81 Camaro, and we start rockin' to this new album that he just got. The music was aggressive. It was raw, elbow-greased, in-your-face, rock'n'roll with rhythm. The kind of songs you like the first time you hear 'em, you love the second time, and you sing along to the third time.

Three hours later, when we turned off the ignition and went to bed, I was a fan of this guy my brother called Cougar. The same guy whose mama named him John Mellencamp. For me, this music was what any good rock'n'roll should be. It was a visceral experience that you can't really explain, but you just feel it in your loins. And it felt good. At 14 years old, I went to school and was trying to pull off some of John's lines on the freshman girls, like: "Make me feel like a man after all/I want to put my kicking mule into your stall." John is a romantic. He was my poet. I was experiencing his music as he made it. I was growing up with him, and I was watching him grow.

He's the only musician I've ever listened to whom I believed has been speaking to me. It's like he's been reading my mail. His music let me know that I wasn't the only kid in the world who was trying to believe in something. That I wasn't the only kid in the world who was confused, bored, and running away from myself. He believes that the birth of something is when it's [at its] most beautiful, that [if] children don't grow up to know better, they grow up to know worse.

He takes life seriously. He'll tell you straight out. "I've got two moods. I'm either pissed off or I'm all right, but I ain't never happy." He believes blood is thicker than water and worth more than a dollar bill. He says life ain't easy, and if you do things your own way and you give a damn, you *will* pay a high price. But, if you're honest, your pillow will be your piece of mind. John believes in the American dream: for you, for me, for himself, and all of those out there who have never even had a chance to dream about it. He says hold on to your ideals, stay strong, and don't sell your soul to the devil in the name of greed and instant gratification.

But don't misunderstand me. John Mellencamp is not a preacher. Instead of talking about religion, instead of talking about politics, he's singing about culture and humanity.

He'll be the first to say, "Hey man, it's about the message, not the messenger. I sing about how it's supposed to be, not how I am." John knows that we're all sinners. And as quick as he is to condemn, he'll forgive just as soon on one condition: that you're doing the best you can do. He challenges hypocrisy. He will not accept

My career has always been messy business. That's probably because I've never planned anything in my life.

I've always seemed a little out of step with the times. I've pretty much grown up in public. I started making records real young. Making mistakes, saying the wrong things, and trying to get myself away from whatever



MELLENCCAMP LEFT, AND McCONAUGHEY

sleepwalking through this life. He asks us to be accountable because judgment day is going to come. Now whether that was Sept. 11 or when you move on from this life, you better take inventory right now so [that] when you do get there, you don't realize in vain that, "Hey man, the bed's made, but there's no sheets on it." What is the value left in love and happiness when you're sleeping with your back to your loved one and you can't tell your best buddy that you love him? A world without color is a world without sound. So get with it. Enjoy every single day in this whole catastrophe of life because the pendulum will continue to swing between a laugh and a tear. And you know what? That's as good as it gets for us. Between a laugh and a tear. So there ain't no reason to stop trying. That's John Mellencamp. Thank you.

I am honored and proud to now present John Mellencamp with this year's Century Award.

John Mellencamp: Ten years ago tonight, George Harrison accepted this award. It was the first Century Award. So I'm deeply humbled, and I'm grateful to be here for the 10th Century Award. Thank you, guys, very much. You know, I gotta tell you, I don't really know why I'm getting this award tonight. All I really wanted to do was make a record when I started out. I never gave much thought to accepting these awards.

was popular at the moment. I never wanted to fit in. But I'll tell you guys one thing: I've always tried to be honest, and I have never, *ever* kissed anybody's ass. I've always tried to challenge myself in my own way musically. So I'm really just the guy pushing the rock up the hill. Always pushing the rock up the hill. I, however, have made a few friends in the music business who like me a little bit, and I'd like to say thanks to them: Timothy White, John Sykes, Allen Grubman, Randy Hoffman, Mike Wanchic, Harry Sandler, Tracy Cowles, and my wife, Elaine Mellencamp. I'd also like to thank Howard Lander and all the people at *Billboard* magazine, Donny [Jenner] and Tommy [Mottola] at Sony and all those folks. Alain Levy and Dick Asher, some old friends I had when it used to be PolyGram Records.

But I'll tell you guys one thing: There's not one person that you'll ever see in your life that's had more fun in the music business than me. I have laughed at stuff for 25 years—'til I cried I laughed at stuff. Stuff that I've seen, crazy stuff that I've done. And I'll tell you, if you guys who are just starting out or just have a couple records under your belt can have half as much fun as I did, then you'll be successful. Listen, everybody have a merry Christmas. Thank you very much for this award. And let's pray for a peaceful world, all right? Thank you very much.

Backstage At The Billboard Music Awards

This column was prepared by Gail Mitchell and Melinda Newman from Las Vegas.

JOHN MELLENCAMP, who was presented this year's Century Award, *Billboard's* highest honor for distinguished creative achievement, said he couldn't believe it when he heard he was to receive the award, whose past recipients have included the late **George Harrison** (1992), **Buddy Guy** (1993), **Joni Mitchell** (1995), and **James Taylor** (1998). "When **Tim [White, *Billboard* editor in chief]** called me to tell me, I just thought, 'What?! I shouldn't be getting this. There has to be somebody better than me.' But I'm very happy and pleased. I think it's great company to be in, and I'm very proud to be here."

Mellencamp says he and **Stephen King** are continuing to work on the stage musical they began collaborating on last year but that their day jobs sometimes get in the way. "I talked to Steve last week, and he's writing two books. I'm out promoting [new album *Cuttin' Heads*], and sometime this winter we're going to try and finish this thing. It's going great, but we both decided it was going to be a part-time thing."

THE EVENING'S BIG WINNER, R. KELLY, who snared six trophies—including R&B/hip-hop artist of the year—said working behind the camera may be his next career move. Music and videos are "kind of forcing me into film," **Kelly** said. "In fact, I'm going to Los Angeles to meet with movie people. I know I can direct and score. So hopefully one of those will work for me."

COUNTRY ARTIST TIM MCGRAW, who took home a fistful of awards—including country artist of the year and country albums artist of the year—opted to perform album cut "Angel Boy" on the show instead of his current single, "The Cowboy in Me." With its uptempo, redemptive theme, **McGraw** said "Angel Boy" just seemed to be the right choice. "It's one of my favorite things on the record and, to me, it's kind of an edgier song. I like doing it live. I also think it's very applicable to the times we're living in." The song, which appears on **McGraw's** current *Set This Circus Down* project, was initially pegged for a previous album, "but I got a cold and couldn't

finish the vocals, so we waited for this album." No word yet on if it will be released as a single, but **McGraw** says he filmed a video for the track last spring in Ireland.

DESTINY'S CHILD won artist of the year for the second year in a row, as well as snagging four other awards. But the group is already looking ahead to spring, when the trio will head to Europe to make up dates postponed following the events of Sept. 11. "Never in **Destiny's Child's** history will you ever hear about us just canceling a show," the group's **Kelly Rowland** said. "That's out of the question for us. You won't hear about us canceling a show unless it's like what happened on Sept. 11 or someone is deathly sick. We'll go onstage half-breathing—that's just us."

Rowland is still reeling from the girls' entry into the toy market with their own line of dolls by Hasbro. "I have a 5-year-old niece, and as she was walking through a toy store, she said, 'Auntie Kelly' when she saw my doll," **Rowland** said of her plastic counterpart. "It's so weird—I think about how when I was little, I really wanted a **Whitney Houston** doll. I use to dress my Barbie doll up as **Whitney Houston**."

JAMIE O'NEAL, who was named new country artist of the year, said the strangest place she ever heard first single "There Is No Arizona" was in the dentist's office. "I always have the oxygen mask on. You know how it blurs everything and makes everything slow-motion," she said. "When 'Arizona' came on, it sounded really weird, especially the harmonica. You don't want to hear harmonica when you're on nitrous oxide!" The singer, whose first two singles went to No. 1 on the *Billboard* Country Singles & Tracks chart, says she thinks "Arizona" was so popular because many women could relate to its themes. "I heard from so many young girls who had been through a heartbreak or had guys who had promised them something and then let them down." **O'Neal** expects to go back into the studio to record her sophomore Mercury album in the spring.

remix of R&B singer **Angie Stone's** current single, "Brotha," featuring rapper **Eve** and **Keys**. The latter preceded that performance with a rendition of her own single, "A Woman's Worth."

No Doubt also turned in a stellar performance, as did **Incubus** and **Shaggy**.

Keeping everything moving at a quick pace was comedian **Bernie Mac**, a first-time host of the awards. His humorous opening remarks set the show's tone. **Mac** outlined a list of acceptance-speech ground rules, including a playful admonishment to rappers ("Don't come up here with the whole doggone neighborhood") and acts with multiple members ("Pick a designated speaker . . . like the drummer. He doesn't ever get to talk"). The diverse

COMEDIAN BERNIE MAC wasn't daunted at all by his first-time stint as host of the *Billboard Music Awards*. "This is right up my alley," the star of the new Fox comedy *The Bernie Mac Show* said during a rehearsal break. Known for his hard-hitting quick wit, the 30-year comedy veteran said his secret to hosting was simple: "Doing what got me here—being myself. I know my limits. This isn't a club gig or a cable comedy show. I'm not going to tell everybody to kiss my ass. I'll do it with good taste, but still have a taste of **Bernie Mac**."

In addition to his weekly TV series, the Chicago-based **Mac** can be seen in director **Steven Soderbergh's** remake of *Ocean's Eleven*. But don't look for the comedian to appear anytime soon in a sequel to *The Original Kings of Comedy*, the 2000 **Spike Lee** film that also starred fellow funny men **Steve Harvey**, **D.L. Hughley**, and **Cedric the Entertainer**. "For me, it's hit, get out, and make room for someone else," **Mac** says with a laugh. "Maybe we'll do a reunion a few years from now. But right now I want to move on—I have a lot more things I want to do."

MULTIPLE NOMINEE NELLY, who doubled as an award presenter and added his signature rapping style to the telecast's grand finale, "What's Going On," said he was hard at work on his sophomore set, *Nellyville*, which is slated for a June 2002 release. "I can't do *Country Grammar* again," **Nelly** said, referring to his chart-topping 2000 debut on Fo' Reel/Universal. "You have a lifetime to do your first album and 18 months for your second. It's just a matter of drawing on the talent I have inside."

AMONG THE SHOW'S HIGHLIGHTS was a medley of **Alicia Keys'** current single, "A Woman's Worth," and a remix version of **Angie Stone's** "Brotha," performed by the two singers and **Eve**.

"When I was recording 'Brotha' with **Raphael Saadiq** and **Jake & the Phatman**, **Alicia** hung out with us in the studio," **Stone** recalled. "**Ronnie Isley** was also there. We had a ball. Later, **Alicia** called, say-

ing she had an idea for a remix. She played it over the phone, and I said, 'Let's do it.' And ironically, we both thought of **Eve**."

"Working with the three of them was off the hook," added **Keys**, who said she couldn't wait to get onstage to perform the song. "It was a supportive atmosphere with three strong women."

Eve, who's working on her third album and set to make her film debut in an **Ice Cube** project called *Barbershop* (the MGM film begins shooting in Chicago in January 2002), said her participation in the remix was a no-brainer. "I got the phone call and said, 'Of course, I'll do it.' I knew it would be hot."

NOMINATED FOR SEVEN AWARDS and winner of two, reggae artist **Shaggy** said he can't rest on his laurels, even though his MCA album *Hotshot* has been certified for sales of more than 6 million units in the U.S., according to the Recording Industry Assn. of America. "It's work time all over again. I'm ready again; I'm back in the studio." He's motivated by a newspaper article that called him a novelty act. "I cut it out and framed it and put it up in my house and put it up in the studio," he said. "I'm saying, 'Motherfucker, this is the fucking motivation right here. I'm going to prove this son of a bitch wrong.'"

SULLY ERNA, frontman for rock artist of the year **Godsmack**, is hard at work on producing the first act for his new Republic/Universal imprint. Just don't ask him the name of the label or the band. "I was going with **Spiral Records**, but I just found out I'm not going to be able to use that. The band's name is **Powderburnt**, but I think they have to change that too," **Erna** said with a laugh. "I really didn't think about having my own label. I just brought the band to the table that I really wanted to sign and they offered. They said, 'Why don't we start a label with you, and we'll push anything you bring?' Actually, they said, 'We've been waiting three years for you to bring us something.' **Erna** expects the newly named rock band to make its debut next year.

Additional reporting by **Rashaun Hall** in New York.

Destiny's Child, Kelly, McGraw

Continued from preceding page

Music Awards had something for everyone—from **Pink** (who cavorted with her dancers atop a pink cake) to country icon **McGraw**. Opening the telecast was pop princess **Britney Spears** with a pre-taped performance of "I'm a Slave 4 U," dramatically staged against the fountain backdrop of the **Bellagio Hotel**. Boy band 'N Sync, in turn, made its own dramatic entrance by being lowered from the arena's rafters on a lighted platform while singing its R&B crossover hit, "Gone."

Another crowd-pleaser was the world premiere performance of the

I put the same effort into this album as I did on my last one. But it's hard to win one of these awards.

—R. KELLY

range of presenters included **Mary J. Blige**, **Wayne Newton**, **Sting**, **Missy "Misdemeanor" Elliott**, **Creed**, **Linkin Park**, **Blink-182**, and **Sugar Ray's Mark McGrath**.

The show's party atmosphere was tempered, though, not only by the events of Sept. 11 but also by the

recent death of Beatle **George Harrison**, to whom the show was dedicated. The Beatles' Capitol compilation *I* received the *Billboard* album of the year award.

In keeping with the spirit of global brotherhood and support that has been in evidence since the terrorist attacks, the show ended with a moving grand-finale performance of **Marvin Gaye's** 30-year-old classic, "What's Going On." To focus attention on the global AIDS crisis, a host of acts—including **Nelly**, **Bono**, **Destiny's Child**, **Combs**, 'N Sync, **Eve**, **Keys**, **No Doubt's Gwen Stefani**, and **Gaye's daughter, Nona Gaye**—remade the song under the direction of producer **Jermaine Dupri**. Those artists were joined onstage by R&B singer **Jill Scott** (who won female R&B/hip-

hop artist of the year), country singer **Jamie O'Neal** (winner of the country new artist of the year award), and others. In addition to benefiting AIDS programs, a portion of the **Columbia** single's proceeds is being donated to the **United Way's** Sept. 11th Fund.

For **Tower's Goman**, the finale made "some of the rappers more accessible to the general public," something that might also translate into additional sales.

The *Billboard Music Awards* are based on *Billboard's* year-end charts, which will appear in the magazine's Dec. 29 issue. For a complete list of winners, visit billboard.com.

Additional reporting by **Melinda Newman** in Las Vegas and **Jill Peselnick** in Los Angeles.

Harrison

Continued from page 1

Thirty years later, he said of his path-breaking power ballad, "It's pretty embarrassing stuff, really. But in those days, we didn't know much about how to put a song over." Perhaps, but the swift rise starting the following week in 1963 of the Beatles' "She Loves You" single to worldwide No. 1 status—propelled by Harrison's lead Rickenbacker guitar riffs—indicated that all parties in the band were learning fast.

"Don't Bother Me" was recorded Sept. 11-12, 1963, with Latin touches (Paul adding claves and Ringo some bongos) and a fierce guitar solo by George. The restive, resentment-laced track (which first appeared on the November '63 *With the Beatles* U.K. album and then on the January '64 *Meet the Beatles!* U.S. collection) represented a novel detour for the Beatles—away from innocent "yeah, yeah, yeah" pop affirmation and toward a gritty adult depiction of hurt and indignation, followed by a healing process borne of mutual respect and acceptance.

Indeed, the abandoned lover at the center of "Don't Bother Me" accepts all responsibility for his plight ("It's not the same/But I'm to blame/It's plain to see"). The song closes with a mordant dash of the sly wit evident in virtually all of Harrison's work, the narrator portrayed as a caricature of over-the-top self-pity as he pleads: "But till she's here please don't come near/Just stay away/I'll let you know when she's come home/Until that day..."

The essence of George Harrison's affecting, often wryly confrontational art was its ability to make real feelings into believable songs with sincere and even unabashed messages, while maintaining a sense of humor, subtlety, and balance about the matter—before, during, and afterward.

As Harrison himself pointed out to this writer during a late-'90s walk around his Friar Park gardens, even a blissful signature song of his like "Something" contained a worldly perspective. The woman in question "attracts me like no other lover": The confessional lyric is poignant precisely because the storyteller is experienced enough to know how special his beloved has become to him.

While Harrison was thrilled and flattered that Frank Sinatra covered "Something" in an Oct. 29, 1970, session in Hollywood, Harrison thought it was hilarious that the Chairman of the Board revamped the gentle advice in the verse at the bridge, turning it into a virtual saloon taunt: "Stick around, Jack, it may show!"

"Jack!" Harrison exclaimed at his memory of first hearing Frank's rendition. "How did he get in there? Is he a friend of Frank's? Eh? It sounds like he'd better not stick around, whoever he is!"

George Harrison, who was born at 11:42 p.m. Feb. 24, 1943, and who died Nov. 29, 2001, was a man of wit, candor, and disarming directness. His art of living, of creating, and of dying were all of a cohesive piece. Immediately after his passing, his wife, Olivia, and 23-year-old son, Dhani, issued the statement that "he left the world as he lived in it, conscious of God, fear-

less of death, and at peace, surrounded by family and friends."

In its thoughtful tenderness, the words echoed the poetic card the Harrison family had sent out to many well-wishers at the beginning of 2000, as George was recovering from the near-fatal stabbing that he suffered at Friar Park in December 1999 at the hands of a deranged intruder (his life was saved by Olivia, who struck the maniac with a brass poker after the 34-year-old man broke into the Harrisons' home):

"Thank you for your kind thoughts, flowers and messages of concern and compassion for our ordeal. Your kindness and love were a great help and a desperately needed contrast to our unfortunate experience. We would like to wish you and your families a happy new year and hope it will be a peaceful and loving one. We hope to see you again soon. George, Olivia and Dhani Harrison (*Om Shanti*)."

Even in the midst of their own travails, the Harrisons always instinctively thought of others and of the invisible bonds of hope and spirit shared by all families when tested by sorrow, transgression, and threats to their well-being. Like their annual Christmas cards, with their charming hand-made images of suns and stars and golden promise, the notes Harrison and his immediate kin sent out to the world were warm and humble, yet profound in their appreciation of life's small moments.

"I want to show you something," a gleeful Harrison told his guest at Friar Park one radiant June afternoon in 1999, the soil-covered singer taking a break from his gardening chores to lure the visitor off the splendid expanse of front lawn seen stretching out behind Harrison in Barry Feinstein's famous photo on the cover of *All Things Must Pass*. Leading the way across the veranda and through a glass door into the large kitchen on the right side of the Victorian Gothic house, Harrison stopped beside a handsome, oven-fresh spice cake cooling on the counter.

"Olivia and the cook just put the yogurt icing on this," he whispered, his eyes twinkling. "It's really meant to be for dessert after dinner tonight, but teatime is in a half-hour, and I think we can each have a piece then."

For all he had gained or stood to lose in his remarkable life, Harrison never failed to exhibit either the common touch or the ordinary enthusiasms that enriched it. He saw love, eternity, and the God-decreed fragility of the human experience in every flower bed he weeded and every sweet that emerged from the family stove. And he had the wisdom to bow with a full heart before all that was good.

Just before they took the ashes of Harrison's cremated remains to the holy Hindu city of Varanasi (coincidentally, the birthplace of George's musical guru, Ravi Shankar) to be scattered at the point where the sacred rivers of the

Ganges, Yamuna, and Saraswati unite, Olivia said on behalf of herself and her son: "We are deeply touched by the outpouring of love and compassion from people around the world. The profound beauty of the moment of George's passing—of his awakening from this dream—was no surprise to those of us who knew how he longed to be with God. In that pursuit, he was relentless."

As Harrison sang on "Awaiting on You All": "If you open up your heart/Then you will see He's right there/He always was and will be/He'll relieve you of all your cares."

Despite all the largely well-intentioned eulogies of Harrison since his untimely death at the age of 58, lingering mis-



conceptions of Harrison continue to obscure him from the general public. Dour images persist of the ex-Beatle (choose one or more): (A) the Quiet One (B) the Reclusive One (C) the Serious One (D) the Spiritual One (E) all of the above.

Having met the artist in the late-1970s, interviewed him extensively in the 1980s for print and radio, and remained in regular personal touch with him throughout the 1990s, this journalist found none of these narrow and stilted descriptions of his nature to be accurate.

"Don't worry! I'll show you the way!" Harrison volunteered on a crisp evening in 1994, suddenly hopping into a London taxi following his customary attendance at one of Ravi Shankar's local concerts at the Barbican Hall. (The Indian maestro was often co-billed there with his daughter/protégé, Anoushka.)

Throughout the late '80s and '90s, Harrison traveled regularly between London, New York City, Los Angeles, his vacation home in Hawaii, and assorted pilgrimage points in India. Rather than seclude himself, Harrison preferred to go gracefully with the flow of everyday humanity.

Olivia once kidded George in this

writer's presence about his insistence on flying commercially for his Indian trips, since it usually made for a heightened stir in the Air India flight lounges. "But the people are so interesting to talk to," he rejoined sheepishly, as if to apologize for the commotion he usually created.

Spontaneous in his social impulses as well as his travel arrangements, Harrison recommended a group meal after the '94 Shankar concert at the Barbican, inviting this writer and his spouse as well as Ravi; Anoushka; Ravi's wife, Sukanya; and Olivia's friend Sandra Kamen, wife of composer Michael Kamen.

Harrison figured everybody could converge in the Chinese dining room at the St. James Hotel, where Ravi was staying. Handing his car keys to Olivia so that she and the others could follow behind, Harrison stepped out into Beech Street and hailed a taxi. He ushered the two Americans in his party into the back seat, while he took the fold-down seat behind the cabbie in order to direct him.

Harrison passed much of the taxi ride talking about his summer and how it had been marred by his \$11.6 million lawsuit against former HandMade Films partner Denis O'Brien, during which his one-time business manager (1973-1993) had been charged with fraud and the deceitful siphoning of millions from Harrison's accounts. (Harrison won a summary judgment against O'Brien Jan. 10, 1996.) He joked that he was



Above left, pupil George Harrison and Pandit Ravi Shankar in a sitar study session during the era of *Sgt. Pepper's Lonely Hearts Club Band*, 1967. Above, Harrison and his 12-year-old son, Dhani, in concert in Japan, 1991.

writing a song about the whole affair tentatively titled "O'Brien Is Lyin'."

The cab paused at a stop light at Piccadilly Circus, immediately opposite a massive Tower Records window display for the impending release of the previously unissued radio performance album, *The Beatles: Live at the BBC*. A large crowd was clustered before the imposing promotional product presentation, oblivious to the former "Fab" staring at their backs from a cab window 10 feet away.

"Well, look," Harrison said, chuckling softly as he pointed to the huge sepia photo blow-ups of the four early-'60s Beatles in dark suits and overcoats as they ambled outside the headquarters of the British Broadcasting Company. "Isn't that my old band?"

Hearing this, the cabbie cocked his head to get a good look at Harrison and gasped. Struck by the drama of the moment, the driver asked his famous

fare to autograph a £10 note.

"Oh!" Harrison said with an impish grin as he took the bill from the hack. "Would I do that to the Queen?" Then he signed his name across the likeness of Elizabeth II and handed it back.

Arriving at the Chinese bistro just as it was closing, George petitioned the elderly owner/manager with polite dismay, saying, "Please understand, Ravi Shankar is coming and hopes to have dinner! This is Ravi Shankar, one of the world's greatest living musicians! I'm sure you understand. It'd be terrible to disappoint him."

Harrison never made any reference to himself and who *he* might be. The owner finally gave in, due largely to George's patient charm. But when the young staff filed out and saw who they'd have to work overtime to serve, they nearly fainted. One startled woman dropped an armload of ceramic soup bowls.

Harrison regaled his guests for the next 2½ hours with tales of his recent travels interspersed with anecdotes about Beatlemania and the archival research under way for the next year's first installment of the three-part Beatles "Anthology" series, which would feature studio outtakes, alternate tracks, and unissued music. "It's a shame John isn't here," he laughed, "so we could re-record it all one last time and maybe finally get it right."

"Do you have any messages for Arnold Grove?" Harrison asked the desk clerk in the lobby of the Plaza Hotel one November evening in 1994. The former Beatle often stayed at the Plaza in the decades since the demise of what, *sans* irony, he regularly referred to as "the Fabs." He usually registered under the pseudonyms of either Grove (the name of a cul-de-sac in the Waver-tree area of Liverpool, where he was born) or Rick Veda (a play on the sacred ancient Hindu verses of the Rig Veda).

After he'd received his messages, Harrison headed straight out the front door of the midtown hotel and down Fifth Avenue, strolling alone except for his invited dinner companion and exhibiting no discernible wariness beyond a limber respect for pedestrian traffic lights.

I saw Harrison on a regular basis during the '90s, when he visited New York City for Apple Records board meetings and other appointments. He was usually alone unless in the company of his wife or son. On the street, Harrison was recognized no more than 50% of the time by passersby (and those who did recognize him merely smiled and nodded or offered a discreet, hand-fluttering hello, as if sharing a mutual secret).

Harrison was casual about dinner reservations at his favorite Indian restaurants on Manhattan's East Side, sometimes preferring to simply show up around 7 p.m. and hope for a handy table. If he had to wait with his guest, he stood in line or at the bar and chatted.

Harrison was gregarious and a good listener. He loved talking about books, recent films, British and Indian history, and the annals of the recording industry—whether it was about early English vaudeville, Cab Calloway and Hoagy Carmichael, the transition from big bands to bebop, country and Western music at its most rustic or instrumentally skilled, or the evolution of

(Continued on next page)

Harrison

Continued from preceding page

recording techniques.

He also liked decompressing after Apple board meetings by recounting the various wrinkles of the moment. There was a voting process between the surviving Beatles and Lennon's widow, Yoko Ono, that sometimes got sticky. Harrison also explained the longstanding determination on the part of the Beatles to see their entire album catalog restored to its original British configurations, complete with full track listings and original artwork, so that the "extra" U.S. releases cobbled together from cuts deleted in the U.S. for licensing reasons were eliminated forever.

A huge fan of Grand Prix auto racing since the age of 12 (when he pinned a photo of 1955 ace Mercedes-Benz driver Juan Fangio on his bedroom wall), Harrison followed the Formula One circuit from the 1960s through the last year of his life. As a friend of such famed drivers as Jackie Stewart, Niki Lauda, and Emerson Fittipaldi, he accepted their invitations to visit and mingle with their pit crews during key races around the world.

Harrison himself drove in charity events at such leading tracks as England's Brand's Hatch, including one event in the late 1970s for Swedish driver Gunnar Nilsson—who died of cancer—during which George drove a 1960 Lotus once ridden in championship meets by Sterling Moss. Harrison donated the money from his 1979 "Faster" single from the *George Harrison* album to a cancer fund in Nilsson's memory.

During an impromptu February '99 phone chat from Australia, Harrison enthused for nearly an hour about Formula One racing and its political power struggles over rules and regulations. It was a subject about which he'd just written an untitled song intended for his next solo album.

One of the biggest critical drubbings he ever got was in 1974 for his Dark Horse tour, a 42-show, 25-city road trip he'd embarked on immediately after completing his overdue *Dark Horse* album. Plagued by throat problems since childhood, he sang his voice out after four consecutive concerts and had to complete the tour in poor health, amid savage reviews of his singing stamina. Although he never dared headline a tour again until his friend Eric Clapton volunteered to back him with Clapton's band for a 1991 Japan circuit, Harrison always waggishly referred to his '74 ordeal as "the Dark Hoarse tour."

Sometimes portrayed as a press detractor, he actually disdained not journalism but what he called the modern phenomenon of "the gossip industry," which he viewed as a lucrative engine of social decay and an increasingly commonplace assault on human dignity.

Harrison could spend the morning reading from the *Upanisads* and other volumes of the Vedanta philosophy, do some gardening and hedge trimming in his topiary after lunch, listen to vintage recordings before dinner by bygone British ukelele-banjo performer George Formby, and then watch a VHS tape of Mel Brooks' *The Producers*.

Harrison was the producer, via his HandMade Films company, of such projects from the ranks of the Monty Python troupe as *Time Bandits* and *The Life of Brian*. Many observers questioned why the man behind "My Sweet Lord" and "Living in the Material World" would back a supposedly sacrilegious biblical farce.

"A-ha!" Harrison would rejoin. "Actually, all it made fun of was the people's stupidity in the story. Christ came out of it looking good!"

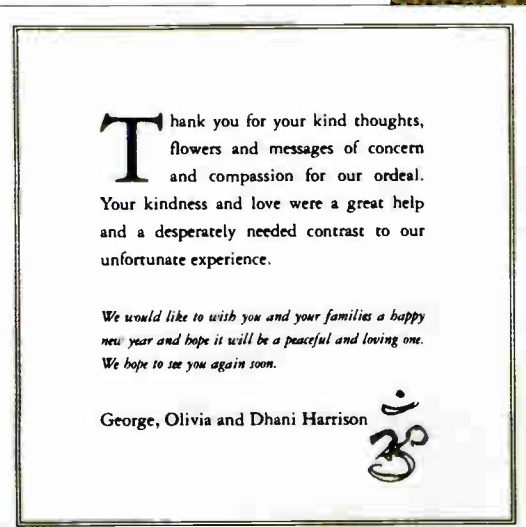
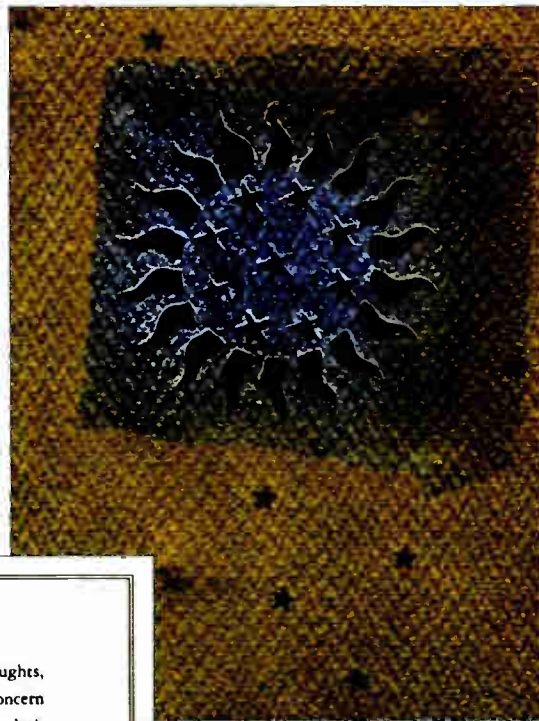
Harrison was a big fan of famed '50s/'60s hipster comedian Lord Buckley (1906-1960). His 1977 hit "Crackerbox Palace" was inspired by memories of Buckley's jive monologues. As George later mock-lamented, "Everybody thought I was talking about the other Lord."

One of the finest and funniest parody documentaries of a rock band ever filmed was *The Rutles (All You Need Is Cash)* (1978). This lovingly detailed pseudo-biography of the Beatles (complete with the more-than-adequate companion album) was mounted by Monty Python's Eric Idle with the full and indispensable cooperation of Harrison, who also appeared (behind a gray mustache and wig) in the role of a TV journalist/interviewer—a symbolic treat for Harrison.

As Harrison told this writer in 1991, "Now we're all pretty much at ease about the Beatles, because so much time has elapsed. But there was a peri-

od when we were persecuted for years by the public and the press, and then we persecuted ourselves with all the lawsuits and stuff. There was a point when just a mention of the word 'Beatles' used to make my toes curl.

"I played a role in his life, changing his view and getting him interested in old values and philosophies," Shankar says of Harrison, who became his sitar student in 1966. "I didn't do any sermonizing. Firstly, I just handed him a book, *The Autobiography of a Yogi* [by Paramahansa Yogananda]. That was the first thing that got him so interested in Indian literature. I used to joke sometimes that he was overly serious. I'd say, 'Come on, George!' But he has such a childlike quality of appreciation."



Above, the Harrison family's January 2000 thank-you note and, above right, its 1992 Christmas greeting card.

od when we were persecuted for years by the public and the press, and then we persecuted ourselves with all the lawsuits and stuff. There was a point when just a mention of the word 'Beatles' used to make my toes curl.

"In that period when Eric Idle was doing *The Rutles*," Harrison explains, "I fed him video tapes and all this footage of us [that] we're still only just putting together finally as the Beatles [*Anthology*] documentary. He used to analyze it and then write the Rutles' story. And in *The Rutles* is that shot where [an announcer] is saying, 'The Rutles are coming to town to talk about their trousers! There's a lot in *The Rutles* that is really spot-on. And anyway, it was good for me, and it in a way kind of exorcised the things about the Beatles that bothered me in that period of time.'"

Contrary to popular belief, Harrison's interest in Indian culture and Hindu religion was free of the false piety and sanctimonious attitudes that

down this writer to speak of Shankar, whose slow recovery from physical injuries suffered in recent mishaps had prompted Harrison's concern that his musical teacher was growing frail in health as he was fading in the public's imagination.

"Ravi is one of the greatest figures of the 20th century—the godfather of world music," Harrison stated, his voice unsteady with emotion. He sought support from *Billboard* to help remind the music industry of Shankar's accomplishments as the sitar virtuoso neared his 75th birthday in April 1995.

This writer spent the next 1½ years working with Harrison, Shankar, producer Alan Kozlowski, research archivist Harihar Rao, and Angel Records' Steve Murphy and Jay Landers in an amassing and annotating the 1996 *In Celebration* boxed set on Dark Horse/Angel that heralded the reissue of highlights from Shankar's vast EMI catalog and kicked off a stream of new releases.

The sad circumstance that the 81-

year-old Shankar has now outlived the pupil he regarded as a son is lost on no one who considers the amazing 35-year journey they shared together.

Harrison was passionate about his ideals and impatient with cynicism. He was tolerant of criticism and calm even in the face of extended commentary by co-workers—whether or not he ultimately took any of the proffered advice.

One night at Friar Park in 1999, he spent hours playing unreleased archival tracks—including all-star studio jams, covers of Bob Dylan songs and rock classics, outtakes from the two scampish

Traveling Wilburys albums (cut in 1988-1990 with Dylan, Tom Petty, Roy Orbison, and Jeff Lynne), his own versions of songs he'd given to Eric Clapton and other artists, and cuts dropped from his Capitol and Dark Horse solo albums that he intended to provide as bonus tracks in a planned reissue series. He chortled as he cued up an especially raucous hard-rock jam, introducing it as "The Quiet One From the Quiet One."

Harrison also unveiled material intended for his next solo album, whose whimsical working title was a Pythonesque play on words: *Portrait of a Leg End*.

He had enlisted such musicians as former Traffic member Jim Capaldi and noted drummer Jim Keltner to flesh out the tracks he'd laid down himself, and he freely solicited observations concerning the still-evolving arrangements of such new songs as "Valentine," "Pisces Fish," "Brainwashed," his composition about the politics behind Grand Prix racing, and his caustic rock soliloquy about his former manager.

"I need to get that last song out of my system," he explained as his wife and son looked on. "To have someone sit at your table with your family every night and then betray your trust is one of the worst experiences imaginable. Sometimes songwriting is the only way I can respond to the outside world, to exorcise its demons."

Harrison was reminded that same evening that back in 1979, he had recorded a song on his Russ Titelman co-produced *George Harrison* album called "Soft Touch." It was a song first inspired by Keltner's remarks about Harrison being a soft touch business-wise, but it was later transformed by Harrison into a tribute to "my baby boy"—Dhani.

Now, in 1999, Dhani is standing with his mom beside the mixing board in the control room of his dad's home studio. He is listening to outtakes of the music made in the years after Harrison and the former Olivia Arias (a one-time employee in the merchandising department of then-Dark Horse distributor A&M Records) met, fell in love, and celebrated the birth on Aug. 1, 1978, of

their child at Princess Christian Nursing Home in Windsor, England.

Dhani—perhaps the greatest source of pride in Harrison's adult life—took up guitar as he grew. At the age of 12, he joined his father onstage during Harrison's 1991 Japanese tour to play "Roll Over Beethoven."

In 1996, Harrison was very excited about the pending world release of *Volume 2* of the Beatles' "Anthology" recordings series. But Harrison had an even bigger personal cause for delight.

"Dhani's going to be going to Brown University!" his father exclaimed. "It was his first choice, and he got in straight away. On the SATs for those American universities, he seemed to handle it quite easy and got very high scores. And they accepted him in [to Brown], and they also loved the idea that he's a coxswain with the rowers in Henley, because Brown is a big rowing school."

"He's a bit stressed out at the moment, because he's doing these A-Level [secondary-school final] exams for, like, physics. You know," his father said with a chuckle, "I couldn't do that at all. So he's got into Brown, and he wants to take a year out when he gets out of school in June or July rather than go straight there. He needs it, too, because it's been a lot for him."

"But also," George added, "he has to deal with that thing of being 'the son of,' which isn't easy either. So it's great, but we may have to go and live there in Providence, R.I.—I remember we played there in 1974—and get a little house, otherwise I will have lost my son!"

One of the last creative acts of Harrison's life would be the collaboration with his college-educated son on the writing and recording of "Horse to the Water," a song included on Jools Holland's new album, *Small World Big Band*, bearing the forbidding copyright "R.I.P. Limited 2001."

"Not being able to do anything for suffering family or loved ones is an awful experience," Harrison told this writer in 1987. He was speaking of the care and comfort he struggled to offer his parents when both were in the hospital in 1970, his mother for a brain tumor [from which she later expired], and his father for ulcers. But George was also describing the inspiration for one of his most touching solo songs, "Deep Blue"—the B-side of his 1971 hit song to benefit Indian refugees from war and famine, "Bangla-Desh."

The A-side of the single was the result of a request for help from Ravi Shankar. The concert and album that ensued was the first international rock-sponsored humanitarian relief effort.

In his music, in his epic passage from "Don't Bother Me" to "Horse to the Water," George Harrison conveyed his distress, confessed his vulnerabilities, and expressed his longing—as did the ancient Vedic poets—for the nearness of God.

Through his recordings, he prayed for the human race. Perhaps, in the days to come, each of us—in his or her own way—might spare a moment to pray for him.

Last Christmas, George Harrison said that after his recording/reissue work in 2001 was done, he wanted very much "to go to someplace sunny, someplace warm." Hopefully, that place will be in our hearts. ■

So Sad: How The World Reacted To A Beatle's Passing

BY PAUL SEXTON
and MELINDA NEWMAN

LONDON—From the American flag flying at half-staff on the Capitol Records tower in Los Angeles to the candlelit vigil in his hometown of Liverpool, England, examples of how the “quiet Beatle” touched countless millions have been greatly in evidence since his Nov. 29 death.

Within hours of the announcement that George Harrison had succumbed to cancer at age 58 in L.A., simple but profound outpourings of respect for the former Beatle could be found everywhere. In a demonstration of the universal affection for the inspirational body of music he left behind and the values of global harmony that he espoused, news of Harrison's demise dominated every medium, at least temporarily eclipsing those global tribulations that he so deplored.

Meanwhile, the musician's most resonant solo hit, 1971's “My Sweet Lord,” was shaping up as a pre-holiday reissue candidate, at least in his homeland. A senior source at EMI Records U.K. told *Billboard* at press time that there was “a 90% chance” that the single would be rereleased, although it might be as late as Christmas Eve. One leading British tabloid newspaper has been campaigning for such a reissue; if it happens, a charity fund-raising component is anticipated.

Radio stations around the world responded to the news with special programming and tributes throughout Nov. 30, and the weekend, while retailers reported upswings in sales of Harrison and Beatles catalog. Colleagues spoke not only of his pre-eminence as a songwriter/guitarist but also the indomitable spirituality that Harrison carried with him, even when he knew the grave nature of his illness.

Jim Capaldi (formerly of Traffic), Harrison's friend and contemporary who was one of the last musicians to work with him, noted, “I've said it a lot of times, but for me, the greatest opening line of any song, ever, [from Harrison's 1968 Beatles composition “While My Guitar Gently Weeps”] is, ‘I look at you all, see the love there that's sleeping.’ That's it.”

All elevator and telephone-hold music at Capitol in Los Angeles Nov. 30 was by Harrison or the Beatles, while at the request of his family, fans gathered Dec. 3 in Liverpool and other group landmarks, such as Abbey Road studios in London and Strawberry Fields in New York City's Central Park, to observe a minute of reflection on his life. Even before this, his wife, Olivia, and his son, Dhani, had issued a statement saying they had been “deeply touched by the outpouring of love and compassion from people around the world.”

Paul McCartney appeared before cameras in the U.K. to express his sorrow at the loss of “a beautiful man,” while Ringo Starr said in a statement that he would miss Harrison's “sense of laughter.” Queen Elizabeth II expressed her sadness on hearing the news, and there were tributes from British Prime Minister Tony Blair and

U.S. President George W. Bush.

In the days after his passing, discussions gathered speed about plans for Harrison's existing catalog, as well as the new material on which he had been working as a belated follow-up to his last solo studio album, the 1987 Warner Bros. set *Cloud Nine*. Without a current Harrison recording contract in existence, both Warner and EMI declined to comment on the future of any unissued work or the catalog program that began with the Jan. 23, 2001, release of the remastered and augmented version of 1970's *All Things Must Pass*.

EMI holds worldwide rights to the Beatles canon and Harrison's Apple recordings of 1970-75. All the latter albums “should be available everywhere,” says Mike Heatley, VP of catalog and strategic marketing for EMI Records U.K., who has been closely involved with the record company's Beatles and Beatles-related activities. These include 1969's *Wonderwall Music* and *Electronic Sound*, as well as *Living in the Material World* (1973), *Dark Horse* (1974), *Extra Texture (Read All About It)* (1975), and *The Best of George Harrison* (1976).

EMI Recorded Music senior VP Rupert Perry, who remembers Harrison as “a lovely man,” took a phone call from him last year about *All Things Must Pass*, “saying that he wanted to rerelease [the album] and redo it, and that he had all these great ideas—which he did.” EMI Records U.K. & Eire president Tony Wadsworth adds, “I know George was very chuffed [pleased] with the way the reissue turned out.”

More complicated is 1972's *The Concert for Bangla Desh*, because the original rights were split between Capitol Records for North America and CBS Records (Sony Music) for the rest of the world. EMI officials declined to discuss the reissue of this package, as they often do concerning the Beatles' legacy.

In a June 1999 interview with *Billboard* editor in chief Timothy White, Harrison said the rights to his post-Apple recordings for his own Dark Horse label—which first went through A&M Records and then Warner Bros.—had reverted to the musician. The artist said the same was true of albums by Traveling Wilburys, of which he was a founding member.

The Sunday Times in England carried a lead story Dec. 2 about the body of new recordings whose existence Harrison had revealed in the '99 *Billboard* story. The newspaper quoted his fellow Wilbury contributor and confidant, drummer Jim Keltner, who last saw Harrison Nov. 25. “Some of the new songs are very poignant, concerning his life in the last few years,” Keltner said. “The CD is very close to finishing.” One song cited by the *Times*, “Rising Son,” is believed to acknowledge both Harrison's commitment to the Hindu faith and the creative emergence of his 23-year-old offspring.

A demonstration of the latter comes in “Horse to the Water,” which

was written by George and Dhani for *Small World Big Band*, the U.K. album via Warner Strategic Marketing helmed by another of George's musical allies, English keyboard player/broadcaster Jools Holland. In his final recording, George taped a lead vocal for the song Oct. 1 at his home in Switzerland; the all-star album, also featuring Eric Clapton, David Gilmour, Mark Knopfler, and others, debuted inside the British top 20 in late November.

As for the media response to Harrison's death, radio station KCMO Kansas City, Mo., typified the heartfelt sense of duty by switching to an



Around the globe, fans mourned the passing of George Harrison, right, as they had when fellow Beatle John Lennon, seated, died in 1980.

all-Beatles format at 5 a.m. Nov. 30 that lasted until midnight. “There was a lot of emotion from the audience calling in,” PD Chris Hoffman says. “People called in to the morning show saying they [were] starting to feel a sense of their own mortality.”

At top 40 outlet 95.8 Capital FM in London, program controller Jeff Smith says the station followed its news flash with “Something,” “When We Was Fab,” and “Got My Mind Set on You,” while at London alternative outlet Xfm, tributes were paid throughout the day alongside listener requests for such tracks as “While My Guitar Gently Weeps.”

AC outlet Hundert 6 in Berlin, Germany—a country that will be forever associated with the Beatles' formative years—played one relevant song per hour followed by a six-hour tribute from 6 p.m., according to music director Rainer

Gruhn. WFBQ Indianapolis also played an entire day and evening of music by Harrison, the Beatles, and Traveling Wilburys, PD Marty Bender says, while Vince Richards, rock operations manager at KKRW Houston, reports that the classic rock station “immediately went to a Beatles A-Z [format].” U.S. program syndicators Jones Radio Networks and Westwood One both offered Harrison programs free to affiliates.

Retailers uniformly reported intense demand for such albums as *The Best of George Harrison*, *All Things Must Pass*, and the Beatles' *1*. By noon Nov. 30, Tower Records in London's Piccadilly Circus had moved displays of Christmas priorities aside to give Harrison's records prominence. Colin Cassidy, manager of an HMV flagship store in Manchester, England, says it had sold all its existing Harrison inventory by Dec. 1.

Jim Henderson, GM of Amoeba Music in Los Angeles, says Beatles alumnus Billy Preston appeared in-store to film an NBC interview, while Borders VP Len Cosimano adds: “We put the Beatles book [*Anthology*] and the Beatles product that specifically had strong Harrison cuts, like *The White Album* [aka *The Beatles*] and *Abbey Road*, together in one area of the store. We've seen a significant increase in sales of the Harrison catalog, as well as [that of] the Beatles.” At Amazon.com, editor in chief Keith Moerer says sales of *All Things Must Pass* took the album from No. 616 before Harrison's death to No. 1, while *The Best of George Harrison* climbed from No. 5,279 to reach the top 10.

Personal anecdotes came from the likes of Mo Ostin, former chairman of Warner Bros. Records, a close ally of Harrison's, and now co-chief of DreamWorks Records. “His social and spiritual beliefs, as well as his music, affected all of our lives,” Ostin says. “He helped change the world for the better.”

Producer Russ Titelman recalls working on Harrison's eponymous 1979 release, which included the U.S. top 20 hit “Blow Away.” After initial labor at Warner Bros.' Amigo studio facility, Titelman flew to England to Harrison's home studio in Henley-on-Thames. “I was very jet lagged. I must have slept for 12 hours,” he says. “The next morning, I started to come awake a little bit and heard someone outside my door singing ‘Here Comes the Sun.’ It was George. That's how I woke up on my first morning there. He was crouching outside my door, playing the guitar and singing. He was my alarm clock.”

Steve Winwood, who played synthesizer on “Blow Away,” recalled meeting Harrison for the first time during the recording of *All Things Must Pass*. “I found George to be a lovely, down-to-earth bloke who had a wonderful sense of humor that never strayed far from his Liverpool roots,” Winwood tells *Billboard*. “He was a very gifted songwriter and musician and created his own distinctive style.”

Lenny Waronker, president of

Warner Bros. during Harrison's *Dark Horse* era and now co-head of DreamWorks with Ostin, remembers the genesis of Traveling Wilburys, the group George formed with Roy Orbison, Bob Dylan, Tom Petty, and Jeff Lynne. “He had talked off and on about a band, and he wanted to call it the Wilburys,” Waronker says. “We were getting ready to put out a single from *Cloud Nine* that was going to be released in Germany. He did a B-side, and he came in and played it for Mo and me. It was [what became the Wilburys' first hit] ‘Handle With Care.’”

“He had manipulated all these characters together to do this dream thing he wanted to do,” Waronker adds. “Fortunately, Mo and I had the exact same reaction and said, ‘That's not a B-side!’ We had a brief conversation about whether he could get them all together again to do an album. It was George's sort of dream playground.”

Tony Barrow, the Beatles' press officer from 1962 to 1968, says Harrison “was never a showman like Paul, an exhibitionist like John, or a clown like Ringo. He was simply a dedicated musician who loved to play and sing and write his songs. And he had a wonderfully dry sense of humor—he could be just as witty as Lennon but without the hurtful cruelty.”

English guitarist Tony Sheridan—who worked with the Beatles in Hamburg's Top Ten club before they started performing on their own and recorded the early single “My Bonnie” with them—describes the young Harrison's guitar-playing as the “cherry on top” of the group's early appeal. “When he came to me, George was the youngest and obsessed with perfecting the guitar, ideally overnight. I taught him everything I knew.”

Dicky Tarrach, drummer for the group Rattles—which alternated on stage with the Beatles at the Star Club in Hamburg—recalls that Harrison was always very reticent. “Back then, life was made up almost exclusively of rehearsing and playing music,” he says. “The rest of our time we devoted to getting to know the local Hamburg girls. I always thought he was the calmest and most collected of any of them onstage, and this made him likeable.”

Jim Capaldi, for whom Harrison played guitar on “Anna Julia” for Capaldi's current album, *Living on the Outside* (SBK), says, “He was the one who brought us all to a different awareness, especially of the Eastern thing. He orchestrated that whole spiritual thing of turning East.”

“He was the first one to do anything on a huge scale for charity, for people in need,” Capaldi adds. “[The concert for] Bangla Desh stands out as a milestone, and it was truly to help people. And he had a great sense of humor—that's one of the things I'm going to miss the most.”

Additional reporting by Jill Pesselnick in Los Angeles, Wolfgang Spahr in Hamburg, and Adam White, Emmanuel Legrand, and Adam Horowitz in London.



THIS WEEK@



Billboard.com wraps up the year that was with 2001: The Year In Music. In this special section, online readers will get a sneak peek at *Billboard's* annual Year In Music issue (available in print Dec. 22), including an overview of the activity on the major charts; a remembrance of those who have passed away; as well as 2001 top-10 lists by *Billboard's* editors, reporters, and correspondents.



Exclusive to the site is a month-by-month look back at the Year in Music News, compiled from *Billboard.com's* award-winning daily coverage of the global music scene. Readers will also find weekly polls where they can vote for their favorite albums and songs of the year. In addition, the section features top-10 lists from the *Billboard.com* staff and an eclectic mix of artists, including **Craig David** and **Suzanne Vega** (pictured), **Busta Rhymes**, **Jo Dee Messina**, and members of **Pearl Jam**, **Bush**, **Incubus**, and more.

News contact: Jonathan Cohen • jacohen@billboard.com

BILLBOARD'S ARCHIVAL CHARTS TO BE FEATURED BY PRESSPLAY

Billboard and Pressplay have entered into a licensing agreement that will allow the online music subscription service to feature *Billboard's* weekly charts dating back to 1955. The agreement marks the first time *Billboard* has licensed its chart archive for use online.

"Bringing *Billboard's* preeminent chart data to the Pressplay service greatly enhances the music experience of our subscribers by giving them unprecedented access to historical music information from the last five decades," says Andy Schuon, president/CEO of Pressplay, a joint venture between Sony Music Entertainment and Universal Music Group (UMG). "By connecting Pressplay's vast catalog of music with *Billboard's* charts, Pressplay subscribers will be able to instantly match the most meaningful moments of their lives with the most popular music of the time."

Set to debut soon, Pressplay's service will allow subscribers to stream and download music through affiliates including MP3.com, Yahoo! and MSN. Pressplay's online catalog will include music from Sony, UMG, and EMI Recorded Music, and a number of independent labels. In addition to the *Billboard* charts, Pressplay's service will feature artist information from the All Music Guide.

"*Billboard's* charts of sales and radio airplay have been the definitive measure of musical popularity since the launch of the Hot 100 singles chart in 1955," says Ken Schlager, VP of business development for *Billboard* Music Group. "Now that there are legitimate services for digital distribution of major-label repertoire, we are pleased to be able to offer consumers the use of this unparalleled resource as a roadmap to the musical past."

upcoming events

Billboard/Airplay Monitor Radio Seminar & Awards

Eden Roc Resort • Miami Beach • March 14-16, 2002

Billboard Latin Music Conference & Awards

Eden Roc Resort • Miami Beach • May 7-9, 2002

Billboard R&B/Hip-Hop Conference & Awards

Eden Roc Resort • Miami Beach • Aug. 7-9, 2002

for more info: **Michele Jacangelo 646.654.4660**
bbevents@billboard.com



directory of the week

RECORD RETAILING DIRECTORY

Companies looking to advertise in *Billboard's* 2002 Record Retailing Directory have until Jan. 16 to make their reservations.

The *Record Retailing Directory* is a must-have guide for music industry professionals and anyone who services or sells products to the retail music community. This makes it an ideal advertising venue for independent and chain record stores, audio book retailers, online retailers, specialty retail outlets, and any other music or entertainment product retailers.

With more than 7,000 updated listings, product and service information, and critical contact information on the key players in music retail, this unique resource is the music industry's one-stop guide to music retailing. Don't be left out!

For information on advertising in *Billboard* directories, contact Jeff Serrette at 800-223-7524 or 646-654-4697, or email jserrette@billboard.com.

visit www.billboard.com

The Billboard BackBeat

EDITED BY CHUCK TAYLOR



Thoroughly Modern Maestro

The Academy of Motion Picture Arts and Sciences recently hosted a tribute to prolific film music composer Elmer Bernstein, who has been working in the industry for 50 years, beginning with 1951's *Saturday Hero*. Bernstein won an Academy Award in 1967 for the original music score for *Thoroughly Modern Millie*, and he has earned an additional 12 nominations, including three in 1966 alone. His most recent nomination was in 1993, for the score to *The Age of Innocence*. Bernstein, left, is pictured here at the event with one of the participants that honored him, jazz composer/trumpeter Terence Blanchard.

Leon Russell: Behind The Mask



Leon Russell has one piece of sage advice for would-be collectors: "If you're going to be a serious collector," he cautions, "make sure you have a lot of buildings to house your collection."

The pianist, singer/songwriter, and producer knows what he's talking about. After 35 years of collecting, he has "five warehouses full of stuff." The image calls to mind Orson Welles' classic film *Citizen Kane*, whose lead character also harbored a penchant for collecting... things.

"Hopefully, I'm not quite as bad as that," Russell says with a hearty laugh. He describes himself as an antique collector whose "stuff" includes Japanese- and Chinese-carved furniture, a Wells Fargo desk dating back to 1875, and a treasured collection of African masks. Numbering between 60 and 70, the masks originate from such locales as Cameroon and Nigeria. The oldest mask—circa 1900—hails from Ghana.

"I just got into this mask collecting while traveling around on tour," recalls Russell, who employed the masks as a backdrop on the cover of his 1999 album, *Face in the Crowd*. "I have some masks on my tour bus, some out at my farm, in the studio, all over the

place. It's almost like having an audience with you."

His favorite mask hangs in residence on the tour bus. Inspired by a Nigerian legend about split personalities, it depicts one beautiful side and one grotesque side. "I just like the range," Russell says. "It's kind of like pop music in a way: from the beautiful to the grotesque."

Speaking of which, Russell is still actively pursuing his musical muse. The prominent session player (Bob Dylan, Frank Sinatra, the Rolling Stones, Ike & Tina Turner), writer of 1976 Grammy Award-winning record of the year ("This Masquerade"), and record executive (Shelter Records) is busy orchestrating another label venture, the recently launched Leon Russell Records. Releases so far on the Navarre-distributed entity include Russell's own *Signature Songs* and *Hymns of Christmas*, Joe Cocker Band guitarist Mike Gallaher's *Blue Paradise*, and jazz vocalist Conny Florance's eponymous CD.

"We're a small company," Russell says, "that wants to bring a variety of good music to the public from artists who might not ever get heard otherwise."

GAIL MITCHELL

It's kind of like pop music in a way: from the beautiful to the grotesque.

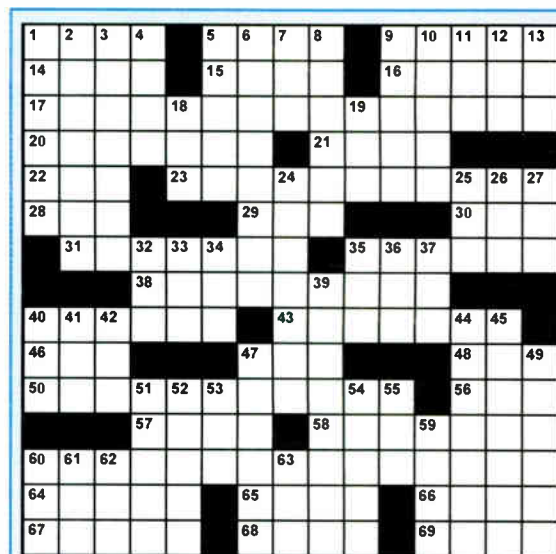


Country WQYK-FM Tampa, Fla., celebrated the most recent Veterans Day holiday by unfurling what is purported to be the world's largest flag—equal to the size of two football fields. It took more than 1,000 listeners to get Old Glory off the ground.



A Helping Hagar Hand

This fall, Hurricane Juliette passed through Cabo San Lucas, Mexico, where Sammy Hagar (pictured, right) was scheduled to perform at the all-star Cabo Wabo Mexican Melt-down. Instead, he performed at a local club for several nights and took donations at the door, lending a hand to those whose lives were disrupted by the disaster. The concert event, which included Nickelback and Godsmack on the ticket, will be rescheduled for the spring; the event is named for Hagar's own brand of award-winning tequila.



'MUSICAL SHARES' by Matt Gaffney

- | | | |
|---|--|--|
| Across | 64 Sailing the waves | 26 J.R.R. Tolkien creature |
| 1 Soprano called "The Swedish Nightingale" | 65 State where Dollywood is located; abbr. | 27 Play Luther Vandross for, maybe |
| 5 Some letters in Athens | 66 Cy Young winner Hershiser | 32 Took shelter |
| 9 Wynonna's mom | 67 Last name in violinists | 33 Numero ___ (chart position for Ricky Martin?) |
| 14 Paul's wife | 68 Bands' songlists | 34 Money spender |
| 15 Gillette brand | 69 "Watching You" band Loose ___ | 35 Fish that's slippery |
| 16 Went the wrong way | | 36 New to Nena |
| 17 Mötley Crüe/Jay-Z | | 37 33 1/3 or 45 |
| 20 A few | Down | 39 Album that featured "Finest Worksong" |
| 21 Puts on TV, as a video | 1 Goes by foot, slangily | 40 Cash amount |
| 22 "Sweet as Apple Cider" girl of song | 2 "But ___ vain..." (Kid Rock lyric) | 41 "Shooting Rubberbands at the Stars" ballad |
| 23 Tom Petty/Marc Anthony | 3 "Pennyroyal Tea" band | 42 Sean, to John |
| 28 David Bowie band ___ Machine | 4 Proofreader's mark meaning "remove" | 44 Like koto music |
| 29 They're worth six pts. | 5 Kind of god | 45 Didn't talk straight |
| 30 What the conquistadors were after | 6 Very dangerous knife | 47 Talent ___ (record company employees) |
| 31 The language of the Aztecs | 7 Like some vbs. | 49 Salesmen give them |
| 35 Naples-born Caruso | 8 They contain romaine | 51 Tom Petty's "Listen ___ Heart" |
| 38 Genesis/Sum 41 | 9 U.K. label Blanco Y ___ | 52 "Waking Up the Neighbours" name |
| 40 1986 Emilio Estevez movie scored by Danny Elfman | 10 Took ___ (had some nerve) | 53 That thing, to Celia Cruz |
| 43 Installments, as of a multi-CD set | 11 Hockey great Bobby | 54 Brings home |
| 46 Bother | 12 Country legend Tillis | 55 Ben from Down Under |
| 47 "Just a ___!" | 13 Bouncers ask for them | 59 Beatles tune "Old Brown ___" |
| 48 Green and more | 18 ___ Lanka | 60 Record producer Don |
| 50 Elvis Presley/Bobby Brown | 19 Buddy Guy's "___ and Cry (The Blues)" | 61 Creepy cousin on TV |
| 56 Enjoy fine dining | 24 "Back Up Off Me!" rapper | 62 Letters on a compass |
| 57 Approximately | 25 "There is ___ in T-E-A-M" | 63 Tiny |
| 58 Orchestra leaders | | |
| 60 Pink Floyd/Incubus | | |

The solution to this week's puzzle can be found on page 66.

RIM SHOTS by Mark Parisi



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DECEMBER 1 2001 **Billboard**

THIS WEEK LAST WEEK 2 WEEKS AGO

1 1 1 15 **FAMILY AFFAIR** ○ **NUMBER 1**

2 2 2 14 **U GOT IT BAD** ○

3 3 3 13 **HERO**

4 4 4 12 **HOW YOU REMIND ME**

5 5 5 11 **TURN OFF THE LIGHT** ○

6 6 6 10 **I'M REAL** ○

7 7 7 9 **DIFFERENCES**

8 8 8 8 **LIVIN' IT UP** ○

9 9 9 7 **FALLIN'** ○

10 12 12 6 **EMQUON**

16 16 20 1 **SUPERMAN (IT'S NOT EASY)**

17 19 25 2 **GIRLS, GIRLS, GIRLS** ○

18 18 23 3 **I DO!!** ○

19 20 29 4 **CAMEL** ○

20 17 14 5 **EVERYWHERE**

21 37 50 6 **WHENEVER, WHEREVER**

22 31 38 7 **MY SACRIFICE**

23 30 40 8 **#1**

24 27 36 9 **WHERE THE STARS AND STRIPES AND THE EAGLE FLY** ○

25 22 19 10 **DROPS OF JUPITER (TELL ME)**

26 21 12 11 **HANGING BY A MOMENT**

27 40 49 12 **I'M A SLAVE 4 U** ○

28 25 28 13 **RAISE UP** ○

29 35 41 14 **I WANNA TALK ABOUT ME**

30 24 18 15 **WHERE THE PARTY AT** ○

31 56 84 16 **ALWAYS ON TIME** ○

32 23 16 17 **FILL ME IN** ○

33 49 60 18 **BUTTERFLIES**

34 48 58 19 **WE THUGGIN'** ○

35 46 61 20 **WHEREVER YOU WILL GO**

36 26 22 21 **LIFETIME** ○

37 39 43 22 **DIG IN**

38 29 32 23 **BE LIKE THAT**

39 28 34 24 **DROWNING**

40 34 27 25 **HIT 'EM UP STYLE** ○

41 32 24 26

42 45 63 27

43 47 39 28

44 36 31 29

45 41 42 30

46 43 37 31

47 53 57 32

48 52 54 33

49 55 53 34

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DEFINING MUSIC: THE FUTURE OF MUSIC PROMOTES USERS TO TAKE CONTROL OVER HOW THEY LISTEN AND BUY

Sunrise doesn't last all morning
A cloudburst doesn't last all day
See my love run up
And has left you with a warning
But it's not always gentle
I think I must pass



George Harrison

1943 • 2001

