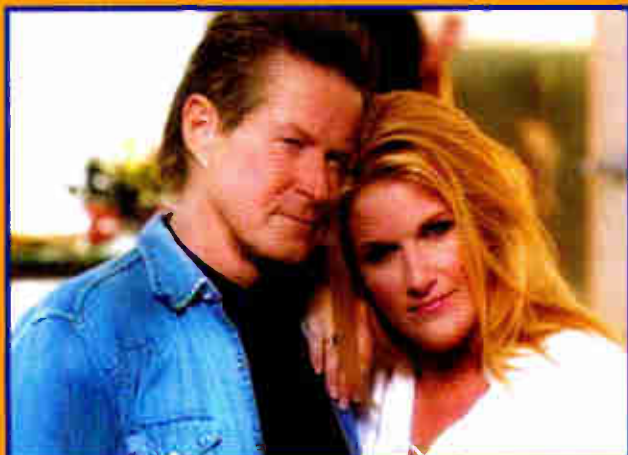


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CHARTS THE GRAMMYS



CLOCKWISE FROM TOP LEFT: INDIA ARIE; U2; OUTKAST; EMMYLOU HARRIS, JAMES TAYLOR, AND DR. RUTH WESTHEIMER; BUDDY GUY; DON HENLEY AND TRISHA YEARWOOD; JAMIE O'NEAL, JOHN MELLENCAMP, AND ALICIA KEYS

World Radio History

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Edna Gundersen, USA TODAY

★★★★(out of 4 stars) "Dylan is a sonic dynamo!"

Robert Hilburn, LOS ANGELES TIMES

★★★★(out of 4 stars) "Startlingly relevant"

Tom Moon, PHILADELPHIA INQUIRER

"A masterpiece"

Richard Harrington, WASHINGTON POST

"Astonishing"

Alan Light, SPIN

"Brilliant"

Joel Selvin, SAN FRANCISCO CHRONICLE

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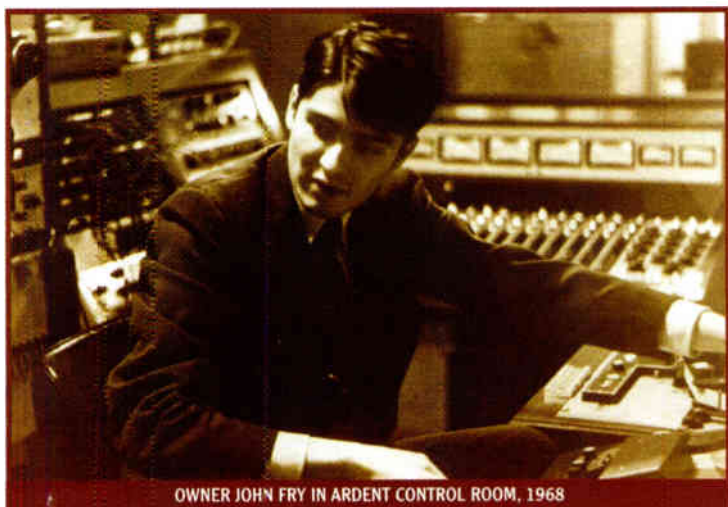
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

FEBRUARY 2, 2002

Ardent Still Molds Sounds Of Memphis



OWNER JOHN FRY IN ARDENT CONTROL ROOM, 1968

BY CHRISTOPHER WALSH
MEMPHIS—"One night while sleeping in my bed, I had a beautiful dream," began Jimmie Vaughan in "Tick Tock," the first single from the Vaughan Brothers' 1990 *Family Style*. "that all the people of the world got together on the same wavelength and began helping one another. Now in this dream, universal love was the theme of the day. Peace and understanding, and it happened this way."

Hitting the airwaves just weeks after his brother's death in a helicopter crash, "Tick Tock"—marked by Stevie Ray Vaughan's

masterful guitar licks and gentle warning that "time's ticking away"—was nonetheless uplifting, even joyous, like all the great blues and soul music that preceded it.

A common denominator, a current as enduring as the Mississippi River, runs through the blues, from

B.B. King's *Lucille* to the tube-amplified ferocity of ZZ Top to *Family Style* and beyond: Memphis, Tenn. And within Memphis, one facility has given life to an astonishing number of recordings that both define American music and reflect the nation's brash, conflicted, and passionate spirit: Ardent Studios,

(Continued on page 94)



Artists Seek Govt. Redress Of Contract, Radio Issues

Acts Want Repeal Of 7-Year Statute

BY MELINDA NEWMAN and BILL HOLLAND

LOS ANGELES—Outgunned and out-financed for months by veteran outside lobbyists hired by the Recording Industry Assn. of America (RIAA), top U.S. recording artists—supported by labor leaders—flew to Sacramento, Calif., and converged on the state capitol Jan. 23. They were calling on legislators to support Senate Bill 1246, which would repeal California Labor Code Section 2855, subdivision B, because that current law unfairly excludes recording artists from the same protection of law afforded all others under the state's so-called seven-



(Continued on page 96)

Congressman Seeks Clear Channel Probes

BY BILL HOLLAND and RAY WADDELL

WASHINGTON, D.C.—A leading federal lawmaker has asked both the Department of Justice (DOJ) and the Federal Communications Commission (FCC) to begin investigating complaints lodged by recording artists, record companies, radio-station owners, and advertisers that consolidation by radio and concert promotion giant Clear Channel Communications has led to "negative repercussions" affecting those groups, as well as consumers.

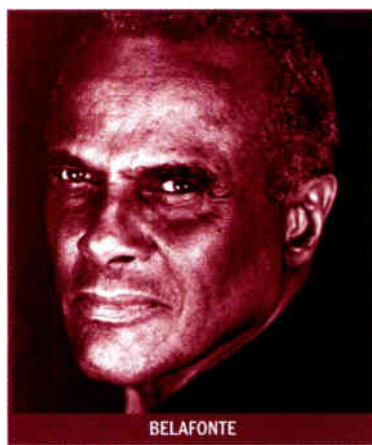
In a Jan. 22 letter, Rep. Howard Berman, (D-Calif.), the



(Continued on page 96)

Industry Celebrates Black Entertainers

'Roots,' 'Ali,' And 'Long Road To Freedom' Highlight Black History Month



BELAFONTE

BY GAIL MITCHELL and JILL PESSELNICK

LOS ANGELES—Dr. Carter G. Woodson's dream finally came alive in 1926. After a lengthy campaign to bring national attention to the contributions to U.S. history of African-Americans, he launched a week-long black-history commemoration in the second week of February, chosen because it marked the birthday of two key civil-rights figures—Frederick Douglass and Abraham Lincoln. Several other noteworthy events also occurred in February:

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WILSON

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HEATSEEKERS

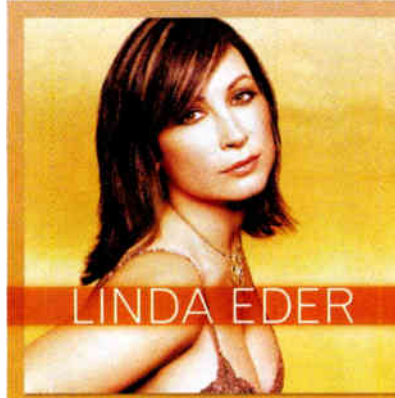
Word/Epic's MercyMe Is No. 1 With 'Almost There'

SEE PAGE 83

IN RETAIL NEWS

Handleman Says It Will Weather Kmart Woes

SEE PAGE 67



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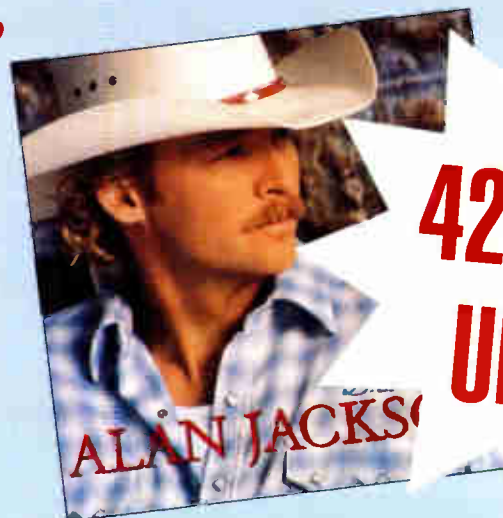
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Billboard Music Group

Patty Griffin Gives '1000 Kisses'

"For me, the cohesion in this record is the feeling that struggle is never-ending, and I think you get to the point in this life where you face that," singer/songwriter Patty Griffin says of *1000 Kisses* (ATO/BMG, due April 9), the most magnetic album yet by one of the most compelling recording artists in popular music. "The longer you live," she adds, "and the more people you know who are getting older, the more loss you're experiencing and the harder it's getting. But to be passionate to the point of being celebratory—I think that's a great approach to struggle."

An absorbing performer with writing skills to match, Griffin has seen her songs recorded by such artists as Emmylou Harris ("One Big Love"), Harris and Linda Ronstadt ("Falling Down"), Martina McBride ("Goodbye"), Reba McEntire ("Up and Flying"), and Bette Midler ("Moses"). Dixie Chicks' huge-selling 1999 *Fly* album was named for the country trio's spirited cover of Griffin's "Let Him Fly." Griffin herself made two of the finest albums of the 1990s (*Living With Ghosts*, 1996; *Flaming Red*, 1998), her gritty, grandly resonant sound establishing her as one of the best and most original voices of her generation. Griffin's many road trips (touring solo or with the Chicks, Harris, and Lucinda Williams) have won her a loyal national following.

Nonetheless, A&M Records sat on *Silver Bell*, her 2000 sequel to the acclaimed *Flaming Red*, ultimately declining to release what later proved the final project to be completed at Daniel Lanois' bygone New Orleans studio, Kingsway. "They kept pushing it back," she now says of *Silver Bell*, "and I was trying to write singles for them, and it just felt so contrived. I felt I might as well be waiting tables. Now big labels are looking for platinum records; they're not looking for gold records anymore. Even platinum artists are getting dropped for not having hit singles. How weird is that? When I got let go, I knew I can only do what I do."

At that time, the guitarist in Griffin's band, Doug Lanois—who had just bought a house in Nashville and installed an informal home studio in his basement—invited her down from her current home in Austin to do some recording for fun. It dovetailed with an idea hatched by Griffin and manager Ken Levitan to cut an acoustic session he could shop to a new label.

Griffin says, "I had all these songs that got passed over for other records because they weren't obvious pop songs, and I had some cover things I wanted to try [Bruce Springsteen's "Stolen Car," Lonnie Johnson's 1948 R&B hit "Tomorrow Night," the vintage Tejano lament "Mil Besos"—as well as a new version of the one piece she retained from the *Bell* debacle, "Making Pies"], so I said to Doug, 'Why don't we co-produce my next record?'"

From the opening "Rain," a torrential anthem (inspired by the end of a protracted Austin-area drought) about a steady downpour of disillusionments, through the self-critical "Chief," the kindly "Be Careful," and the magnanimous "Nobody's Cryin,'" each painterly track on the brilliant *1000 Kisses* (named for a line in "Mil Besos") fills in a portion of a tenderly sketched emotional landscape, examining each impasse for the creative impulse in an intensely commodifying and integrity-impairing industry.

"I wish I was the boogie queen," Griffin says of her sure, unmistakably bittersweet vocals, which part radio's often marsh-like airwaves like a pale heron through the high grass. "But I have a sad voice," she admits with a laugh. "I've done jingles and gotten rejected—they say, 'It's pretty, but you sound so sad singing the Downey fabric softener ad, it's not working for us!'" No part of *Kisses* is merely about the increasingly punishing clash of art

and commerce. Each song concerns either the larger or the more personal matters that the modern marketplace hastens to exploit. Surveying a culture in which public expression is contemptuously deemed "content," most musical fare is evaluated with language-ideas-disdaining critical grading systems, and sales levels are championed over substance by the same Fourth Estate quislings that help foster the business community's deceitful accounting standards, the disturbing power of *Kisses* lies in its attempt to plead for decency in the daily life that art has always aimed to imitate.

"Culturally, women are mistreated," Griffin says, "and what is the most powerful force in our culture right now? It's the media. And where are more women murdered than anywhere else? In the media. Meanwhile, there's violent upheaval in the world against women. It's a bad way to go."

Griffin, who was signed to ATO in August 2001 on the strength of the completed *1000 Kisses*, explains that the poignant song "Making Pies" was inspired by a story in a Boston newspaper about the 75th anniversary of

Worcester, Mass.-based Table Talk Pies, Inc. "You realize people are out there living these lives and working these jobs that are really difficult and not necessarily or obviously rewarding," she says. "I've had a lot of those jobs—at a Pizzeria Uno in Harvard Square for five years and as a telephone operator at Harvard University for a couple of years. I've met a lot of people like the women in 'Be Careful,' who managed to have more dignity, self-respect, and a life outside of their jobs than most people I now know."

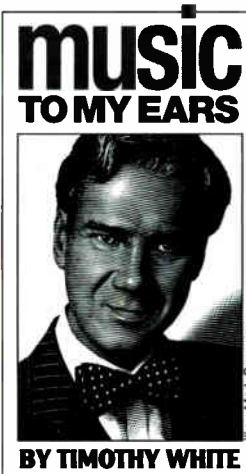
Griffin was born on March 16, 1964, in Old Town, Maine, an island community of 8,500 astride the Penobscot River on the edge of the Great North Woods. She was the last of seven children by an Irish-American father and a French-Canadian mother who met in the 1950s while they were school teachers in remote Fort Kent, Maine. "My parents, who are retired, are really humble and strong," she says. "I grew up hearing my grandmother sing hymns and my mother singing Patsy Cline's 'Walking After Midnight' around the house. I emptied

my savings account of \$55 when I was 16 and bought a used Honer guitar, because I wanted to do what Rickie Lee Jones could do.

"I don't just like to sing," she says with a bashful giggle, "I love to sing. I used to run home from school, because I had a song in my mouth I had to get out. In high school, I was pretty sure I was the most misunderstood, most distraught. You can get so self-absorbed and so in-your-own-shit that you don't have any idea that everybody's got some kind of agony they're in." One example she cites is a classmate at Old Town High School, eulogized in fictional form on *Flaming Red*'s riveting "Tony," who committed suicide in his early 20s.

Contemplating the intimate new level of conversational eloquence in *1000 Kisses*, Griffin says, "It's an attempt to imagine another framework for your life than the difficult or painful one that may have grown up around you. I was married from when I was 24 until I was 31. I grew up with all these expectations of having a family and not being single—things that didn't happen the way I expected. They're not disappointments, just surprises. I'm somebody who has high hopes for humanity.

"In a way," she muses of her brilliant new release, "it's a grave record, because it's kind of uncool. This record is two people who never produced a record before, Doug and me, just feeling it out, piecing it together, not really having a clue. I think I'm proud of us," she realizes with a laugh, having turned a prior disappointment into a musical surprise. "It was brave."



BY TIMOTHY WHITE

Peggy Lee Leaves Refined Musical Legacy

BY CHRIS MORRIS

LOS ANGELES—Describing Peggy Lee's exceptional gifts in *The Great American Popular Singers*, critic Henry Pleasants said of the smoky-voiced singer, "What distinguishes her interpretive devices from those of other excellent singers is their delicacy, their small scale, their subtlety, their ultimate refinement."

Lee—who excelled in both jazz and pop and brought her music to radio, records, the movie screen, and the Broadway stage—died of a heart attack Jan. 21 at her home in Bel Air, Calif. She was 81.

Born Norma Engstrom in Jamestown, N.D., on May 26, 1920, she began singing professionally and adopted her stage name in her teens. In 1941, Benny Goodman hired her to replace Helen Forrest in his popular swing band. Her hits with Goodman included "Blues in the Night" and "Why Don't You Do Right."

She signed with Capitol Records in 1945, beginning a long association with the label that was interrupted by a stint at Decca from 1952 to 1956. Her Capitol hits included "Mañana" (which she co-wrote

with Dave Barbour, the first of her four husbands), "Lover," and, in 1958, her smoldering signature song, "Fever," a cover of Little Willie John's 1956 R&B chart-topper.

In 1955, she co-wrote six songs and voiced four characters for the Disney animated film *Lady and the*

Tramp. She received an Academy Award nomination for best supporting actress for her role in the 1955 film *Pete Kelly's Blues*. Her slow-burning style proved durable: In 1969, her version of the jaded Jerry Leiber/Mike Stoller composition "Is That All There Is?" rose to No. 11 on the *Billboard* singles chart and won a Grammy Award for best contemporary female vocal performance.

She took a shot at Broadway in 1984, but her autobiographical stage show, *Peg*, folded after only 18 performances.

In 1991, she won a suit against Disney for a share of the home-video proceeds from *Lady and the Tramp*. Only a week before her death, a judge approved a \$4.75 million settlement of her 1999 class-action suit against Universal Music Group for unpaid Decca royalties (*Billboard*, Jan. 26).

Lee is survived by her daughter, Nicki; three grandchildren; and three great-grandchildren.



LEE

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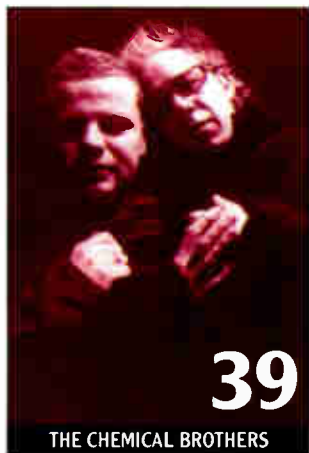
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Chart Beat by Fred Bronson

ALL THOSE YEARS AGO: The posthumous release of **George Harrison's** "My Sweet Lord" (Gnome/Capitol) enters The Billboard Hot 100 at No. 94. The song's appearance on the chart is due to sales; the single debuts at No. 2 on Hot 100 Singles Sales.

The re-entry of "My Sweet Lord" comes 14 years to the week since the last Harrison title appeared on the Hot 100. "When We Was Fab" debuted the week of Feb. 6, 1988, and peaked at No. 23. "My Sweet Lord" was Harrison's first post-Beatles single to chart on the Hot 100. It debuted the week of Nov. 28, 1970, and began a four-week run at the top Dec. 26.

With "My Sweet Lord" back on the Hot 100, Harrison's solo career chart span is expanded to 31 years and two months. Counting Harrison's entire career, his Hot 100 chart span is now 38 years and two weeks. That dates back to the debut of **the Beatles'** "I Want to Hold Your Hand" the week of Jan. 18, 1964, which moved to No. 1 38 years ago this issue.

"My Sweet Lord" is the second title by a former Beatle to appear on the Hot 100 in the 21st century and is already the highest-charting. **Paul McCartney's** "Freedom" peaked at No. 97 the week of Dec. 15, 2001.

It may be surprising, but there wasn't much chart activity for the Beatles in the '90s. There were only six chart entries associated with the group during the entire decade. The Fab Four had three different titles enter the Hot 100 in

the '90s: Their live cover of **the Shirelles'** "Baby It's You" peaked at No. 67 in 1995. "Free as a Bird" flew to No. 6 in 1996, and "Real Love" went to No. 11 in 1996. McCartney is responsible for the other three chart entries of that decade: "Figure of Eight" skated to No. 92 in 1990, "Hope of Deliverance" went to No. 83 in 1993, and "The World Tonight" stopped at No. 64 in 1997.

In the U.K., "My Sweet Lord" re-enters the singles chart at No. 1, 32 years after it first debuted. The song had a five-week reign beginning Jan. 30, 1970. The current status of "My Sweet Lord" means that Harrison succeeds **Aaliyah's** "More Than a Woman" on top of the U.K. singles chart. It's the first time in that chart's 50-year history that there have been two consecutive posthumous No. 1 hits. The other artists to reach No. 1 on the U.K. singles chart after their deaths are **Buddy Holly, Eddie Cochran, Jim Reeves, Jimi Hendrix, Elvis Presley, John Lennon, Jackie Wilson, and Freddie Mercury.**

A final note about Harrison's song recharting in the U.S.: the reappearance of "My Sweet Lord" extends **Phil Spector's** chart span as a producer to 43 years, four months, and two weeks, harking back to the debut of **the Teddy Bears'** "To Know Him Is to Love Him" Sept. 22, 1958.

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

Congratulations

DR. RUTH WESTHEIMER

ON HER

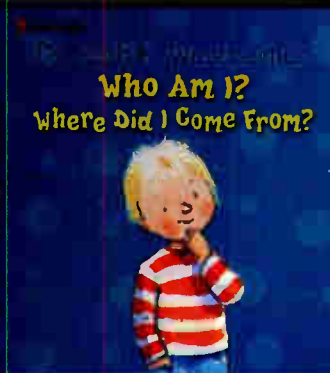
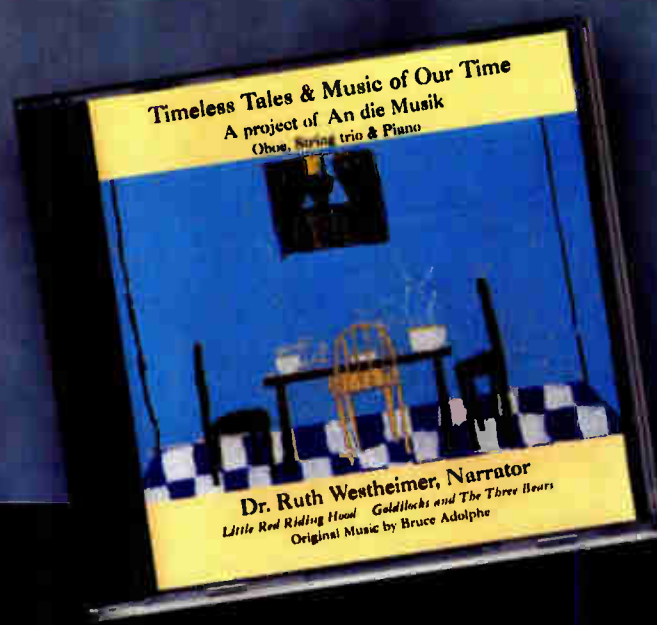
**GRAMMY
NOMINATION**

FOR

**TIMELESS TALES &
MUSIC OF OUR TIME**

FOR YOUR CONSIDERATION
IN THE CATEGORY OF

**BEST SPOKEN WORD
ALBUM FOR CHILDREN**



AN DIE MUSIK; ALASKA AIR; AMERICA ONLINE; ALYESKA RESORT ALASKA; ANCHORAGE CONVENTION & VISTORS BUREAU; JOSH GASPERO, GOLDEN BOOKS; RICHARD, BARBARA, ARIEL AND GRANT KENDAL; FRED HOWARD; TIM SATTERFIELD, LIPPINCOTT WILLIAMS & WILKINS; JED LYONS, ROWMAN & LITTLEFIELD PUBLISHERS, INC; MIDWEST ARTISTS DISTRIBUTION; WARNER BOOKS; ED ZOLLA

MOTOWN

CONGRATULATES ITS GRAMMY NOMINEES



INDIA.ARIE

RECORD OF THE YEAR
"Video"

ALBUM OF THE YEAR
Acoustic Soul

SONG OF THE YEAR
"Video"

BEST FEATIBLE R&B VOCAL PERFORMANCE
"Video"

BEST R&B SONG
"Video"

BEST R&B ALBUM
Acoustic Soul

BEST NEW ARTIST

ARTISTIC INTEGRITY

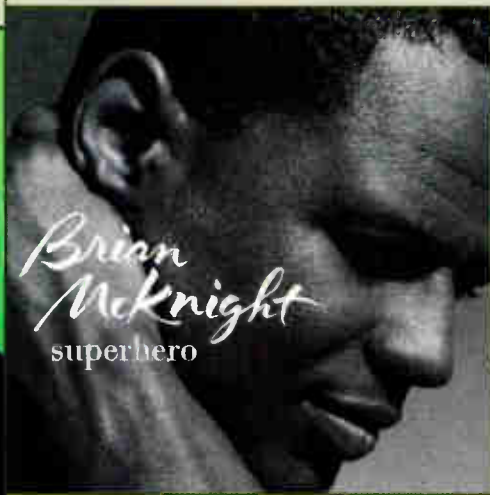
OUR LEGACY

DAMIAN "JR GONG" MARLEY

BEST REGGAE ALBUM
Halfway Tree



★★★★ DETROIT ★★★★★
MOTOWN
ARTISTIC INTEGRITY
OUR LEGACY, OUR FUTURE!
★★★★ NYC ★★★★★



BRIAN McKNIGHT

BEST MALE POP VOCAL PERFORMANCE
"Still"

BEST POP COLLABORATION WITH VOCALS
"My Kind Of Girl"

BEST MALE R&B VOCAL PERFORMANCE
"Love Of My Life"

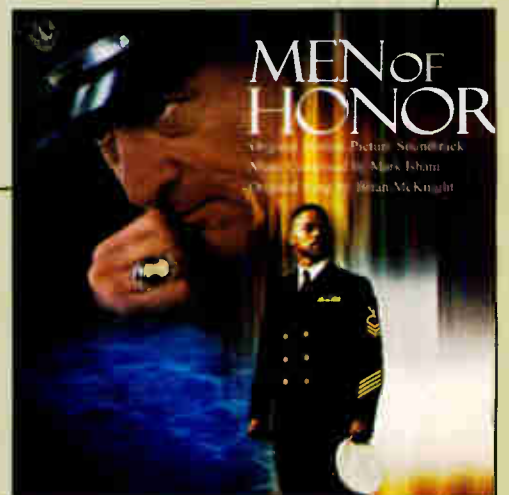
BEST R&B SONG
"Love Of My Life"

BEST SONG WRITTEN FOR A MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA
"Win"

In addition to Motown artists, the label also secured a nomination for the soundtrack to the feature film "Men Of Honor" in the category of

BEST SCORE SOUNDTRACK ALBUM FOR A MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA

Mark Isham, Composer



OUR FUTURE

ERYKAH BADU

BEST R&B SONG
"Didn't Cha Know"



NEXT UP



Corey
I'm Just Corey



Remy Shand
The Way I Feel



Lathun
Fortunate



Sharissa
No Half Steppin'



Prophet Jones



Conroy's Departure Raises Questions At Virgin

BY ADAM WHITE

LONDON—The departure of Virgin Records U.K.'s 10-year chief, Paul Conroy, leaves his staff of more than 150 waiting for the other shoe to drop.

Conroy was shown the door Jan. 18, as the responsibility for Virgin was handed to EMI Records Group U.K. & Ireland president Tony Wadsworth, who simultaneously acquired the new rank of chairman/CEO of EMI Recorded Music U.K. & Ireland. The change marked the first significant move of the new year by EMI Recorded Music chairman/CEO Alain Levy in restructuring his division's business.

Wadsworth is highly regarded within EMI and the British music business because of the successful

development of such acts as Radiohead, Robbie Williams, Coldplay, and Gorillaz. A 20-year company veteran, he has A&R credentials of the highest order, and in domestic repertoire, the EMI U.K. labels are strongly competing with market leader Universal.

Now, Wadsworth has the company's two flagship U.K. units under his command—a change thought to be prompted by Levy's belief that these operations should be separate from the rest of EMI's European business because the country is a global repertoire supplier. (This mirrors how PolyGram functioned when Levy helmed that major.)

But many in the British industry regret Conroy's exit. He was personally popular, not least for his wit and self-deprecation—qualities said to be evident Jan. 18 when Wadsworth and EMI Recorded Music vice chairman David Munns visited Virgin's

London headquarters to tell department heads of the reshuffle (*Billboard Bulletin*, Jan. 21).

Conroy "handled himself very well," one Virgin executive who was present tells *Billboard*, adding, "Losing Paul, in a way, raises more questions than it answers."



Staffers at Virgin and EMI in London are fully expecting consolidation of parts of their two companies in the weeks ahead, even though the labels will retain separate identities and A&R activities. "We know that some kind of merger with some loss of jobs is going to happen," one high-ranking Virgin executive says.

The heads of Virgin's three U.K. imprints—Dave Boyd (Hut), Hugh Goldsmith (Innocent), and Philippe Ascoli (Virgin)—now report to Wadsworth. The company's most successful act under Conroy was the Spice Girls, responsible for worldwide album sales exceeding 30 million.

For best-selling Virgin act the Chemical Brothers, news of the change came only days before the launch of the dance duo's new album, *Come With Us*. Robert Linney, managing director of the group's management company, MBL, says the departure "isn't ideal, and it's very sad on a personal level. [Conroy] steered the ship well for a number of years."

Louis Walsh, manager of U.K. chart regulars Westlife and Samantha Mumba, has fledgling Irish female act Bellefire signed to Virgin.

He calls Conroy "a good music man, very honorable, and he's got a great reputation. The industry needs people like him."

Wadsworth's reporting line is amended. He now becomes accountable directly to Levy, whereas he had since last summer reported to Emmanuel de Buretel, president/CEO of EMI Recorded Music Europe. The latter was a rank bestowed by Levy's predecessor, Ken Berry. Now, de Buretel becomes chairman/CEO of EMI Recorded Music Continental Europe, reporting to Levy. He also continues to be responsible for operations in Africa and the Middle East.

Levy, de Buretel, Wadsworth, and Conroy were not available for comment.

Additional reporting provided by Paul Sexton in London.

In The News

- Virgin Records and Mariah Carey have terminated the singer's contract, said to be worth four albums and up to \$100 million. Virgin will pay Carey \$28 million on top of the \$21 million she received when she joined the EMI-owned label in April 2001. She had nine multi-platinum albums at Columbia Records and album and single sales of more than 140 million units, but her only Virgin set, *Glitter*, sold just 2 million copies worldwide. EMI expects to write off about \$54.3 million in costs related to her contract.

- Producer/songwriters the Neptunes signed an exclusive agreement with Arista Records on behalf of the pair's New York City-based label, Star Trak Entertainment. Under the deal, Neptunes members Pharrell Williams and Chad Hugo will produce artists signed to Star Trak, as well as to Arista and its other labels, and develop new repertoire. In turn, Arista will handle marketing, promotion, sales, and distribution for Star Trak.

- Trauma Records laid off most of its 15 employees Jan. 17, following the full purchase of the company by In-Motion AG. (*Billboard Bulletin*, Jan. 21). The Frankfurt-based In-Motion acquired 51% of the Sherman Oaks, Calif.-based label last year. The company retained head of sales Joe Demeo and two other support positions. Label founders Rob Kahane and Paul Palmer exited the company last December.

- Amnesty International USA will present Paul McCartney with a lifetime achievement award as part of the human-rights organization's fifth annual Media Spotlight Awards, to be held Monday (28) at the Chelsea Piers in New York City.

Dove Nominations Reflect Gospel's Growing Diversity

BY DEBORAH EVANS PRICE

NASHVILLE—A diverse slate of artists share top nominations for the Gospel Music Assn.'s (GMA) 33rd annual Dove Awards. Steven Curtis Chapman, Nicole C. Mullen, Toby McKeehan, and Rebecca St. James each received eight nominations for the Doves, which will be held here April 25 at the Grand Ole Opry House. Michael W. Smith received seven nominations.

Reigning artist of the year honoree Third Day garnered six nods, including

group of the year, rock recorded song for "Come Together," and artist of the year. "We're continually blown away by the recognition we get from the GMA," says Third Day lead vocalist Mac Powell, who also earned a solo nomination in the male vocalist category. "Hopefully, this year's nominations solidify that we're here to stay. We're not just a flash in the pan."

Third Day's Brad Avery adds, "I never expect it. We're always surprised by it. It's always an honor and an exciting thing."

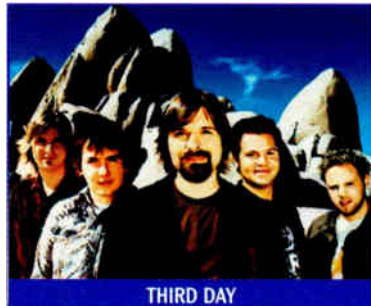
Kirk Franklin, Selah, producer Brown Bannister, and newcomer Shaun Groves each received five nominations. Point of Grace, Fred Hammond, Shirley Caesar, the Benjamin Gate, and producer Monroe Jones netted four nods apiece.

"It's back to business as usual after a lot of our major acts took a year off in 2000 to get ready for studio releases in 2001," GMA president Frank

Breeden says. "It's nice to see a full cast of characters back."

Breeden says this year's slate of nominees reflects the diversity of the Christian/gospel industry: "I'm glad to see the senior class reinventing themselves continuously and still getting strong nominations, representing what I think are strong recordings. And it's nice to see the round of new artists. I always watch that carefully, because that's our future. I see diversity there and a real depth of talent."

The Doves are voted on by the 5,000 members of the GMA. Awards are presented in 41 categories. For a complete listing of nominees, go to gospelmusic.org. Here's a look at several key categories:



THIRD DAY

Artist of the year: Steven Curtis Chapman, Nicole C. Mullen, P.O.D., Michael W. Smith, Third Day.

Male vocalist of the year: Steven Curtis Chapman, David Phelps, Mac Powell, Mark Schultz, Michael W. Smith.

Female vocalist of the year: Natalie Grant, Nicole C. Mullen, Nichole Nordeman, Rebecca St. James, CeCe Winans.

Group of the year: Avalon, P.O.D., Point of Grace, Selah, Third Day.

New artist of the year: Downhere, Sara Groves, Shaun Groves, Joy Williams, ZOEgirl.

Producer of the year: Brown Bannister, Kirk Franklin, Steve Hindalong, Monroe Jones, Toby McKeehan.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	40,960,000	37,154,000	(↘9.3%)
Albums	39,058,000	36,280,000	(↘7.1%)
Singles	1,902,000	874,000	(↘54.1%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	36,144,000	34,266,000	(↘5.2%)
Cassette	2,834,000	1,929,000	(↘31.9%)
Other	80,000	85,000	(↘6.3%)

OVERALL UNIT SALES

This Week	11,628,000	This Week 2001	13,061,000
Last Week	11,607,000	Change 2001	↘11.0%
Change	↘.2%		

ALBUM SALES

This Week	11,338,000	This Week 2001	12,364,000
Last Week	11,336,000	Change 2001	↘8.3%
Change	0.0%		

SINGLES SALES

This Week	290,000	This Week 2001	697,000
Last Week	271,000	Change 2000	↘58.4%
Change	↘7.0%		

YEAR-TO-DATE CD ALBUM SALES BY GEOGRAPHIC REGION

	2001	2002	
Northeast	2,063,000	1,872,000	(↘9.3%)
Middle Atlantic	5,316,000	4,637,000	(↘12.8%)
East North Central	5,523,000	5,266,000	(↘4.7%)
West North Central	2,223,000	2,118,000	(↘4.7%)
South Atlantic	6,660,000	6,361,000	(↘4.5%)
South Central	4,949,000	4,977,000	(↘0.6%)
Mountain	2,609,000	2,539,000	(↘2.7%)
Pacific	6,802,000	6,496,000	(↘4.5%)

ROUNDED FIGURES

FOR WEEK ENDING 1/20/02

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

CONGRATULATIONS TO OUR NOMINEES...

UNIVERSAL
RECORDS



ELTON JOHN

Best Male Pop Vocal Performance



I Want Love

Best Pop Vocal Album



Songs From the West Coast



NELLY

Best Rap Solo Performance



Ride Wit Me



AFROMAN

Best Rap Solo Performance



Because I Got High



GODSMACK

Best Rock Instrumental Performance



Vampires



THE QUEENS OF COMEDY

Best Spoken Comedy Album



Miss Laura Hayes, Adele Givens,

Sommere, & Mo'Nique

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UNIVERSAL
RECORDS

Lower Attendance Makes MIDEM A Low-Key Gathering

BY GORDON MASSON

CANNES—Although Britney Spears opened the NRJ Music Awards Jan. 19 here, on the eve of one of the world's largest music industry trade fairs, this year's MIDEM felt quite low-key.

Spears was one of the few Americans to make the trip to the south of France—an issue that did not go unnoticed by delegates attending the annual event. As one source tells *Billboard*: "The Americans that have come here are few and far between, and in general, the more important executives in the industry seem to have stayed at home."

The lack of key industry players led to a subdued atmosphere in the Palais des Festivals exhibition halls, where none of the majors had a presence.



BRANSON

New-media conference MIDEMNet, held Jan. 19, attracted 600 delegates, down from 950 last year—an indication not only of the demise of many

Internet start-ups but also of the budgetary constraints the industry is placing on its staff. MIDEM as a whole pulled in 9,000 attendees from 97 countries, compared with more than 10,500 delegates last year. There were 328 stands—down from 385 in 2001—and exhibiting companies shrank from last year's 2,183 to 1,978.

The managing director of a global indie record company notes, "We don't have a stand here, and MIDEM have been trying to persuade me to take exhibition floor space. But to be perfectly honest, times are tough, and while exposure is always good, it's difficult to justify any kind of investment

that doesn't have an obvious return."

One executive who was persuaded to return to the Cote d'Azur was Virgin Records founder Richard Branson. It was Branson's first visit to MIDEM in three decades, and he told attendees that his only prior experience of the event was when he was touting a cassette of Michael Oldfield's *Tubular Bells*. Lack of interest in that product did not deter Branson, who used the eventual success of the album to begin building his empire. And showing that he hadn't lost any of his ambition, Branson said that "within four or five years" he plans to make his current record company, V2, as big as Virgin

was when he sold it to EMI.

The four-day event did manage to attract some important VIPs from government and even royalty. Disappointingly, the British government's Secretary of State for Culture, Media, and Sport, Tessa Jowell, did not attend MIDEM and instead dispatched her parliamentary private secretary, Bill Rammell, to carry her message of support. But Norway, which sponsored MIDEM's opening party, backed up an impressive exhibitions-floor presence with no less than its Crown Prince Haakon to promote its music, while Denmark had Henrik, the country's consort, as its ambassador.

MP3.com Suing Its Former Attorneys

BY BRIAN GARRITY

NEW YORK—Word that MP3.com is suing the law firm that two years ago advised it on its copyright strategy in launching a digital locker service—that is, launching without approval from record labels and publishers—marks the latest and possibly most ironic chapter in the ongoing legal saga surrounding the Internet music service provider and its My.MP3.com product. MP3.com, which is charging its former lawyers with malpractice, is doing so as a subsidiary of the biggest beneficiary of that disastrous strategy: Vivendi Universal.

Not only did the unlicensed launch of My.MP3.com lead to a \$53 million pay day for Universal Music Group in a copyright-infringement lawsuit—the largest payout to any label group connected to the case—but it also set the stage for MP3.com, once publicly valued at more than \$2 billion at the height of the Internet boom, to be substantially devalued in the stock market by a series of similar copyright-infringement suits from the music business. That, in turn, allowed Vivendi to scoop up MP3.com for the relatively cheap price of \$372 million.

Now, in an effort to take back some of the cash and equity value drained from the company—due to its failed locker strategy—San Diego-based MP3.com is suing its former law firm, Cooley Godward, for more than \$175 million, a total that makes the case one of the largest malpractice claims in California history.

MP3.com—which in the suit is also charging its former lawyers with fraud and breach of fiduciary duty—says it received "inaccurate and incomplete legal advice" with regard to the locker services.

The company claims that, based on Cooley Godward's counsel, it "reasonably believed" that the My.MP3.com service was a lawful venture and was unaware of potential for copyright-infringement liability prior to launch.

What's more, the company claims that Cooley Godward failed to gather the necessary outside experts to argue on its behalf in court, and then tried to cover up its actions.

Cooley Godward, the defendant, is a national firm reported to have more than 600 attorneys and annual revenue in excess of \$300 million. Mark Pitchford, COO for the firm, described the suit as "frivolous" and said Cooley Godward plans to aggressively defend itself.

The suit, filed Jan. 18 in Los Angeles Superior Court, seeks "several hundred million dollars in compensation for the loss in goodwill and value of MP3.com, and also for an excess of \$175 million it has paid out in judgments, settlements, and legal fees in connection with the copyright-infringement actions."

"Consumers and small businesses have a right to expect their professional advisers, particularly their lawyers, to correctly guide them from running afoul of the law as investments are being made and businesses are being built," says Allan Browne of Beverly Hills, Calif.-based litigation firm Browne & Woods, MP3.com's lawyer in the case. "Cooley's legal advice fell well below the standard of care required."

Additional reporting by Erik Gruenwedel in Los Angeles.



Executive Turntable



SHIMMEL



CAREN



GROSS

RECORD COMPANIES: Ron Goldstein is promoted to president/CEO of the Verve Music Group in New York City. He was president.

Mark Shimmel is promoted to senior VP of marketing and artist relations for Arista Records in New York City. He was senior VP of artist relations.

Atlantic Records promotes Mike Caren to senior VP of A&R and John Rubeli to VP of A&R in Los Angeles. They were, respectively, VP of A&R and senior director of A&R.

RCA Victor Group names Job Hart senior VP of worldwide marketing, Stuart Pressman VP of product development and marketing services, Rachelle Schlosser VP of publicity, and Stacey Bain VP of finance and administration in New York City. RCA Victor Group also names Richard Dinnadge VP of international marketing in London. They were, respectively, VP of worldwide marketing for Columbia Jazz, director of marketing for the Verve Music Group, president of Rachelle Schlosser Public Relations, VP of corporate development for BMG Entertainment, and director of European marketing for BMG Entertainment.

Mark Abramson is promoted to VP of radio promotion for Roadrunner Records in New York City. He was senior director of promotion.

Eva Weiss is named head of sales and retail marketing for Ministry of

Sound in New York City. She was national director of retail marketing for Caroline Distribution.

Kate Ramos is named senior director of business development for the marketing and sponsorship group of CIE USA in Miami. She was VP of operations for CFA.

Capitol Records promotes Joe Rainey to director of regional promotion and marketing in New York City. Capitol Records also names Brett Greenberg director of regional promotion and marketing in Atlanta and Dawn Garrett director of regional promotion and marketing in Los Angeles. They were, respectively, manager of regional promotion for the Georgia/North Carolina territory, local label representative for Epic Records, and a sales representative for Radio & Records.

Chace Johnson is named urban marketing manager for ArtistDirect Records in Los Angeles. He was product manager for Priority Records.

PUBLISHERS: Gary Gross is named president of BMG Production Music U.S. in New York City. He was senior VP/GM of Killer Tracks.

RELATED FIELDS: Rex Polkinghorne is named a music video director representative for SuperMega Palomar in Los Angeles. He was a casting agent for DreamWorks SKG.

Lineups Grow For RAC Concert Series

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Artists Coalition (RAC) has updated a list of star performers scheduled to appear at its first series of historic all-star concerts. Sources say the proceeds will fund RAC's artists' rights activities both in federal and state legislative matters and as non-partisan recording artist representatives in private-sector negotiations.

The concerts will take place Feb. 26 in and around Los Angeles, the night before the 44th Annual Grammy Awards. Veteran observers say the four concerts may be the biggest effort ever undertaken in one market on the same night. More concerts are being planned in other cities for later this year.

The newcomers for the first four concurrent concerts include Dixie

Chicks, Emmylou Harris, Tricia Yearwood, and Dwight Yoakam, who will perform at the Universal Amphitheater in Los Angeles. Eddie Vedder and Beck will headline at L.A.'s Wilmet Theater. The RAC says there are ongoing discussions with other artists to join the confirmed rosters at the California concerts, and it is hoped that another venue could be employed.

The newly announced artists join the Eagles, Billy Joel, Sheryl Crow, and Stevie Nicks, who will perform at the L.A. Forum; and No Doubt, Offspring, and Weezer, who will headline at the Long Beach Arena (*Billboard*, Dec. 29, 2001).

Announcing the new list, RAC co-founder Don Henley also responded to criticism of the RAC's artists' rights agenda as untimely when the industry

is facing major economic problems, as well as the characterization of him as a disgruntled rich rock star both by industry lobbyists in Sacramento, Calif., and at the recent Future of Music Coalition in D.C. last month (*Billboard*, Jan. 19).

"If those of us who are successful and have been around the block and aren't afraid don't do this work, then who will?" Henley asks *Billboard*. "The people just getting into the business with absolutely no clout? We're risking a lot here—the record companies and the [Recording Industry Assn. of America] can be very punitive. As for me, I'm 54 years old, and I don't care if I have another record company contract. I've seen how the business operates for more than 30 years, and I can't sit idly by now."

A
 ally
 ah Best
 Female
 R&B Vocal
 Performance
 Best R&B Album
 Acoustic Album Best
 Pop Instrumental Album
 Afro-Celtic Sound System
 Best World Music Album Mose
 Allison Best Jazz Vocal Album
 Avalon Best Pop/Contemporary
 Gospel Album Big Tent Revival Best
 Rock Gospel Album The Blind Boys of
 Alabama Best Traditional Soul Gospel Album
 Ian Bostridge, tenor (Julius Drake, piano) Best
 Classical Vocal Performance David Byrne Best
 Recording Package Manu Chao Best Latin
 Rock/Alternative Album Steven Curtis Chapman Best
 Pop/Contemporary Gospel Album Coldplay Best Rock
 Performance By A Duo Or Group With Vocal Best Rock Song Best
 Alternative Music Album Daft Punk Best Pop Instrumental
 Performance Daft Punk & Romanthony Best Dance Recording DC Talk
 Best Rock Gospel Album Dr. John Best Contemporary Blues Album Kurt
 Elling Best Jazz Vocal Album Kurt Elling and Laurence Hobgood Best
 Instrumental Arrangement Accompanying Vocalist(s) Falboy, Sam Best Alternative
 Music Album Best Short Form Music Video Freddy Fender Best Latin Pop Album Bill &
 Gloria Gaither And The Homecoming Friends Best Southern,
 Country, or Bluegrass Gospel Album Gorillaz Best Rap
 Performance By A Duo Or Group Stefon Harris &
 Jacky Terrasson Best Jazz Instrumental
 Album, Individual or Group
 Janet Jackson Best
 Female Pop
 Vocal
 Dave Koz And Friends Best Pop Instrumental Album
 Lenny Kravitz Best Male Rock Vocal Performance Steve
 Lawrence, choir director; The Potter's House Mass
 Choir Best Gospel Choir or Chorus Album Pat Martino
 Best Jazz Instrumental Solo Best Jazz Instrumental
 Album Individual or Group Truls Mork, cello Best
 Instrumental Soloist Performance (without Orchestra) The
 Oak Ridge Boys Best Southern, Country, or Bluegrass
 Gospel Album Antonio Pappano Roberto Alagna &
 Angela Gheorghiu David Groves, producer (Earle
 Patnarco & Jose van Dam Orch. Sym. De la Monnaie)
 Best Opera Recording Radiohead Best Alternative Music
 Album Best Recording Package Dianne Reeves Best Jazz
 Vocal Album Billy Childs, arranger (Dianne Reeves) Best
 Instrumental Arrangement Accompanying Vocalist(s) Gonzalo
 Rubalcaba Trio Best Latin Jazz Album Best Instrumental Composition
 Sacred Spirit Best New Age Album Neal Schon Best Pop Instrumental Album
 Ravi Shankar Best World Music Album Sonicflood Best Rock Gospel Album
 T-Bone Best Rock Gospel Album Calle 54 Best Latin Jazz Album Carlos Vives Best
 Traditional Tropical Latin Album CeCe Winans Best Pop/Contemporary Gospel Album

CONGRATULATIONS TO ONE AND ALL





William Morris Congratulates Our 2002 Grammy Award Nominees

ALBUM OF THE YEAR

Outkast*
Stankonia

RECORD OF THE YEAR

Outkast*
Ms. Jackson

BEST MALE POP VOCAL PERFORMANCE

Craig David
Fill Me In

Brian McKnight
Still

BEST RAP ALBUM

Ludacris
Back For The First Time

Outkast
Stankonia

BEST RAP SOLO PERFORMANCE

**Missy
"Misdemeanor"
Elliott**
Get Ur Freak On

BEST RAP PERFORMANCE BY A DUO OR GROUP

Outkast
Ms. Jackson

BEST RAP/SUNG COLLABORATION

Ludacris*
Area Codes

**Mystic
Planet Asia**
W

BEST COUNTRY ALBUM

Willie Nelson
Rainbow Connection

Trisha Yearwood
Inside Out

Diamond Rio
One More Day

BEST COUNTRY SONG

Diamond Rio
One More Day

Lonestar
I'm Already There

BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Brooks & Dunn
Ain't Nothing 'Bout You

**Asleep at the
Wheel**

Ain't Nobody Here But Us
Chickens

Diamond Rio
One More Day

Lonestar
I'm Already There

BEST SOUTHERN, COUNTRY, OR BLUEGRASS GOSPEL ALBUM

**The Oak Ridge
Boys**
From The Heart

Randy Travis
Inspirational Journey

Ann-Margret*
God Is Love: The Gospel Sessions

BEST COUNTRY COLLABORATION WITH VOCALS

Garth Brooks*
Beer Run (B Double E Double
Are You In?)

Jo Dee Messina*
Bring On The Rain

**Trisha Yearwood
Don Henley**
Inside Out

BEST COUNTRY INSTRUMENTAL PERFORMANCE

**Asleep at the Wheel
Brad Paisley**
Sugarfoot Rag

Brad Paisley
Munster Rag

**Vince Gill*
Marty Stuart***
Foggy Mountain Breakdown

BEST BLUEGRASS ALBUM

Patty Loveless
Mountain Soul

Dolly Parton
Little Sparrow

BEST FEMALE COUNTRY VOCAL PERFORMANCE

Dolly Parton
Shine

Sheryl Crow
Long Gone Lonesome Blues

Trisha Yearwood
"Would've Loved You Anyway"

BEST MALE COUNTRY VOCAL PERFORMANCE

Willie Nelson
Marie

* Shared Credit

BEST METAL PERFORMANCE

Tool

Schism

BEST ROCK INSTRUMENTAL PERFORMANCE

Godsmack

Vampires

BEST POP INSTRUMENTAL ALBUM

Neal Schon

Voice

**BEST SONG WRITTEN FOR A MOTION PICTURE,
TELEVISION OR OTHER VISUAL MEDIA**

Sting*

My Funny Friend And Me (From The
Emperor's New Groove)

CoCo Lee*

A Love Before Time (From *Crouching
Tiger, Hidden Dragon*)

Brian McKnight*

Win (From *Men Of Honor*)

BEST SHORT FORM MUSIC VIDEO

Missy

"Misdemeanor"

Elliot*

Ludacris*

One Minute Man

Outkast*

F. Gary Gray*

Ms. Jackson

BEST LATIN ROCK/ALTERNATIVE ALBUM

Aterciopelados

Gozo Poderoso

Juanes

Fijate Bien

BEST SPOKEN COMEDY ALBUM

Ray Romano

Live At Carnegie Hall

Adele Givens*

Mo'Nique*

The Queens Of Comedy

BEST R&B SONG

Erykah Badu

Didn't Cha Know

Missy

"Misdemeanor"

Elliott*

Get Ur Freak On

Brian McKnight

Love Of My Life

BEST FEMALE R&B VOCAL PERFORMANCE

Jill Scott

A Long Walk

BEST MALE R&B VOCAL PERFORMANCE

Brian McKnight

Love Of My Life

MusiQ Soulchild

Love

**BEST R&B PERFORMANCE BY A DUO OR GROUP
WITH VOCAL**

City High

What Would You Do

Carl Thomas*

Can't Believe

BEST POP/CONTEMPORARY GOSPEL ALBUM

CeCe Winans

CeCe Winans

BEST SPOKEN WORD ALBUM

Quincy Jones

Q: The Autobiography of Quincy Jones

Carl Reiner

Letters From The Earth –
Uncensored Writings By Mark Twain

BEST POP COLLABORATION WITH VOCALS

Tony Bennett*

New York State Of Mind

Lil' Kim*

Mya*

Lady Marmalade

Brian McKnight*

My Kind Of Girl

BEST REGGAE ALBUM

Damian Marley

Halfway Tree

BEST LATIN POP ALBUM

Jaci Velásquez

Mi Corazón

**BEST INSTRUMENTAL ARRANGEMENT
ACCOMPANYING VOCALIST(S)**

Diana Krall*

Love Letters

BEST HISTORICAL ALBUM

Harry Belafonte*

The Long Road To Freedom – An
Anthology Of Black Music

BEST SPOKEN WORD ALBUM FOR CHILDREN

Dr. Ruth

Westheimer

Timeless Tales And Music Of Our Time

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BEST OF THE BRITISH - Issue Date: Mar 23 • Ad Close: Feb 26

DANCE & ELECTRONICA I - Issue Date: Mar 30 • Ad Close: Mar 5

DISC REPLICATION - Issue Date: Mar 30 • Ad Close: Mar 5

RAP/HIP-HOP I - Issue Date: Apr 6 • Ad Close: Mar 12

MUSIC FASHION & STYLE - SPRING - Issue Date: Apr 6 • Ad Close: Mar 12

NARM 2002

Our annual NARM spotlight returns with a preview of the 2002 NARM Convention & Trade Show. We explore the state of the retail industry and highlight this year's conference line-up, speakers, events and more including the blending of AFIM's convention into the mix. Bonus distribution at NARM!

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Joe Maimone 646.654.4694 • jmaimone@billboard.com

New York
646.654.4696

Los Angeles
323.525.2307

Nashville
615.321.4297

London
44.207.420.6072

ARTISTS & MUSIC

Interest In 2002 Grammys Varies At Radio

BY ANGELA KING

NASHVILLE—Radio stations across the country are launching major promotional campaigns in support of what they perceive as the medium's big night—Feb. 27, the night of the Grammy Awards telecast—but some programmers contend that economic issues and a lack of nominees in their formats are dampening some of radio's usual enthusiasm for the show.

Adult top 40 WBMX (Mix 98.5) Boston is sending a morning and a midday personality to the show to broadcast backstage, as well as giving away CDs of nominated artists and trips to the show. The station is also converting its Web site to offer listeners a chance to vote online for nominees. Promotion director Anne-Marie Strzelecki says, "We'll play this up as our 'Oscar night,' showcasing our identity with artists."

Clear Channel sister stations country KNIX and AC KESZ Phoenix have joined for a Sing Your Way to the Grammys karaoke promotion with a local casino. After six weeks, one final winner will be chosen to attend the Grammys. "The promotion is huge," marketing director Vicki Fiorelli says.

WPLJ New York VP of programming Tom Cuddy says his station is supporting the show with "a Grammy Great weekend, giving away CDs from nominated artists," as well as sending two winners to the show.

But, Cuddy maintains, radio isn't seeing the same promotional support from labels this year, because labels are going through budget cuts. "Record companies in previous years were

much more plentiful with offers to send listeners to the [show.] We think the Grammys are a [promotional] priority, and we [make budget] cuts elsewhere to keep up the same level of Grammy participation we have had in the past," he says.

Not all stations are maintaining the same emphasis on the Grammy Awards this year, however. In the past, stations staged *Survivor*-esque campaigns like the Grammy or Bus promotion, sending people across the country to Los Angeles in a recreational vehicle. Along the way, people were voted off the RV and put on a Greyhound bus home. Or stations hosted Grammy Jammy parties, letting listeners gather in their pajamas to watch the show.

Strzelecki's favorite Grammy-related promotion was her Grammy Exam-y quiz, having nominated artists' "grandmothers" ask trivia questions about the stars.

"You had to hear the production [but] it was really funny," she says.

AC and top 40 outlets continue to put the most effort behind promoting the awards, but this year's nominees are helping increase support from rock outlets as well. Modern rock WPLY (Y100) Philadelphia's midday jock, Bret Hamilton, will broadcast from L.A. the week of the show. Promotion director Patrick Schmidt says, "To make it even more interesting, we get him a cool co-host for the week. In the past, we've had the Barenaked Ladies, Goo Goo Dolls, and Dickey Barrett from the Mighty Mighty Bosstones." Schmidt maintains that scheduled per-

formances by U2, Coldplay, and Radiohead, make this year particularly good for rock.

Rock WZTA Miami is setting up a deal to have "a listener and a guest act as seat-fillers" during the telecast, according to promotion director Camie Dunbar. "They'll be rubbing elbows with some of the hottest celebs around, and they'll make their way to the official Grammy party afterwards," she says.

Conversely, rock KSJO San Francisco promotion director Jim Sheehan says the Grammys mean very little to his audience because they are "too pop." In past years, the station has sent its morning team, Lamont & Tonelli, to broadcast live, but usually the duo "makes fun" of the Grammys, he says.

According to some promotion and marketing directors, radio listeners are less excited by the opportunity to win tickets to the Grammys. R&B KPWR (Power 106) L.A. marketing director Diana Obermeyer believes her audience may be more cynical about award shows in general. "Living here, we do so many award shows. One of the things we have noticed is that people aren't as thrilled about going. If you have people not picking up tickets to the [American Music Awards], that's telling you that's not the hottest

ticket for your listener."

While interest on the West Coast may be dwindling, Cuddy says he's hopeful about getting the Grammys back in New York City. "We were much more active when they were in New York," he says.

For this year's show, WPLJ will post photos from artist interviews the station conducted when the broadcast was located at Radio City

Music Hall. "We'll put a bunch of that up on our Web site, along with listing this year's nominees," Cuddy says.

Obermeyer says her R&B station was much more involved in Grammy promotion last year, because "Elton [John] and Eminem's [performance] was the story of the year. We're probably going to do more of an artist focus with a private artist party instead of [focusing on] the show."

Obermeyer maintains that this year's nominees don't excite her audience. "The biggest album for the Grammys this year is Out-

Kast for us. This is really a good year for rock, [not R&B]."

Despite those objections, the station is still giving away tickets to the show. This year's grand prize will include "limo, red carpet access, tickets, and the post party," Obermeyer says, because, "the Grammys are always important."



CUDDY

Labels Beefing Up Marketing Efforts For Nominees

BY JILL PESSLICK

LOS ANGELES—Since the announcement of the nominations for the 44th annual Grammy Awards Jan. 4, record labels have been kicking marketing campaigns into high gear. Artists who garnered nods are receiving renewed promotional support, with everything from print and TV advertising to special album stickers being utilized to spread the word about Grammy accolades.

Lost Highway Records, for example, will embark on a TV campaign for its nominee, Ryan Adams, who received nods for best male rock vocal performance and best rock album.

"We are doing a television campaign in February for Ryan that will incorporate the Grammy nominations, in addition to other accolades he has received," says Kira Florita, VP of marketing for Lost Highway. "We are doing three print ads, and we're doing internal industry mailings that will also include all of the other 'best of' lists that he has been on."

The label, which is up for 16 nominations overall, including album of the year for the *O Brother, Where Art Thou?* soundtrack, will also pursue special promotions for Lucinda Williams (nominated for several awards, including best female rock and country vocal performance) and for the *Timeless—Hank Williams Tribute* album (a pick for best country album).

"This gives us ammunition to work Lucinda's [*Essence*] record," Florita notes. "She will get good placement on some Web sites. There are also TV opportunities that we are investigating [for *Timeless*]. If we have wins, we will probably re-sticker product."

Consumers will notice special Grammy displays beginning Feb.

12, and lasting throughout the month, at the Troy, Mich.-based chain Harmony House, says senior music buyer David Levesque.

"Our Grammy promotion basically consists of an endcap, and we're going to do a print ad in conjunction with that to help support and promote the Grammy nominee," he explains. "There is generally pretty good sell-off from these display areas."

For Concord Records, the dominant label in the traditional pop category with four nominations (Betty Buckley, Rosemary Clooney, Michael Feinstein, and Keely Smith), working closely with retailers is a key focus of their campaign. Concord has placed ads in one-stop mailers for each of its 11 nominees and is working on retail endcaps.

Glen Barros, president of Concord, says that the nominations have also given the company "the ability to remarket all of these records from a complete perspective. We've hired a publicity firm [the Los Angeles-based Magnus & Co.] to talk to corporate press. We are reminding radio of these records, and we are also doing some advertising."

Barros sees Concord's campaign as beneficial to its developing artists. He says, "The nomination of Karrin Allyson [for best jazz vocal album] for example, will help bring her into the forefront."

The Omaha, Neb.-based Homer's retail chain is working closely with Concord in a special Grammy display and will also pursue its own advertising during the Grammy telecast. "We'll be pricing and positioning Concord's Grammy nominees," says Homer's executive VP of merchandise and marketing Mike Fratt. "And we'll be buying into two CBS affiliates."

Grammy nominations are also an opportunity to expose consumers to such expanding musical genres as gospel, says Larry Blackwell, director of national gospel sales for Zomba, the distributor of Verity Records. Verity, which is up for five nominations, including best contemporary soul gospel album (Fred Hammond) and best traditional soul gospel album (John P. Kee & the New Life Community Choir and Richard Smallwood With Vision), will be focusing on a grass-roots, national retail campaign.

"We have people on the phones day in and day out with independent gospel retailers," Blackwell says. "I have to pick and choose where I can position these Grammy-nominated titles where it makes the most sense for the artist and for Verity. The cost factor also has to be considered."



BARROS



UME Readies Grammy Collection

Plans For Rap Release Bagged After Clearance Issues, Other Problems

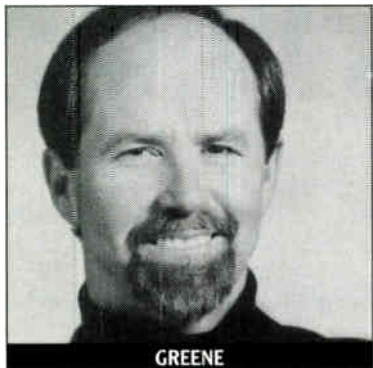
BY RASHAUN HALL

NEW YORK—As the industry gears up for this year's Grammys, the National Academy of Recording Arts and Sciences' (NARAS) is prepping the seventh annual Grammy CD compilation. Due Feb. 5 on Universal Music Entertainment's (UME) UTV Records, the 2002 collection features a who's who of pop music.

According to NARAS president/CEO Michael Greene, this year's pop compilation will include songs featured in six different categories, up from four last year because there were so many duplications in the main categories.

"This year we have representatives from the record of the year, album of the year, best new artist, best pop male, and best pop duo and group categories," he says. "We had so many duplications in the nominations that we had to add additional categories."

For the first time in three years, there will not be a rap-nominee compilation. "It really got down to issues that are at levels that were beyond us," says Richie Gallo, UME senior VP of sales/marketing. "As you might expect, there were certain artists that were difficult to clear to be on the project. At some point, we decided that if we couldn't make the best rap record by



GREENE

including those artists—and they're not willing to be on it for various reasons—then why put out a bad record and rip the public off?"

Despite the deletion of a rap compilation, the collections continue to expose listeners to different artists, and, Greene hopes, propel customers to become fans of artists they hadn't heard of before. "(I Am A) Man of Constant Sorrow" isn't something that's going to be typically heard by an OutKast fan, and a U2 fan might not listen to Brian McKnight," Greene says. "It's a great way to sample different genres of music and create new fans."

Launched in 1995 as a promotional tool on behalf of the artists and labels, the Grammy compilations—featuring official Grammy artwork—began as a single CD whose release was rotated among the major-label distribution outlets. The participating label receives 50% of the proceeds from sales of the compilation, with the other half

benefiting the Grammy Foundation. The nonprofit entity funds music education and preservation programs. Money had also gone to the Musicians' Assistance Program, which aids the artist community in a variety of ways, including those with chemical dependency issues.

"One of the things we decided to do differently this year is put together a committee of reps from all the labels and the Recording Academy to look at non-academy charities," Greene says. "It's great that the Grammy Foundation gets money, but it's great that other charities will participate as well."

According to Greene, past compilations continue to sell well: "It's a nice solid evergreen for everybody," he says. According to SoundScan, these albums have shown strong sales growth. The 1995 debut collection sold 255,000 units. The top-seller is the 2000 Grammy nominees compilation, which sold 857,000 units. Last year's release scanned 464,000 units.

This year's album will be touted via a direct-response TV campaign that includes commercials that will run before, during, and after the Feb. 27 ceremony. UME has also planned a multi-tier retail approach. "[The NARAS compilations are] major records to mass merchants. So obviously, there will be heavy leaning on the Targets, Wal-Mart's, and Kmart's of our business," Gallo says. "Also, the mall locations like Trans World and Musicland, which can certainly use a record like this now, have historically been great spots for records like this."

"We have 17 great tracks. And that may be more than have been on the pop record in a few years," Gallo adds. "We should have a gold album, and maybe over the course of 12 months, we can have a platinum album—especially if some of these artists like India.Arie, who have done well, win awards. [That] just makes that record more significant."

Priced at \$17.98, retailers are predicting that the compilation will be a popular item come show time.

"Typically, we do very well with those compilations around Grammy time," says Bob Bell, senior rock buyer for Torrance, Calif.-based Warehouse Entertainment. "The label will be doing a TV campaign around the title, which should help build awareness."

Bell also notes that multiple genres represented on this year's compilation should appeal to a wider audience. "It's a strong track listing," he says. "It will appeal to an eclectic consumer that's interested in the whole story of what's going on at this year's Grammys."

Additional reporting by Melinda Newman in Los Angeles.



by Melinda Newman

DEEP THOUGHTS: For the past two annual Grammy Award preview issues, I've written about how I would change the Grammys if I were in charge of the ceremony (which airs this year Feb. 27 on CBS). This year, I posed the question to a number of top music industry execs. It wasn't until I got my fourth decline that I realized the question wasn't as benign as I originally naively thought. Because performers and presenters for this year's show are still being booked, it became very clear that many executives did not want to risk the possibility of offending the powers-that-be or potentially hurt their artists by answering, even though the question was never meant to provoke negative responses. The following are the answers I received:

Craig Kallman, co-president, Atlantic Records: "I would add a category for best rap composition that would recognize the lyric-intensive nature of hip-hop. I would split the best arrangement Grammy into categories for pop, R&B, country, reggae, rap, and dance to recognize the diversity of sounds in contemporary record production. [This move would] bring more working musicians into the voting process. I would create a best featured performance category for credited side musicians/vocalists to give greater visibility to the talented people who'd normally get local most valuable player awards. Finally, I would archive the [evening's events] on the NARAS [National Academy of Recording Arts and Sciences] Web site so [when] kids [searched] the site for their favorites, they will be drawn to the educational resources of NARAS."

Phil Quartararo, president, Warner Bros. Records: "I would cut the number of categories, because there is no limit to how many ways we could carve up any given genre and call them by their names of the moment. A Grammy is a prestigious award that we as an industry have held in high regard, and we should stick to the traditional genres and fit any contemporary expansions of those genres into the existing categories. . . . Also, the Grammys have a unique opportunity—because Viacom bought CBS—to go to MTV, BET, VH1, and CMT and program the first hour individually by broadcasting awards that fit those cable outlets' genres and then switch to the network for the final two hours for the broader categories."

Roy Lott, deputy president, EMI North America: "I would begin by changing the eligibility period so that it runs on a calendar-year basis. Obviously, this will impose significant administrative burdens, but it will make the awards far more timely. With the availability of e-mail, there is simply no longer a need for a five-month gap between the eligibility period and the actual awards. . . . I would change the final voting process so that voters have to rank their selections: i.e., first favorite, second favorite, etc. This will avoid the risk of ballot-splitting and will insure that the consensus favorite receives the Grammy award. Finally, I would not change the current diverse nature of the CBS broadcast. However, I do think that, a la the Tonys, NARAS should produce a related show that displays more of the less-commercial categories."

Evan Lamberg, executive VP of creative, EMI Music Publishing: "I would seat real fans from the general public up close to the stage. It seems to make the ceremony so much more exciting to have screaming and cheering fans right in the performers', presenters' and winners' faces. I would also bring the Grammys back to [New York City] every other year."

Steve Greenberg, founder and CEO, S-Curve Records, 2000 Grammy winner for producer of best dance recording: "I'd change the eligibility dates so that the cutoff for a given year is Dec. 31, instead of the current Sept. 30. The current system not only doesn't conform to the actual calendar—it doesn't even conform to the rhythms of the music industry, where so many of a certain year's important records are released in the fourth quarter. It's silly and confusing—to both the industry and the public—for a big October release to have to wait nearly a year and a half to be honored at the Grammys."

Jim Guerinot, founder, Rebel Waltz Management (**Beck**, **No Doubt**, **the Offspring**): "I would move the Grammys back to a smaller venue [like] the size of the Shrine [Auditorium] or Radio City Music Hall. It's more effective, because it creates intimacy and maintains the special feel that should be reserved for the record industry's most prestigious event. Plus, I would make Sony have a big party again, because they were always the most fun."



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World Radio History





India.Arie, Keys, U2 Lead In Top Grammy Categories

RECORD OF THE YEAR

Award to the artist and to the producer(s), recording engineer(s), and/or mixer(s), if other than the artist. This category is for a commercially released single or track from a current year's album.

"Video," India.Arie (Motown Records), produced by India.Arie and Carlos "Six July" Broady; engineered/mixed by Kevin Hayward and Mike Shipley.

"Fallin'," Alicia Keys (J Records), produced by Alicia Keys; engineered/mixed by Kerry "Krucial" Brothers and Russ Elevado.

"Ms. Jackson," OutKast (LaFace Records/Arista Records), produced by Earthtone III; engineered/mixed by John Frye and Neal H. Pogue.

"Drops of Jupiter," Train (Columbia Records), produced by Brendan O'Brien; engineered/mixed by Nick DiDia, Brendan O'Brien, and Ryan Williams.

"Walk On," U2 (Interscope Records), produced by Brian Eno and Daniel Lanois; engineered/mixed by Steve Lilywhite and Richard Rainey.

ALBUM OF THE YEAR

Award to the artist(s) and to the album producer(s) and recording engineer(s), if other than the artist.

Acoustic Soul, India.Arie (Motown Records), produced by India.Arie, Mark Batson, Carlos "Six July" Broady, Blue Miller, and Bob Power; engineered/mixed by Mark Batson, Carlos "Six July" Broady, Kevin Hayward, Avery Johnson, George Karas, Jim Lightman, Blue Miller, Mark Niemiec, Bob Power, Mike Shipley, Alvin Speights, Mike Tocci, and Dave Way.

Love and Theft, Bob Dylan (Columbia Records), produced by Jack Frost; engineered/mixed by Chris Shaw.

Stankonia, OutKast (LaFace Records/Arista Records), produced by Earthtone III, Organized Noize, and Antonio "L.A."

Reid; engineered/mixed by Jarvis Blackshear, Leslie Brathwaite, Josh Butler, Ralph Cacciurri, John Frye, Mark "DJ Exit" Goodchild, Carl Mo, Kevin Parker,



Neal H. Pogue, Richard H. Segal, Kenneth Stallworth, Matt Still, Jason Stokes, Bernasky Wall, and Derrick Williams.

All That You Can't Leave Behind, U2 (Interscope Records), produced by Brian Eno and Daniel Lanois; engineered/mixed by Brian Eno, Steve Fitzmaurice, Julian Gallagher, Mike Hedges, Daniel Lanois, Steve Lillywhite,

Tim Palmer, Richard Rainey, and Richard Stannard.

O Brother, Where Art Thou? (soundtrack), various artists (Lost Highway Records), produced by T-Bone Burnett; engineered/mixed by Mike Piersante.

SONG OF THE YEAR

A songwriter(s) award. A song is eligible if it was released or if it first achieved prominence during the eligibility year. (Artist names and record labels appear in parentheses.) Singles or tracks only.

"Drops of Jupiter," written by Charlie Colin, Rob Hotchkiss, Pat Monahan, Jimmy Stafford, and Scott Underwood (Train); track from *Drops of Jupiter* (Columbia); published by EMI April Music, P Timon Music, Mt. Clean Music, Schweet Music, Desert Tent Music, EMI Blackwood Music, and Wonderwood Music.

"Fallin'," written by Alicia Keys (Alicia Keys); track from *Songs in A Minor* (J Records); published by Lellow Music and EMI Music.

"I'm Like a Bird," written by Nelly Furtado (Nelly Furtado); track from *Whoa, Nelly!* (DreamWorks Records); published by Nelstar Publishing.

"Stuck in a Moment You Can't Get out Of," written by U2 (U2); track from *All That You Can't Leave Behind* (Interscope); published by PolyGram International Music Publishing B.V.

"Video," written by India.Arie, Carlos "Six July" Broady, and Shannon Sanders (India. Arie); track from *Acoustic Soul* (Motown Records); published by Gold and Iron, Warner Tamerlane, J. Music Six July, and Famous Music.

BEST NEW ARTIST

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Nelly Furtado
David Gray
Alicia Keys
Linkin Park



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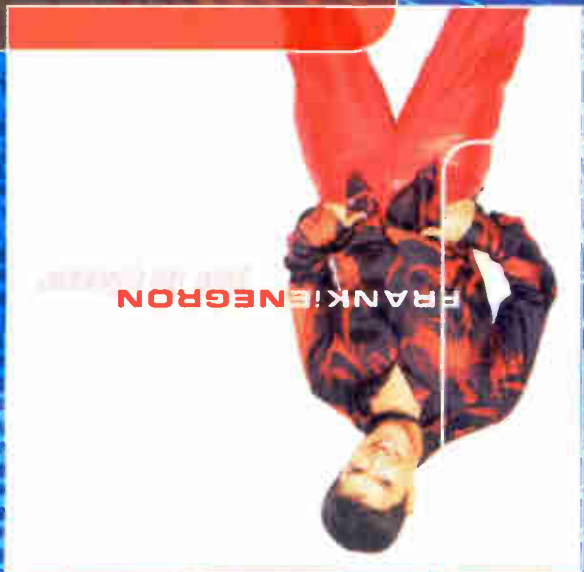
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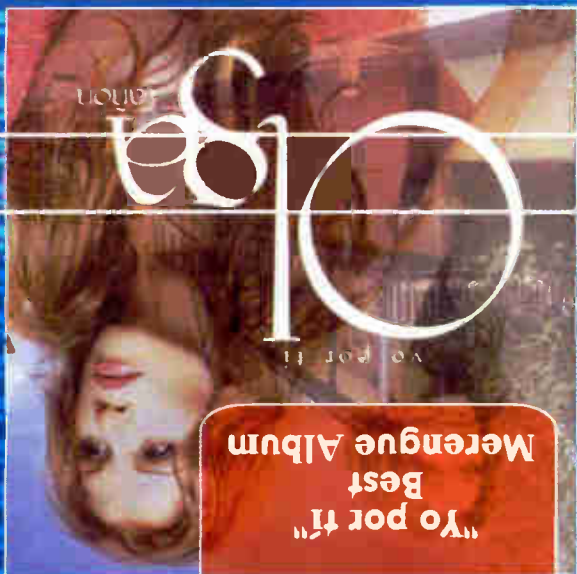
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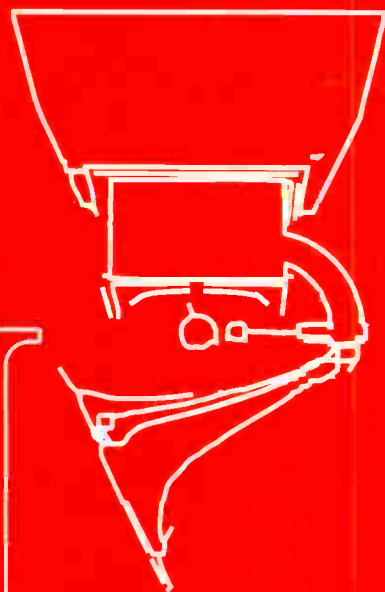


"En otra onda"
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Tito Nieves

Best in the Only



Krall, Bennett Among Those To Salute Billy Joel, MusiCares' 2002 Honoree

BY MELINDA NEWMAN

LOS ANGELES—The City of Angels will be in a New York state of mind Feb. 25, when Billy Joel receives the MusiCares 2002 Person of the Year Award here.

Elton John, Diana Krall, Jon Bon Jovi and Richie Sambora, Tony Bennett, and classical pianist Richard Joo are among the artists slated to honor Joel at the dinner, which raises money

for MusiCares, a philanthropic arm of the National Academy of Recording Arts and Sciences (NARAS). The evening will be produced by Phil Ramone, who helmed some of Joel's best-selling albums, including 1977's *The Stranger*.

"To music people, to creators, Billy's probably the quintessential model in terms of inspired songwriter/great piano player," NARAS CEO/president



JOEL

Michael Greene says. "Also, his charity work has been phenomenal over the years—he's done a lot of work in terms of mentoring and education. Every time we call, he's there. Also, although we didn't know it at the time, this year is really the year of the singer/songwriter in terms of the nominations. So he's perfect in that regard."

Past MusiCares persons of the year have been John, Bennett, Paul Simon, Gloria Estefan, Bonnie Raitt, Quincy Jones, Stevie Wonder, Phil Collins, David Crosby, Luciano Pavarotti, and Natalie Cole.

While the honoree does not have to be a songwriter, it often adds a certain flair to the evening when that is the case. "Having someone with such an amazing body of work really makes the evening so much better, because the other artists are there on stage singing that person's music back to them," Greene says. "You think it's something that might happen in the careers of these people, but it doesn't. You talk to Elton or Paul, and it's the only time they have their songs performed in a room like that by some of

the greatest people in the world."

Joel says he's looking forward to the evening for that very reason: "It [will] be a lot of fun to hear my songs I've written over the years performed by a great lineup of artists."

The MusiCares' person of the year is selected in a multi-tiered process. When Greene and other key NARAS execs come up with a slate of appropriate candidates, the list is given to the MusiCares board and other MusiCares members, who help make the final decision.

Greene hopes the evening will raise around \$1 million for MusiCares through ticket sales, ads in the souvenir program, and a silent auction.

In his 30-plus-year career, Joel has received 22 Grammy nominations and has taken home five statues, including album of the year for *52nd Street* and song of the year and record of the year for "Just the Way You Are."

In 1990, he was presented with the Grammy Legend award for his contributions and influence in the recording field. In 1994, he was named the Billboard Century Award honoree, the magazine's highest honor bestowed for creative achievement.

Joel's most recent release for Columbia/Sony Classical is *Fantasies & Delusions*, a collection of his piano compositions performed by Joo.



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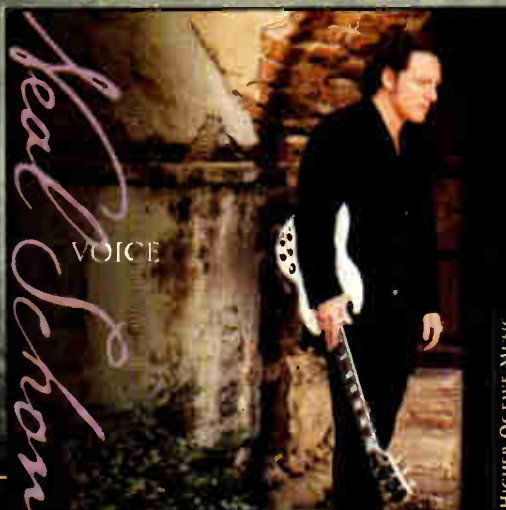
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"The Queens Of Comedy"

Best Spoken Word Album For Children

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Best Classical Album

Michelle DeYoung*

Mezzo Soprano "Berlioz: Les Troyens"

Best Opera Album

Michelle DeYoung*

Mezzo Soprano "Berlioz: Les Troyens"

Earle Patriarco*

Baritone "Massenet: Manon"

Anne Sofie von Otter*

Mezzo Soprano "Strauss: Ariadne Aux Naxos"

Best Choral Performance

Helmuth Rilling

Conductor "Rihm: Deus Passus --
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NARAS' Grammy Fest Boasts More Than 100 Events

BY MELINDA NEWMAN

LOS ANGELES—While all eyes are on the Feb. 27 Grammy ceremony, the National Academy of Recording Arts and Sciences (NARAS) has devoted the month of February to showcasing the Los Angeles area's vast cultural community.

Under the rubric of Grammy Fest, more than 100 events will be highlighted during February. Some programs will be produced by NARAS, others will receive grants from the Recording Academy, and others will simply tie in with Grammy Fest by using the logo and attendant publicity supplied by NARAS.

Following is a list of key Grammy Fest events. All activities are held in Los Angeles, unless otherwise noted.

- The Los Angeles Opera presents Opera In My Backyard Feb. 1 at the First Baptist Church in Pomona.
- The Los Angeles Philharmonic is to perform Feb. 1-Feb. 3 at the Dorothy Chandler Pavilion.
- Blues great and 1993 Billboard Century Award honoree Buddy Guy will perform Feb. 2 at the Luckman Fine Arts Complex, Cal State.
- Southwest Chamber Music presents Mari Kodama in concert Feb. 2 at the Norton Simon Muse-

um, Pasadena.

- The Los Angeles Chamber Orchestra presents Tyrannosaurus Sue: A Cretaceous Concerto Feb. 3 at the Alex Theater in Glendale.



- The Los Angeles Philharmonic presents Chamber Music by Beethoven Feb. 4 at Ahmanson Hall, Skirball Cultural Center.
- The Henry Mancini Institute presents student orchestra and band workshops Feb. 5 at Crenshaw High School.
- California Institute of the Arts presents the Wandelweiser Composers Ensemble Feb. 7 at Roy O. Disney Music Hall.
- Brazilian Nites Productions will host the Brazilian Carnival Feb. 9 at

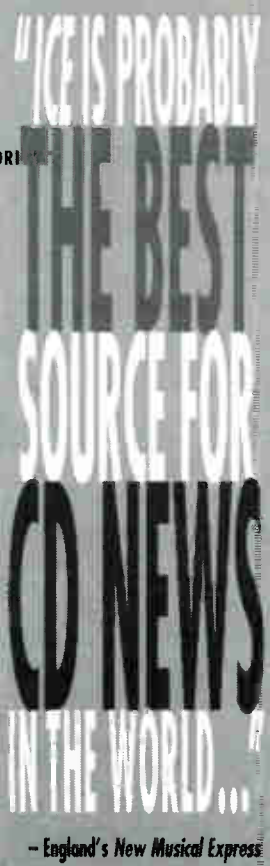
the Hollywood Palladium.

- The Oneness Project presents the 2002 Songwriters Summit for Oneness retreat Feb. 10. Invitation only.
- Los Angeles Opera will present A Night at the Opera Feb. 13 for college and high school students at the Dorothy Chandler Pavilion at the Music Center.
- Musica Angelica is to present Four Centuries of Lutes and Guitars Feb. 14 at the Holliston Church in Pasadena.
- UCLA Performing Arts presents Joshua Bell Feb. 15 at Royce Hall.
- The Blue Lady Jazz Festival—presented by Young Educated Singers—will be held Feb. 17-18 at Hollywood Park Casino.
- Grammy Foundation presents Concerts for Young People Feb. 21 at Huntington Park High School. Invitation only.
- Grammy Foundation presents Grammy Jazz Ensemble Feb. 23 at the Knitting Factory.
- The Grammy Classical luncheon honoring Van Cliburn will be held Feb. 24. Invitation only.
- The MusiCares Person of the Year Tribute Dinner (honoring Billy Joel) & Silent Auction will be held Feb. 25 at the Century Plaza Hotel.

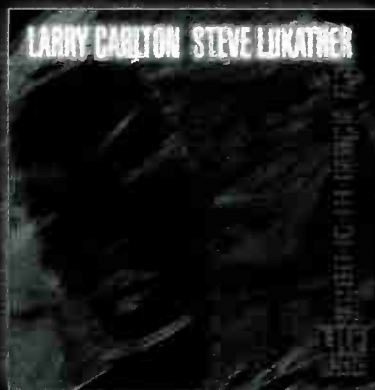


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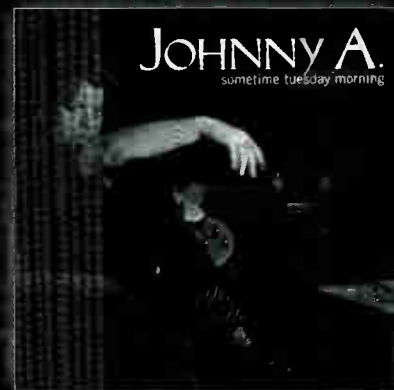


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Through Stubborn Perseverance, V2's Elbow Finally Sees Release Of Debut

BY ANDREW KATCHEN

BOSTON—The trajectory of Manchester, England-based brooding rock outfit Elbow has not been a shortcut to superstardom. In fact, only now—after 11 years of trudging through relative obscurity—is the band's ardor beginning to work in its favor.

Hopeful that the act's debut, *Asleep in the Back* (V2, issued Jan. 22), will be both a commer-

cial and critical favorite, singer Guy Garvey mentions the importance of the time spent by the band honing its craft. "If this is as far as it goes, if everything fell apart tomorrow, I'd like to say I've had a fantastic 10 years. We all met at 16 in sixth-form college, and we couldn't actually play when we first got together. We've all since trashed our educations, and we all have shit jobs. This

band has been the only thing that makes any of us relevant."

This stroke of stubborn perse-



ELBOW

to write the hit single and get so big so fast, Elbow has a commitment to their songwriting."

The first single, "Newborn," was sent to college radio Jan. 28-29, and Feb. 25 is the planned ship date for triple-A and modern-rock radio.

Marketing for the record includes Elbow matchboxes and limited-edition calendars. Online promotion will include full-album

streams at such Web sites as mtv.com and burlybear.com.

Indie retailers, in particular, are anticipating this set. "This is the kind of record that smart listeners are going to embrace," notes Marlon Creaton, manager of Record Kitchen in San Francisco.

Elbow is managed by Phil Chadwick of TRC Management in Manchester. The group's songs are published by Warner/Chappell.

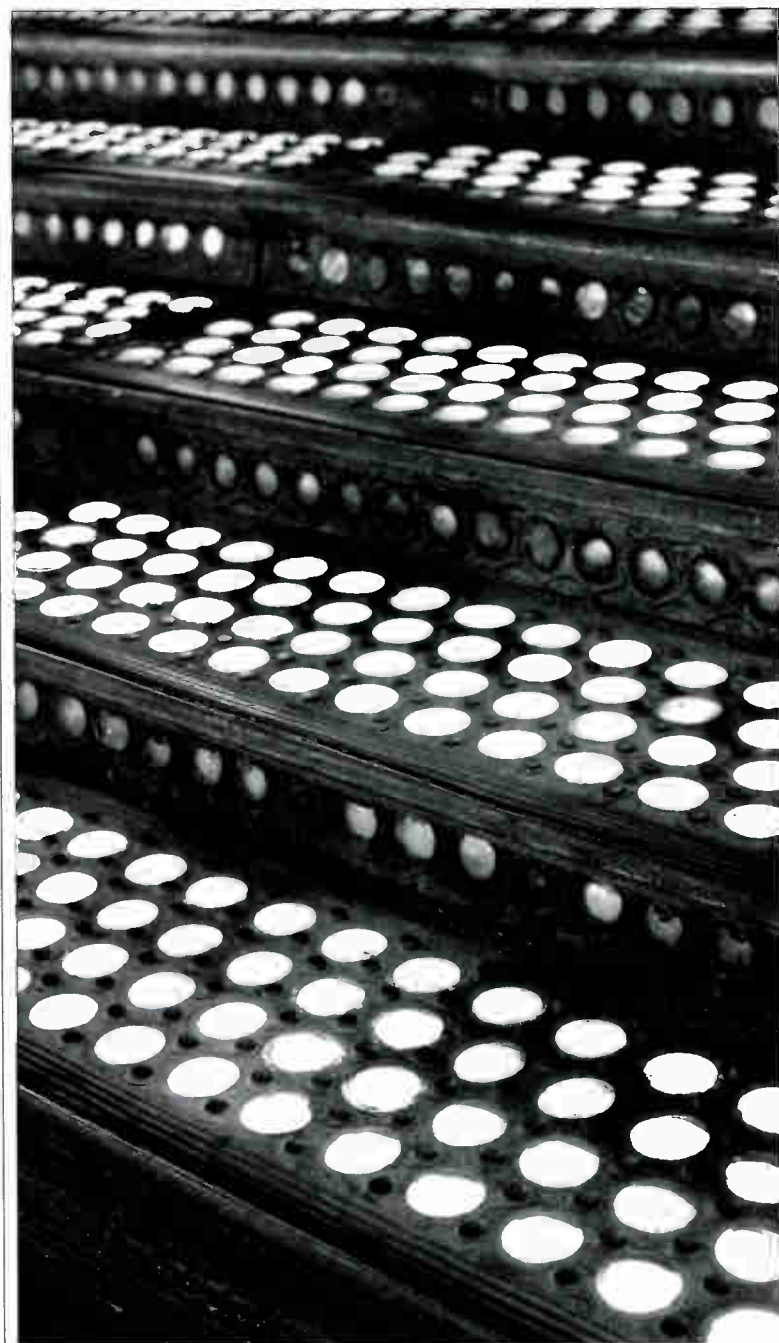
verance enabled Elbow to shape *Asleep in the Back* into an eclectic set that embraces heady abstraction, anthemic rock, and pastoral balladry that is entirely underlined with a menacing and sinister aesthetic. Elbow's sound is hemmed in by an intuitive inter-band camaraderie, in which each musician contemplates various moods with encouragement from the entire unit.

ESCHEWING EXPECTATIONS

Whether exploring a slow, bass-heavy Portishead-like groove on "Little Beast," a stark, piano driven sentimentality on "Newborn," or distortion and reverb-drenched chaos on "Bitten by the Tailfly," Elbow never seems to consider the notion that all popular U.K. acts should be entirely affable, gentle, and trustworthy. Where Garvey's gorgeous and smoky, Peter Gabriel-esque croon enraptures and soothes on the drowsy "Powder Blue," the track concludes with arresting, alarm call saxophones followed by the sound of breaking glass. While Elbow imbues each song with a heavy emotional gravitas, the band also inserts a frolicking rowdiness to tamper with listener expectations.

Lyrically, Elbow offers everyday, seemingly insignificant moments in simple illustrations and narratives. "This album covers our frustrations as a band trying to break out of a small-town environment," Garvey says of the lyrical content of the album. A song like "Any Day Now"—with the repeating line "Any day now hows about getting out of this place/Anyways/Got a lot of spare time"—tirelessly reflects the longing for bigger and loftier moments—wherever they are to be found. The title of "Scattered Black and Whites" suggests a practice Garvey often employs for penning ideas. "When I'd get stumped for lyrics," he says, "I would throw photographs on the floor and just look at them." The chorus of "Powder Blue" resonates with the picturesque lines: "Bring that minute back/We never get so close as when the sunward flight begins."

Lisa Klipsic, V2 product manager, says, "Though it's clear they write great pop songs, there are so many different levels entrenched in them. [The songs] are like stories. Unlike a lot of bands that are out



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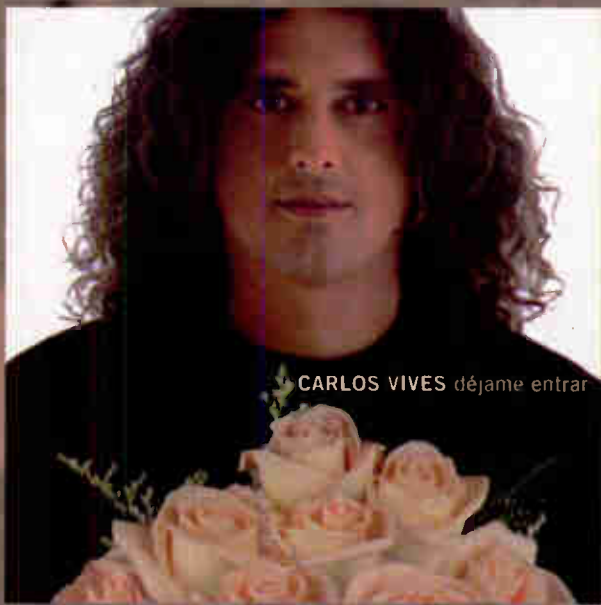
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Sound
Tracks™

by Larry Flick

AND THE GRAMMY GOES TO . . . In whittling down the nominees of soundtrack-related categories, the criteria can get a little garbled. Are voters choosing on the basis of how the music complemented the film or TV program in question? Or is this a case of deciding which pieces of music stand well without visual aids? Since no one's spilling the beans on how they're voting, we're gonna take our own crack at the lists, employing a little bit of both methods of selection.

In the category of best soundtrack album for a motion picture, television, or other visual media, the nominees are: *Bridget Jones's Diary*; *Moulin Rouge*; *O Brother, Where Art Thou?*; *Shrek*; and *The Sopranos: Peppers & Eggs*.

And the winner should be: Despite the hoopla surrounding *O Brother*, the winner should and will likely be *Moulin Rouge*. For sheer imagination and brash attitude alone, this is undeniably the best soundtrack of 2001. Not only can a listener relive the film, but one can also bask in the deliciously imagination of the set, which was overseen by **Anton Monsted**, **Marius deVries**, and the film's director, **Baz Luhrmann**.

Although it features original compositions co-written by Luhrmann, the film is dominated by a wide range of material that boldly darts from the musical-theatre evergreen "Diamonds Are a Girl's Best Friend" to **David Bowie's** "Diamond Dogs." Among the other cuts are songs popularized by **Madonna** ("Material Girl" and "Like a Virgin"), **the Beatles** ("All You Need Is Love"), and **the Police** ("Roxanne"), among others. Needless to say, the set also includes the No. 1 smash revision of **LaBelle's** "Lady Marmalade" by **Christina Aguilera**, **Lil' Kim**, **Mya** & **Pink**.

"The idea was to utilize songs that are ingrained in the fabric of people's lives but present them in a unique manner that jolts them, but also logically advances the plot," notes Luhrmann, who is not a stranger to the pop music arena. (He made a brief impression in 1999 with the hit single "Everybody's Free to Wear Sunscreen.")

As a filmmaker, Luhrmann says he was "intent on making the songs not simply an adornment but integral to

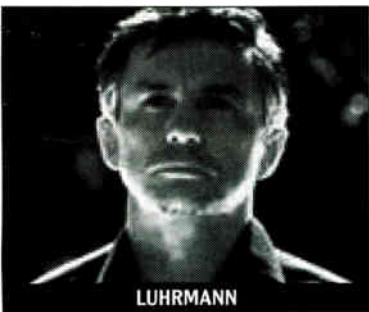
the storytelling. The scenes had to build to such an extent, with the characters getting so high on the energy that they can't do anything but sing. Somehow beyond that, I'm grateful to say that we wound up also making an album that worked well, too."

In the category of best score soundtrack album for a motion picture, television, or other visual media, the nominees are: *A.I. Artificial Intelligence*, composed by **John Williams**; *Chocolat*, composed by **Rachel Portman**; *Crouching Tiger, Hidden Dragon* by **Tan Dun**; *Men of Honor*, composed by **Mark Isham**; *Planet of the Apes*, composed by **Danny Elfman**; and *Traffic*, composed by **Cliff Martinez**.

And the winner should be: As much as Elfman and Isham have proved their brilliance repeatedly, no one can truly match the legendary Williams. His music contributed largely to making an otherwise questionable movie come to vivid life. As with his past creations, Williams' music became a vital part of the storytelling. His melodies move things along and often hold scenes together when they threaten to unravel. Best of all, his compositions for *A.I.* stand quite strong on their own merit. Although it might seem odd to throw this soundtrack on at random, give it a try. Even if you didn't see the film, you will become engulfed in Williams' work.

In the category of best song written for a motion picture, television, or other visual media, the nominees are: "Boss of Me" (from *Malcolm in the Middle*), "A Love Before Time" (*Crouching Tiger, Hidden Dragon*), "My Funny Friend and Me" (*The Emperor's New Groove*), "There You'll Be" (*Pearl Harbor*), and "Win" (*Men of Honor*).

And the winner will be: As much as this award should go to **They Might Be Giants'** "Boss of Me," a playful little ditty that perfectly captures the essence of its show, "There You'll Be" is a lock. It has too many things pushing it over the top: a high-profile movie (even if it didn't exactly set the world ablaze), a high-profile vocalist—**Faith Hill**, who performs with the appropriate dose of power-ballad drama—and a world-famous tunesmith in **Diane Warren**, who has undeniably mastered the art of crafting end-credit themes. Now if only she'd bag the Oscar she has long deserved.



LUHRMANN

In The Works

• MCA hard-rockers Crave issue *Generation Sap*, the group's second collection, March 26. Recorded in the U.K., the set was produced by Bill Appleberry, Tobias Miller (Adema), and Colin Richardson (Fear Factory, Machinehead). The track "Karma Killer" features Linkin Park singer Chester Bennington.

• On March 12, singer/songwriter Beth Nielsen Chapman (famed for writing the Faith Hill smash "This Kiss," among other hits) makes her Artemis Records debut with *Deeper Still*. The album has guest appearances by Emmylou Harris, John Hiatt, Bonnie Raitt, and Vince Gill.

• Jars of Clay will offer *The Eleventh Hour* on Silvertone Records March 5. The project shows the band writing and producing the entire set themselves. Studio veteran Jack Joseph Puig (Black Crowes, No Doubt, Green Day, Collective Soul) was enlisted to mix the collection.

• Critically praised Mexican dance outfit Kinky makes its stateside debut March 26 with an eponymous collection. The lead single, "Cornman," ships to club DJs and radio programmers in mid-February. A tour of the U.S. and the U.K. is planned for the spring.

• Venerable Epic act Indigo Girls return Feb. 26 with *Becoming You*, a Peter Collins production that shows partners Amy Ray and Emily Saliers revisiting the acoustic sound of their early recordings. The act will begin a lengthy U.S. tour this spring.



In the Grammy Race. TV/radio personality Dr. Ruth Westheimer is among the nominees in the category of best spoken-word album for children. She has been cited for her appearance on *Timeless Tales and Music of Our Time*, which is available on Newport Classics. Westheimer is competing against Corey Burton, Tim Curry, Tom Chapin, and Vanessa Redgrave & Stephen Fry. She is pictured at a recent concert event in New York City with orchestra conductor Zubin Mehta.

The
Classical
Score™

by Steve Smith

CROSSING OVER: Jonathan Sheffer, founder and music director of New York City's feisty **Eos Orchestra**, was pleasantly surprised and delighted to receive a Grammy Award nomination for *Celluloid Copland*, a collection of rare film scores by **Aaron Copland** that Telarc released a year ago this month. But the nomination was Sheffer's second surprise—the first was Telarc's decision to enter the disc in the category of best classical crossover album.

Sheffer's Copland disc contains vivid performances, by turns tender and tough, of music as serious in its intent as almost any in the composer's oeuvre. Why, then, had it been relegated to a category normally reserved for the likes of **Charlotte Church** and **Russell Watson** and shunned by serious classical music aficionados?

"It was the choice of Telarc to enter it in that category," Sheffer explains. "'Crossover' probably means different things to different people, though I'm reluctant to use it myself. In hindsight, I think it was a very good choice. Because it's film music, it does indeed qualify for [the] crossover [category], but if you go to Tower Records, you'll find it in the classical department, not in the film department. It expresses perfectly the diverse ways of looking at this music."

Since founding the Eos Orchestra in 1995, Sheffer has made a point of creating bold, provocative programs intended to attract and engage the widest possible audience, especially those who might not ordinarily attend classical music performances. "We're interested in audiences that have either never considered concert music or feel that they have no background in it and are reluctant to try it," Sheffer says, "[as well as] those who have given up on it because they don't find it stimulating enough. We try to make our concerts interesting visually, narratively, and intellectually, and musically excellent."

During the coming Eos season, which begins Feb. 21, the orchestra will offer a new work by **Jake Heggie**; a program of Spanish-themed music with puppeteer **Basil Twist**; composer **Tan Dun** conducting the New York premiere of his *Crouching Tiger Concerto* (based on themes from his award-winning film score) alongside works by **John Cage**; and a chamber-sized version of **Wagner's The Ringgold**. Sheffer's future recording plans include a disc of concert music by

Broadway legend **Stephen Sondheim**; a disc of theatrical works by **Stravinsky** is already well under way. Typical crossover fare it isn't, but Sheffer injects new life into the concert-music experience with his bold, distinctive programming, attracting new audiences to classical music in the process.

In other Grammy news, **Pierre Boulez** looms largest among the nominees for the 44th annual awards, boasting no fewer than six nominations as either the conductor or the composer for recordings on Deutsche Grammophon and Philips. Given that

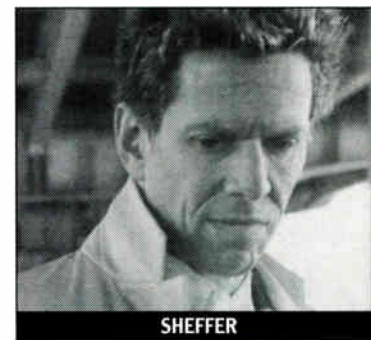
RCA spent the last year restructuring, it comes as little surprise that the label did not garner any nominations, but surprisingly, Sony Classical was shut out of all classical categories except crossover and engineering. Indie labels gained

more ground this year, grabbing 25 nominations in the performance categories to the majors' 30.

It was welcome to see two of Hänsler Classic's newly commissioned passions by Rihm and Golijov (*Classical Score*, Billboard, Sept. 29, 2001) vying for best choral performance. On the other hand, it was distressing to note the complete absence of John

Adams' powerful and important contemporary oratorio *El Niño*, a work that richly deserved a nomination for best classical contemporary composition. Additionally, one of the nominations for that category went to a *Naïve/Montaigne* reissue of Lonh, an eminently worthy work by Kaija Saariaho that was originally released by Ondine in 1997, making its eligibility for the present award questionable. (A National Academy of Recording Arts and Sciences official confirms that the nomination is under review internally, with a decision to be made shortly.)

Perhaps most significant of all, Sir **Colin Davis'** recording of **Berlioz's Les Troyens** with the **London Symphony Orchestra**, released on the orchestra's own LSO Live label (*Classical Score*, Billboard, Aug. 25, 2001), garnered nominations for best classical album, best opera recording, and best engineered album, classical. **James Mallinson** is once again a contender for the producer of the year, classical, trophy on the strength of *Troyens* as well. With any luck, the resulting high profile for the label might well provide a shot in the arm for other artist-run initiatives.

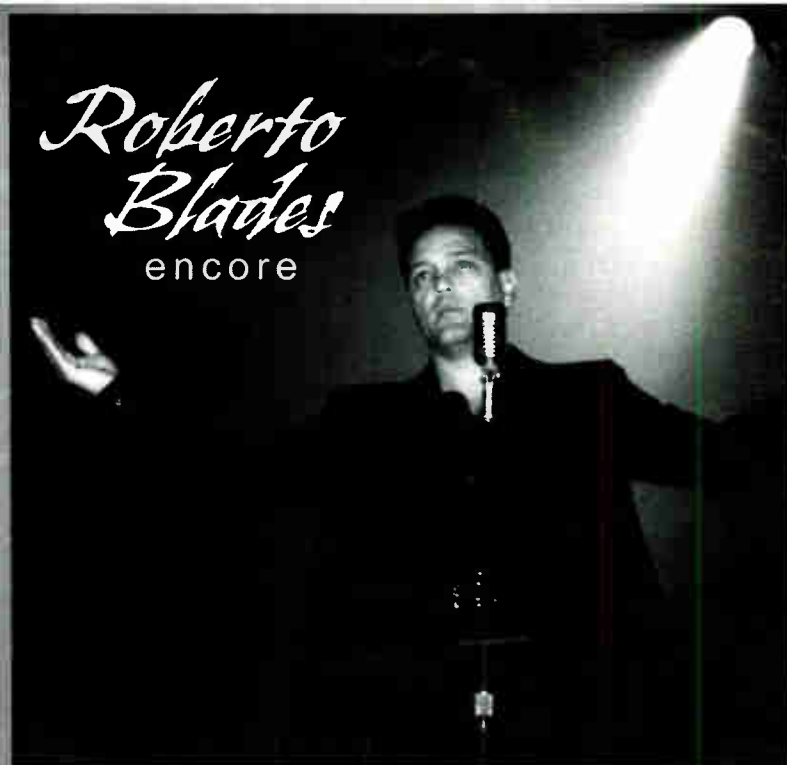


SHEFFER



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Super Bowl Boasts 'Greatest Musical Lineup' Ever

BY RAY WADDELL

NASHVILLE—With a powerhouse talent lineup that includes Paul McCartney, U2, Barry Manilow, Mariah Carey, Mary J. Blige, the Boston Pops, Marc Anthony, and many others, Super Bowl XXXVI Feb. 3 at the Louisiana Superdome is shaping up as a live music tour de force.

Oh, yeah, and they're going to play a little football, too.

The highest-profile sporting event in the world will have a decidedly musical slant this year, with an emphasis on uplifting, patriotic songs in light of the events of last Sept. 11. The National Football League (NFL) had a mandate for super talent, and such producers as Clear Channel Entertainment (CCE) and Bob Best Productions have fulfilled that order.

In what's being billed as "the greatest musical-talent lineup in Super Bowl history," the pre-game show, *Freedom*, will feature Manilow singing his original song "Let Freedom Ring," joined by Yolanda Adams, James Ingram, Patti LaBelle, and Wynonna. It will be televised on Fox to an estimated 130 million viewers in the U.S. and 800 million worldwide.

The finale to the pre-game show will boast a rare live performance from McCartney. Additionally, Carey will sing the national anthem, Blige and Anthony will perform "America the Beautiful," and the Boston Pops will perform a patriotic segment with several of the pre-game singers. *Freedom* will be produced by Tampa, Fla.-based Bob Best Productions in Best's 18th pre-game show for the NFL.

For *The E*Trade Super Bowl XXXVI Halftime Show*, produced by CCE, U2 will perform. Fresh from one of the most successful tours ever (the \$143 million-grossing *Elevation* tour, also produced by CCE), U2 will perform a song that is yet to be announced.

Best produced his first Super Bowl pre-game show for Super Bowl XVIII in Tampa, a relatively basic affair that included the University of Florida and Florida State University bands, Manilow singing the national anthem, and a balloon drop.

"This year is bigger than ever, by a



long shot," Best says, adding that performing at the big game offers more cachet for the artists than ever. "This year, the NFL decided to get into the talent-recruiting business. They recognize the value of cross-promotion with artists, with football being the No. 1 spectator sport."

The pre-game show will feature the America's Heroes Chorus, with all five branches of the military, and police, fire, and postal employees from Louisiana, along with a special flag-raising from representatives of the New York City and Port Authority Police and Fire Departments and five members of the U.S.S. Cole to serve as color guard.

The entire pre-game show runs for one hour and 15 minutes and includes the efforts of 1,100 cast, crew, production staff, and performers. As for the budget, Best says, "it doesn't cost as much as it should." Typically, artists don't charge their full appearance fees, and that would be particularly true with this year's patriotic theme, Best says. "Everybody has their own rationale, but in recent years, [the NFL] has hit a good formula of [booking] people getting ready to go out on tour or release product. I'm sure this year [that] Sept. 11 is a major motivation."

Such acts as Tina Turner in 2000 and Aerosmith last year have used

Super Bowl performances as a springboard into highly successful tours. "I think a Super Bowl performance had tremendous impact on both of those tours," CCE VP and tour producer Bruce Kapp says. "They both went through the roof, and the Super Bowl seemed to be a catalyst."

*The E*Trade Super Bowl XXXVI Halftime Show* will run for about 23 minutes, which CCE VP and executive producer Greg Hagglund says "will be the fastest half-hour of my life." CCE will have some 45 full-time staffers

working on that show, not including contractors, stagehands, and volunteers. Setup and tear-down are about five to six minutes each, leaving U2 about 11 minutes. The band will perform alone on a stage replicated from its groundbreaking configuration on the *Elevation* tour. Hagglund is coordinating the show with the St. Louis-based CCE Special Events Group, with the NFL setting financial and creative terms.

"U2 were on tour in the U.S. in the weeks and months following Sept.

11," U2 manager Paul McGuinness says. "It was an extraordinary time to be in America. When the NFL invited us to perform the half-time show, we were honored to be asked to take part in a great American tradition."

"This is basically the world's largest special event, and we're honored and pleased to be associated with an event of this magnitude, as well as the expertise and talent of the NFL," Hagglund says. "The NFL is looking at this as a way to honor the heroes of Sept. 11, and so are we."

Winans Reunion Is SMG's First Nat'l Tour Promotion

BY LINDA DECKARD

NASHVILLE—Having purchased \$11 million-\$14 million worth of talent annually for the past several years and with a mandate to manage and program scores of arenas in secondary markets, it's no surprise SMG is expanding its concert-promotion role.

This year, for the first time, SMG Sports & Entertainment will promote a national tour, taking the Winans Family Reunion tour, which begins March 16 and runs through May, was a perfect fit not only for the secondary markets

but for a lot of major ones, he says. "There aren't many tours that are a theater, small-arena or major-arena act, depending on the market."

SMG is co-promoting this tour with Premier Productions, based in Greenville, S.C. "Between the two partners, there isn't any date on this tour we haven't worked in in the past," Evans adds.



EVANS

There will be 16 Winans onstage. This is the first family tour since 1991, though the individual family members have toured singly, according to Gary Gentry of Premier Productions.

Coordinating the schedules for so many independently active Winans careers is the challenge. Gentry says if they can manage to do that, the tour may go through the summer, playing amphitheatres.

Evans is targeting an attendance of 350,000-400,000 for the entire tour. With the launch date closing in, the promoters were still lining up sponsors and finalizing ticket prices, which will be affected by sponsorship. Evans says tickets will average in the \$30-\$35 range and will go on sale sometime in the first two weeks of February.

Planning for this tour dates back years for one of its key players: Mark Perthel, SMG director of entertainment. He has been trying to organize this event since he bought talent for Six Flags.

"It's taken me five years. I fell in love with the gospel format at Six Flags," Perthel says. "I had always toyed with the idea of getting the Winans back together, and everyone told me it could never be done." When he came to work for SMG, he told Evans that "one thing I know is on the hopper is this Winans family reunion."

The route is primarily arenas with capacities from 5,000 to 15,000, depending on the market. Perthel says half the route will consist of buildings managed by SMG and the other half of locations not managed by SMG.

The show will be music-driven, not production-driven, Gentry says. "Our production will be first-class, but people will come to see the Winans for music."

Perthel says SMG would like to develop the gospel niche as a promoter. "Aligning with Premier allows us an outlet now to create packages and tours around some Christian brands. Now, what can we package that doesn't have to carry the giant guarantee and will still be the kind of 'wow' that we can take into the Augustas [Ga., and] Florences and Pensacolas [Fla., markets]?"

The gospel market is so attractive to SMG because gospel record sales are "phenomenal. There are a lot albums, but traditionally tours have been eight to 15 markets, not all-encompassing and across-the-board," Evans adds.

The routing is nontraditional. Besides diverse-size venues, it's not always distance that determines the route. "It's the only tour I've ever seen that's had trouble finding its opening day," Evans admits. "We were going to open somewhere routable to rehearsals, but we had conflicts, and suddenly sponsorship opportunities have certain markets they want played at certain times, so we have a ghost routing that incorporates their desires."

Emphasizing that SMG has no desire to compete with Clear Channel Entertainment, House of Blues, or Concerts West, Evans does "want to generate interest in the markets that are not getting served."

"A lot of what we're doing is jump-starting business in the secondaries," he says. He expects the Winans Family Reunion tour to be a model for future SMG deals.

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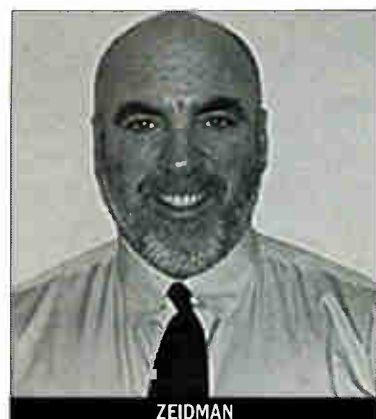
Venue Views™

by Linda Deckard

THIRD TIME'S CHARMING: Going into its third consecutive year of hosting the Grammy Awards, the Los Angeles Staples Center and its staffers have it down to a science, although there are a few new experiments in the works. Tighter security and the availability of Grammy merchandise at the arena will be the most visible differences at the Feb. 27 show.

Thrilled with the event, Anschutz Entertainment Group (AEG)—which owns Staples Center—is negotiating with Grammy producer the National Academy of Recording Arts and Sciences (NARAS) to strike a long-term deal that will make the Grammys an annual event, says **Brenda Tinnen**, Staples VP of event and guest services: "I'd give them tenant status at this point in time."

Operationally, setup time for the Grammys is a day shorter this year. **Lee Zeidman**, the arena's senior VP of operations, has scheduled three days of pre-rigging.



ZEIDMAN

"The Grammys start loading in after the Lakers-Boston basketball game Feb. 19," Zeidman explains. "Feb. 8, 9, and 17 we will do major pre-rigs, when we will try to get in 90% of the chains and motors and lay out the floor. It involves working 24-hour shifts all three days to get all the power requirements needed for 900 moving lights, to get all the chains and motors up into the steel, and to lay out the floor where the stage and all the lighting trusses are going to go." With load-in, rehearsal, and show dates, the Grammys will occupy the Staples Center Feb. 20-28.

Since the Sept. 11 terrorist attacks, security has been a new ball game at all venues. For awards shows, the big issue is the red carpet that stars walk down while greeting fans and media on their way into the arena. NARAS president/CEO **Michael Greene** says that for the Grammys this year, they are "bringing the red carpet inside, so we won't

have people lingering outside. Everyone working the show will have photo credentials, including the press. The last time we did that was for the Gulf War. Backstage is going to be a very different kind of place, much more secure. There will also be a different level of screening for extras and seat-fillers. It's a freaking nightmare, but it's what you have to do."

Zeidman says AEG has invested \$1.5 million in additional security, including insurance, since Sept. 11. That includes

adding 45 closed-circuit cameras, making a total of 90; a state-of-the-art X-ray machine; and 30 walk-through metal detectors that are used at every door for every event. The arena also purchased 210 4-foot-diameter planters that weigh 2,000 pounds each, to deter car-bomb attacks.

AEG director of merchandise **Alan Fey** has been putting the souvenir deal together for the Grammys. While NARAS sells merchandise on grammy.com, it had never sold merchandise at the venue or headquarters hotel before. Fey says items will vary from T-shirts to leather jackets. The merchandise will be available all of Grammy Week, Feb. 21-28.

Staples Center income is derived from rent, its portion of sales of the suites and, this year, its percentage of merchandise. Only 107 of the 160 suites are usable during the Grammys because of obstructed views. The Grammys are one of a handful of events not included in suiteholders' original contracts—the others so far being the NHL All-Star Game and the Democratic National Convention. But suiteholders have first option to purchase their suites for the Grammys for an additional fee of \$7,500-\$17,000, says **Anthony Jones-DeBerry**, arena director of corporate and premium-seat sales.

Typically, suiteholders are given two to three months' advance notice to purchase the suites, but this year that "was thrown out the window, because we have the All-Star Game and Grammys in the same month," DeBerry says. "We're just starting to go out with the proposal to our suiteholders now."

Some suites will go to open market. DeBerry has a waiting list of 50 heavy-hitters, many of whom buy multiple suites to entertain CEOs. He estimated that of the 107 suites, 10 will be bought by individuals, not corporations. "You rarely see any artists in the suites," he says. "They'll be in camera range."

Additional reporting provided by Melinda Newman in Los Angeles.

FEBRUARY 2 2002 Billboard® BOXSCORE™ CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
NOT SO SILENT NIGHT: LINKIN PARK, P.O.D., PUDDLE OF MUDD, SYSTEM OF A DOWN, ALIEN ANT FARM, SUM 41, A.F.I.	Compaq Center, San Jose, Calif. Dec. 7	\$589,261 \$39.50	16,500 sellout	Clear Channel Entertainment, Live 105 FM
Y100'S FESTIVAL: BLINK-182, BUSH, NICKELBACK, SUM 41, LIT	First Union Center, Philadelphia Dec. 12	\$529,115 \$38.50/\$29.50	15,217 sellout	Clear Channel Entertainment, WPLY 100.3 FM
CREED, TANTRIC, VIRGOS	CenturyTel Center, Bossier City, La. Jan. 19	\$474,758 \$41/\$35	12,322 sellout	Beaver Prods.
BUZZ BAKE SALE: STAINED, STATIC-X, DROWNING POOL, ADEMA, DISTURBED, ALIEN ANT FARM & OTHERS	MARS Music Amphitheatre, West Palm Beach, Fla. Dec. 1	\$399,460 \$36/\$26	14,238 19,222	Clear Channel Entertainment
KISS JINGLE BALL: ENRIQUE IGLESIAS, PINK, LIFEHOUSE, SUGAR RAY, FIVE FOR FIGHTING, BLU CANTRELL	Paul E. Tsongas Arena, Lowell, Mass. Dec. 12	\$294,210 \$90/\$60/\$30	6,595 sellout	WXKS 108 FM
BARRY MANILOW	HSBC Arena, Buffalo, N.Y. Jan. 13	\$274,895 \$58/\$48/\$38	5,412 6,258	Jack Utsick Presents
NOT SO SILENT NIGHT: ALANIS MORRISETTE, NELLY FURTADO, BETTER THAN EZRA, GARBAGE	Shrine Auditorium, Los Angeles Dec. 13	\$250,410 \$67.50/\$37.50	5,842 6,120	Clear Channel Entertainment, KYSR 98.7 FM
KENNY ROGERS	Paul E. Tsongas Arena, Lowell, Mass. Dec. 19	\$250,130 \$45/\$35	6,090 sellout	Elite Entertainment
ONE NIGHT WITH LITE: DIANA KRALL, TONY BENNETT, CAROLE KING, JON SECADA, BARRY MANILOW	Beacon Theatre, New York City Dec. 4	\$166,755 \$125/\$45	2,885 2,953	Clear Channel Entertainment, 106.7 Lite FM
HOLLY COLE	Roy Thomson Hall, Toronto Dec. 21-22	\$161,333 (\$254,794 Canadian) \$37.67/\$31.34/\$25.01	4,836 two sellouts	House of Blues Canada
PAGE McCONNELL, BULLFROG, KID KOALA	Roseland Ballroom, New York City Dec. 31	\$142,490 \$50/\$45	3,227 sellout	Clear Channel Entertainment
THE BOGMEN, GORDON GANO, KNOCK OUT DROPS, JEN, BRETT COHART	Irving Plaza, New York City Dec. 14-15	\$122,995 \$130/\$65	1,586 2,116 two shows	Clear Channel Entertainment
THE STROKES, GUIDED BY VOICES, DAVID CROSS	Apollo Theatre, New York City Dec. 30-31	\$117,725 \$35	2,962 two sellouts	Clear Channel Entertainment
MISTLETOE JAM: SYSTEM OF A DOWN, ALIEN ANT FARM, HOOBASTANK, SEVENDUST	The Fillmore, Denver Dec. 11	\$117,000 \$32.50	3,600 sellout	Clear Channel Entertainment, KBPI 106.7 FM
HOLLY COLE, ANNE McCUE	Orpheum Theatre, Vancouver Dec. 5-6	\$111,379 (\$174,987 Canadian) \$35.96/\$30.87/\$23.23/\$16.87	4,026 5,590 two shows	House of Blues Canada
THE URGE	The Pageant, St. Louis Dec. 21-23	\$110,544 \$16	7,167 7,207 three shows two sellouts	in-house, Clear Channel Entertainment
THE BEAT HOLIDAY COOLDOWN: JILL SCOTT, FAITH EVANS, ALICIA KEYS, GINUWINE	Wilmett Theater, Los Angeles Dec. 16	\$108,234 \$78.50/\$58.50	2,184 sellout	Clear Channel Entertainment, KKBT 100.3 FM
CAKE, TINKERS PUNISHMENT, FLICKERSTICK	The Fillmore, Denver Dec. 14	\$94,255 \$30/\$25	3,280 3,600	Clear Channel Entertainment
DEBBIE REYNOLDS, DON RICKLES	Ruth Eckerd Hall, Clearwater, Fla. Jan. 19	\$93,155 \$75/\$55/\$48/\$40	1,874 1,989	in-house
WILCO, JONATHAN RICHMAN, MERCURY REV, FOR STARS	The Fillmore, San Francisco Dec. 1-3	\$93,075 \$25	3,723 3,750 three shows two sellouts	Clear Channel Entertainment
B.B. KING, ALBERT CUMMINGS	Ruth Eckerd Hall, Clearwater, Fla. Dec. 30	\$91,743 \$75/\$43/\$35	2,119 sellout	in-house, Fantasma Prods.
WAYNE NEWTON	Westbury Music Fair, Westbury, N.Y. Dec. 16	\$84,238 \$45	2,317 2,742	Clear Channel Entertainment
WILLIE NELSON	Sovereign Center, Reading, Pa. Jan. 20	\$82,265 \$55/\$45	1,617 1,751	Jack Utsick Presents
FUEL, SEVENDUST, LIT, ADEMA	Pepsi Coliseum, Indianapolis Dec. 6	\$81,967 \$23/\$20	3,998 7,000	Clear Channel Entertainment
ROBERT EARL KEEN, 1100 SPRINGS	Austin Music Hall, Austin Dec. 31	\$80,520 \$125/\$35	1,928 2,280	Clear Channel Entertainment
B.B. KING, KING MEMPHIS	Bangor Auditorium, Bangor, Maine Dec. 15	\$79,668 \$45/\$29.50	2,132 3,796	Clear Channel Entertainment
THE CHIEFTAINS	Community Center Theatre, Sacramento, Calif. Jan. 12	\$77,617 \$40/\$26	2,452 sellout	UC Davis Presents
BERNADETTE PETERS	Ruth Eckerd Hall, Clearwater, Fla. Jan. 4	\$77,103 \$100/\$50	1,503 1,899	in-house
BRIAN McKNIGHT, TYRESE	Orpheum Theatre, Boston Dec. 2	\$77,000 \$56/\$36	1,785 2,774	Clear Channel Entertainment
GLADYS KNIGHT	Westbury Music Fair, Westbury, N.Y. Dec. 15	\$75,888 \$42.50	2,248 2,742	Clear Channel Entertainment
THE MANHATTAN TRANSFER	Ruth Eckerd Hall, Clearwater, Fla. Dec. 15	\$75,635 \$65/\$39/\$36	1,961 sellout	in-house
NATALIE MERCHANT	Orpheum Theatre, Memphis Dec. 8	\$73,990 \$35	2,114 sellout	Beaver Prods.
COLORS OF CHRISTMAS: MICHAEL McDONALD, PEABO BRYSON, OLETA ADAMS, SHEENA EASTON	Weidner Center for the Arts, Green Bay, Wis. Dec. 1	\$73,931 \$48/\$24	1,936 2,020	in-house
COLDPLAY, JJ72	Irving Plaza, New York City Dec. 4-5	\$73,500 \$35	2,100 2,200 two shows	Clear Channel Entertainment
THE TEMPTATIONS, RICK READER	Morris Performing Arts Center, South Bend, Ind. Dec. 14	\$73,328 \$37.50/\$29.50	2,321 2,351	John Nittolo Prods.

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Creed Tour Going Strong

BY RAY WADDELL

NASHVILLE—The biggest rock touring success story of the young year has to be Creed, which sold out all 18 of its first-quarter dates in advance and makes a statement as a full-blown arena headliner.

Creed wrapped up nine days of rehearsals at the Lakeland Center in its home state of Florida Jan. 15. It began the tour the next night at in Atlanta, a date that grossed \$575,991 and drew a sellout crowd of 14,600. "It was awesome," Philips Arena director of bookings Trey Feazell says. "This band is here to stay."

In terms of box-office muscle, Creed is red-hot, selling out large arenas in a 270-degree seating configuration. "I can't tell you one weak market for this band right now," says Ken Fermaglich, Creed's agent at the Agency Group, based in New York City. "We had one show, Kansas City



FERMAGLICH

[Mo.], that we didn't put up until after the first of the year. It sold out in 45 minutes, so the New Year didn't hurt us any. We're selling every seat we can sell and trying to get more."

Relatively young rock bands that can sell out large venues have been hard to come by, so Creed's development is particularly pleasing to promoters. "Creed is now a major headliner, which is great to see," says Jerry Mickelson, co-president of Jam Productions in Chicago, which co-promoted Creed's sellout Feb. 13 show at the Allstate Arena in Rosemont, Ill.

Creed will tour all year in support of its Wind-up release *Weathered*, which has moved nearly 4 million copies since its release, according to SoundScan, and was the No. 1 album on The Billboard 200 for eight straight weeks. The first U.S. leg wraps Feb. 17 in Kansas City at Kemper Arena. An Australian leg begins March 12 at the Brisbane Entertainment Centre, followed by the Sydney Entertainment Centre (14), the Rod Laver Arena in Melbourne (19), and Western Springs Stadium (23) in Auckland, New Zealand.

According to Fermaglich, a second U.S. leg will be rolled out soon, beginning with dates on the West Coast and Texas.

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ALBUMS

Edited by Michael Paoletta

POP

★ CRACKER

Forever
PRODUCERS: David Lowery, Mark Linkous, John Morand, and John Hickman
Backporch/Virgin 72438-11341
 Cracker's *Forever*—the follow-up to last year's two-disc hits-and-misses set *Garage d'Or* and the band's first collection of all-new material since 1998's *Gentleman's Blues*—shows David Lowery and company in fine, refreshed form. Sparklehorse's Mark Linkous co-produced the abstractly beautiful, attention-getting opener, "Brides of Neptune," but the melodious "Shine" and rocking "Guarded by Monkeys" impress just as much. Kiss-off singalongs don't come much better than "Don't Bring Us Down," and the wonderfully wordy "Merry Christmas, Emily" is a holiday love letter that frees up the spirit far better than more hoary carols. Still, there are *longueurs* here, including a clinker or two ("Superfan," in particular). Cracker sounds like it's having fun again, though, which is underlined by the infectiously ironic group rap "What You're Missing."—**BB**

★ FRANK SINATRA
Greatest Love Songs
Producers: various
Reprise 78295

The soothing sounds of Frank Sinatra seem more of an elixir for the world's wounds than ever before. This thoughtful collection of romantic songs, recorded between 1953 and 1965, plays like silk brushed against velvet. Whether singing ultimate standards like "My Funny Valentine" and "I've Got a Crush on You" or songs that are historically stamped with his own signature, like "Strangers in the Night" and "All the Way" (which, here, is presented as a wonderfully matched duet with Celine Dion, thanks to some technological wizardry), Sinatra consistently shimmers. A live orchestra backs each cut, and while the fidelity is a far cry from today's standards, it's still easy enough to close your eyes and conjure a dim Vegas club with the ultimate lounge singer in front, cigarette in hand, having the time

S P O T L I G H T S



NINE INCH NAILS
And All That Could Have Been
Producer: Trent Reznor
Nothing/Interscope 0694931852
 With today's studio technology, live albums can often be sterilized to a point where the spontaneous energy is drained out of the recording. Fortunately, this live set retains a liveliness that captures the dark and tribal celebration that is a Nine Inch Nails show. Recorded during the act's 2000 Fragility 2.0 tour, the album is primarily a "best of" set that includes faithful renditions of such hits as "Closer" and "Head Like a Hole." "Terrible Lie" and "March of the Pigs" are performed with thrilling ferocity. Some songs (such as "Gave Up" and "Wish") sound so well-tuned that, except for the sound of a cheering audience, the tracks could easily pass for studio recordings. A nine-song companion CD, *Still* is available as part of a special deluxe package for *Could Have Been*. Although not quite as compelling as *Could Have Been*, the second disc offers a new vocal track ("And All That Could Have Been"), more live songs, and instrumentals.—**CH**

of his life. Among so many compilations out there, *Greatest Love Songs* is packaged beautifully. Any fan will dig it.—**CT**

★ CORNELIUS
Point
PRODUCER: Cornelius
Matador OLE-332
 The latest offering from producer/artist/musician extraordinaire Corne-

COOLY'S HOT-BOX
Take It
PRODUCERS: various
Purpose/OmTown/Higher Octave 72438127223

This New York City-bred foursome is Brand New Heavies meets Rufus crossed with Mint Condition and Family Stand. While this may sound like too much hype for one quartet to live up to, vocalist/drummer Christian "Cooly" Urich, vocalist/keyboardist Angela Johnson, keyboardist Victor Axelrod, and percussionist Ernesto Abreu are no ordinary band. Already winning converts in the U.K. (the album is in release there



via Dome), this tight soul band traverses effortlessly from dance to midtempo and ballads while creatively melding jazz, funk, R&B, classical, Afro-Cuban, and reggae rhythms. Between the foursome's raw, spirited playing and Johnson and Urich's assured yet distinctive vocals, there's no filler in this member-penned collection. Besides lead single "Make Me Happy," choice cuts include "Happy Feelings" and "Over & Over." Finally, a real soul band that gives it to you straight, no chaser.—**GM**

lius—aka Keigo Oyamada—is a sublime soundscape of sunny, futuristic pop. On *Point*, Keigo creates a unique pastiche of ambient electronica, dance, Stereolab-style experimental rock, and Shibuya-Kei Japanese pop that blends and transcends each genre. While an intricate and deeply textured album that rewards close listening, the beauty of *Point* comes from its bright and



MIGUEL BOSÉ
Sereno
PRODUCER: Peter Walsh
Warner Music Latina 405482 1
 Spaniard Miguel Bosé has always been a restless musical stylist, intent not only on melody and lyrics but also on ambiance and sonic exploration. This has resulted in hits—as well as misses—during a lengthy career, with his last studio album arriving five years ago. Whether it's the substantial time gap or maturity (he's now 45), Bosé's *Sereno* is not only one of those hits, but arguably his best album to date. Blending a wide variety of elements, both acoustic and electronic (and guest artists that include friend Alejandro Sanz), Bosé tells, more than sings, his material, admittedly his most personal to date. But rather than becoming self-indulgent, *Sereno* ends up accessible and eminently commercial, as well as smart. The single "Morenamía" is a contemporary love song, celebrating a perfect mate without an ounce of schmaltz; "Mirarte" is a pulsating dance track, replete with sweeping strings and chorus (à la ELO); and "Tic Tac" is built upon relentless driving percussion. This is commercial pop at its best.—**LC**

airy organic feel (listen for the sounds of water rushing, crickets chirping, and birds singing). Highlights of this diverse set include the metal-etched "I Hate Hate" and the bouncing pop nugget "Smoke." While the tracks are largely lyric-based, the album is all mood, with Keigo's harmonizing vocals focused on enhancing the summery atmospherics.—**BG**

★ JOOLS HOLLAND AND HIS RHYTHM & BLUES ORCHESTRA
Jools Holland's Big Band Rhythm & Blues
PRODUCERS: Laurie Latham, Ron Burrow, and Jools Holland
Rhino R2 78264

From the very first notes, *Jools Holland's Big Band Rhythm & Blues* is simply a rollicking good time. The former Squeeze keyboardist's boogie-woogie piano is very prominent in the mix, naturally, showcasing his considerable chops. A collection of original material, as well as pop and R&B standards, the album features a guest vocalist on each track. An obvious point of interest is "Horse to the Water," George Harrison's last recording, a heavy R&B workout on which Harrison, just weeks before his death, sings with strength and passion about his quest for "God realization." The Beatles are also revisited in Stereophonics' take on "Revolution," with Kelly Jones' bluesy rasp and Holland's Billy Preston-esque keys propelling the 1968 classic. Winning moments abound here, chief among them Van Morrison's reading of Louis Armstrong's "Back O' Town Blues," Ruby Turner's gorgeous "Nobody But You," Sam Brown's beautiful "Valentine Blues" (a Holland/Brown composition), and Paul Weller's take on Preston's "Will It Go Round In Circles."—**CW**

THE SUNSHINE FIX
Age of the Sun
PRODUCER: Bill Doss
Kindercore/Emperor Norton 7048
 In his first full-length effort operating under the Sunshine Fix moniker, Olivia Tremor Control (OTC) co-founder Bill Doss largely abandons the experimental bent of his former band for a more straight-ahead sound that blends Beatles-esque harmonies with psychedelic pop. For OTC fans, as well as followers of other bands stemming from the Elephant 6 collective, this isn't exactly a revolutionary concept. However, Doss' execution is hard to quibble with when he's delivering gems like the retro-styled California-leaning of "That Ole Sun," and the "Dear Prudence"—reminiscent number, "Sail Beyond the Sunset." Yet for all its accessibility, the album isn't without its quirks. On multiple occasions, pieces of larger songs reappear as

(Continued on next page)

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

STEVE EARLE
Guitar Town
PRODUCERS: Emory Gordy Jr. and Tony Brown
MCA 0881702652

Elbowing his way into the spotlight like Bruce Springsteen's redneck cousin, Steve Earle emerged in March 1986 armed with potent lyrics, melodic instincts, and a big chip on his shoulder in an uncertain country music environment. Even with 16 years of perspective, *Guitar Town* is a damn-near-flawless album, with Earle's well-drawn, semi-autobiographical characters striving for greatness, love, and security in the face of poverty, class prejudice, and

their own self-destructive impulses. The struggling musician of the title cut, with his "two-pack habit and motel tan," views the quest for stardom as a glorious means to a settled end, while the outsider grease monkey of "Someday" sees a muscle car as his only chance to escape obscurity. The singer often seems resigned to failure, whether in romance ("Goodbye's All We Got Left to Say" and "Fearless Heart") or life itself ("Good Ol' Boy [Gettin' Tough]"). The album's quieter moments are perhaps its most brilliant, specifically the heartbreaking "My Old Friend the Blues" and the sadly reassuring lullaby, "Little Rock 'N' Roller." Digi-



tally remastered in SACD, the album's punchy twang and strum musicality is simply pristine, and a

bonus live cut of Springsteen's "State Trooper" perfectly captures that song's spooky borderline psychosis. As one of the most groundbreaking country records ever made, *Guitar Town* is in some ways a promise of both Earle's boundless potential and Nashville's possibilities as the Guitar Town. While Earle has more than kept his promise, Nashville, unfortunately, has not.—**RW**

LIZA MINNELLI
Ultimate Collection
PRODUCERS: various
Hip-O/UME 314 556 504
 The latest addition to Hip-O's "Ultimate Collection" series focuses on

the inimitable Liza Minnelli. Covering a 25-year period, the festive set opens with the Simon Rady-produced "Try to Remember" (from 1964's *Liza! Liza!*) and closes with the Pet Shop Boys/Julian Mendelsohn-produced "Losing My Mind" (from 1989's *Results*). In between are such Liza nuggets as "Cabaret" (from *Liza Live at the Olympia in Paris*), "Maybe This Time," "Say Liza (Liza With a Z)," and naturally, "Theme From New York, New York." This collection is complemented by a 16-page booklet, with lovely liner notes penned by Minnelli/Judy Garland historian Scott Schechter and a few divine photo moments.—**MP**

CONTRIBUTORS: Bradley Bamberger, Jim Bessman, Leila Cobo, Jonathan Cohen, Larry Flick, Brian Garrity, Steve Graybow, Carla Hay, Gail Mitchell, Michael Paoletta, Deborah Evans Price, Chuck Taylor, Philip van Vleck, Ray Waddell, Christopher Walsh. **SPOTLIGHT:** Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. **NOTEWORTHY:** Releases of critical merit. **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 bureau.

(Continued from preceding page)

shorter instrumental interstitials elsewhere. Doss even dabbles in Curtis Mayfield-inspired grooves ("See Yourself"). *Age of the Sun* may not be an envelope pusher, especially by Elephant 6 standards, but Doss does deliver a solid piece of neo-psychedelia that will mollify his loyalists.—**BG**

BILE
Demonic Electronic
PRODUCER: Kryztoff
Bile Style 004

The next time you find yourself thinking that Limp Bizkit or Marilyn Manson are the hardest-edged rockers in circulation, reach for Bile. These lads are not *Total Request Live*-friendly poseurs; they are the real deal, intent on keeping the underground alive with caustic, rhythmically assaulting jams. Each track on *Demonic Electronic* slams with ham-fisted guitars, computer-crunched keyboards, and frenetic beats. Although the band largely subscribes to the concept of musical noise as catharsis, it has tucked a taut pop melody or two into the set—most notably on the funky "Celebrity" and the thumpy "Prime Time Loser." Radio isn't even a factor for this rough-hewn gem—save for the adventurous college radio station. Seek it out on your own. Then keep track of Bile's tour schedule. Music like this is best when consumed in a club with a wild crowd of true believers. For info, log on to Bilestyle.com—**LF**

LIZ QUELER
No Small Wonder
PRODUCERS: Seth Farber and Liz Queler
Red Wall/IndieGrrl 1212

For her third album, singer/songwriter Liz Queler surrounds herself with simple, personal arrangements. If she were in the superstar fast lane, this would surely be her "unplugged" set. Working with co-producer, Grammy Award-nominated Seth Farber, Queler (pronounced *qwel-ler*) confidently traverses a musically diverse landscape—one that encompasses elements of folk, pop, and country. If there's a common thread floating throughout the 12 tracks, it's the artist's fondness for the acoustic guitar. On the spirited "Crescent City," Queler channels Linda Ronstadt, circa the singer's *Simple Dreams* period. Other highlights include "That's What It Is," "Long Way to Go," and "Streets of London." With *No Small Wonder*, Queler, who studied jazz piano and guitar at the Berklee College of Music, proves herself to be a

singer's singer. Distributed in the U.S. by AllIndie.—**MP**

COUNTRY

★ **DANNI LEIGH**
Divide and Conquer
PRODUCER: Peter Anderson
Audlum Records 8126

Labeled early on as Dwight Yoakam's feminine side, Danni Leigh doesn't do much to distance herself from that image by bringing in longtime Yoakam collaborator Pete Anderson as producer/musician for this fine album. Even so, it's a heck of a nice fit, with Anderson's in-your-face production perfectly capturing Leigh's versatility and charisma. Jim Lauderdale lends vocal support to the most traditional of country cuts like "House of Pain" and "He Used to Say That to Me," and Leigh smolders with authority on the Orbison-esque "My Last Chance Is Gone." Bluesy organ and some nifty acoustic work, along with cool Leigh vocals, propel the rocking "Somebody Oughta Do Something" and the percussive "Don't Feel Like Crying." An expressive singer, Leigh sounds vulnerable on the subtle "A Far Cry From Here" and tough on the thumping "Sometimes." The title cut is a tour de force, with Anderson's scorching guitar, soulful backup singers, and a gutsy performance from Leigh. At 10 cuts, this leaves us wanting more; by far Leigh's best effort to date, and it took an outsider producer and independent label to serve it up. Racked by Koch.—**RW**

BILLY YATES
If I Could Go Back
PRODUCER: Billy Yates
M.O.D. Record Label 1212

With noted singer/songwriter Billy Yates' collection of 10 self-penned cuts on his own M.O.D. imprint, it's easy to see why singers ranging from George Jones to Sara Evans are drawn to his material. The fiddle-laced uptempo "Too Country and Proud of It" is just that, and the piano-based optimism of "A Better Place" is passionately delivered. A soulful vocalist, Yates is also expressive and as country as grits, whether note-bending on the barroom lament "In the Light of Day," or standing tall in the face of regret on killer ballads like "You'll Never See Me Crawl" and the title cut. Acoustic edge propels the soaring "As the Crow Flies," and when Yates weighs in on honky-tonk heroes past on the smoky "They Don't Makes Us Like They Used To," we're inclined to agree. While

plenty of artists currently in favor at radio could make hits of what's offered here, none could handle the task better than Yates himself. For more info, log on to Billyyates.com.—**RW**

LATIN

► **TAMARA**
Siempre
PRODUCER: Bebu Silvetti
MuXXic/Universal 8431588012826

Still in her teens, Spanish pop sensation Tamara has been blessed with one of those truly extraordinary voices, strong and supple and at ease in multiple ranges. Tamara is also emotive. Without knowledge of her age, listeners would be hard pressed to figure out that the woman behind the pathos in the heart-breaking and -aching songs probably hasn't lived any of the stories. Of course, this can work both ways. For those looking for a solid female pop album in the grand tradition of the likes of Rocío Durcal, *Siempre* fits the bill. Fine songs, anchored by Bebu Silvetti's trademark symphonic strings, are classic in sound and perfect for U.S. Latin radio. On the other hand, this listener wishes Tamara's material—in content, at the very least—more adequately reflected her age. When it does, as on "No Es un Capricho," the results are thoroughly winning. Otherwise, Tamara can't help but sound good. But given the many years she still has to grow up, it'd be refreshing if she sounded her age—while she can.—**LC**

JAZZ

► **THE JOHN SCOFIELD BAND**
Uberjam
PRODUCERS: John Scofield and Jason Olaine
Verve 589356

Guitarist Scofield's latest groove-fest hits home in all the right places, from the feel-good rhythms that anchor the music to the solid jazz improvisations and appealing compositions at the heart of this funky excursion. The beauty is in how well the pieces fit together, from the effortless way in which the band members lock in with one another to the pleasure of listening to the guitarist's jazz fusion lines snaking their way through this set of rock'n'roll-edged jazz tunes. Sure, it would be easy to say that Scofield is playing to the college kids, but truth is, there is as much jazz improvisation here as you are apt to find anywhere, and Scofield sure makes it sound like

fun. It's early in the year, but the Scofield band has already set the bar quite high for jazz releases in 2002.—**SG**

BLUES

RORY BLOCK
I'm Every Woman
PRODUCERS: Rory Block and Rob Davis
Rounder 11661-3174

Country blues singer/guitarist Rory Block takes a scenic side trip into soul music on this, her 14th Rounder set. The Ashford & Simpson-penned title track, of course, covers Chaka Khan's hit version (later covered by Whitney Houston), though Block effectively skewers it with her acoustic slide guitar play opposite swirling synths. Calling on fellow contemporary country blues artist Keb' Mo', Block returns to the A&S Motown hit catalog with a more straightforward telling of "Ain't Nothing Like the Real Thing," the great Marvin Gaye/Tammi Terrell duet. While other soul legends are covered via dynamite readings of Al Green's "Tired of Being Alone" and Teddy Pendergrass' "Love TKO," Block, in a wise move, does not blot out her country blues roots. Witness the traditional folk tune "Pretty Polly," featuring fellow slide whiz Kelly Joe Phelps, and the Leadbelly staple, "Rock Island Line," starring the acoustic harmonica stylings of Annie Raines.—**JB**

WORLD MUSIC

★ **MARY YOUNGBLOOD**
Beneath the Raven Moon
PRODUCERS: Tom Wasinger and Mary Youngblood
Silver Wave Records SD931

There's something about the sound of a Native American flute that can be absolutely enchanting—and in the hands of a master like Mary Youngblood, the sound ably soothes tired bodies and souls. Youngblood, equal parts Aleut (Alaskan) and Seminole (Floridian), is one of the Native American community's most respected artists. She's won numerous Native American Music Awards, including flutist of the year and best female artist. On this engaging collection, Youngblood—who for the first time uses her vocals to enhance the overall experience—beautifully demonstrates the talent that earned her those accolades. Produced by Youngblood and Tom Wasinger, the collection is crisp and clean, with the artist's beautiful

flute soaring above minimal input from guitar, drums, and other instruments. Among the highlights are "Within My Heart," "Above the Mother Earth," and "Laugh With Me."—**DEP**

★ **VARIOUS ARTISTS**
Mondo Soca
PRODUCERS: various
Mondo Melodia/Ark21 186 850 035

Soca is the abbreviation for the Caribbean soul-calypso style perfected by musicians in Trinidad and Tobago. This compilation offers several terrific soca numbers performed by some of the best acts in the two areas, beginning with the Chantwell tune "Clear the Way" and soca legend David Rudder ("Caribbean Party"). The set covers more than soca, however. Calypso masters Kitchener and Pretender are also represented here, though their sound isn't the Harry Belafonte calypso of the '50s. Rap is also an influential style in the Caribbean nowadays, and it's given rise to rapso—a rap/calypso composite—represented by Brother Resistance's very solid "Run Yah Run." Dancehall and dub ragga have had as much influence on soca as any other style, but, as is evident to the ear, soca is a wildly infectious dance music that's very much a distinctive hybrid.—**PVV**

NEW AGE

VARIOUS ARTISTS
Songs Without Words II
PRODUCER: David Benoit
Windham Hill 01934-11392

Like its 1997 predecessor, the second volume in Windham Hill's *Songs Without Words* solo piano series goes heavy on artists not affiliated with the label, some of whom are not even pianists by trade. It's an unusual and somewhat confusing assemblage, with tracks by such singer/songwriters as Janis Ian and Margie Adam alongside songs from 17-year-old Taylor Eigisti and cabaret icon Michael Feinstein. Even a touted "duet" between Jim Brickman and David Benoit on "Glory" sounds like it was cooked up on the spot. The cuts that do impress come from criminally unheralded pianists like Barbara Higbie ("Charlie Riley") and Paul Sullivan ("The Rising Moon"), who both embody the style that most fans of older Windham Hill piano releases have come to appreciate. While a good idea on paper, *Songs Without Words II* seems more like a clearing of the vaults than anything else.—**JC**

N O T E W O R T H Y

NUSRAT FATEH ALI KHAN & PARTY
Body & Soul
PRODUCER: Nusrat Fateh Ali Khan
Real World/Narada 7087 61537420

Known to his legion of admirers as Shahen-Shan-e-Qawwali (The Brightest Star of Qawwali), Nusrat Fateh Ali Khan was the greatest voice of qawwali music at the time of his death in 1997. Since then, the last of his recordings have slowly surfaced. *Body & Soul* presents four songs tracked in the artist's hometown of Lahore, Pakistan, not long before his passing. The running time of the disc is more than 67 minutes, so, as is typical with qawwali, the songs are long. The second song, "Mahya Pardesi Hogiya (My Love Has



Become a Stranger)," is recommended for the wonderful sustained vocal tapestry created by Khan and his fellow

singers. Track three, "Barsoon Kay Intizar Ka (Waiting for Years)," has the most melodic and rhythmic appeal for Western listeners. Even in death, Khan remains the best teacher of qawwali we have known.—**PVV**

THE CHEMICAL BROTHERS
Come With Us
PRODUCERS: The Chemical Brothers
Astralwerks 7243 8 11682

Last year, the Chemical Brothers previewed their new album with the techno-infused tribal jam "It Began in Afrika." By year's end, the track had topped *Billboard's* Hot Dance Music/Club Play chart. In this issue, the album's second single, the glorious "Star Guitar," com-



plete with filtered rhythms and sun-bleached guitars, climbs six notches to No. 7 on the Club Play chart. All of

which bodes well for the continued crossover success of the U.K. duo—Tom Rowlands and Ed Simons—in the U.S. Fortunately, *Come With Us*, the Grammy Award-winning act's fourth studio album, is filled with such potency. Wonderfully diverse and accomplished, *Come With Us* deftly delivers the goods—and then some. A truly shining moment occurs on the chilled-out "The State We're In," which finds the Brothers, once again, collaborating with singer/songwriter Beth Orton. Nearly as perfect is the psychedelic, big beat-spangled closing track, "The Test," featuring former Verve frontman Richard Ashcroft carrying on as if his life depended on it.—**MP**



Melissa Etheridge

Congratulations
on your 11th
Grammy nomination!

W.F. Leopold Management

A black and white photograph of Dave Koz, a man with dark hair, smiling broadly while playing a saxophone. He is wearing a light-colored, textured sweater. The background is dark and out of focus.

Dave Koz

Congratulations
on your 1st
Grammy
nomination!

W.F. Leopold
Management

SINGLES

Edited by Chuck Taylor

POP

BAHA MEN *Move It Like This* (3:57)

PRODUCER: not listed

WRITER: not listed

PUBLISHER: not listed

S Curve Records 37980 (CD promo)

It's not surprising that the Baha Men haven't strayed far from the sound that made "Who Let the Dogs Out" a worldwide sensation—after all, the nine-piece band waited nearly two decades for its big break. So why not see if lightning might strike twice? "Move It Like This" is another frat-house party anthem aimed at the masses, though it doesn't have the kind of novel title that made "Dogs" such a catchphrase—and moving it like this and shaking it like that isn't exactly a captivating new idea. But it does have the potential to ignite sports arenas, find its way into a soft-drink commercial, or dress up a movie soundtrack. The latter is already in place; the track is the featured single from the upcoming *Big Fat Liar*, starring *Malcolm in the Middle* star Frankie Muniz. Who knows if this good-timing outfit is destined to ring the bell again, but there's nothing wrong with some innocent enough booty beats to get your Friday night going. Look for the full-length *Move It Like This* March 26.—**CT**

R&B

CHEROKEE *I Swear* (4:13)

PRODUCERS: Keith Crouch and Jubu

WRITERS: Cherokee, K. Crouch, and J. Smith

PUBLISHERS: Copper Baby Music/Edwardfunkhandz Music, ASCAP; Dango Music, BMI

Arista 5062 (CD promo)

With the recent closure of RCA's black-music division, Philadelphia native Cherokee packed up her completed album, *Soul Parade*, and found her way to Arista. The first offering from the 12-track set is the soulful "I Swear." Some may remember the beautiful songstress' recent Gap commercial, where she proclaimed her love for AC/DC's Angus Young in an electrifying TV spot. With "I Swear," fans can finally put melody with the mug that graced TVs nationwide. Steeped in a mixture of funk and old-school soul, Cherokee's sultry alto slides across the track, while lyrically, "I Swear" is a simple enough song about making a commitment and sticking to it. But Cherokee's delivery is what seals the deal. R&B radio should pounce on this smash. Look for this R&B starlet to be one of the hot new talents of 2002.—**RH**

EXHALE *Still Not Over You* (3:45)

PRODUCERS: Andre Harris and Vidal Davis

WRITERS: A. Harris, J. Skinner, N. Belton, T. George, and L. Watson

PUBLISHERS: Dirty Dre Music/JATCAT

Musik/Conversation Tree/Tre Angeli

Musik, ASCAP

Real Deal Records/Orpheus 90505

(CD promo)

With first single "Chillin in Your Benz" making some noise on the R&B radar, Exhale returns with the second single from its eponymous debut. "Still Not Over You" allows the Washington, D.C.-

SPOTLIGHTS



LONESTAR *Not a Day Goes By* (3:55)

PRODUCER: Dann Huff

WRITERS: S. Diamond and M. Derry

PUBLISHER: American Broadcasting Music, ASCAP

BNA Records 69117 (CD promo)

This talented foursome has worked hard, cut great songs, and slowly, steadily climbed to the top of the heap to claim the prize last November as the Country Music Assn. vocal group of the year. This gorgeous single from the band's *I'm Already There* album perfectly illustrates the qualities that have made them the reigning vocal group. Lead vocalist Richie McDonald possesses a wonderfully evocative voice. He has a gift for exquisite country phrasing—carefully delivering each word with maximum emotional impact—and this fine song gives him plenty to work with. Written by Steve Diamond and Maribeth Derry, it's a heartfelt ballad that talks about how difficult it is to let go of a special love and how the memories persist. The delicate piano underscores the longing in the verses, and it all reaches a poignant crescendo as Richie's vocal soars and the music swells then gently subsides. It's a heart-tugging ride and a song that country listeners should embrace with the same fervor that made Lonestar's "Amazed" such a huge hit. Looks like the boys could have another big one on their hands. Top 40 radio should also give this one a listen.—**DEP**

USHER *U Don't Have to Call* (3:59)

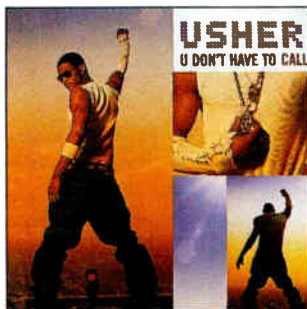
PRODUCERS: The Neptunes

WRITER: P. Williams

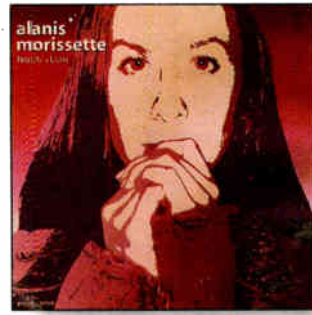
PUBLISHERS: Waters of the Nazareth/EMI-Blackwood, BMI

Arista 5060 (CD promo)

Usher is in that all-too-rare can-do-no-wrong phase of his career. With his R&B base and accessible melodies, mainstream radio is quickly making him a staple artist. Following his two No. 1 singles "U Remind Me" and "U Got It Bad," this appealing, midtempo track—again with the lucky "U" leading its title—is stripped down to the basics so that the focus is squarely on



Mr. Raymond's fine, passionate vocal performance. It's a nice turn and a song that has nowhere to go but straight up the *Billboard* charts. "U Don't Have to Call" comes courtesy of ubiquitous urban/hip-hop songwriters/producers the Neptunes, and their stamp is obvious—in fact, the production blips that run throughout the song come straight from the same synthesizer button that punctuated Britney Spears' "I'm a Slave 4 U," which they also commandeered. Usher remains a compelling visual artist as well, which will no doubt also play into this song's success. Consider this "U" another ace in the hole at both R&B and top 40 formats, without even breaking a sweat. From the triple-platinum *8701*.—**CT**



ALANIS MORISSETTE *Hands Clean* (3:52)

PRODUCER: Alanis Morissette

WRITER: A. Morissette

PUBLISHER: Universal-MCA Music Publishing/1974 Music, ASCAP

Maverick/Reprise 100840 (CD promo)

Alanis Morissette ushers in the imminent *Under Rug Swept* with a track that comfortably lands somewhere between the singles from 1995's edgy *Jagged Little Pill* and 1998's darkly poetic *Supposed Former Infatuation Junkie*.

"Hands Clean" introduces listeners to a fully emancipated Morissette, as she handles production and songwriting chores on her own for the first time.

The result is a hit-bound single with palpable confidence and vibrance, in which she performs with equal parts aggressive intensity and playful sensuality. Working within an instrumental framework of intricate acoustic/electric guitar interplay and a gentle shuffle-beat, Morissette lyrically explores a past relationship and how its effects linger.

The verses are written from the presumed viewpoint of the person whom the song is about, while the chorus and bridge represent her own feelings. It's a smart, complex effort effectively shaped to ensure widespread consumption.

Morissette has mastered the art of wrapping rich plot and interesting language within a taut melody and a concise chorus that sticks to the brain upon impact. This deserves to be Morissette's biggest hit since "Ironic."—**LF**

based trio of Tasha Belton, Tiko George, and Toya Watson to flex its vocal muscles to great appeal. With help from the production team of Andre Harris and Vidal Davis—producers of "Chillin in

Your Benz" and Michael Jackson's chart-climbing "Butterflies"—the girls ably prove that they can handle lush ballads as well as club-ready uptempo tracks like "Chillin in Your Benz." Lyri-

cally, "Still Not Over You" sticks to the tried-and-true theme of a woman not quite over her ex. The simple and sweet sounds of Exhale's vocals are reminiscent of the girl next door, and that may

NEW & NOTEWORTHY

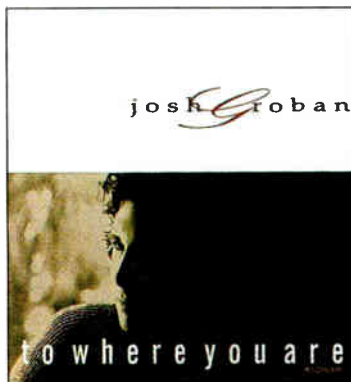
JOSH GROBAN *To Where You Are* (3:53)

PRODUCER: David Foster

WRITERS: R. Marx, L. Thompson

PUBLISHERS: Chi-Boy, ASCAP; Brandon Brody Music/Warner-Tamerlane, BMI 143/Warner Bros. 100787 (CD promo)

The buzz continues to build around Josh Groban, a singer's singer with a crisp, resplendent voice that bridges the gap between mainstream and the less turgid side of opera. Fans of *Ally McBeal* don't care how he's classified: After appearing twice on the Fox TV show, its Web site was inundated with requests for more information about the 20-year-old singer. Since then, he's been plucked from



relative obscurity to make the talk-show rounds. Groban's debut single

will be a tough sell at radio—even at savvy, adult-leaning ACs—simply because he is so tough to pigeon-hole, despite that "To Where You Are" is flawless. It's written by Richard Marx and Linda Thompson and produced by David Foster (Groban's mentor), giving music fans who recognize those names a clear picture of its flavor: piano-driven, sky-scraping, and stunningly melodic. This is a rare record; those whose deepest appreciation for music lies in the quality of the vocal and beauty of the melody will find themselves instant cheerleaders for young Mr. Groban. From his eponymous debut, which is already in stores.—**CT**

help them win fans at R&B radio. This is one of many highlights on *Exhale* and a logical choice for a second shot to break through on the charts.—**RH**

ROCK

MICK JAGGER *Visions of Paradise* (3:52)

PRODUCERS: Marti Fredericksen and Mick Jagger

WRITERS: M. Jagger, R. Thomas, and M. Clifford

PUBLISHERS: Jagged Music, ASCAP; EMI Blackwood/Bidnis, BMI; Sulgrave Music Ltd.

Virgin 16462 (CD promo)

On this second single from *Goddess in the Doorway*, Mick Jagger teams with Matchbox Twenty's Rob Thomas and Kyle Cook for his strongest single in years. On the eve of his 40th anniversary in the record business, Jagger clearly stays afloat with the current sound of pop music. While Jagger's previous single, the rocking "God Gave Me Everything," hinted at more of a classic Stones sound and has appropriately appeared on *Billboard*'s Mainstream Rock chart, this one has the potential for a much wider appeal, particularly at female-oriented radio. Top 40 and modern ACs should embrace this midtempo track, which could lead Jagger to his biggest hit in much more than a decade. Thomas' contribution was instrumental to Carlos Santana's rebirth in 1999, and once again, he adds his magic songwriting touch here. Jagger's familiar vocals, a winning chorus, and the inviting production on "Paradise" create a winning combination that deserves some mainstream attention.—**EA**

AC

LINDA EDER *Until I Don't Love You Anymore* (4:24)

PRODUCER: Chris Hajian

WRITER: F. Wildhorn and R. Lerner

PUBLISHER: Justin and Jake's Dad's Music/Massabielle Music, BMI

Atlantic Records (CD promo)

Comparisons of Linda Eder to Barbra Streisand run deep, and on her new album *Gold*, they are not likely to ebb. But this Broadway actress-turned-pop aficionado still possesses a unique vocal gift that can send a tingle up your spine. Atlantic was originally planning to release a cover of George Harrison's "Here Comes the Sun" as the first single—before his death—but shifted gears so it didn't seem to be simply cashing in with a tacky marketing ploy. That's a shame, because her take on Harrison's chestnut is a shimmering moment, delicate and relaxed, and truly among her finer performances. "Until I Don't Love You Anymore," co-written by her Broadway composer-husband Frank Wildhorn, simply sounds like a show tune, albeit with a country twist. Fine and dandy if that's the intent, but it's more than risky if radio airplay is the ultimate goal. Eder is an uncommon talent that has fallen through the cracks one too many times. This isn't the one to expand her fan base.—**CT**

FOR THE RECORD

Chris Isaak's TV series is broadcast on Showtime, not HBO as stated in a Jan. 19 review.

Rhythm, Rap, and The Blues™

A LOOK BACK: As the Grammy Awards march picks up its pace, inevitably the spotlight will be focused on the likes of **U2**, **Alicia Keys**, **India.Arie**, **OutKast**, and **Train**. While not wishing to take any of the shine away from those nominees, how about remembering some earlier Grammy winners who helped pave the way for their contemporary peers?

AN AMERICAN ORIGINAL: As one-third of Motown's famed **Holland-Dozier-Holland** (HDH) songwriting trio, **Lamont Dozier** helped provide the musical accompaniment to many baby-boomer memories. But Dozier didn't receive his first Grammy until 1988—and that was for "Two Hearts" (best song written specifically for a motion picture or TV), a tune he co-wrote with **Phil Collins** for the film *Buster*. In 1998, HDH received a Grammy Trustees Award.

Dozier is now celebrating his second nomination (and his first as a singer) in the best traditional R&B vocal album category for *Lamont Dozier... An American Original*, released last June on his own Hit-house Records label. The album features Dozier's retooling of 12 HDH Motown classics, including a slower-tempo "Where Did Our Love Go." It is the first in a series of four 12-song CDs of new arrangements he has been toying with for the past several years.



DOZIER

"Most of the time when we'd start writing these [Motown] songs, they'd begin as ballads," recalls Dozier, who has recorded as a solo act for ABC Dunhill and Warner Bros. "Then we'd pick up the tempo after everyone learned the song. So I actually took the songs back to their original roots as ballads... I wanted to give the baby boomers who first heard these songs—and are older now with kids—something to remember as they sit back with some vino and barbecue ribs. I wasn't sure how people would accept changing these classics. But there's been a great response."

AN ORIGINAL DIVA: **Dionne Warwick** personified mainstream and international success with such hits as "Don't Make Me Over," "Walk on By," "I Say a Little Prayer," "Then Came You" (with the **Spinners**), and the



by Gail Mitchell

No. 1 "That's What Friends Are For," for which she won her last of five Grammys (best pop performance by duo or group with vocal) in 1986.

Celebrating her 40th anniversary in the music business this year, the singer says that although "it went by really fast," she wouldn't do anything differently. "Everything I've done—the mistakes even—has been a learning process. I'm blessed that I had the persistence and wherewithal to rise above the adversities."

Warwick is planning another album, plus a series of performances billed as "What the World Needs Now Is Love" (the title of a **Burt Bacharach**/**Hal David** tune she covered in '67). But Warwick—the mother of songwriter/actor ("Here and Now"/*Ali*) **David Elliott** and producer **Damon Elliott** (*Destiny's Child*, *Pink*)—notes with a laugh that she's still waiting to do something with **Earth, Wind & Fire**. ("My favorite group of all time.")

ESSENCE OF NANCY: Honey-voiced jazz/R&B/pop vocalist **Nancy Wilson** was breaking multimedia barriers before it became a seemingly *de rigueur* factor. Having picked up a best rhythm & blues recording Grammy Award in '64 for "(You Don't Know) How Glad I Am," Wilson went on to host (and win a '67 Emmy for) her own eponymous NBC series; acted in early TV series, as well as in such contemporary programs as *The Cosby Show*; and hosts NPR's *Jazz Profiles*.

"I kind of liked who I was when I left home to do this," says Wilson, who's celebrating her 50th music-biz anniversary. "I wanted to stay that way and have managed to do that."

And after recording more than 60 albums, she's still not finished. Her label home for nearly 25 years, Capitol, is issuing *The Essence of Nancy Wilson* in early February (see story, page 3). On Feb. 26 Narada Jazz issues *Meant to Be*, which re-teams Wilson and jazz pianist **Ramsey Lewis** for the first time since 1984's *The Two of Us*.

However, her 1967 album *Lush Life* remains her fave. "It's actually perfect," she notes. "Wonderful material; magnificent arrangements. Everyone likes to have a quintessential album that says the things you want to say."



WARWICK

Royce Da 5' 9" Stands Tall On Debut

Rapper Reunites With Eminem On Game/Columbia's 'Rock City'

BY MARCI KENON

NEW YORK—Royce Da 5' 9" (aka Ryan Montgomery) has been whetting the appetites of hip-hop fans since he performed on "Bad Meets Evil," featured on Eminem's 1999 album *The Slim Shady EP*. So it's only fitting that the Detroit-based MCs should reunite on "Rock City," the second single and title cut from Royce's highly anticipated 15-track debut on Game/Columbia. The album is being released both domestically and internationally April 2.

"Royce has done a bunch of white labels that have spread across to Europe, including England and France," Columbia's senior VP of A&R/urban music Marc Jordan. "We want to ride the hype that's going on over there." With that in mind, Royce spent Jan. 8-18 doing press and radio in England, France, and Germany.

During the middle of last year, Columbia dropped "You Can't Touch Me," the rapper's official first single, produced by Tone and Poke for Trackmasters. Meanwhile, the DJ Premier-produced album track "Boom" was the lead single from *MTV's Hip Hopera: Carmen—A Timeless Story Told Through Ryhme* soundtrack released on Music World Entertainment/Columbia.

"'Boom' and 'You Can't Touch Me' both had videos," Jordan says. "We also recently submitted the 'Rock City' video [directed by Antti J., who also directed "You Can't Touch Me"] to both BET and MTV. It should go into rotation by the end of January. We're also doing 15- and 30-second television spots close to the album's release date."

"Rock City" was released to radio mix shows and became commercially available on vinyl last December. It goes to both R&B and crossover radio Feb. 5. Other notable album tracks include "Let's Go" and "Who Am I," both produced by Carlos "Six July" Broady.

"We've been very supportive of Royce, playing 'Boom' and 'You Can't Touch Me,'" says WDTJ Detroit PD Spudd. "We're always in Royce's corner."

The 24-year-old MC—heralded for both his lyrical prowess and awesome rap delivery—says his debut album has been in the making for years. "Some of the songs are three and four years old," admits the BMI writer, whose songs are co-published through Warner/Chappell and his company, Artega Publishing. "They've gone through surgery: I do them, then I repair some of the songs, changing this, changing that. When I was signed to Tommy Boy, I did five Neptunes songs. I kept two of them ["She's the One" and "Get'cha Paper," both featuring Tre' Little of his crew D-Elite], rewriting some parts."

It was the independent Game release "Nuttin' to Do"—another pairing with Eminem—that caught the attention of Tommy Boy executives. "I signed with them for a year," says the rapper, who's



ROYCE DA 5' 9"

managed and booked by New Jersey-based CazzyDog Management. "We didn't see eye to eye creatively, so I asked for a release. I recorded 'Boom' that same year [2000]. It created the buzz: Columbia heard it and got at us."

That buzz has been simmering nonstop in the underground, aided by Royce's "Let's Grow," one of the strongest cuts on Rawkus/Priority's 2000 release, *Lyricist Lounge Vol. 1*. "What the Beat," a collaboration

with Method Man and Eminem, was featured on DJ Clue's Def Jam project *DJ Clue? The Professional 2*. Recently, Royce Da 5' 9" expanded his reach, with an appearance on "I Wanna Be Bad" by Lava/Atlantic pop songstress Willa Ford.

"People are really anticipating this album," notes Ron Stringer, owner of Detroit-based Justin's Music. "We had a sound stage at the African-American Music Festival where he performed and received a very strong response."

On Jan. 22, Royce kicked off a 30-city statewide promo tour, hitting retail, radio, and clubs in key markets like Los Angeles; Chicago; Dallas; Houston; Atlanta; and Washington, D.C. He will perform next Feb. 8 at a Columbia-sponsored event during the NBA All-Star Game.

"I'm proud of my growth," the rapper says. "This is the first Royce Da 5' 9" album that the world will hear. The second one will be better, and the third one even better. But once I start to regress, that's when I'm just going to stop."

FEBRUARY 2 2002		Billboard HOT RAP SINGLES™	
THIS WEEK	LAST WEEK	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	ROUND AND ROUND DEF JUV/DEF JAM SOUTH 58979/IDJMG	Jonell & Method Man
2	2	THAT WAS THEN BUDDY HEAD 74767	Roy Jones, Jr. Featuring Dave Hollister, Perion & Hatz The Rippa
3	3	BUNNY HOP RED BOY 7183	Da Entourage
4	6	THINK BIG CRIMEWAVE 72002	Crimewave
5	7	JUMP UP IN THE AIR WESTBOND 555	Original P Introducing Hyped Up Westbound Soljaz
6	5	AIN'T NOBODY (WE GOT IT LOCKED!) HOUSE OF FIRE 1285	The Rawlo Boys Featuring T.O.R.O. & Lil' Smoke
7	4	DANSIN WIT WOLVEZ FRIDE 34299/ECMO	Strik Nine
8	17	PIMPS / PLAYERS UTP 90107/DRPHEUS	Skip Featuring Corey C
9	10	GOT UR SELF A... ILL WILL/COLUMBIA 79676/CRG	Nas
10	16	BOUNCIN' BACK (BUMPIN' ME AGAINST THE WALL) JIVE 42982/ZOMBA	Mystikal
11	12	CAN I GET THAT EARGASV 3511	Bear Witnez!
12	NEW ENTRY	BREAK YA NECK J 21081	Busta Rhymes
13	8	BUSTER 1ST AVENUE 0001	Dennis Da Menace
14	19	WE THUGGIN' TERROR SQUAD/ATLANTIC 05174/AG	Fat Joe Featuring R. Kelly
15	15	SPECIAL DELIVERY BAD BOY 79409/ARISTA	G. Dep
16	14	ALWAYS ON TIME MURDER INC./DEF JAM 588795/IDJMG	Ja Rule Featuring Ashanti
17	22	FATTY GIRL FB 815283/UNIVERSAL	Ludacris, LL Cool J & Keith Murray
18	24	LIGHTS, CAMERA, ACTION! UNIVERSAL 015128	Mr. Cheeks
19	18	YOUNG 'N (HOLLA BACK) DESERT STORM/ELEKTRA 67265/EEG	Fabulous
20	23	PART II DEF JAM 588891/IDJMG	Method Man & Redman
21	NEW	BOOTTEE SURRENDER/MOTOWN 015264/UNIVERSAL	Benzino Featuring Mr. Gzus & Teddy Riley
22	13	PLAYA PLAYA (PLAYING THE GAME RIGHT) WORLD BEAT 90003	Minott Featuring Kurupted Seed
23	RE-ENTRY	ROLL OUT (MY BUSINESS) DISTRIBUTING PHA PEACE/DEF JAM SOUTH 588792/IDJMG	Ludacris
24	NEW	GHOST SHOWERS EPIC 79888	Ghostface Killah
25	20	BURN LQUD/COLUMBIA 79669/CRG	Mobb Deep Featuring Vita & Noyd

Records with the greatest sales gains this week. * Videoclip availability. Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). RIAA Certification for net shipment of 1 million units (Platinum), with additional million indicated by number following the symbol. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl maxi-single available. Vinyl single available. Cassette maxi-single available. Catalog number is for CD. * Indicates unavailable, in which case, catalog number is for CD, CD, CD, or CD respectively, based on availability. ©2002 VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

Billboard TOP R&B/HIP-HOP ALBUMS

Compiled by SoundScan from a national random scan of over 10,000 R&B/Hip-Hop stores.

Main chart table with columns for Rank, Artist, Title, Peak Position, and Week. Includes albums like 'Stillmatic' by Nas, 'Big Ballin' by Lil' Blacky, and 'The Notorious B.I.G.' by The Notorious B.I.G.

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

Catalog chart table with columns for Rank, Artist, Title, Total Chart Weeks, and Week. Includes albums like 'Ready To Die' by The Notorious B.I.G., 'Reasonable Doubt' by Jay-Z, and 'The Black Album' by OutKast.

Albuns with the greatest sales gains this week... Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold)...

Freestylers' Disc 'Points' To More Cohesive Sound On Mammoth

BY MAGGIE STEIN

NEW YORK—Aston Harvey of perennial party band the Freestylers has a secret. Although his group's music is influenced by all the cool styles of underground music like jungle, 2-step, hip-hop, and dancehall, his favorite CDs of this past year were of a more mainstream variety.

"Strangely enough, my three favorite albums of last year weren't dance: They were Staind, Limp Bizkit, and Linkin Park," Harvey says. "I think they were all amazing. They're not just wall-of-sound-type rock songs—you can really hear the beats."

Anyone familiar with the Freestylers' work will know that beats are of utmost importance to the band when creating their songs. The London-based group, which is essentially a big-beat band, consists of DJ/producers Matt Cantor and Harvey—along with a host of musicians, MCs, and singers.

The act's debut, 1999's *We Rock Hard* (on Mammoth), has sold 120,000 units, according to SoundScan. The video for the single "Here We Go" was deemed "buzzworthy" by MTV. The band spent months touring the U.S., opening for Lenny Kravitz and co-headlining a tour with Lo-Fidelity All Stars.

'A PROPER ALBUM'

Now, on March 26, Mammoth will issue the act's sophomore album, *Pressure Point*. While the band has matured musically since its debut, its goals for making music haven't changed. "We haven't taken any of the party elements out of our songs," Harvey explains. But where "the first album was more like a series of 12-inch singles put together, *Pressure Point* is structured like

a proper album." Also, the new project focuses on live musicianship, as opposed to the sample-based *We Rock Hard*.



THE FREESTYLERS

Another new development for the Freestylers, whose songs are published by Rondor Music, is the use of female vocals and soulful nuances: Witness the uptempo and hypnotic "Callin'," featuring vocalist Valerie M., and the hip-hop based "Told You So," featuring Petra.

Although the Freestylers are essentially a band and tour with a stable of 11 musicians, they are still firmly planted in the dance music scene. "Our first album was heavily influenced by old-school hip-hop and breakdancing," Harvey notes. "But this album is more influenced by the early acid-house rave scene in England."

WIDE APPEAL

Mammoth Records president Rob Seidenberg believes *Pressure Point*

will appeal to a wide audience. "The Freestylers take classic dance music elements and fuse them with elements of pop music," he says. "The result is timeless, melodically strong tracks mixed with great grooves and beats."

According to Seidenberg, Mammoth will reach out to several different audiences by marketing the act to both top 40 radio and the dance music community.

Radio mix-show/specialty DJs were sent the Trick or Treat remixes of the set's first single, "Get Down Massive," the week of Jan. 21. Three weeks after that date, Eric Kupper's house mixes will be delivered to club DJs. A commercial single, including Kupper's restructurings, is scheduled to street in the next few weeks. When the album is released, the dancehall-flavored "Weekend Song," with remixes also created by Kupper, will go to radio.

Nic Harcourt, music director/host of KCRW Los Angeles' *Morning Becomes Eclectic* and the public radio syndicated show *Sounds Eclectic*, is a Freestylers fan who featured "Here We Go" on an *Eclectic* sampler CD. "I am happy to see the band reappear," Harcourt says. "We were fans the first time around, and we'll support them again."

Mammoth is busy finalizing a U.S. tour of major markets. Seidenberg views this as an important step to increase awareness of the Freestylers, who are managed by Simon Goffe of London-based Heavyweight Management.

The label also has plans to aggressively pursue an Internet presence for the band, creating pop-up sites with stand-alone Web players, which will stream music and videos. Freestylers contests are also planned for highly trafficked Web sites like MTV, BurlyBear, Launch, and Yahoo.

At the end of the day, Harvey is incredibly happy with *Pressure Point*. "It's an easy album to listen to," he declares. "It's also the type of record that will get you in the mood for a party."

"You know, I never thought I'd be doing this," Harvey adds after a few seconds of silence. "I always had these weird fantasy jobs I wanted when I was younger, like being a pilot or a race-car driver. One thing I knew I never wanted was to sit in an office all day long."

TO OUR READERS

The Beat Box Hot Plate will return next week.

Beat Box

by Michael Paoletta



SIMPLY THE BEST: Five years ago, the National Academy of Recording Arts and Sciences (NARAS) announced the formation of two dance music-related categories in the Grammy Awards. Ever since, card-carrying members of the club community have raised their voices about the validity of many of the nominations for both best dance recording and non-classical remixer of the year (which has been replaced with the best remixed recording, non-classical category).

But this year is different. Most of the five nominations in the best dance recording set truly reflect some of the best sounds heard on dancefloors in 2001—even if they don't reflect your personal tastes.

Of the five nominations—**Daft Punk & Romanthony's** "One More Time" (Virgin), **Depeche Mode's** "I Feel Loved" (Mute/Reprise), **Gloria Estefan's** "Out of Nowhere" (Epic), **Janet Jackson's** "All for You" (Virgin), and **Lionel Richie's** "Angel" (Island)—only one is questionable. No disrespect to Richie, but we couldn't find one U.S. club DJ who championed "Angel"—though we did find a few who admitted to playing the **Miguel Migs** remixes of the track. "In its original version, 'Angel' is a poor man's 'Believe,'" says one DJ who wishes to remain anonymous—referring, of course, to **Cher's** 1999 megahit. Ironically enough, none of this is lost on Richie himself.

"How did this happen?" four-time Grammy winner Richie wondered aloud several days after the nominations for the 44th Annual Grammy Awards were announced. "It makes me laugh. But you know what? I started in the clubs with the **Commodores**; it's like I've come full-circle. At the end of the day, I'd be lying if I said I wasn't thrilled and happy about this nomination. It's great to be acknowledged by your peers."

Of course, there is always that one dance recording that so deserved to be nominated but wasn't. This year, that song is "Finally" by **Kings of Tomorrow Featuring Julie McKnight**. The Big Beat/Atlantic single was embraced by DJs of all musical persuasions; overseas, it was a crossover smash. For many (this en-

thusiastic fan included), "Finally" epitomized clubland in 2001.

WHAT'S GOING ON: Unlike the nearly perfect nominee situation in the best dance recording category, the majority of the five nods in the best remixed recording, non-classical section are puzzling, at best.

On the positive side, **Danny Tenaglia's** wicked remix of **Depeche Mode's** "I Feel Loved" and **Deep Dish's** powerful vocal remix of **Dido's** "Thank You" (Arista) deserve their nominations. Remixes like these

showcase producer/artists at the top of their craft—and are very much in step with the beats and rhythms of contemporary dancefloors.

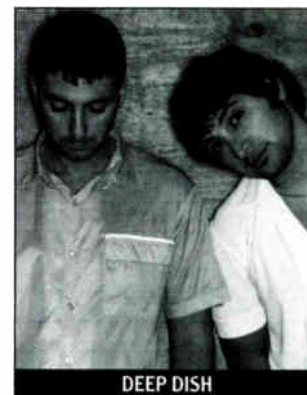
On the other hand, we must ask ourselves just what NARAS voting members were thinking when they nominated **K-Klass's** Klub mix of **Samantha Mumba's** "Baby, Come Over (This Is

Our Night)" (Interscope/Geffen/A&M), **E-Smoove's** House Filter mix of **Sunshine Anderson's** "Heard It All Before" (Soulife/Atlantic), and **Steve "Silk" Hurley's** Down Under mix of **Bob Marley's** "Soul Shakedown" (Silk Entertainment)?

Have these voters stepped foot in a club in the past 12 months? Do they know what makes a remix work? Do they know the importance of keeping them fresh and exciting? We seriously have to wonder, because while these restructurings aren't bad, they are far from being the best of the year. And isn't that what the Grammys are supposed to be about—honoring the best? Color us bewildered.

Not bewildered—but surprised, perhaps—are DJs **Sharam Tayebi** and **Ali "Dubfire" Shirazinia**, more commonly known as production duo **Deep Dish**, nominated last year in the remixer of the year, non-classical category. "It's an incredible feeling to be recognized once, but two years in a row is phenomenal," Tayebi says. "It's funny; Ali and I just do our own thing in the studio and never think of things like this actually happening."

JEANE DIXON PREDICTIONS: Best dance recording will go to **Janet Jackson's** "All for You," and best remixed recording, non-classical will go to **Deep Dish's** remix of **Dido's** "Thank You."



DEEP DISH

'Loved' Up For Two Grammys

BEST DANCE RECORDING

"One More Time," Daft Punk & Romanthony (Virgin Records).

"I Feel Loved," Depeche Mode (Mute/Reprise Records).

"Out of Nowhere," Gloria Estefan (Epic Records).

"All for You," Janet Jackson (Virgin Records America).

"Angel," Lionel Richie (Island Records).

BEST REMIXED RECORDING, NON-CLASSICAL

"Heard It All Before (E-Smoove House Filter Mix)," Sunshine

Anderson (Soulife/Atlantic). Remixer: E-Smoove.

"I Feel Loved," Depeche Mode (Mute/Reprise). Remixer: Danny Tenaglia.

"Thank You (Deep Dish Vocal Remix)," Dido (Arista). Remixer: Deep Dish.

"Soul Shakedown (Silk's Down Under Mix)," Bob Marley (Silk Entertainment). Remixer: Steve "Silk" Hurley.

"Baby, Come Over (This Is Our Night) (K-Klass Klub Mix)," Samantha Mumba (Interscope/Geffen/A&M). Remixer: K-Klass.



FEBRUARY 2
2002

Billboard HOT DANCE MUSIC

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



Club Play

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
			NUMBER 1		
1	3	8	FREELOVE	MUTE 42419/REPRISE	Depeche Mode
2	1	5	GET THE PARTY STARTED (REMIXES)	ARISTA 15074	Pink
3	4	6	WHERE'S YOUR HEAD AT	XL 38803/ASTRALWERKS	Basement Jaxx
4	9	19	CAN'T GET YOU OUT OF MY HEAD	CAPITOL 77685	Kylie Minogue
5	7	9	SEXUAL REVOLUTION	EPIC 79680	Macy Gray
6	2	1	EVERYDAY	NERVOUS 20487	Kim English
7	11	20	CAUGHT UP	GROOVILICIOUS 271/STRICTLY RHYTHM	DJ Disciple Featuring Mia Cox
8	10	13	FEEL THE BEAT (REMIXES)	GROOVILICIOUS 269/STRICTLY RHYTHM	Darude
9	14	21	MADONNA MEGAMIX	MAVERICK PROMO/WARNER BROS	Madonna
10	6	4	I'M A SLAVE 4 U	JIVE 42980	Britney Spears
11	17	26	STAR GUITAR	FREESTYLE DUST/ASTRALWERKS 38812/VIRGIN	The Chemical Brothers
12	5	3	HARDER, BETTER, FASTER, STRONGER	VIRGIN 38811	Daft Punk
13	8	2	IN STEREO (THE SUPERCHUMBO MIXES)	NERVOUS 20494	Flip Flop Featuring Faith Trent
14	21	29	AIN'T IT FUNNY (REMIX)	EPIC PROMO	Jennifer Lopez Featuring Ja Rule
15	15	15	YOUNG, FRESH N' NEW	VIRGIN PROMO	Kelis
16	28	38	YOU GOT ME (BURNIN' UP)	MCA 155918	Funky Green Dogs
17	12	7	GUITARRA G	TOMMY BOY SILVER LABEL 2332/TOMMY BOY	G Club Presents Banda Sonora
18	26	34	TAKE MY HAND (REMIXES)	ARISTA PROMO	Dido
19	24	30	WORK	MAW 2302/TOMMY BOY	Masters At Work Feat. Puppah Nas-T & Denise
20	13	14	DIRTY DANCIN'	YCLEF 21135/J	The Product G&B Featuring Carlos Santana
21	25	31	EMOTION (REMIXES)	COLUMBIA 73672	Destiny's Child
22	16	10	GHETTO	TOMMY BOY SILVER LABEL 2307/TOMMY BOY	Rhythm Masters
23	31	32	UNDERWATER	NETTWERK 33141	Delerium Featuring Rani
			POWER PICK		
24	34	40	LOVE'S GONNA SAVE THE DAY	VINYL SOUL 121/MUSIC PLANT	Georgie Porgie
25	22	18	FINALLY	BIG BEAT 85225/ATLANTIC	Kings Of Tomorrow Featuring Julie McKnight
26	19	11	RUNNIN'	GROOVILICIOUS 264/STRICTLY RHYTHM	Mark Picchiotti Presents Basstoy Featuring Dana
27	33	33	I DON'T UNDERSTAND IT	STRICTLY RHYTHM 12618	Ultra Nate
28	29	25	SUBURBAN TRAIN	NETTWERK 33140	DJ Tiesto
29	30	28	SAMB-ADAGIO	MCA PROMO	Safri Duo
30	39	47	PACIFIC COAST PARTY (REMIXES)	INTERSCOPE PROMO	Smash Mouth
31	41	—	YOU GIVE ME SOMETHING	EPIC PROMO	Jamiroquai
32	27	23	ALWAYS	MINISTRY OF SOUND PROMO	Bent
33	45	—	SON OF A GUN	VIRGIN PROMO	Janet Featuring Missy Elliott, P. Diddy & Carly Simon
34	18	12	BE FREE	STRICTLY RHYTHM 12614	Live Element
35	38	42	WE ARE FAMILY (HEART & SOUL REMIXES)	TOMMY BOY SILVER LABEL 2331/TOMMY BOY	Various Artists
36	32	27	OPEN YOUR BOX (THE ORANGE FACTORY REMIXES)	MINOTRAIN 001	Dno
37	46	—	THE REAL LIFE	CREOENCE 33150/NETTWERK	Raven Maize
38	42	45	MUSICA ELECTRICA	STAR 69 1232	Alma Matris
			HOT SHOT DEBUT		
39			GETTIN' INTO U	F-111 PROMO/MINISTRY OF SOUND	W.D.S.P.
40	48	—	ME WITHOUT YOU	DEFINITY 015	Dspina Featuring Andricka Hall
41	20	17	COME ON DOWN	STRICTLY RHYTHM 12589	Crystal Waters
42	49	—	GOLDEN BOYS	MCA 155826	Res
43	40	41	MAYBE	BIG 3 PROMO/ARTEMIS	Mpress
44	23	24	BRING IT TO ME	DREAMWORKS PROMO	Soluna
45			LITTLE GIRL	NERVOUS 20507	Viola
46			WHENEVER, WHEREVER	EPIC PROMO	Shakira
47			FRAGILE	A&M PROMO/INTERSCOPE	Sting
48			WAKE UP	TRANS CONTINENTAL 89989/LOGIC	Beki
49	44	37	INTERSTELLA	DECIPHER 004/PIONEER	Mark Shimmon Vs. Third Degree
50	43	35	TRUST YOUR LOVE	SOUNDAY 70595/ORPHEUS	Koda

Maxi-Singles Sales

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			NUMBER 1		
1	1	1	LIFETIME	COLUMBIA 79640/CRG	Maxwell
2			STAR GUITAR	FREESTYLE DUST/ASTRALWERKS 38812/VIRGIN	The Chemical Brothers
3	2	3	YES	TOMMY BOY 2286	Amber
4	5	8	WHERE'S YOUR HEAD AT	XL 38803/ASTRALWERKS	Basement Jaxx
5	7	4	TRUST YOUR LOVE	SOUNDAY 70595/ORPHEUS	Koda
6	6	2	WHERE THE PARTY AT	S.O. DJ DEF/COLUMBIA 79605/CRG	Jagged Edge With Nelly
7	4	5	FREELOVE	MUTE/REPRISE 42419/WARNER BROS	Depeche Mode
8	3	23	BY YOUR SIDE	EPIC 79544	Sade
9	8	6	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS	Madonna
10	9	—	BREAK 4 LOVE	STAR 69 1217	Peter Rauhofer + Pet Shop Boys=The Collaboration
11	10	12	DESERT ROSE	A&M 497321/INTERSCOPE	Sting Featuring Cheb Mami
12	19	—	I'M A SLAVE 4 U	JIVE 42980/ZOMBA	Britney Spears
13	16	—	ONE GOOD REASON	247 72472/ARTEMIS	Nicole J. McCloud
14	12	14	LORDS OF ACID VS. DETRIOT	ANTLER SUBWAY 6065	Lords Of Acid
15	11	10	MUSIC	MAVERICK 44909/WARNER BROS	Madonna
16	17	—	COME ON DOWN	STRICTLY RHYTHM 12589	Crystal Waters
17	20	25	CAN'T FIGHT THE MOONLIGHT	CURB 77098	LeAnn Rimes
18	22	20	CRYSTAL	REPRISE 42387/WARNER BROS	New Order
19	18	13	DON'T TELL ME	MAVERICK 44910/WARNER BROS	Madonna
20	13	—	BROWN SKIN (MEGAMIX)	MOTOWN 015315/UNIVERSAL	India Arie
21			IT BEGAN IN AFIKA	FREESTYLE DUST/ASTRALWERKS 38798/VIRGIN	The Chemical Brothers
22	23	—	GET THE PARTY STARTED (REMIXES)	ARISTA 15074	Pink
23			CASTLES IN THE SKY	RGBBINS 72046	Ian Van Dahl Featuring Marsha
24			EVERYDAY	NERVOUS 20487	Kim English
25	15	7	THIS IS ME	BAD BOY 79603/ARISTA	Dream

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. Videoclip availability, Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: CD Maxi-Single available. Vinyl Maxi-Single available. Cassette Maxi-Single available. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

FEBRUARY 2 2002 Billboard TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1		
1	1	1	VARIOUS ARTISTS	RAZOR & TIE 89041	Pulse
2	2	2	GARBAGE	ALMO SOUNDS 493115/INTERSCOPE	Beautifulgarbage
3	5	3	DAFT PUNK	VIRGIN 49667	Discovery
4	6	4	VARIOUS ARTISTS	ULTRA 1110	Ultra, Chilled 01
5	3	11	VARIOUS ARTISTS	ROBBINS 75025	Dance Party (Like It's 2002)
6	4	4	BJORK	ELEKTRA 62653/EEG	Vespertine
7	7	7	LOUIE DEVITO	DEE VEE 40001/MUSICRAMA	N.Y.C. Underground Party Volume 4
8	9	9	ZERO 7	PALM 5007	Simple Things
9	8	8	DJ SKRIBBLE	BIG BEAT/WARNER ESP 35080/LONDON-SIRE	Essential Presents: Skribble's House
10	11	11	THE AVALANCHES	MODULAR 31177/LONDON-SIRE	Since I Left You
11	10	10	NEW ORDER	REPRISE 89624/WARNER BROS	Get Ready
12	14	14	DARUDE	GROOVILICIOUS 106/STRICTLY RHYTHM	Before The Storm
13	17	17	VARIOUS ARTISTS	ROBBINS 75022	Trance Party (Volume One)
14	12	12	BASEMENT JAXX	XL 10423/ASTRALWERKS	Rooty
15	16	16	THE CRYSTAL METHOD	OUTPOST/GEFFEN 40393/INTERSCOPE	Tweekend
16	13	13	PAUL VAN DYK	MINISTRY OF SOUND 1962	The Politics Of Dancing
17	15	15	VARIOUS ARTISTS	WARNER BROS./ELEKTRA/ATLANTIC 14720/ARISTA	Totally Dance
18	18	18	DJ ESCAPE	GROOVILICIOUS 30104/STRICTLY RHYTHM	Party Time 2002
19	20	20	PAUL OAKENFOLD	WARNER BROS./REPRISE 01169/LONDON-SIRE	Swordfish: The Album (Soundtrack)
20	21	21	VARIOUS ARTISTS	ROBBINS 75024	Best Of Trance Volume 2
21	19	19	SOUNDTRACK	ELEKTRA 62653/EEG	Lara Croft: Tomb Raider
22	23	23	JAMIROQUAI	EPIC 88644	A Funk Odyssey
23	22	22	THE RIDDLER	TOMMY BOY SILVER LABEL 1523/TOMMY BOY	Dance Mix NYC
24	24	24	VARIOUS ARTISTS	MINISTRY OF SOUND 5003	The Annual 2002
25	25	25	GROOVE ARMADA	JIVE ELECTRO 41792/JIVE	Goodbye Country (Hello Nightclub)

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 multiples shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Dor). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

FEBRUARY 2 2002 Billboard HOT DANCE BREAKOUTS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
			Club Play		
1			IT'S LOVE (TRIPPIN')	Goldtrix Presents Andrea Brown GROOVILICIOUS	
2			SOMEONE LIKE YOU	New Drder REPRISE	
3			SIX FEET UNDER	Thomas Newman UNIVERSAL	
4			MACUMBA WALE'LE'	Africanism Presents Bibi YELLOW IMPORT	
5			TARANTULA	Faithless CHEEKY IMPORT	
			Maxi-Singles Sales		
1			FINALLY	Kings Of Tomorrow Featuring Julie McKnight BIG BEAT/ATLANTIC	
2			HARDER, BETTER, FASTER, STRONGER	Daft Punk VIRGIN	
3			OVERDRIVE	DJ Scot Project ULTRA	
4			MUSICA ELECTRICA	Alma Matris STAR 69	
5			KAWAIPUNAHELE	Keali'i Reichel PUNAHELE	

Breakouts: Titles with future chart potential, based on club play or sales reported this week. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

Peasall Sisters' 'First Offering' Is On Their Peace Hall Label

BY JIM BESSMAN

NASHVILLE—One of the many delights of the Grammy Award-nominated *O Brother, Where Art Thou?* soundtrack was the gospel singing of White House, Tenn.'s young Peasall Sisters.

For the soundtrack, 14-year-old Sarah, 11-year-old Hannah, and 8-year-old Leah Peasall overdubbed the singing parts of the actresses playing George Clooney's daughters on their performances of "In the Highways" and "Angel Band."

The trio later performed on the *Down From the Mountain* concert documentary shot in Nashville and last year's reprise at Carnegie Hall in New York City, as well as at Bill Gaither Southern gospel "Homecoming" concerts appearances and the Grand Ole Opry.

Now available just in time for the sisters' participation in the just-launching *Down From the Mountain* national concert tour is their debut CD, *First Offering*, on their own Peace Hall Records label. The disc includes hymns, traditional country standards, and contemporary acoustic tunes and is currently only available at concerts and on the label's peacehall.org Web site.



PEASALL SISTERS

The name of the label and site, notes group manager Denise Stiff, plays off their often-mispronounced family name (pronounced pea-saw). But there's no mistaking the Peasalls' appeal.

"There's nothing like that 'blood' harmony—and they certainly have it," says Bill Cody, morning host at Nashville country station WSM-AM, who recently hosted the Peasalls on his show ahead of their performance at the Opry Mills Mall.

"I just think the world of them," Cody continues. "They're so wholesome and well-mannered, and they have a marvelous stage presence."

Cody is hardly alone in falling under the Peasall Sisters' spell. "A lot of people call them 'the Ador-

ables,' since [Nashville daily newspaper] *The Tennessean* always calls them 'the adorable Peasall Sisters,'" mother Sally Peasall says. "We're working really hard to keep it from going to their heads."



To that end, the girls still have to change their baby sister Emma's diapers. And all three confess to being more than mere sugar and spice and all things nice.

"Whenever we practice for a show, we just look at each other and crack up laughing for no reason," Leah says. "But most of the time we argue, because that's what sisters are for."

Daughters of the music minister at a Baptist church in White House, the Peasall Sisters come from a musical family steeped in the contemporary praise-and-worship music of the Southern Baptist denomination.

"Both their mom and dad sing and play, and their grandfather Gigi [Jim Brasher] plays fiddle on [*First Offering* album track] 'Amazing Grace,'" says Stiff, who executive produced the *O Brother* soundtrack. She notes that while the girls have recorded previously on Christian music sessions, their album debut is geared to the broader audience the *O Brother* phenomenon established.

"The primary emphasis was on making something that they could sell on the road," says Stiff, noting intense interest in such a product from the many people who have seen the Peasalls—who are currently without booking representation—play live. "But it needed to be acoustic-based, in keeping with the kind of music on the *Down From the Mountain* tour."

Produced by Christian music guitarist and family friend Dennis Dearing, the album is missing the Peasalls' two *O Brother* tracks, due to the "hold-back period before they can record them again," Stiff explains. But the girls did cut a version of the soundtrack's "Keep on the Sunny Side," a Carter Family chestnut that was performed in the movie by the Whites.

"It's one of our favorites," says Sarah, also citing the album's cover of another Carter Family classic, "Carter's Blues."

"I like them, too, because we played them ourselves," adds Hannah, who plays mandolin. (Sarah plays guitar; Leah plays fiddle.) Further singling out "Carter's Blues," Hannah says, "It was really fun to do, because it's a lot different than all the other songs: It just has more of an old country sound."

Sarah notes that the album material was chosen by sorting songs that were pitched their way and those already in their repertoire into three categories. "The first was, 'We love it, it's fantastic and has to be there,' the second was, 'It doesn't give chill bumps, but we like it,' and the third was, 'Definitely not.'"

Stiff now looks to preserve the Peasalls' sense of being "genuine kids," she says. "I haven't given much thought about marketing, to be honest, but we've already got Christian labels calling, and I think others will be interested as well. But I don't want too much too fast: I love the fact that they're little girls, and when they get tired of working, they just go off and do something else. Right now they're having a

'I just think the world of them. They're so wholesome and well-mannered, and they have a marvelous stage presence.'

—BILL CODY,
WSM-AM NASHVILLE

good time, and as home-schooled kids, they're having a great experience seeing the country."

Citing the girls' "innocence, tenderness, and sweetness," Cody "couldn't be happier for them. And now they're part of a Grammy-nominated project. They can't possibly know what a big deal that is—and there's something neat about that, too."

They've even been allowed to see the movie that made it all possible—finally.

"We couldn't see it before because of the bad language," Sarah says. "But my dad got the DVD version and tried to mute [the offending words], and it's an awesome movie. We practically have the whole thing memorized and still go around saying the lines to each other."

Nashville Scene™

COUNTRY CONTROVERSIAL: Country music, loosely defined, encompasses numerous styles—among them traditional, pop, Western swing, Americana, and bluegrass. As all-encompassing as the format's boundaries are, so too are this year's Grammy nominations in the country categories, which reflect almost the full range of styles offered by the format.

Each year, the eclectic nature of the Grammys' country nominations serves as a source of contention among programmers at U.S. country radio stations. That has never been more true than this year, when half the nominees in the six major country categories are artists, songs, or albums that, for one reason or another, the majority of mainstream country radio programmers felt were not appropriate for their stations.

While such mainstream acts as **Tim McGraw**, **Jamie O'Neal**, **Jo Dee Messina**, **Trisha Yearwood**, and **Diamond Rio** have been recognized for their work this year, it is alongside artists with few—if any—country format credentials, most notably **Sheryl Crow** and **Ryan Adams**. These mainstream acts were also recognized alongside some country artists who haven't enjoyed the format's support—or its airplay—in years, including **Dolly Parton**, **Lyle Lovett**, **Willie Nelson**, **Johnny Cash**, and **Emmylou Harris**.

Naturally, a lack of airplay doesn't make these artists any less worthy of nominations. In fact, many would argue that they are more worthy of the honor of Grammy recognition and the exposure it offers because they have been ignored by radio. Music directors of some country stations, though, tend to see it another way.

Smokey Rivers, assistant PD/music director at KPLX (the Wolf) Dallas, says, "With country music being so broad in appeal, it's not surprising to see names that are on the edge of the format. But Ryan Adams? Shouldn't an artist first attain some measurable amount of success in a particular genre of music before being nominated in its category? These left-field nominations once again show a lack of respect for those who have been successful, even in a small way, in bringing listeners and CD buyers to our format this past year."



John Trapani, assistant PD/music director at KIKK/KILT Houston, says, "I think 80% of the Grammy voting body don't have a clue about 'popular' country music, and that's fine with me. I don't have a clue who **India.Arie** is or why she has that dot between her name with no 'com' afterward."

Linda O'Brian, assistant PD/music director at KSCS Dallas, says, "I'm not sure who the Grammy voters are, but they certainly are wishful thinkers.

Some of the choices are delightful and deserving, and some are completely out of left field. Still, I was happy to see **Lost Highway Records** get recognized for coming up with compelling product time after time." (Many of the nominations went to

two **Lost Highway** projects, **Hank Williams: Timeless** and the *O Brother, Where Art Thou?* soundtrack.)

For the future, O'Brian suggests, "Maybe we have to think about Americana/alt-country really becoming a [category] of its own."

George Wolf, assistant PD/music director at WHOK Columbus, Ohio, says, "By now, I don't think 'eclectic' nominations are a surprise come Grammy time." He points out that this doesn't only apply to the country categories. But he has a positive take on the nominations.

"It's nice to see some variation from the Country Music Assn./Academy of Country Music nominations," Wolf says. "In any award show, there will always be deserving artists who are shut out, both in and out of the mainstream. Left-of-center nominations at least give some possibly unfamiliar artists a chance to be recognized and discovered by a whole new audience.

"The nominations will never appease everyone," he adds, "and perhaps that's the fun of it."

In next week's column, look for an interview with Grammy nominee **Randy Travis**.

SIGNINGS: Nashville indie label **Sunbird Records** has signed **Earl Thomas Conley** and **Johnny Rodriguez** to its artist roster. Conley has had 18 No. 1 singles in his career, including "Fire & Smoke," which hit the top of the *Hot Country Singles & Tracks* chart when he was signed to the original Sunbird Records in 1981. He has recorded for RCA for most of his career. Rodriguez, who has recorded for Mercury, Epic, and Capitol, has had six No. 1 hits.

FEBRUARY 2 2002

Billboard TOP COUNTRY ALBUMS

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



THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
👑 NUMBER 1 👑						38	36	35	MONTGOMERY GENTRY COLUMBIA 62167/SONY (11.98 EQ/17.98)	Carrying On	6
1	1	1	ALAN JACKSON ARISTA NASHVILLE 87036/RLO (12.98/18.98)	Drive	1	39	41	43	TRACY BYRD RCA 87099/RLO (11.98/17.98)	Ten Rounds	12
2	2	2	SOUNDTRACK ▲ MERCURY 170069 (11.98/18.98)	O Brother, Where Art Thou?	1	40	38	32	GARY ALLAN MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4
3	3	3	GARTH BROOKS ▲ CAPITOL 31330 (10.98/18.98)	Scarecrow	1	41	35	31	JAMIE O'NEAL ● MERCURY 170132 (11.98/17.98) ♣	Shiver	14
4	4	4	TOBY KEITH ▲ DREAMWORKS 450287/INTERSCOPE (12.98/18.98)	Pull My Chain	1	🔥 PACESETTER 🔥					
5	5	5	WILLIE NELSON LOST HIGHWAY 186231/MERCURY (12.98/18.98)	The Great Divide	5	52	56	30	PATTY LOVELESS EPIC 65651/SONY (11.98 EQ/17.98)	Mountain Soul	19
6	6	6	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	1	43	44	39	PAT GREEN REPUBLIC 016018/UNIVERSAL (8.98/14.98)	Three Days	7
7	7	7	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	Coyote Ugly	1	44	43	41	LEANN RIMES ● CURB 77679 (11.98/17.98)	I Need You	1
8	8	8	MARTINA MCBRIDE ● RCA 87012/RLO (12.98/18.98)	Greatest Hits	1	45	39	36	CHELY WRIGHT MCA NASHVILLE 170210 (11.98/17.98)	Never Love You Enough	4
9	9	9	📈 GREATEST GAINER / HEATSEEKER IMPACT 📈 STEVE HOLY CURB 77672 (11.98/17.98) ♣	Blue Moon	9	46	42	37	JESSICA ANDREWS ● DREAMWORKS 450248/INTERSCOPE (11.98/17.98)	Who I Am	2
10	10	10	GEORGE STRAIT ● MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1	47	40	40	DIAMOND RIO ● ARISTA NASHVILLE 87999/RLO (11.98/12.98)	One More Day	5
11	11	11	BROOKS & DUNN ● ARISTA NASHVILLE 87083/RLO (12.98/18.98)	Steers & Stripes	1	48	46	44	LYLE LOVETT CURB 170234/MCA NASHVILLE (11.98/18.98)	Anthology Volume One: Cowboy Man	26
12	12	12	RASCAL FLATTS ● LYRIC STREET 185011/HOLLYWOOD (11.98/17.98) ♣	Rascal Flatts	12	49	48	49	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	Latest Greatest Straight Hits	1
13	13	13	TIM MCGRAW ▲ CURB 77678 (12.98/18.98)	Greatest Hits	1	50	51	48	THE CHARLIE DANIELS BAND BLUE HAT/AUDIUM 6133/KOCH (12.98/18.98)	The Live Record	38
14	14	14	HANK WILLIAMS JR. CURB 78729 (7.98/17.98)	Almeria Club	9	51	53	46	GEORGE JONES BAND17/BNA 87026/RLO (11.98/17.98)	The Rock: Stone Cold Country 2001	5
15	15	15	JO DEE MESSINA ● CURB 77677 (11.98/17.98)	Burn	1	52	49	45	TAMMY COCHRAN EPIC 69736/SONY (7.98 EQ/11.98) ♣	Tammy Cochran	27
16	16	16	SARA EVANS ▲ RCA 87864/RLO (11.98/17.98)	Born To Fly	6	53	45	42	CAROLYN DAWN JOHNSON ARISTA NASHVILLE 89338/RLO (10.98/16.98)	Room With A View	8
17	17	17	DIXIE CHICKS ▲ MONUMENT 68678/SONY (12.98 EQ/18.98)	Fly	1	54	50	52	EARL SCRUGGS AND FRIENDS MCA NASHVILLE 170189 (11.98/18.98) ♣	Earl Scruggs And Friends	41
18	18	18	KENNY CHESNEY ▲ BNA 87878/RLO (12.98/18.98)	Greatest Hits	1	55	47	51	VARIOUS ARTISTS LOST HIGHWAY 170239/MERCURY (18.98 CD)	Hank Williams: Timeless	22
19	19	19	LONESTAR ● BNA 87011/RLO (12.98/18.98)	I'm Already There	1	56	54	50	VARIOUS ARTISTS UTV 985061/UNIVERSAL (10.98/18.98)	This Is Your Country: 20 Contemporary Country Classics	27
20	20	20	REBA MCENTIRE ● MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1	57	57	53	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) ♣	Morning Wood	18
21	21	21	NICKEL CREEK SUGAR HILL 3908 (18.98 CD) ♣	Nickel Creek	17	58	58	57	PHIL VASSAR ARISTA NASHVILLE 18981/RLO (10.98/18.98) ♣	Phil Vassar	23
22	22	22	CYNDI THOMSON CAPITOL 28010 (10.98/17.98)	My World	7	59	55	59	MERLE HAGGARD ANTI 88834/EPITAPH (18.98 CD)	Roots: Volume 1	47
23	23	23	DAVID BALL DUALTONE 01108/RAZOR & TIE (11.98/17.98)	Amigo	11	60	66	65	SOUNDTRACK VANQUARD 78986 (16.98 CD)	Songcatcher	42
24	24	24	ALISON KRAUSS + UNION STATION ROUNDER 810498/IDJMG (11.98/17.98)	New Favorite	3	61	59	54	BILLY GILMAN ● EPIC 82087/SONY (11.98 EQ/17.98)	Dare To Dream	6
25	25	25	ALAN JACKSON ▲ ARISTA NASHVILLE 89338/RLO (12.98/18.98)	When Somebody Loves You	1	62	62	62	ROY D. MERCER VIRGIN 49835/CAPITOL (10.98/16.98)	Greatest Hits: The Best Of How Big'a Boy Are Ya?	26
26	26	26	TRAVIS TRITT ▲ COLUMBIA 62168/SONY (11.98 EQ/17.98)	Down The Road I Go	8	63	60	55	BILLY GILMAN ▲ EPIC 82086/SONY (11.98 EQ/17.98)	One Voice	2
27	27	27	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	1	64	64	68	JOE DIFFIE MONUMENT 83373/SONY (11.98 EQ/17.98)	In Another World	56
28	28	28	SOUNDTRACK LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10	65	65	61	LEANN RIMES CURB 78726 (17.98/11.98)	God Bless America	20
29	29	29	CLINT BLACK RCA 87008/RLO (12.98/18.98)	Greatest Hits II	8	66	67	60	ROBERT EARL KEEN LOST HIGHWAY 170198/MERCURY (11.98/17.98) ♣	Gravitational Forces	10
30	30	30	TRACE ADKINS CAPITOL 30818 (10.98/17.98)	Chrome	4	67	68	71	RICKY SKAGGS SKAGGS FAMILY/LYRIC STREET 901003/HOLLYWOOD (11.98/17.98)	History Of The Future	35
31	31	31	CHRIS CAGLE CAPITOL 34172 (10.98/17.98) ♣	Play It Loud	20	68	70	69	RANDY TRAVIS WARNER BROS. 47963/WARN (11.98/17.98)	Inspirational Journey	34
32	32	32	VARIOUS ARTISTS TIME LIFE 18804 (17.98 CD)	Classic Country: Great Story Songs	28	69	65	58	SHEDAISY LYRIC STREET 185021/HOLLYWOOD (12.98/18.98)	The Whole Shebang - All Mixed Up	30
33	33	33	BLAKE SHELTON WARNER BROS. 47971/WARN (11.98/17.98)	Blake Shelton	3	70	71	64	MARK WILLS MERCURY 170209 (11.98/17.98)	Loving Every Minute	10
34	34	34	TRICK PONY WARNER BROS. 47927/WARN (11.98/17.98)	Trick Pony	12	71	74	70	AARON TIPPIN ● LYRIC STREET 185014/HOLLYWOOD (11.98/18.98)	People Like Us	5
35	35	35	BRAD PAISLEY ARISTA NASHVILLE 87008/RLO (11.98/17.98)	Part II	3	72	69	63	TRACY LAWRENCE ATLANTIC 48187/WARN (11.98/17.98)	Tracy Lawrence	13
36	36	36	VARIOUS ARTISTS ROUNDER 810499 (11.98/17.98)	O Sister! The Women's Bluegrass Collection	36	73	73	—	TRAVIS TRITT WARNER BROS. 47981/WARN (9.98 CD)	Super Hits Series Volume 2: Travis Tritt	50
37	37	37	TRISHA YEARWOOD MCA NASHVILLE 170090 (11.98/17.98)	Inside Out	1	74	NEW	1	KENNY ROGERS DNO 0493/MADACY (8.98/7.98)	Songs Of Love	74
						75	NEW	1	MARK MCGUINN VFR 72477 (10.98/18.98)	Mark McGuinn	18

● Albums with the greatest sales gains this week. ▲ Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbols indicate 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 for net shipment of 200,000 units (Platino). ▲ Certification for net shipment of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percent-age growth. Heatseeker Impact shows albums removed from listeners this week. ♣ Indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

FEBRUARY 2 2002

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
👑 NUMBER 1 👑						17	17	17	WILLIE NELSON LEGACY/COLUMBIA 64184/SONY (8.98 EQ/9.98)	Super Hits	341
1	3	DIXIE CHICKS ● MONUMENT 68195/SONY (12.98 EQ/17.98) ♣	Wide Open Spaces	208	14	12	12	TOBY KEITH ▲ DREAMWORKS 450208/INTERSCOPE (11.98/17.98)	How Do You Like Me Now?	116	
2	1	SHANIA TWAIN ● MERCURY 530003 (12.98/18.98)	Come On Over	220	15	14	14	JOHN DENVER MADACY 4750 (5.98/9.98)	The Best Of John Denver	186	
3	2	FAITH HILL ▲ WARNER BROS. WVRN (12.98/18.98)	Breathe	115	16	16	16	TOBY KEITH ▲ MERCURY 339802 (11.98/17.98)	Greatest Hits Volume One	164	
4	8	WILLIE NELSON ● LEGACY/COLUMBIA 65322/SONY (7.98 EQ/11.98)	16 Biggest Hits	176	15	15	15	THE CHARLIE DANIELS BAND ▲ EPIC 65884/SONY (7.98 EQ/11.98)	A Decade Of Hits	593	
5	5	JOHNNY CASH ● LEGACY/COLUMBIA 69736/SONY (7.98 EQ/11.98)	16 Biggest Hits	146	23	23	23	THE JUDDS CURB 77965 (7.98/11.98)	Number One Hits	80	
6	6	BROOKS & DUNN ▲ ARISTA NASHVILLE 18827/RLO (12.98/18.98)	The Greatest Hits Collection	227	19	18	18	VARIOUS ARTISTS MADACY 1326 (13.98 CD)	The Best Of Country	56	
7	7	LEE GREENWOOD ▲ CAPITOL 98568 (11.98 CD)	American Patriot	21	20	19	19	CHARLIE DANIELS ▲ EPIC 84182/SONY (8.98 EQ/9.98)	Super Hits	344	
8	4	WILLIE NELSON ▲ COLUMBIA 67949/SONY (11.98 EQ/17.98)	Willie Nelson's Greatest Hits (& Some That Will Be)	59	20	20	20	TIM MCGRAW ▲ CURB 72659 (8.98/9.98)	Not A Moment Too Soon	352	
9	10	ALAN JACKSON ▲ ARISTA NASHVILLE 18801/RLO (12.98/18.98)	The Greatest Hits Collection	326	2	22	22	ALISON KRAUSS ▲ ROUNDER 810325*/IDJMG (11.98/17.98) ♣	Now That I've Found You: A Collection	253	
10	13	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 47029/MCA (12.98/18.98)	Heartaches	162	23	25	25	LONESTAR ▲ BNA 87298/RLO (10.98/17.98)	Lonely Grill	134	
11	9	HANK WILLIAMS JR. ▲ CURB 77638 (8.98/17.98)	Greatest Hits, Vol. 1	397	21	21	21	ANNE MURRAY SBK 91158/CAPITOL (10.98/18.98)	The Best...So Far	24	
12	11	GARTH BROOKS ● CAPITOL 37474 (10.98/18.98)	Double Live	166	—	—	—	JOHNNY CASH ● LEGACY/COLUMBIA 69737/SONY (5.98 EQ/9.98)	Super Hits	137	

● 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 symbols indicate 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 for net shipment of 200,000 units (Platino). ▲ Certification for net shipment of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ♣ Indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

I made my first recording in 1964....

This one is very special to me....

Hank Williams Jr.



I just wanted to say Thank You!!!

Hank Williams Jr.

Special Consultant, Thunderhead Hawkins

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FEBRUARY 2
2002

Billboard HOT COUNTRY SINGLES & TRACKS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' radio track service. 140 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	TITLE	Artist	PEAK POSITION
			PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL					PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	
			NUMBER 1	1 Week At Number 1		31	32	35	INSIDE OUT	Trisha Yearwood Featuring Don Henley	31
1	2	4	GOOD MORNING BEAUTIFUL	Steve Holy	1	32	33	34	I CRY	Tammy Cochran	32
2	1	1	WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING)	Alan Jackson	1	33	31	36	THAT'S JUST JESSIE	Kevin Danney	31
3	3	2	RUN	George Strait	2	34	35	38	JEZEBEL	Chely Wright	34
4	6	8	WRAPPED AROUND	Brad Paisley	4	35	41	50	MODERN DAY BONNIE AND CLYDE	Travis Tritt	35
5	4	3	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	Aaron Tippin	2	36	34	40	I'M NOT GONNA DO ANYTHING WITHOUT YOU	Mark Wills With Jamie O'Neal	34
6	5	7	WRAPPED UP IN YOU	Garth Brooks	5	37	37	44	WHEN YOU LIE NEXT TO ME	Kellie Coffey	37
7	9	9	BRING ON THE RAIN	Jo Dee Messina With Tim McGraw	7	38	38	39	DAYS OF AMERICA	Blackhawk	38
8	10	11	THE LONG GOODBYE	Brooks & Dunn	8	39	36	42	SHE DOESN'T DANCE	Mark McGuinn	36
9	8	5	I WANNA TALK ABOUT ME	Toby Keith	1	40	46	55	JUST WHAT I DO	Trick Pony	40
10	11	12	THE COWBOY IN ME	Tim McGraw	10	41	40	43	HOMELAND	Kenny Rogers	39
11	7	6	I'M TRYIN'	Trace Adkins	6	42	45	49	HEATHER'S WALL	Ty Herndon	42
12	13	13	BLESSED	Martina McBride	12	43	44	56	THE ONE	Gary Allan	43
13	12	15	JUST LET ME BE IN LOVE	Tracy Byrd	12	44	42	46	GOD BLESS THE USA	Lee Greenwood	7
14	14	14	SOME DAYS YOU GOTTA DANCE	Dixie Chicks	14	45	39	37	EASY FOR ME TO SAY	Clint Black With Lisa Hartman Black	27
15	15	16	IN ANOTHER WORLD	Joe Diffie	13	46	48	54	DESIGNATED DRINKER	Alan Jackson Duet With George Strait	46
16	16	18	SAINTS & ANGELS	Sara Evans	16	47	47	41	BEER RUN	George Jones Duet With Garth Brooks	24
17	19	21	I'M MOVIN' ON	Rascal Flatts	17	48	55	—	SWEET MUSIC MAN	Reba	48
18	20	22	I BREATHE IN, I BREATHE OUT	Chris Cagle	18	49	43	48	GETTIN' BACK TO YOU	Daisy Dern	43
19	18	17	ONLY IN AMERICA	Brooks & Dunn	1	50	53	—	MENDOCINO COUNTY LINE	Willie Nelson With Lee Ann Womack	50
20	17	10	RIDING WITH PRIVATE MALONE	David Ball	2				HOT SHOT DEBUT		
21	21	23	ALL OVER ME	Blake Shelton	21	51			TONIGHT I WANNA BE YOUR MAN	Andy Griggs	51
22	22	25	THAT'S WHEN I LOVE YOU	Phil Vassar	22	52			CIRCLES	Sawyer Brown	52
23	26	32	YOUNG	Kenny Chesney	23	53			DRIVE (FOR DADDY GENE)	Alan Jackson	53
24	25	28	WHAT IF SHE'S AN ANGEL	Tommy Shane Steiner	24	54	49	51	GOD, FAMILY AND COUNTRY	Craig Morgan	49
25	24	26	DOES MY RING BURN YOUR FINGER	Lee Ann Womack	24	55	58	—	NOT A DAY GOES BY	Lonestar	55
26	23	27	I ALWAYS LIKED THAT BEST	Cyndi Thomson	23	56			MAYBE, MAYBE NOT	Mindy McCreedy	56
27	28	45	MY LIST	Toby Keith	27	57	52	59	LOVE, WILL (THE PACKAGE)	Tim Rushlow	52
28	27	30	I SHOULD BE SLEEPING	Emerson Drive	27	58			WHAT A MEMORY	Tracy Lawrence	58
29	30	33	I DON'T WANT YOU TO GO	Carolyn Dawn Johnson	29	59	51	53	THIS AIN'T NO RAG, IT'S A FLAG	The Charlie Daniels Band	33
30	29	31	I DON'T HAVE TO BE ME ('TIL MONDAY)	Steve Azar	29	60	60	—	THREE DAYS	Pat Green	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. ©2002, VNU Business Media, Inc. All rights reserved.

FEBRUARY 2
2002

Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	Artist	THIS WEEK	LAST WEEK	TITLE	Artist
		IMPRINT & NUMBER/DISTRIBUTING LABEL				IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	Aaron Tippin	13	13	IT DON'T MATTER TO THE SUN/LOST IN YOU	Garth Brooks as Chris Gaines
2	2	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT	LeAnn Rimes	14	12	ON A NIGHT LIKE THIS	Trick Pony
3	3	GOD BLESS THE USA	Lee Greenwood	15	9	CALL ME CLAUS/ZAT YOU SANTA CLAUS?	Garth Brooks
4	—	OSAMA-YO' MAMA	Ray Stevens	16	16	UNBROKEN BY YOU	Kortney Kayle
5	14	THAT'S JUST JESSIE	Kevin Danney	17	15	NIGHT DISAPPEAR WITH YOU	Brian McComas
6	4	AMERICA WILL ALWAYS STAND	Randy Travis	18	21	LOVE IS ENOUGH	3 Di Hearts
7	5	GOD BLESS AMERICA	LeAnn Rimes	19	19	MATTHEW, MARK, LUKE & EARNHARDT	Shane Sellers
8	6	SOMETHIN' IN THE WATER	Jeffrey Steele	20	22	AUSTIN	Blake Shelton
9	7	HOW DO I LIVE	LeAnn Rimes	21	—	I KNOW HOW THE RIVER FEELS	Mcalyster
10	8	THE WAY YOU LOVE ME	Faith Hill	22	19	THE CHRISTMAS SHOES	3 Di Hearts
11	10	GIRL IN LOVE	Robin English	23	17	HOW DO YOU LIKE ME NOW?	Toby Keith
12	11	ROCKY TOP '96	The Osborne Brothers	24	23	POUR ME	Trick Pony
				25	24	COME A LITTLE CLOSER	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-. Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

BY LEILA COBO

MIAMI—In 1999, Miguel Bosé was in a highly publicized car crash that left him incapacitated for months. He spent the time at home, away from the recording studio, the TV studio, and the road, surrounded by familiar places and spaces.

During this time, Bosé started writing songs about himself—something he'd never done before. Perhaps it was the result of a more solitary existence, a new creative process (he had previously written in the studio), or simply a new-found maturity at 45. But two years later, when he was ready to record his first album of original material in five years, Bosé named it *Sereno* (Serene), after a track he describes as a "declaration of principles."

The album is arguably Bosé's best work in his lengthy career. It's also a recording with a distinct inter-continental commercial appeal, and his label, Warner, is hoping it will finally establish Bosé in the U.S. Latin market.

"I personally think it's the most innovative and insightful of Bosé's albums," Warner Music Latina president George Zamora says. "In the past, we've done very well in certain areas of the U.S.—in Puerto Rico, D.C., and San Francisco. Now we want to take him to the biggest cities. Once we do that, I think we can have a hit album with Bosé in the U.S."

A COLLECTION OF MOODS

Sereno, to be released Jan. 29 in the U.S., is an elaborate disc. Meticulously produced, it toys with myriad musical textures and ambiences. It uses a wide variety of sonic elements—from flamenco guitar and Brazilian drums to electronica and symphonic strings. More than a collection of songs, it comes across as a collection of situations and moods.

"The music I make is very descriptive, like small film scores," Bosé says. "Each song has a world. Each story needs its characters, its lights,

Warner's Bosé Opens His Heart On New Disc



BOSÉ

its atmosphere, and its temperature. I'm a great lover of painting, and since I can't paint, I make music."

Sereno also seems remarkably spontaneous; although Bosé says many of the songs were worked and reworked, shelved and redone, all the material remains fresh—perhaps because there wasn't a well-laid production plan to chart the way.

Two constants were the collaboration with longtime friends Greg and Peter Walsh and Antonio Cortés and the highly intimate nature of his new material. "It's my first personal album," Bosé stresses. "In all my past songs, the 'I' who spoke wasn't my 'I.' It was an 'I' lent to a character who was going to live a story.

"I like to write novels: An idea

with a story, a character and a development," Bosé continues. "The opposite happens in this album. When I began to write the lyrics, I realized I was speaking in first-person for the first time. It's been very therapeutic."

It has been so therapeutic that Bosé didn't have any qualms in telling the world that the first single, "Morenamía" (My Dark One), was the story of his romance with a particular woman, although he won't say who.

A STORYBOOK LIFE

Hearing the track of his life play day in and day out on Spanish radio stations was, Bosé admits, a little strange. "But I had to see what was going to happen," he says. "In the end, my life is also a novel, no? So, well, I write novels. And I write about my life, which is also a novel."

The son of the late, legendary bullfighter Luis Miguel Dominguín and Italian actress Lucía Bosé, Miguel Bosé has overcome his status as a child of celebrity by embarking on his own successful career as an actor (best remembered in the U.S. for his role as a cross-dresser in Pedro Almodovar's *High Heels*), TV host, theater director, and, above all, a musician. He initially broke into the market as a heart-throb who sang pretty love songs, but he quickly moved into more international, eclectic directions.

Sereno, which has sold more than 200,000 copies since its release in Spain last fall, follows his greatest-hits album, *Lo Mejor de Bosé* (1999), and his worldwide Girados tour with former Mecano member Ana Torroja. It is a key recording for the singer, who wrote all but one of the tracks.

"It's his most commercial and most international album to date," longtime manager Rosa Lagarrigue says. "I believe it's an album for the U.S., France, and Italy. It's the album where he best expresses himself as a composer, and it has very contemporary arrangements. So it is key, and Miguel's career can make an important turn with this album by penetrating the U.S. market, where he's never been consolidated."

Market considerations for *Sereno*, says Bosé—who plans to begin touring in support of the album Feb. 20—didn't enter into his equation. "Everything I've done has been very, very carefully executed," he explains. "Not because of a market need, but because I have to be sure I like it. And I have people around me who are able to tell me [whether] the album I have is valid or not, and [whether] it represents me." And perhaps what's representative of Bosé at this moment in time has also elevated his current work.

"There's a lot of love in this album," Bosé admits. "I've always been cautious. But, yes, it's true. There's a lot, a lot of love."



by Leila Cobo

GRAMMYS VS. LATIN GRAMMYS: To me, it has become something of a guessing game. What will be more relevant to Latin music this year: the Grammy Awards or the Latin Grammy Awards?

This time around, it seems that both will be important. Last year, the saga of the doomed Latin Grammy Awards was played out constantly in the press.

The final, decisive factor—whether the Latin Grammy Awards and nominations had an impact on U.S. sales—could not be measured, given the course of fate. But the Latin Grammy Awards did become a household name. And last month, when the Recording Academy confirmed there would be a third edition, rumors that the Latin Grammy Awards could not survive after Sept. 11, 2001, were laid to rest.

All that hullabaloo may have contributed to my perception that, when January came, there simply wasn't as much anticipation surrounding the announcement of the Latin nominees for the 44th edition of the Grammy Awards.

Perceptions aside, though, the facts are that first, some nominees overlap from one award to another. And second, the best Latin pop album category—arguably the most visible Latin prize of the Grammy Awards—pales in comparison to the album of the year category of the Latin Grammy Awards.

Finally, regional Mexican music, the biggest-selling Latin genre by far in the U.S., continues to be treated almost as an afterthought at the Grammy Awards. It's precisely those points of convergence and divergence that speak for the validity of both the Latin Grammy Awards (put together by the Latin Academy of Recording Arts and Sciences—LARAS) and the Latin categories in the general-market Grammy Awards (put together by the National Academy of Recording Arts and Sciences).

"They're two different academies and two different Grammy Awards," says Enrique Fernández of LARAS. "[The Grammy Awards are] national, for releases strictly within the U.S. The Latin Academy is an international academy, and the Latin Grammy is an international award."

In the minds of some, there are still the "big" leagues (general-market Grammy Awards) and the "little" leagues (the Latin Grammy Awards). But as a lover, proponent, and advocate of Latin music, I find it impossible to even consider writing off the Latin

Grammys as little league.

The U.S. is currently the most important market for Latin music. It's no coincidence that the regional offices of all the majors—which encompass Latin America and Spain—are based in the U.S. But what happens musically and commercially in those regions is a basic driving force for Latin music everywhere.

However, that is not the scope of the general-market Grammy Awards, a fact that's reflected in the nominations.

The best Latin pop album category, for example, features acts that have all topped sales or airplay charts here.



The one exception is Freddy Fender, who in all likelihood (and without diminishing his achievements) garnered a nomination because he is a known name for non-Latin voters.

The clout of those non-Latin voters is also felt in the best tradition-

al tropical Latin album category, which features four albums released and marketed here by non-Latin companies.

Even the best Latin rock/alternative album category, by far the most interesting category of the lot, features only acts that have made it to the *Billboard* Latin albums sales chart, an oddity for alternative Latin music in the U.S. Where the Grammy Awards fall short of being representative of what goes on in the U.S. is in the single regional Mexican category, which has yet to be awarded on the air, even though that genre represents 60% of all Spanish-language music sold here.

As for the nominations overlapping from one award to another, it's bound to continue happening, but it's not regarded as a major issue. "It doesn't bother me that [the two Grammy Awards] function in a parallel way," says manager Rosa Lagarrigue, whose artist, Alejandro Sanz, was nominated for last year's Grammy Awards and subsequently won four Latin Grammy Awards. "Spain had a very, very positive and proud reaction to their artist, Alejandro Sanz, getting four Latin Grammy Awards. I didn't expect that. But it's been most useful in the U.S."

Although there has been no confirmation, there are persistent rumors that Sanz will get to perform during the 44th Grammy Awards alongside a mainstream act.

Would a Latin act have performed had the Latin Grammy Awards taken place? Who knows. And, if the Latin Grammy Awards come into their own, who cares?



New Deal for Brant. Argentine songwriter Claudia Brant has signed a worldwide administration and co-publishing deal with Los Angeles-based Máximo Aguirre Music Publishing. The exclusive agreement covers all new material written by Brant from now on. Brant, who was formerly with Peer Music, is a prolific composer who has written for dozens of artists, including Luis Fonsi, Cristian, Diego Torres, and La Ley. Pictured after the signing, from left, are A&R manager of Máximo Aguirre Music Publishing Alvaro Farfán, Brant, president of Máximo Aguirre Music Publishing Máximo Aguirre, and GM Néstor Rodríguez.

Best Latin Rock Album **Grammy Nominee 2002**

Quando La Sangre Galopa

Produced by Saúl Hernández & Alfonso André

JAGUARES

JAGUARES IS NOT ABOUT HYPE, NOR ABOUT
MARKETING, JAGUARES IS A PEOPLE'S BAND.
NOT IN A MUSICAL SENSE, BUT RATHER IN THEIR GRASS ROOTS GROWTH AND PERMANENCE.



"*Quando La Sangre Galopa* is a more gorgeous mixture of fluid counter-rhythm and angelic pomp that Saúl Hernández has ever hinted at before. And live, he'll stop your heart." -VILLAGE VOICE

"*Quando La Sangre Galopa* is easily the band's best, a memorable roller-coaster ride of a rock record infused with crunchy guitars, brooding orchestral effects and a rough, raw edge that brings to mind the melodramatic passion of an epic poem." -LA TIMES

"Like a hungry serpent, the new album *Quando La Sangre Galopa* by Mexican rock group Jaguares slithers around its prey. And when it takes a bite, there's no recovering." -DALLAS MORNING NEWS

"The group is a kind of Latin equivalent to Pearl Jam in the sense that its popularity is based on audience connection, not hype." -MIAMI HERALD

"*Quando La Sangre Galopa* is as rich and surprising as any music released this year, Mexican or otherwise." -TIME OUT NEW YORK

"Frontman Saúl Hernández is not of this world. He is the whispering wind, the voice of the departed, the disembodied musings of an eternally wandering soul..." -NY NEWSDAY

"*Quando La Sangre Galopa*, a deft fusion of smart, supple psychedelic rock and the busy percussion of Latin music." -SAN FRANCISCO CHRONICLE

"Jaguares mixes Mexican culture and mythological images with hard-driving alternative rock on *Quando La Sangre Galopa*. Saúl Hernández's voice sounds as strong as ever. ★★★1/2" -SAN DIEGO UNION-TRIBUNE

www.jaguaresmx.com

DISCOGRAPHY



1988



1990



1992



1994



1993



1995



1999



2001



THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	Title	PEAK POSITION	WEEKS ON CHART	SALES	LAST WEEK	2 WKS. AGO	ARTIST	Title	PEAK POSITION		
													IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	1	NUMBER 1	Libre	1	9 Weeks At Number 1	50	50	1	JIMMY GONZALEZ Y EL GRUPO MAZZ	Siempre Humilde	50		
			MARC ANTHONY	COLUMBIA 84617/SONY DISCOS (11.98 EQ/16.98)							51	LOS TEMERARIOS	Poemas, Canciones Y Romance Vol. 2	51
			LUIS MIGUEL	WARNER LATINA 11572 (11.98/13.98)							13	RAMON AYALA Y SUS BRAVOS DEL NORTE	En Vivo...El Hombre Y Su Musica	13
			ALEJANDRO SANZ	WARNER LATINA 41541 (10.98/17.98)							53	IMAN	Atayendo Corazones	53
			CARLOS VIVES	EMI LATIN 35956 (9.98/15.98)							2	SELENA	Live, The Last Concert--Houston, Texas February 26, 1995	2
			LUPILLO RIVERA	SONY DISCOS 84548 (11.98 EQ CD)							3	INTOCABLE	Es Para Ti	3
			JOAN SEBASTIAN	MUSART 12524/BALBOA (17.98/13.98)							6	JESSIE MORALES	El Original De La Sierra-16 Super Exitos	6
			EL PODER DEL NORTE	DISA 727018 (8.98/13.98)							45	VARIOUS ARTISTS	Siempre Romanticos	45
			ALEJANDRO FERNANDEZ	SONY DISCOS 84637 (10.98 EQ/16.98)							7	LOS TRI-O	Siempre En Mi Mente	7
			LAURA PAUSINI	WARNER LATINA 41070 (10.98/16.98)							16	KING AFRICA	Pachanga	16
			GIPSY KINGS	NONESUCH 79642/AG (17.98 CD)							15	INTOCABLE	14 Grandes Exitos	15
			PAULINA RUBIO	UNIVERSAL LATINO 543319 (10.98/16.98)							38	VARIOUS ARTISTS	Salsa Hits	38
			LOS ANGELES AZULES	DISA 727014 (8.98/13.98)							39	JOSE ALFREDO JIMENEZ	Las 100 Clasicas Vol. 2	39
			CHARLIE ZAA	SONOLUX 84540/SONY DISCOS (9.98 EQ/16.98)							10	JESSIE MORALES	El Original De La Sierra: Loco	10
			VICENTE FERNANDEZ	SONY DISCOS 84185 (10.98 EQ/16.98)							64	PILAR MONTENEGRO	Desahogo	64
			A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 29745 (9.98/14.98)							21	JUAN GABRIEL	Por Los Siglos	21
			EL CHICHICUILOTE	LIDERES 950220 (7.98/13.98)							16	RICARDO MONTANER	Sueno Repetido	16
LA LEY	WEA ROCK 40949/WARNER LATINA (10.98/16.98)							5	JOAN SEBASTIAN	Secreto De Amor	5			
LOS TEMERARIOS	FONOVISA 6129 (10.98/12.98)							9	LOS ORIGINALES DE SAN JUAN	Recado De Mi Madre	9			
			GREATEST GAINER	Mundo Frio	19		69	62	GIPSY KINGS	Volare! The Very Best Of The Gipsy Kings	3			
LITO & POLACO	APONTE 1272 (8.98/13.98)							4	BANDA EL RECODO	Contigo Por Siempre...	4			
GRUPO BRYNDIS	DISA 727012 (8.98/13.98)							46	LOS CAMINANTES	20 Exitazos-Nuestras Canciones	46			
LIBERACION	DISA 727017 (8.98/13.98)							27	MARCO ANTONIO SOLIS	En Concierto Vol. 2	27			
			PACESETTER	Fuerza Musical	9		73	74	VICENTE FERNANDEZ	Mas Con El Numero Uno	3			
PALOMO	DISA 720032 (6.98/10.98)							29	VARIOUS ARTISTS	El Mas Grande Homenaje A Los Tigres Del Norte	29			
ALEXANDRE PIRES	ARIOLA 87883/BMG LATIN (14.98 CD)							22	GUARDIANES DEL AMOR	Muriendo De Frio	75			
CRISTIAN	ARIOLA 95324/BMG LATIN (10.98/15.98)							2						
VARIOUS ARTISTS	EMI LATIN 36346 (10.98/17.98)							24						
LUPILLO RIVERA	SONY DISCOS 84276 (8.98 EQ/13.98)							1						
VARIOUS ARTISTS	J&N 84682/SONY DISCOS (10.98 EQ/16.98)							18						
LOS ANGELES DE CHARLY	FONOVISA 6154 (8.98/12.98)							1						
ALEJANDRA GUZMAN	RCA 89173/BMG LATIN (10.98/15.98)							19						
LOS TIGRES DEL NORTE	FONOVISA 6145 (8.98/12.98)							1						
MANU CHAO	RADIO BEMA 10321/VIRGIN (17.98 CD)							8						
GRUPO BRYNDIS	DISA 727016 (8.98/13.98)							1						
LOS HURACANES DEL NORTE	FONOVISA 6156 (8.98/12.98)							14						
JACI VELASQUEZ	SONY DISCOS 84289 (10.98 EQ/16.98)							7						
SHAKIRA	SONY DISCOS 83775 (10.98 EQ/16.98)							1						
JOSE ALFREDO JIMENEZ	ARIOLA 79005/BMG LATIN (18.98 CD)							27						
ALICIA VILLARREAL	UNIVERSAL LATINO 014824 (8.98/13.98)							15						
VARIOUS ARTISTS	FONOVISA 6170 (8.98/12.98)							38						
MARCO ANTONIO SOLIS	FONOVISA 0527 (10.98/16.98)							1						
THALIA	EMI LATIN 34722 (8.98/14.98)							2						
ANA GABRIEL	SONY DISCOS 84636 (9.98 EQ/16.98)							26						
VARIOUS ARTISTS	MOCK & ROLL 950322/LIDERES (8.98/14.98)							32						
OZOMATLI	INTERSCOPE 493116 (12.98/18.98)							1						
VARIOUS ARTISTS	J&N 84683/SONY DISCOS (10.98 EQ/16.98)							20						
MICHAEL SALGADO	SONY DISCOS 84630 (8.98 EQ/13.98)							26						
LOS BUKIS	FONOVISA 6166 (8.98/12.98)							42						
MASTER JOE	APONTE 1262 (8.98/13.98)							35						
PEPE AGUILAR	MUSART 2503/BALBOA (8.98/13.98)							10						
VARIOUS ARTISTS	MAVERICK MUSIC A 89418/WARNER LATINA (11.98/18.98)							42						

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 LUIS MIGUEL MIS ROMANCES (WARNER LATINA)	1 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	1 LUPILLO RIVERA SUFRRIENDO A SOLAS (SONY DISCOS)
2 ALEJANDRO SANZ MTV UNPLUGGED (WARNER LATINA)	2 CARLOS VIVES DEJAME ENTRAER (EMI LATIN)	2 JOAN SEBASTIAN EN VIVO DESDE LA PLAZA EL PROGRESO DE GUADALAJARA (MUSART/BALBOA)
3 ALEJANDRO FERNANDEZ CRIGENES (SONY DISCOS)	3 VARIOUS ARTISTS BACHATAHITS 2002 (J&N/SONY DISCOS)	3 EL PODER DEL NORTE EL AUTENTIKO Y UNICO EN VIVO (DISA)
4 LAURA PAUSINI LO MEJOR DE LAURA PAUSINI-VOLVERE JUNTO A TI (WARNER LATINA)	4 VARIOUS ARTISTS MERENGUE HITS (J&N/SONY DISCOS)	4 LOS ANGELES AZULES HISTORIA MUSICAL (DISA)
5 GIPSY KINGS SOMOS GITANOS (NONESUCH/AG)	5 VARIOUS ARTISTS SALSA HITS (J&N/SONY DISCOS)	5 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
6 PAULINA RUBIO PAULINA (UNIVERSAL LATINO)	6 EL VACILON DE LA MANANA TORTILLA PARTY (J&N/SONY DISCOS)	6 EL CHICHICUILOTE MOVIENDO LAS PLUMAS (LIDERES)
7 CHARLIE ZAA DE UN SOLO SENTIMIENTO (SONOLUX/SONY DISCOS)	7 OLGA TANON YO POR TI (WARNER LATINA)	7 LOS TEMERARIOS BALADAS RANCHERAS (FONOVISA)
8 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	8 GILBERTO SANTA ROSA INTENSO (SONY DISCOS)	8 GRUPO BRYNDIS HISTORIA MUSICAL ROMANTICA (DISA)
9 LA LEY MTV UNPLUGGED (WEA ROCK/WARNER LATINA)	9 VARIOUS ARTISTS BACHATAHITS 2001 (J&N/SONY DISCOS)	9 LIBERACION AHORA Y SIEMPRE (DISA)
10 LITO & POLACO MUNDO FRO (APONTE)	10 INDIA THE BEST (RMM)	10 PALOMO FUERZA MUSICAL (DISA)
11 ALEXANDRE PIRES ALEXANDRE PIRES (ARIOLA/BMG LATIN)	11 LUMI-T 21 CALLE SABOR ESQUINA AMDR (EMI LATIN)	11 LUPILLO RIVERA DESPRECIADO (SONY DISCOS)
12 CRISTIAN AZUL (ARIOLA/BMG LATIN)	12 JOSEPH FONSECA JOSEPH FONSECA (KAREN/UNIVERSAL LATINO)	12 LOS ANGELES DE CHARLY TE VOY A ENAMORAR (FONOVISA)
13 VARIOUS ARTISTS RADIO HITS...ES MUSICA (EMI LATIN)	13 FULANITO AMERICANIZADO (CUTTING)	13 LOS TIGRES DEL NORTE UNIENDO FRONTERAS (FONOVISA)
14 ALEJANDRA GUZMAN SOY (RCA/BMG LATIN)	14 CELIA CRUZ LA NEGRA TIENE TUMBADO (SONY DISCOS)	14 GRUPO BRYNDIS EN EL IDIOMA DEL AMOR (DISA)
15 MANU CHAO PROXIMA ESTACION...ESPERANZA (RADIO BEMA/VIRGIN)	15 GISELLE 8 (ARIOLA/BMG LATIN)	15 LOS HURACANES DEL NORTE MENSAJE DE ORO (FONOVISA)
16 JACI VELASQUEZ MI CORAZON (SONY DISCOS)	16 FRANKIE NEGRON POR TI...PLACER (WEACARIBE/WARNER LATINA)	16 JOSE ALFREDO JIMENEZ LAS 100 CLASICAS VOL. 1 (ARIOLA/BMG LATIN)
17 SHAKIRA MTV UNPLUGGED (SONY DISCOS)	17 VARIOUS ARTISTS MERENGUE MILLENNIUM VOL. 3 (LIDERES)	17 ALICIA VILLARREAL SOY LO PROHIBIDO (UNIVERSAL LATINO)
18 MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)	18 EL GENERAL EL GENERAL IS BACK (MOCK & ROLL/LIDERES)	18 VARIOUS ARTISTS PREMIOS QUE BUENA 2001 (FONOVISA)
19 ANA GABRIEL HUELO A SOLEDAD (SONY DISCOS)	19 JUAN LUIS GUERRA 440 COLECCION ROMANTICA (KAREN/UNIVERSAL LATINO)	19 THALIA THALIA CON BANDA-GRANDES EXITOS (EMI LATIN)
20 VARIOUS ARTISTS SOLO EXITOS UNDERGROUND (MOCK & ROLL/LIDERES)	20 VARIOUS ARTISTS 2002 ANO DE EXITOS...SALSA (UNIVERSAL LATINO)	20 MICHAEL SALGADO SANGRE DE REY (SONY DISCOS)

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards. ○ Certification for net shipment of 100,000 units (Oro). ▲ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. 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. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

América Latina...

In Brazil: Indie label Trama, led by businessman André Szajman and musician/producer João Marcello Bôscoli, joined the Brazilian Assn. of Record Labels (ABPD) effective from January. Established in 1998, Trama has enjoyed a series of hits with such acts as Max de Castro, Luciana Mello, and Pedro Mariano. Trama joins existing ABPD council members Universal, Sony, BMG, EMI, Warner, Som Livre, and Abril . . . In other ABPD news, with the growing interest in DVDs in the Brazilian market, the association has created a new award category for sales in that format. Gold records will be presented for 25,000 units sold, platinum for 50,000 units, and diamond for 100,000 copies. According to the ABPD, 2001's top-selling CD in the country was Roberto Carlos' *Acústico MTV* (Sony)—which sold more than 1 million units—followed by eponymous albums from Sandy & Junior (Universal) and Zezé di Camargo & Luciano (Sony). **TOM GOMES**

In Mexico: Things have turned hectic for Alejandro Fernández during a year in which he was supposed to be relaxing and awaiting the arrival of his new baby. Fernández has been tapped to play the lead role in *Zapata*, an upcoming film based on the life of Mexican Revolution hero Emiliano Zapata, directed by Alfonso Arau. Fernández will be the second Mexican to depict Zapata on the big screen. The first was Antonio Aguilar (Pepe's father), who portrayed Zapata in the 1970 Felipe Cazal film. Fernández will be coached in Zapata's Nahuatl tongue and culture. The main song on the soundtrack will be a duet featuring Fernández and Carlos Santana. Alejandro Lerner will also contribute to the album,

which will be recorded while the movie is being produced . . . Cutberto Pérez, leader of the renowned Mariachi 2000, has died in Mexico City of heart disease. He was 55. In a career spanning decades, Pérez worked with such stars as Lucero, Rosenda Bernal, Aida Cuevas, and Luis Miguel, with whom he was scheduled to start touring next month. Under Pérez's leadership, Mariachi 2000 attained an international standing equal to that of Mariachi Vargas de Tecatlitlán. **TERESA AGUILERA**

In Puerto Rico: The 14th annual Encuentro de los Grandes, organized by SBS-owned Latin ballad station WIOA Stereotempo (99.1 FM), took place Jan. 19 at the Rubén Rodríguez Coliseum. Six thousand fans gathered to pay homage to José Feliciano and José José. Guest artists included MDO, Jaci Velásquez, José Luis Rodríguez (who received the warmest welcome of the night), Ricardo Montaner, and Ednita Nazario. Ironically, an illness prevented José José from singing. The show ended with an all-star jam. **RANDY LUNA**

In Colombia: Colombian rock band Aterciopelados has re-signed with BMG U.S. Latin for four more albums, including one solo album each from singer Andrea Echeverri and bassist Héctor Buitrago. Both artists have already begun work on their solo projects. Due by summer, Echeverri's will have a more "feminine" sound than Aterciopelados and mix tradition with a modern feel. Buitrago will produce it. In turn, his disc will be more instrumental, with an electronic and dance feel and guest artists. Aterciopelados has also received a best Latin rock album Grammy nomination for its critically acclaimed *Gozo Poderoso*. **LEILA COBO**



by Steve Graybow

Jazz Notes™

EVERYONE'S A WINNER: Regardless of who takes home the jazz Grammy Awards this year, the big winners are the independent jazz labels, which have collectively received nominations in all six jazz categories, and the jazz industry as a whole, whose artists are receiving nominations in fields that extend far beyond the jazz realm.

Four out of the five jazz nominees in the best contemporary jazz album category are held by independent labels, those being *Cab 2* by **Dennis Chambers, Tony MacAlpine, Brian Auger, and Bunny Brunel** (Tone Center), **Bill Evans' Soul Insider** (ESC), **Russell Gunn's Ethnomusicology, Volume 2** (Justin Time), and **Marcus Miller's M-Squared** (Telarc), with the sole major-label nominee being **Mike Stern's Voices** (Division One/Atlantic).

Likewise, the best large jazz ensemble album category includes four out of five nominees on independent labels—*Impulsive!* by **Eliane Elias, Bob Brookmeyer & the Danish Radio Jazz Orchestra** (Stunt), **the Rob McConnell Tentet's** eponymous release (Justin Time), **the Jim McNeely Tentet's Group Therapy** (OmniTone), and **the Bob Mintzer Big Band's Homage to Count Basie** (Digital Music Products). Again, these are joined by one major-label release, **Nicholas Payton's Dear Louis** (Verve).

Elsewhere, independents are represented by **Karrin Allyson's Ballads—Remembering John Coltrane** (Concord Jazz), nominated for best vocal jazz album; **Gary Burton**, nominated for best jazz instrumental solo on the track "Move" (Concord Jazz); **Roy Haynes' Birds of a Feather** (Dreyfuss) and **Sonny Rollins' This Is What I Do** (Milestone), both nominated for best jazz instrumental album, individual or group; and **Los Hombres Calientes' New Congo Square** (Basin Street), nominated for best Latin jazz album.

The good news here is that the nominating committee has clearly looked beyond the tried-and-true marquee names when deciding upon the artists who are deserving of a Grammy. However, as many of these artists may not be as well-known among voters as some of jazz's bigger names, it would not be surprising to see either Stern or Miller—who are both as deserving as any nominated artist but are perhaps a bit better-known—walk away with a Grammy.

Likewise, it would also not be surprising to see Mintzer take home an award for best large jazz ensemble album, as the saxophonist may have a bit more name recognition than the other nominees in the category (al-

though arranger Bob Brookmeyer's name on *Impulsive!* could only help that recording's chance of winning). Taking the name-recognition concept a bit further, Mintzer may also benefit because his release fetes a legendary name, that being **Count Basie**. That being the case, Allyson may have a bit of an edge in the jazz vocal category with her **John Coltrane** tribute; the same could be said for Haynes' remembrance of his one-time employer, **Charlie Parker** (although, to be fair, these releases truly deserve a Grammy nod regardless).

The jazz industry as a whole comes out a winner this year, too, because our efforts to push jazz artists into mainstream consciousness seem to be coming to fruition, as this year's nominations see a number of jazz artists and releases nominated in non-jazz specific categories. These include Allyson's *Ballads—Remembering John Coltrane* (best engineered album), *Lady Day: The Complete Billie Holiday* (Legacy/Columbia) and *Charlie Parker: The Complete Savoy and Dial Studio Recordings 1944-1948* (Savoy/Atlantic) (both for best historical album and best boxed recording package), and **John Patitucci's "Communion"** and **Gonzalo Rubalcaba's "Oren (Pray)"** (both for best instrumental composition).

Further, both **Kirk Whalum** and **Larry Carlton** are among the nominees found under best pop instrumental performance for *Acoustic Alchemy*; **Dave Koz**, Carlton, and Whalum under best pop instrumental album; **Tony Bennett** under best pop collaboration with vocals; **Bela Fleck, Lalo Schifrin, Bob Florence, and Rubalcaba** under best instrumental arrangement; **Kurt Elling, Billy Childs, Claus Ogerman, and Johnny Mandel** under best instrumental arrangement accompanying vocalist; **Rosemary Clooney, Harry Connick Jr., and Keely Smith** for best traditional pop album; **John McLaughlin** for best world music album; **Dr. John** for best contemporary blues album; and **James Blood Ulmer** for best traditional blues album.

As in years past, jazz's biggest success will hinge upon whether the music is afforded coveted airtime on the Feb. 27 telecast. With so many jazz artists names being bandied about in such a wide variety of categories, however, it seems that jazz has won perhaps a bigger battle—that of being given a fighting chance to compete and be seen in the mainstream, rather than solely as a niche category. Ultimately, that could be a victory for all of our labels and artists.



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Pro Audio Companies Play Bigger Role At 2002 NAMM

BY DAN DALEY

ANAHEIM, CALIF.—In what might be considered the sequel to the Audio Engineering Society (AES) Convention, which was drastically truncated in the wake of an economic downturn and terrorist attacks, the National Assn. of Music Merchants (NAMM) show here (Jan. 17-20) displayed a larger and more varied array of professional audio exhibitors and attendees.

In addition, the show became the platform for several product rollouts of a caliber normally reserved for the professional audio show, including Digidesign's new Pro Tools|HD suite of 192 kHz products.

The contrast between high-end equipment and NAMM's usual complement of guitars and drums further underscored the ongoing convergence digital technology has created between the musical instrument and professional recording domains, in which the line between what is considered professional and semi-pro audio equipment is increasingly blurred.

NAMM provided an opportunity to show products that would otherwise

have been displayed at AES before Sept. 11 caused many manufacturers to pull out of that show. It also offered a chance to explain the reasoning behind those decisions. "It looked like it might turn into a regional show," Robert Ellison, president of software maker Syntrillium, said of AES. "In retrospect, it might have been a bad decision. But it was a confused and difficult time a few months ago."

Several companies did make last-minute, scaled-back appearances at AES, but others hung back for a variety of reasons. "We could have had a presence [at AES], but in this economy, you have to make every dollar count," observed Dave Lebolt, Digidesign's VP of product strategy.

What did appear at NAMM was a continued proliferation of hard disk recording platforms. In addition to Digidesign and Syntrillium, new systems and upgrades were rolled out by more than a dozen other manufacturers, including Steinberg's VST and Nuendo systems and Creamware's V. 3.1 software. Also noticeable was the evolutionary plateau that that market sector seems to have reached.

With a horde of software-based recording systems pouring into retail—many with very similar features if not performance—companies are seeking to segment the market into high, mid, and entry tiers as part of marketing strategies.

And just as recording studios have had to project more sophisticated capabilities to differentiate themselves from increasingly high-end personal studios, several hard disk recording equipment makers are creating high-end personas to establish more oriented images, such as Nuendo's Producer Group, an assortment of endorsers that includes Phil Ramone and Elliot Scheiner.

As Syntrillium's Ellison observed, "So many systems at decreasing costs are beginning to erode the high end of the market. Just in the last three to four years, the speed of the chips has been getting faster and more transparent to the creation of music, all while getting more affordable. With a Dell computer and a good sound card and software, almost any system can be a Grammy Award-winning music production system. You just add talent."

Studio Monitor™

by Christopher Walsh



NARAS & NAMM: In between meetings at the National Assn. of Music Merchants (NAMM) Expo in Anaheim, Calif., last week, Grammy Award-winning engineer and inventor of parametric EQ **George Massenburg** took a moment to consider this moment in the ongoing evolution of professional music recording.

Nominated in the best engineered album, non-classical, category in this year's Grammy ceremony for his recording and mix work on **Mary Chapin Carpenter's** *Time*Sex*Love**, Massenburg, founder of Massenburg Design Works, has added his name to the growing list of plug-in software for Digidesign's Pro Tools with the MDW 2xeq Parametric EQ. Digidesign announced its latest technology, Pro Tools|HD, at NAMM (see story, this page).

"I must say that Pro Tools|HD is a very good-sounding system," says Massenburg, whose recordings are universally considered among the most sonically impressive.

"You can look back at any stage of technology and say that there were limits and challenges, and that popular music rises above it. If it can reach out and connect through the challenges, it is said to be successful. The problem is that people have avoided digital for years because 'it doesn't sound good.' Not only is that actually not true, it misses the point, which is that we're on a long journey into the future of perfection, the vanishing point of perfection in the far distant future. At any point on the way, you embrace your artifacts, you embrace and come to understand your demons, you work with and accommodate them. The challenges with digital are being worked out."

That said, Massenburg is quick to note that analog tape recorders and consoles are alive and well, particularly in studios where rock records are being made. He refers to the recent **Korn** project with producer **Michael Beinhorn** and engineer **Frank Filipetti** at Conway Studios in Hollywood, where analog multitracks were transferred to Steinberg's Nuendo digital audio workstation (DAW) environment. "Everybody is watching those sessions," he adds, "because it's supposedly just a great-sounding record. That seems to be an active paradigm, but certainly, everybody who wants to do any kind of editing

is on Pro Tools or Nuendo."

And while the abundance of plug-in processing software enables more flexibility, convenience, and even creativity entirely within the DAW environment, Massenburg contends that plug-ins will never fully supplant analog processing gear. "Analog is still way ahead of conversion," he says. "We can do things with texture and quality and a sense of place and time with analog that we can't quite do with digital yet."

Massenburg himself has been recording to digital formats for more than 15 years, starting with a **Bonnie Raitt** project recorded to the

now-outmoded Mitsubishi digital tape machine. "It's clear that I can get more of what I want to hear out of vocals in the data domain than with analog storage," he explains. "Because unless you love the errors and artifacts, analog

storage really marks a performance, particularly on vocals. It really muddies up vocals and limits what you can do on the high end. I really love the clarity and intimacy that comes from digital, and I think the market has embraced that, where vocals stand out front. Not hard rock and alternative stuff, but pop. Now we really see a new paradigm that's been seeded by digital and its possibilities."

*Time*Sex*Love** was recorded at AIR Studios in London, a choice made by the artist and co-producer **Blake Chancey**, Massenburg says. "We used a whole bunch of Alesis M20s [digital 8-track recorders], and they worked pretty well. We then transferred and finished in Pro Tools. There's something undeniably inspiring to have Sir **George Martin** stop in the control room, listen, and say, 'Sounds good, chaps!' What more could you want?" Massenburg mixed the album on a Sony OXF-R3 "Oxford" digital console.

Lastly, Massenburg registers his disappointment in the exclusion of a Grammy for mastering engineers, an oversight he expects will soon be amended. "In our case, **Bob Ludwig** [of Gateway Mastering in Portland, Maine] did an extraordinary job of tying up and doing fine finishing work on the record. We've all been pitching the [Recording] Academy to include mastering engineers. It will happen next year."



FEBRUARY 2 2002

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 26, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	U GOT IT BAO Usher/ J. Dupri, B. M. Cox (Arista)	ALWAYS ON TIME Ja Rule Featuring Ashanti/ I. Gotti (Murder Inc./Def Jam/10 JMG)	WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) Alan Jackson/ K. Stegall (Arista Nashville)	MY SACRIFICE Creed/ J. Kurzweg, K. Kelsey, Creed (Wind-Up)	BLURRY Puddle Of Mudd/ J. Kurzweg (Flawless/Geffen/Interscope)
RECORDING STUDIO(S) (Location) Engineer(s)	SOUTHSIOE (Atlanta, GA) Brian Frye	CRACKHOUSE (New York) Milwaukee Buck	EMERALO TRACKING ROOM (Nashville) John Kelton	J. STANLEY PRODUCTIONS (Ocoee, FL) John Kurzweg, Kirk Kelsey, Creed	NRG THIRO STONE (N. Hollywood, CA) John Kurzweg
CONSOLE(S)/ DAW(S)	SSL 4064 G+	Roland 770	SSL 9000 J	Pro Control	Neve 8068
RECORDER(S)	Sony PCM 3348 HR	Pro Tools	Otari 900 II	Pro Tools	Studer A827, Pro Tools
RECORDING MEDIUM	BASF 931	Pro Tools	BASF 931	Pro Tools	Ampex 456
MIX DOWN STUDIO(S) (Location) Engineer(s)	SOUTHSIOE (Atlanta, GA) Phil Tan, Jermaine Oupri	HIT FACTORY (New York) Irv Gotti, 7, Glen Marchese	SOUND STATION (Nashville) John Kelton	J. STANLEY PRODUCTIONS (Ocoee, FL) John Kurzweg, Kirk Kelsey, Creed	SOUNOTRACK (New York) Andy Wallace
CONSOLE(S)/ DAW(S)	SSL 4063 G+	SSL 9000 J	SSL 4000 G	Pro Control	SSL 4072 G+
RECORDER(S)	Panasonic SV3800	Studer A827, Pro Tools	Ampex ATR 102	Pro Tools	Studer A820
MIX DOWN MEDIUM	BASF OAT	BASF 900	Quantegy GP9	Pro Tools	BASF 900
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	BERNIE GRUNOMAN (Hollywood, CA) Brian Gardner	MASTERMIX (Nashville) Ken Love	GATEWAY (Portland, ME) Bon Ludwig	SONY (New York) Vlado Miller
CD/CASSETTE MANUFACTURER	BMG	UNI	BMG	BMG	UNI

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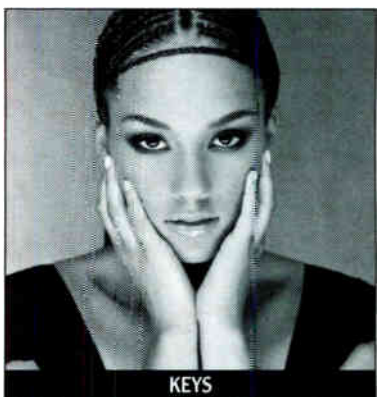


by Jim Bessman

DOUBLE-SONGWRITER NOMINEES: Train, Alicia Keys, India.Arie, and Jamie O'Neal each scored two Grammy songwriter nominations (U2 had three, but that's nothing out of the ordinary).

In one of those great songwriting success stories, Train's "Drops of Jupiter"—which made it in both the song of the year and best rock song categories—was the last track to go on the group's *Drops of Jupiter* album (Aware/Columbia), says frontman Pat Monahan, who shares songwriting credits with bandmates Charlie Colin, Rob Hotchkiss, Jimmy Stafford, and Scott Underwood.

"All five of us usually just get into a room and be creative and inspire one another," Monahan says. "But when we finished [*Drops of Jupiter*] and I went home and reflected on it for a month, these lyrics came to me one night. I don't know why, but I woke up and just started writing them down, and the next day they were finished and had a melody. I brought them to the band and Columbia, and everybody fell in love with them—and the rest of the guys in the group made them that much better."



KEYS

Most exciting for Train besides being nominated, Monahan adds, is the competition. "U2's one of those bands that's been consistently incredible for years and years, record after record," he says. "It feels like maybe we're in the right place now."

Fellow double-songwriter nominee O'Neal would agree, having worn out the *Drops of Jupiter* CD in her dressing room, she says. As for her twin nominations for best country song, she says, "I'm literally beside myself. It's great to be recognized as a vocalist—and then as a songwriter, too." The Mercury artist received nods for her *Shiver* album tracks

"There Is No Arizona"—which she co-wrote with Lisa Drew and Shayne Smith—and "When I Think About Angels," which she penned with Roxie Dean and Sonny Tillis.

"I think 'Arizona' is a song a lot of women can relate to, [because] it's about having our hearts and hopes broken," O'Neal continues. "'Angels' is at the opposite end of the scale and can be taken so many different ways: [It could be] about someone you're in love with, or someone you've lost, or—for me—my dog."

India.Arie's "Video," which she wrote with Carlos "Six July" Broady and Shannon Sanders, is up for song of the year and best R&B song. From the young Motown artist's debut album *Acoustic Soul*, it addresses the fundamental need for self-acceptance.

"Everything's changed in the last year, and people are looking at what they want out of life—and what really matters," India.Arie says in accounting for her song's pull. "They're looking for a higher level of sincerity, and when that comes across in a song or book or photo or movie, people are attracted—and sincerity becomes relevant and important."

Particularly appreciated, India.Arie thinks, is an artist that "writes and also sings"—like herself and Keys, her fellow nominee in both categories.

Keys says, "I'm especially honored to be nominated for songwriting, because it's something I intend to do for years to come." The artist is cited twice for her J Records debut album *Songs in A Minor* track "Fallin'," which she wrote alone.

"To start off [my career] being acknowledged for it gives me a wonderful feeling for the future," Keys adds. "It's an extremely honest song that came straight from my heart and life and experience—and something that happens to virtually everybody, no matter what the relationship: mother-daughter, father-son, sister-brother, wife-husband, girlfriend-boyfriend. Everyone can relate to it and identify."

O'Neal closes by expressing wonder over the number of Grammy nominations registered this year by singer/songwriters. "It all comes back to singer/songwriters, because they put in their own stamp of individuality," she says. "They make the music world go around, [because] it all starts with a song."

Grebenshikov's Raven Disc Is Filled With 'Strange Things'

BY JIM BESSMAN

NEW YORK—"When a musician talks about his own record, it's always bullshit, because music is so much more than words," says legendary Russian rock singer/songwriter Boris Grebenshikov, voicing a not-uncommon complaint by songwriters of any nation and language in interview situations.

But the particular recording in question is his just-released *Bardo* collaboration with Gabrielle Roth & the Mirrors—and it really is much more than words.

Released Jan. 15 on music/dance/theater artist and philosopher Roth's Raven Recording label, the disc features mystical, wordless vocalizations by Grebenshikov in an other-worldly musical brew reflecting both Grebenshikov's and Roth's spiritual focus.

The album title, Grebenshikov notes, comes from an old Tibetan word: "It means a certain length of time between this and that." *Bardo* literally translates as "an interval between two things."

"Usually when Western people talk about bardo, it means the length of time between death and rebirth," continues Grebenshikov, a much-traveled bard from St. Petersburg who, for the past eight years, has been a regular visitor at a Buddhist monastery in Tibet.

But the genesis for *Bardo* goes back 12 years. "A Russian director friend of mine commissioned me to write the music for his movie, but instead of doing it, I went into the studio and did something so totally different that my friends and musicians looked at me like I was totally crazy," Grebenshikov recalls. "Bit by bit, I recorded this whole album of strange things—which made me sing these words that didn't have any meaning. But it was like I was feeling the meaning inside and trying to communicate the feeling of the songs—and it was hard to communicate, because it was not a human vocabulary but something else, like the spirit's language."

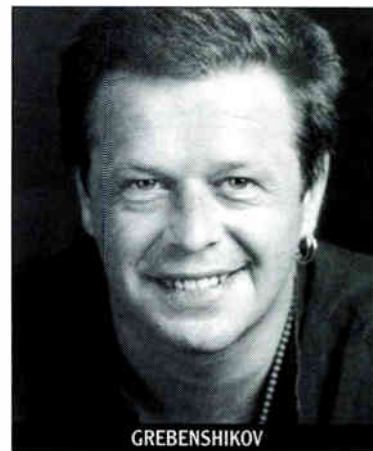
It was a language "that I sort of invented," Grebenshikov relates, "but basically, it invented me: I was thrilled by singing specific combinations of syllables and words."

Roth observes, "You can hear that he's crafted a song, but lyrically, he speaks to the soul. There's no language to hold on to, no story. So you have to feel your way into the story, into the song. And that's very beautiful: To me, it sounds like you're standing on a hillside and hearing 10,000 monks chanting, with melodies that speak to me in a very mystical way—almost like a calling. It takes songs and lyrics and story—and the conscious identification of

them—way down deep into a place somewhere below."

Grebenshikov—whose English-language album debut, *Radio Silence*, came out domestically on Columbia in 1989—played the origins of *Bardo* for Roth in London the year following its initial taping. While Roth wanted to release it then, they were unable to work out a release schedule at that time.

After collaborating on the acclaimed Tibetan-influenced Raven album *Refuge* in 1998, the pair then returned to the *Bardo* concept last year, rerecording it entirely



GREBENSHIKOV

with contributions from numerous and varied musicians, including new age artists Miten and Deva Premal, jazz bassist Mark Egan, Brazilian percussionist Cyro Baptista, keyboardist/guitarist David Sancious, and vocalist Mindy Jostyn. Roth co-produced *Bardo* with Raven co-founder Robert Ansell and his son Scott Ansell.

"I first heard it on a little, battered cassette player with headphones," Roth continues. "I wasn't sure what Boris was doing, but it was so beautiful. It really haunted me, and even though it was outside of any place I

could pin down, I had true faith in the place he was coming from."

Roth adds that Grebenshikov "is like a creative wellspring: Sentences, songs, observations—things just come out of him from a place where he lives inside. And I felt that the music was coming from that place, and I had faith in him as a visionary and poet—even when he was not crafting these songs with words."

Even though Grebenshikov emphatically stresses that the songs on *Bardo* are "absolutely not about anything," he is able to detect some subliminal suggestions of meaning—at least on a feeling level—and one that ties in with his home country's turbulent recent past. "I can't describe it," he reiterates, preferring to let the music speak for itself. "I can't translate it into human language. I would love to, but it's impossible. But for me, it's in some way connected with all the turmoil in Russia in the last 10 years."

Meanwhile, Grebenshikov is halfway through a U.S. tour with his fabled rock band Aquarium, which has released more than a score of albums since he formed it in 1972. He says that the once-unofficial underground group has completed a new album for Russian label Souz, and it represents "the first time in my life that I decided to go with a big company."

Grebenshikov notes that the album is the beginning of a new cycle for the band and that stylistically, it is "anything but the gentle, sub-hippie stuff that people in Russia at least relate to Aquarium as. I think it's quite aggressive and, to some extent, mature."

The prolific Grebenshikov, who has also recorded extensively apart from Aquarium, has also recently returned from Jamaica, where he recorded with Annie Lennox, a previous guest on *Radio Silence*.



BMG Welcomes Roche. Songwriter/producer/musician Guy Roche has signed a long-term, worldwide co-publishing agreement with BMG Songs. Roche has penned or produced numerous top hits for the pop, soul, R&B, and country genres, including Christina Aguilera's "What a Girl Wants," Dru Hill's "Beauty," and Brandy's "Almost Doesn't Count," which was also a country hit for Mark Wills. Other acts that have gained by Roche's hand include Celine Dion, Selena, Xscape, and Cher. Roche's catalog, which was previously self-administered in the U.S. and administered by Warner/Chappell outside the U.S., is included in the arrangement, as are future hits. Pictured at the Los Angeles offices of BMG Songs, from left, are BMG Songs VP of creative Elizabeth Brooks, Roche's manager Steven Rosen, Roche, BMG Songs president Scott Francis, and BMG Songs VP of songwriter relations Suzan Koc.

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INTERNATIONAL

Reality Check For MIDEMNet Delegates

Frank Views Exchanged About Future Of The Business At Third Online-Music Conference

BY JULIANA KORANTENG

CANNES—If the atmosphere at last year's MIDEMNet seemed to hit a depression after the stratospheric optimism and hype of the inaugural 2000 event, then the message at this year's online-music conference Jan. 19 seemed to be: "Come down to earth for a reality check."

Participants at the third MIDEMNet in Cannes—held as a curtain-raiser to the annual international music industry trade fair—expressed some frank views about the state of their business and its future.

Universal Music France president Pascal Negre—who sat on a panel called "The Digital Pie: Who Gets the Biggest Slice?"—suggested that after three years of MIDEMNet, the industry should have learned by now that "if music is made free on the Internet, there would be no pie at all to share." But he added that the French music market's growth by more than 10% last year showed that the music

industry still has a future.

"I'm very optimistic," Negre told delegates. "We're just at the start of the paid-for music on the Net. It may not be growing as fast as we once thought it would, but it is a market we're going to create."

Virgin Group chairman Richard Branson, a keynote speaker at MIDEMNet, emphasized to attendees that the Internet should be viewed as part of a bigger picture. "The idea is to work with the Internet to expand sales," he said. "We must let the industry know retailers will be here for a number of years."

Another keynote speaker, AOL Music senior VP/GM Kevin Conroy, shared Branson and Negre's pragmatic optimism. Conroy insisted that, within the right online environment, it is possible to start making money in cyberspace. AOL

Music's revenue streams include sponsorship cash from such brand owners as Coca-Cola and consumer-goods corporation General Mills, which pay to be associated with AOL Music content. The service also earns money from e-commerce and capitalizes on AOL's

midemnet 2002

several-million subscribers to generate heavy online traffic when promoting artists.

"Record companies have to spend money with us to promote artists in various environments," he told delegates. "That is why we distinguish between editorial decisions and the paid-for areas."

Views that the digital-music sector is slowly but gradually evolving into a viable revenue generator were supported by data from Forrester Research, an Internet research company. Rebecca Ulph, media analyst at Forrester Research

Europe, told the MIDEMNet audience that a significant section of the U.S. and European population is very comfortable with the notion of music downloads.

Ulph said that, during the past year, 52% of the U.S. online population had downloaded music at some point. About 35% of broadband Internet homes regularly downloaded music, compared with 17% in narrowband homes.

But returning to the reality-check theme, Ulph warned that 74% of those questioned who were under the age of 35 said they were unlikely to pay for the music unless there was an average price ceiling of \$5.28 a month for a subscription service. "Mainstream U.S. and European consumers are getting used to downloading," she observed, advising that it was therefore crucial for labels to relax current onerous usage rules to encourage more consumers to pay for content.

IFPI Platinum Awards Equal Inaugural Year's Record

BY PAUL SEXTON

LONDON—Final figures for 2001 reveal that more albums were certified for International Federation of the Phonographic Industry (IFPI) Platinum Europe status than in any other year since the awards program was introduced in 1996.

Statistics unveiled by the IFPI Jan. 20 at the MIDEM trade fair in Cannes put the number of albums that became million or multimillion European sellers during 2001 at 87. Meanwhile, last December's final monthly round of qualifiers took the 12-month certification total (including albums recognized more than once) to 103—equalling the previous annual peak, which was in the awards' inaugural year.

Fifteen countries—more than ever—contributed qualifying artists in 2001, with the U.K. and Ireland combined taking the largest share, at 39%. U.S. qualifiers increased from 28% in 2000 to 33%, but Europe's share of the annual spoils has remained more than 60% every year since the awards began.

Europe's premier multimillion-selling artist of 1996-2001, according to the IFPI's figures, is Celine Dion. Her eight albums have achieved 33 Platinum Europe awards in that time. She leaves Madonna a distant second, with 17 awards.

The biggest individual winners of 2001 were the U.K.'s Robbie Williams and Italy's Andrea Bocelli, with three different albums selling 1 million or



David Gray's 2000 album, *White Ladder* (East West), recently qualified for a double International Federation of the Phonographic Industry (IFPI) Platinum Europe Award, marking European sales of more than 2 million units. Just before IFPI unveiled its 2001 awards figures at MIDEM in Cannes (see story, this page), Gray collected his award in London from IFPI chairman/CEO Jay Berman. Pictured, from left, are Gray's manager Rob Holden, Gray, Berman, and Warner Music Europe president Paul-Rene Albertini.

more copies each in Europe. A total of 29 albums released in 2000 or earlier were among the honorees in 2001, led by two Mercury staples, Shania Twain's *Come On Over* and Bon Jovi's *Cross Road*, reaching 7 million European sales each.

"Truth is," Jon Bon Jovi tells *Billboard* of the band's immense popularity in the region, "the European audiences believed before America, stayed loyal after America, and still made us feel welcome when America welcomed us back."

New certifications for December included the album that has come to represent Cuban music to a generation, *Buena Vista Social Club*, which has certified European sales of 3 mil-

lion. A virtual contemporary of some of the Club's members, the late Frank Sinatra, moves up to double-platinum with *My Way: The Best of Frank Sinatra* on Reprise (released in 1997, a year before his death).

Doffing a trilby to Ol' Blue Eyes and winning when he's swinging is the aforementioned Williams, rapidly advancing to 3 million sales of his Chrysalis set of Rat Pack covers. By press time, *Swing When You're Winning*, released November 2001, had completed eight straight weeks at the top of the *Music & Media* European Top 100 Albums chart.

The soundtrack to a recent box-office smash by Nicole Kidman—Williams' duet partner on his remake

ifpi
PLATINUM EUROPE
1,000,000
RECOGNITION OF SALES IN EXCESS OF ONE MILLION

Nippon Columbia Plan Calls For Cuts

BY STEVE McCLURE

TOKYO—Nippon Columbia, Japan's oldest-established label, is cutting staff and repertoire as it begins to restructure.

The label announced Jan. 17 its first set of specific restructuring moves since New York City-based investment firm Ripplewood's May 2001 purchase of a controlling interest in Nippon Columbia, which has been in the red for several years.



MATSUMURA

In addition to the creation of a new management team in the U.S., (*Billboard*, Jan. 26), key points of the "revitalization" plan include the forthcoming appointment of a new CFO—reporting directly to label president/CEO Jack Matsumura—and the creation of a new A&R division, including a marketing team, by April.

The company will also divest non-core businesses, introduce an early-retirement program aimed at cutting the payroll from 700 staffers to 520, reduce the number of releases by 40%, and expand in Europe.

The plan's announcement was greeted with skepticism by some Japanese industry sources. One says, "Most people think Ripplewood will re-sell [Nippon Columbia] in a couple of years to a major Japanese record company."

But Matsumura and Nippon Columbia chairman Strauss Zelnick strenuously deny such speculation. Matsumura says, "[This] is a long-term investment and long-term artist development."

Zelnick adds, "Nippon Columbia did have a multilevel organizational structure. While we are reducing head count, we are creating a 'flatter' organization, so employees will have more direct control over and accountability for their work."

of "Somethin' Stupid"—hits its first European 1 million. Interscope/Polydor's *Moulin Rouge* has been riding European charts since October.

The second score album in the December listing is *Romeo et Juliette—De la Haine* (Mercury), from the stage show that continues to be a box-office hit in France. That's the album's second certification of the year, doubling the 1 million reached in April. Also hitting 2 million is Linkin Park's *Hybrid Theory* and, at the end of a highly productive first two months, Pink Floyd's EMI compilation, *Echoes: The Best of Pink Floyd*.

The Best of Blur, released by Food/Parlophone in October 2000, was another EMI retrospective to move past 1 million in December. Label-mates Radiohead reached a catalog landmark with 1995's *The Bends*, and other million-sellers included Anastacia's sophomore Epic album *Freak of Nature* and two Continental European acts with albums released last March: France's Daft Punk with *Discovery* (Virgin) and Germany's No Angels with *Ellements* (Zeitgeist/Polydor).

Elton John's *Songs From the West Coast* (Rocket/Mercury) completed its first European 1 million, vindicating an album hailed as his best in years. Other veteran acts rounding out 2001 with Platinum Europe recognition were the Bee Gees, with Polydor's *Their Greatest Hits: The Record*, and Sting with his current A&M/Polydor live set, . . . *All This Time*.

Revamped French Albums Chart Boosts Local Artists' Positions

BY PAUL SEXTON
and JOANNA SHORE

PARIS—The Christmas scene in major-market album charts worldwide depicted heavyweight greatest-hits collections by Madonna, Bee Gees, Pink Floyd, and others going head to head with new releases by international stars and national heroes. But not in France.

That's because of a decision made across the French industry some years ago to take individual-act compilations out of the "artist chart" and list them with various-artist sets. In other markets—such as the U.K., Germany, and Spain—artist releases and multi-act compilations are separated into two charts, but France is the only country in which solo collections (such as Floyd's *Echoes: The Best of Pink Floyd* and Madonna's *GHV2*) do not go into the artist chart.

That division puts quite a different complexion on the more prominently-publicized artist chart. Freed from the competition of such global heavy-hitters, it is achieving its objective of encouraging new music, especially by local talent. The entire top 10 of the Jan. 6-12 chart, for the second consecutive week, consisted of French acts, with TV talent-show winners Star Academy's *L'Album* (Mercury) at No. 1. The French charts are published by record industry organization (and International Federation of the Phonographic Industry affiliate) SNEP, with sales data produced by research

companies IFOP and Tite Live.

The French market is celebrating a pronounced period of local success. Sales data for 2001 unveiled by SNEP at MIDEM in Cannes Jan. 21 showed that nine of the top 10 best-selling artist albums of 2001 were by French acts.

SNEP spokeswoman Patricia Sarant says that the thinking behind the compilation ruling was that "it was stupid to have four or maybe more hits albums in [the artist] chart. It's



not a good idea to have a chart mainly occupied by compilations, even if they are real creative work. It's not like [the artist] is doing a genuinely new album. That's not to say that [a hits set] is not a real work—it really can be—but we wanted to make some room for new songs and albums. It's not a judgment; we are just saying, 'Let's try to have a more vivid album chart,' and the industry was unanimous about that."

On the Jan. 6-12 compilation chart, the Sony Music Media collection *Ragga Connection* was No. 1, while the highest-placed international compilation was Tracy Chapman's *The Collection (East West)* at No. 5. Pink Floyd's *Echoes* (EMI) was at No. 7.

"My opinion is that the compila-

tions are a product of marketing," says Thierry Hidoux, director of music for the FNAC retail chain. "Leaving them out in the [artist] chart gives higher visibility to 'original' albums.

"It allows for there to be two top albums instead of just one," Hidoux adds lightheartedly, "and perhaps also to make a comparison between the two. Original albums correspond [more] to artistic criteria. In record companies, compilations very often come from the special marketing department, so the rules are slightly different.

"We prefer to display the original album chart, rather than the compilations, not to mix the two, and to make [original albums] accessible to the public, because compilations for the most part already benefit from a very strong marketing campaign," Hidoux continues.

Warner Music Europe VP of marketing Thomas Starckjohann says: "I don't believe that any of our major 2001 greatest-hits releases suffered reduced sales in France because they're classified in a separate chart. Strong marketing campaigns and retail support are the key to ensuring that the public are aware of our releases, and in the case of Madonna [platinum in France], Tracy Chapman [platinum], and the Corrs [gold], it was obviously successful."

Additional reporting by Emmanuel Legrand in London.

WMI Rolls Out Licensing Site Across Asia

BY CHRISTIE ELIEZER

SYDNEY—Warner Music International (WMI) is rolling out localized versions of its new music-licensing Web site Songshop across Asian territories in the coming weeks.

The site (songshop.com.au) launched last Nov. 1 in Australia, where the idea originated. The Asian territories involved in the current rollout are Korea, Hong Kong, Taiwan, Greater China, and Singapore, and there are tentative plans for European versions to be launched by mid-year.

According to Jon Simon—Sydney-based director of new media for Warner Music's Australia and Southeast Asian operations—with in the first month of its launch, 100 companies (ranging from automobile manufacturers to clothes designers to duty-free emporiums, as well as 12 ad agencies), had registered online. The site is aimed at film, TV, advertising, marketing, and information technology companies that need to find music tracks quickly. It offers details and samples of 76,000 Warner tracks, searchable by artist, key word, genre, tempo, mood, and vocal mix. Songshop, Simon says, "gives more creative control to the people putting the music together. At the moment, finding the right music [without a system like Songshop] can be a long and cumbersome process."

New York-born Simon was appointed to his role in 2000 by Warner Music Australia chairman Shaun James. Songshop is a result of James' targeting licensing and

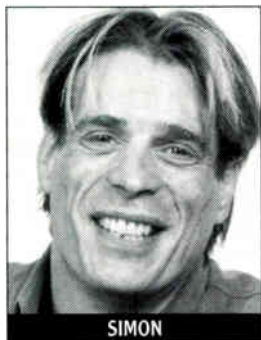
synchronization—a generally untapped market here estimated to be worth \$6 million Australian (\$3.12 million) in 2001—as an important revenue source. Half the site's \$350,000 Australian (\$180,000) setup costs came from WMI's London headquarters.

Anton Monsted, music director for the Baz Luhrman movie *Moulin Rouge*, notes, "Songshop is a great place to start when you're looking for ideas. It doesn't do the thinking for you. You have to come up with the ideas and tell it what you want. With *Moulin Rouge*, we needed about 80 song choices for each scene, and we [gathered] those from the personal CD collections of a 40-strong cast and crew."

Hamish McLennan, national managing director of the advertising agency George Patterson Bates, adds that when he typed in the word "happiness" for a campaign around a Hyundai car model, he was given 300 choices in a matter of seconds.

Under the Australian model, companies have to subscribe for security reasons, although access to the site is free. The revenue comes from licensing the tracks and premium offers for personalized CDs of Warner tracks for clients. James suggests the site will become a good place to break new artists and rejects any immediate plans to involve other record companies.

"At the moment, it's a broad brush in the way people are using it," James says. "We're still finding out what suits customers and what works for us."



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2002
THE INTERNATIONAL MUSIC MARKET

A new European branch of the Global Entertainment Retail Assn. (GERA) was unveiled Jan. 21 at MIDEM. Njara Zafimehy, an executive at 120-store French retail chain FNAC, was named president of GERA Europe. Among the key issues he identified for the new group to tackle was the digital distribution of multinational record companies' repertoire through services in which they have a stake, such as Pressplay and MusicNet. At the launch of GERA Europe, he said, "The majors must accept independent [digital-distribution] platforms that can offer their own range and price levels." Zafimehy warned that GERA Europe would not hesitate to raise the issue with European Commission (EC) competition authorities if members felt they were not being afforded an equal opportunity to participate in digital distribution. Martin de Wilde, treasurer of GERA Europe and chairman of the Netherlands' music retail association NVGD, says the Dutch group has already contacted EC antitrust chief Mario Monti on the issue. In addition to de Wilde and Zafimehy, GERA Europe officers include Bob Lewis, director general of U.K. music retail body BARD, and Nina Krogmann, director of German music merchant group HAMM. The association was formally established Jan. 10 in Brussels. **ADAM WHITE**

The success of Columbia's French-Canadian superstar Garou eclipsed all others at the NRJ Music Awards held Jan. 19 in Cannes. The singer collected three awards—for best French male, best music Internet site, and (with Celine Dion) best group/duo. Cheeky/Arista artist Dido picked up international awards for best album and best newcomer. Both Garou and Dido performed, as well as Mick Jagger, Britney Spears, and Kylie Minogue. Other winners at the event, televised live on French terrestrial station TF1, included Destiny's Child (best international group), Eve Angeli (best French newcomer), Geri Halliwell (best international song), Bauer & Zazie (best French song), Jennifer Lopez (best international female), Mylène Farmer (best French female), Michael Jackson (best international male), and De Palmas (best French album). The awards are decided by public voting. **GORDON MASSON**

London-based digital distributor DX3 unveiled a subscription-based platform for digital music sales at MIDEM called Secure Digital Subscription Solution (SDSS). It is targeted at labels, artists, portals, and e-tailers. Initial clients will be announced in four to six weeks. With SDSS, music may be accessed for permanent download, rental, or streaming via PCs and such digital devices as mobile phones and interactive TV. Fans can push favorite tracks to friends, and premium content can be offered at a separate sales level. DX3 CEO David Stockley says SDSS is aimed at potential Pressplay and MusicNet competitors. He says, "We believe there'll be various subscription solutions." **JULIANA KORANTENG**

U.K. collecting society Phonographic Performance Ltd. (PPL) launched its CatCo sound-recording database Jan. 21 at MIDEM. Based on the Recording Industry Assn. of America's sound-recording database, CatCo allows member record companies to submit new-release data electronically, providing a simple method of registering PPL rights and applying for mechanical licenses. The system already contains data for 6.4 million tracks, including information on product releases, label ownership, artists, and the International Standard Recording Code. As of today, the CatCo database covers 40% of new repertoire in the U.K.; it should include all new releases by year's end. **GORDON MASSON**

OD2, the digital music service distributor co-founded by Peter Gabriel, unveiled three new subscription-based retail deals at MIDEM. The first was with MSN U.K., the British branch of Microsoft's Web portal; OD2 will supply the firm with the WebaudioNetwork infrastructure for a digital subscription service on the U.K.'s MSN Music Channel, which claims 14 million visitors each month. MSN's localized portals in Europe's major markets, such as Italy and Spain, are likely to follow suit during an international integration of the music services in the next six months. OD2 is also servicing the U.K.'s Ministry of Sound, one of Europe's leading dance clubs and independent labels. Meanwhile, telecoms group Orange France is using OD2 technology to enable mobile-phone customers to download tracks to their PCs. The service, which kicks off early this year, represents OD2's first move into the wireless sector. **JULIANA KORANTENG**

The official Web site for EMI act Gorillaz took the best-artist honor at the MIDEMNet Awards, held Jan 19. The awards honor top music Web sites in various categories. Other winners were Warp Records for best label, MTV for best media, and Groovetech for best shopping/digital distribution. The public voted on winners from a short-list selected by MIDEM participants. **LARS BRANDLE**

Sony's New Nordic Division Aims For International Expansion

BY KAI R. LOFTHUS

OSLO—Sony Music is hoping its new Nordic division will enable it to boost the profile and sales of music from that region internationally, in the wake of the most substantial change in the company's management policy there for almost two decades.

On Jan. 16, the major announced the merger of its operations in Sweden, Norway, Denmark, and Finland into one entity, Sony Music Nordic (SMN), with immediate effect (*Billboard Bulletin*, Jan. 17). The heads of each affiliate now report to SMN managing director Per Sundin in the Swedish capital. For the past 20 years, they have reported directly to London, where the headquarters of Sony Music Entertainment Europe are situated.

The strategic makeover is intended to synchronize efforts in the Nordic region to raise local market shares and enhance local A&R performance. The main changes see key operational responsibilities divided among executives throughout the region and the abandonment of managing director titles in favor of GM positions.

The evaluation of the Nordic affiliates that led to the reorganization was initiated by Sony Music Entertainment Europe president Paul Burger eight months ago. "There was an opportunity," Burger tells *Billboard*, "to take four relatively small countries and turn them into one voice and one territory, [making] them the fourth-largest in Europe. Now we aim to use that strength to define a common A&R strategy." The creation of SMN, he suggests, provides "an opportunity to move Nordic music across national boundaries."

NEW STRUCTURE

Overseeing the new centralized Nordic structure is Stockholm-based Sundin, managing director/CEO of the Swedish affiliate since 1998. Now named managing director of SMN and GM in Sweden, he continues to report directly to Burger.

Sundin says the new organizational structure will allow Sony execs to "share experiences of successful artists and marketing campaigns and to exchange ideas." Conceding that growing market share is a priority, he adds, "It's not going to run our business. We want artists to think of us as a partner that can handle their artistry in as professional a way as possible. There's so much focus on quantity these days, so we need to look for more quality."

The senior management reporting to Sundin all remain in their current locations. Rune Hagberg in Oslo—formerly Sony Music Norway managing director—is now deputy managing director of SMN and GM in Norway. In Stockholm, Sony Music Sweden deputy managing director Leif Käck is now senior VP for SMN and director of Nordic A&R, while Lars Höglund, director of strategic marketing in Sweden, retains that title but adds responsibility for the Nordic region.



SUNDIN

Sony Music Norway marketing director Jan Østli is upped to Nordic marketing director. Copenhagen-based Sony Music Denmark marketing director Gwen Wisti adds the title of GM in that country. In Helsinki, Hans Rautio has been promoted from marketing director at Sony Music Finland to SMN international director and GM for Finland.

Reporting directly to Hagberg are Oslo-based SMN director of finance Vidar Haug, Stockholm-based direc-

tor of business affairs Birgitta Bokström, and Copenhagen-based sales director Robert Karlin.

Hagberg notes that regionally, the company is "not as profitable as it used to be. Our margins are squeezed as a result of retail consolidation, [and] compared with the '80s, the cost of marketing a record has quadrupled." Hagberg adds that Sony also needs to find ways of compensating for the effect of illegal CD-R burning and limited room for price increases.

No staff cuts have been announced as a result of the restructuring: The regionwide head count totals 131 (Sweden 52, Denmark 33, Norway 29, and Finland 17). But Sony Music Finland managing director Antti Holma retires in March, and the future role of Sony Music Denmark managing director Jan Degner has yet to be confirmed.

Degner says he will help implement the new setup, adding that "there will be a lot of adjustments, but I will find out what my potential role might be, and I will take that role if it seems appropriate."

Sony has 55 local artists signed across



BURGER

the Nordic region. *Billboard* understands that while fewer Nordic artists are likely to get signed to Sony Music following the restructuring, those who are signed by local A&R execs should get a stronger push by being signed for the region rather than their home market. Rautio calls the new structure "an enormous benefit, especially for our English-language artists." But mindful of the exceptionally high domestic market share of Finnish acts, he adds, "It does-

n't mean we'll sign [fewer] Finnish-language artists. On the contrary, we're going to expand [that] roster, because that's what Finns are listening to."

Sundin adds, "This isn't primarily about cutting costs or laying off staff—it's about becoming more flexible, adapting to new market conditions, and anticipating the future."

Burger says, "This is not an exercise that is driven from a perspective of, 'How can we reduce?' This is driven by a perspective of, 'How can we make ourselves stronger and hopefully grow the top line?' Considering the various challenges that the market is throwing up at all of us, we need to look for new and creative ways—and in some cases perhaps very different ways—of structuring ourselves. In the Europe of 2002, national boundaries can no longer be the determining factor in the way in which we set up our own organization."

Additional reporting by Jonathan Mander in Helsinki, Charles Ferro in Copenhagen, and Gordon Mason in London.

Canadian Indie Star Carolyn Mark Revisits 'Nashville'

BY LARRY LeBLANC

TORONTO—Captivated by Robert Altman's 1975 film satire, *Nashville*, Canadian neo-country band Carolyn Mark & Her Room-Mates has pulled together a group of like-minded local talent to remake the movie's soundtrack.

Speculating on the commercial prospects of *A Tribute to 'Nashville'*, released Feb. 5 in North America by Vancouver-based independent Mint Records, Mark giggles and says, "It's like a drunken-night idea. But everybody on the CD knew the film and was into the project." The Room-Mates are multi-instrumentalist Tolan McNeil—who produced the tribute album—and drummer Garth Johnson.

Mint co-owner Bill Baker says, "The idea is just so fun; I'd seen the film while in university and had forgotten about it. When the idea came up, I rented it and got quite keyed up about it. The movie is kind of rambling, weird, and takes an effort to get into—the tribute really reflects the spirit of the film."

Mint is independently distributed in Canada by Skratch Distribution, Fab Distribution (which also exports the label outside North America), and Outside Music. The Northwest Alliance of Indie Labels in Portland, Ore., distributes Mint in the U.S.

With a multi-layered story line nominally related to a slick political operative trying to round up country music stars to perform at a political rally, the film follows the lives of 24 characters over the course of five days in Nashville.

Despite winning best film and director awards from the New York Film Critics' Circle in 1975 and earning five Oscar nominations (winning the best song award for Keith Carradine's self-penned "I'm Easy"), *Nashville* fared poorly at the box office. But Carradine's performance of the track reached No. 1 on the *Billboard* Adult Contemporary chart in 1976 and No. 17 on The *Billboard* Hot 100. Nashville's country music old-guard dismissed the film and



MARK

jibed that its music did not represent country's sound at the time.

"I didn't really like the movie the first time I saw it," Victoria, British Columbia-based Mark confesses. "However, I grew to love both the film and the music." Having been introduced to *Nashville* via video by her friend Dave Lang, Mark first staged a version of the film at a bar in Victoria. Her band and friends performed its songs and dialog.

Mark concedes that the movie is an acquired taste, but says that several of its songs are exceptional, including "Dues," "Memphis," "My Idaho Home," "Rolling Stone," "Oh These Troubled Times," and "Since You're Gone." The latter two were not included on the 1975 soundtrack album release but are included on the tribute. Several of the songs, Mark points out, are obviously intentionally bad, such as the jingoistic "200 Years" and the sanctimonious "For the Sake of the Children."

SUPERIOR PERFORMANCES

For the album's lineup, Mark recruited labelmates Neko Case & Her Boyfriends (Case also joins Mark under the duo alias the Corn Sisters)—as well as Kelly Hogan, Robyn Carrigan, Dottie Cormier, Cindy Wolfe (all from Tennessee Twin), Dallas Good (the Sadies), Dave Gowans (Buttless Chaps), Robert Dayton (Canned Hamm), and Carl Newman (the New Pornographer).

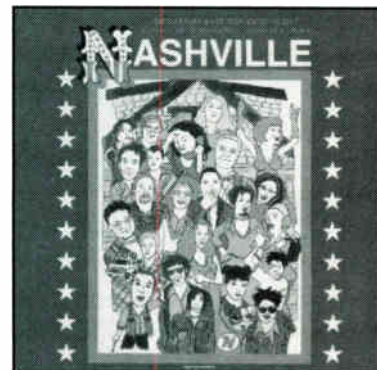
Recorded between May 2000 and February 2001 in Mark's basement, *A Tribute to 'Nashville'* may be loose in production and musical values, but it emerges as superior to the original soundtrack. "We got really good performances," Mark says proudly.

A Tribute to 'Nashville' retains the film's breezy, throwaway humor. It features country singer Barbra Jean (Mark) attempting a comeback after a nervous breakdown, while fending off musical rival Connie White (Case); power-hungry elder country performer Haven Hamilton (Lang); the country-rock trio Bill, Mary &

Tom (Newman, Sylvia Kenny, and MacNeil); and an idiotically gross BBC reporter, voiced by Mark's mother, Jean.

Unlike the original soundtrack recording, the tribute's song list exactly matches the order of the film. "We wanted it to feel like the story of the movie," Mark explains.

Mark, born in Sicamous, British Columbia, has a long history as a pre-eminent singer in Canada's alternative music scene. She spent



most of the '90s fronting five-piece all-girl band the Vinagrettes, which recorded six albums before splitting in 1998. *Party Girl* (2000), Carolyn Mark & Her Room-Mates' Mint debut, featured a guest shot from Blue Rodeo's Greg Keelor, as well as leading Canadian alternative acts Sarah Harmer, Oh Susanna, and Ian Blurton.

Mark, who both manages and books her band, is now planning to take a theatrical version of *A Tribute to 'Nashville'* on the road with a cast of eight.



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
LAST WEEK (DEMPA PUBLICATIONS INC.) 01/23/02		LAST WEEK (OFFICIAL UK CHARTS CD.) 01/21/02		LAST WEEK (MEDIA CONTROL) 01/23/02		LAST WEEK (SNEP/IFOP/TITE-LIVE) 01/22/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	WINTER BELLS MAI KURAKI GIZA STUDIO	1	MY SWEET LORD GEORGE HARRISON PARLOPHONE	1	MAY IT BE ENYA WEA	1	LA MUSIQUE STAR ACADEMY ISLAND/UNIVERSAL
2	KIMI GA SUKI MR CHILDREN TOY'S FACTORY	2	GET THE PARTY STARTED PINK ARISTA	4	I BELIEVE BRO'SIS POLYDOR	6	J'AI TOUT OUBLIÉ MARC LAVOINE & CRISTINA MAROCCO MERCURY
3	AI NO UTA STRAWBERRY FLOWER TOSHIBA/EMI	NEW	AM TO PM CHRISTINA MILLAN DEF SOUL/UNIVERSAL	NEW	PAID MY DUES ANASTACIA EPIC	5	MILLESIME PASCAL OBISPO EPIC
4	TRAVELING HIKARU UTADA TOSHIBA/EMI	2	ADDICTED TO BASS PURETONE GUSTO/GUT	2	GET THE PARTY STARTED PINK ARISTA	3	I'M REAL JENNIFER LOPEZ FEATURING JA RULE EPIC
NEW	SAMURAI DRIVE HIDOMI AVEV TRAX	1	MORE THAN A WOMAN AALIYAH VIRGIN	6	SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS/EMI	7	TRACKIN' BILLY CRAWFORD V2/SONY
NEW	AOZORA/CLOUDY SHIKAO SUGA UNIVERSAL	3	GOTTA GET THRU THIS DANIEL BEDINGFIELD RELENTLESS	8	WHAT IF KATE WINSLET EMI	4	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE/EMI
NEW	LISTEN TO MY HEART BOA AVEV TRAX	5	THE WHISTLE SONG OJ ALIGATOR PROJECT ALL AROUND THE WORLD	5	RAMP! THE LOGICAL SONG SCOOTER EDEL	2	TOUTES LES FEMMES DE TA VIE L5 MERCURY
NEW	BLOOMIN' TOMMY FEBRUARY DEFSTAR	NEW	STAR GUITAR THE CHEMICAL BROTHERS VIRGIN	3	WIR KIFFEN STEFAN RAAB EDEL	9	JE SERAI (TA MEILLEURE AMI) LORIE EGP/SONY
NEW	BYE MY LOVE FLAME PONY CANYON	4	THE LAND OF MAKE BELIEVE ALLSTARS ISLAND/UNIVERSAL	NEW	FROM SARAH WITH LOVE SARAH CONNOR EPIC	10	LES MOTS MYLENE FARMER & SEAL POLYDOR
6	MINIHAMUZU NO AI NO UTA MINIHAMUZU ZETMA	NEW	BE INTENTIONS DR DRE FEATURING KNOX-TURNAL & MAHOGANY INTERSCOPE/UNIVERSAL	3	HOW YOU REMIND ME NICKELBACK ROADRUNNER	NEW	IMMORTELLE LARA FABIAN POLYDOR
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
15	ANATA NI TATSUYA/SHIN SONY	15	THE DARK IS RISING MERCURY REV V2	NEW	HEY BABY NO DOUBT FEATURING BOUNTY KILLER INTERSCOPE	27	LES LIONNES YANNICK NOAH SAINT GEORGE/COLUMBIA
22	FUTARI NO AKABOSHI KINMOKUSEI FUN HOUSE/BMG	17	DIDDY P. DIDDY FEATURING THE NEPTUNES BAD BOY/ARISTA	NEW	HEARTACHE EVERY MOMENT HIM TERRIER	29	1989 TITIVO SUPERSTUDIO/WEA
NEW	OTOKOGI FUYUMI SAKAMOTO TOSHIBA/EMI	22	WANNABE GANGSTAR/LEROY WHEATUS COLUMBIA	30	U GOT IT BAD USHER LAFACE/ARISTA	28	MA MUSIQUE JALANE EPIC
NEW		25	THIS TRAIN DON'T STOP THERE ANYMORE ELTON JOHN ROCKET/MERCURY	34	DEUTSCHLAND PRINZEN HANSA/BMG	NEW	ISLAND IN THE SUN WEEZER GEFEN/UNIVERSAL
NEW		26	BE FREE LIVE ELEMENT STRICTLY RHYTHM	NEW	ENGEL BEN FEATURING GIM HANSA/BMG	NEW	AREA CODES LUDACRUS FEATURING NATE DGGG DEF JAM/UNIVERSAL
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	LOVE PSYCHEDELICO LOVE PSYCHEDELIC ORCHESTRA VICTOR	1	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM V2	1	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI	1	STAR ACADEMY ALBUM MERCURY
2	AYUMI HAMASAKI I AM AVEV TRAX	3	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI	2	ANASTACIA FREAK OF NATURE EPIC	2	L5 L5 MERCURY
5	VARIOUS ARTISTS SMOOTH SONY	2	GORDON HASKELL HARRY'S BAR EAST WEST	3	SOUNDTRACK THE LORD OF THE RINGS (HOWARD SHORE) REPRISE/WARNER	8	LARA FABIAN NUE POLYDOR
NEW	SNAIL RAMP GRAVITY KING	4	SOPHIE ELLIS-BEXTOR READ MY LIPS POLYDOR	4	SARAH CONNOR GREEN EYED SOUL EPIC	3	JEAN JACQUES GOLDMAN CHANSONS POUR LES PIEDS COLUMBIA
NEW	VARIOUS ARTISTS ZENKOKU HANONNET LEAGUE LIVE! VOL. 1 TOY'S FACTORY	5	DIDO NO ANGEL ARISTA	7	DIDO A DAY WITHOUT RAIN WEA	4	FLORENT PAGNY 2 MERCURY
3	CHEMISTRY THE WAY WE ARE DEFSTAR	NEW	NELLY FURTADO WHO A, NELLY DREAMWORKS/UNIVERSAL	10	NICKELBACK SILVER SIDE UP ROADRUNNER	6	LORIE PRES DE TOI EGP/SONY
4	MY LITTLE LOVER SINGLES TOY'S FACTORY	NEW	SUM 41 ALL KILLER NO FILLER ISLAND/UNIVERSAL	5	SCOOTER PUSH THE BEAT FOR THIS JAM EOEL	5	ST. GERMAIN TOURIST BLUE NOTE/EMI
6	ENYA THEMES FROM CALMI CUORI APPASSIONATI WEA/WARNER MUSIC JAPAN	9	JOOLS HOLLAND SMALL WORLD BIG BAND WARNER STRATEGIC MARKETING	6	LIGHTHOUSE FAMILY WHAT EVER GETS YOU THROUGH THE DAY POLYDOR	7	DE PALMAS (GERALD) MARCHER DANS LA SABLE POLYDOR
NEW	SEIJI OZAWA & WIENER PHILHARMONIKER NEW YEAR'S CONCERT 2002 UNIVERSAL	8	ANASTACIA FREAK OF NATURE EPIC	8	MELANIE THORNTON READY TO FLY EPIC	NEW	YANNICK NOAH YANNICK NOAH SAINT GEORGE/SONY
NEW	KAZUYOSHI SAITO 35 STONES VICTOR	10	ALICIA KEYS SONGS IN A MIND J/RCA	NEW	THE NOTWIST NEON GOLDEN VIRGIN	9	MANU CHAO CLANDESTINO VIRGIN

CANADA		SPAIN		AUSTRALIA		ITALY	
LAST WEEK (SOUNDSCAN) 02/02/02		LAST WEEK (AFYVE) 02/02/02		LAST WEEK (ARIA) 01/21/02		LAST WEEK (IFIMI) 01/22/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	MY SWEET LORD GEORGE HARRISON APPLE/EMI	1	STAR GUITAR THE CHEMICAL BROTHERS VIRGIN	1	HERO ENRIQUE IGLESIAS INTERSCOPE	1	SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN EMI
2	ONLY TIME ENYA REPRISE/WARNER	4	MI MUSICA ES TU VOZ OPERACION TRIUNFO VALE MUSIC	2	GET THE PARTY STARTED PINK ARISTA	2	SALVAMI JOVANOTTI MERCURY
3	THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER	NEW	DUCK TOY HAMPERBERG POLYDOR/UNIVERSAL	NEW	INSATIABLE DARREN HAYES ROADRUNNER/SONY	NEW	OVERPROTECTED BRITNEY SPEARS JIVE/VIRGIN
2	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 INTERSCOPE/UNIVERSAL	2	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI/ODEON	5	U GOT IT BAD USHER LAFACE/ARISTA	6	IN THE END LINKIN PARK WARNER BROS.
5	REVOLUTION STONE TEMPLE PILOTS ATLANTIC/WARNER	1	ABRE TU SONRISA SUGARLESS ZERO	8	IN THE END LINKIN PARK WARNER BROS.	2	PAID MY DUES ANASTACIA EPIC
NEW	MY IRON LUNG RADIOHEAD CAPITOL/EMI	5	AND THEN THERE WAS SILENCE BLIND GUARDIAN	6	BETTER MAN ROBBIE WILLIAMS CHRYSALIS/EMI	4	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE/EMI
8	CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL	3	SOMETHIN' STUPID ROBBIE WILLIAMS CHRYSALIS	NEW	CHERRY LIPS GARBAGE MUSHROOM	NEW	MY SWEET LORD GEORGE HARRISON PARLOPHONE/EMI
4	I WON'T BE HOME FOR CHRISTMAS BLINK-182 MCA/UNIVERSAL	6	SEXY FRENCH AFFAIR VALE MUSIC	3	RAPTURE (TASTES SO SWEET) HIO DATA/EMI	3	FALLIN' ALICIA KEYS J/BMG RICORDI
10	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL	NEW	SPACE MELODY LUNA PARK BLANCO Y NEGRO	7	HEY BABY NO DOUBT FEATURING BEENIE MAN INTERSCOPE/UNIVERSAL	5	POINT OF VIEW DB BOULEVARD AIRPLANE
NEW	BLISS TORI AMOS ATLANTIC/WARNER	NEW	UNTOUCHABLE ANGEL SACHEZ DJ LEGEND	NEW	LIVIN' IT UP JA RULE DEF JAM/UNIVERSAL	NEW	STILLNESS OF HEART LENNY KRAVITZ VIRGIN
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
19	FROM A LOVER TO A FRIEND PAUL McCARTNEY MPL/CAPITOL/EMI	NEW	OVERPROTECTED BRITNEY SPEARS ZOMBA/JIVE	20	ONE NIGHT STAND MIS-TEED SHOCK	NEW	STAR GUITAR THE CHEMICAL BROTHERS VIRGIN
NEW	O CANADA DAVID FOSTER AND LARA FABIAN WARNER	15	GROOVE ABEL KID & RAUL ORITZ TEMPO	33	ALIVE P.O.D. ATLANTIC	15	ETERNITY/THE ROAD TO MANDALAY ROBBIE WILLIAMS CHRYSALIS/EMI
25	FIXED NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL	NEW	RIGHT ON! SILICONE SOUL FEATURING L.C. MARSH BLANCO Y NEGRO	NEW	#1 NELLY PRIORITY	30	LET YOUR BODY DECIDE THE ARK VIRGIN
21	GLORYTIMES PORTSHEAD GO! DISCS/ISLAND/UNIVERSAL	NEW		32	AM TO PM CHRISTINA MILLAN DEF SOUL	23	BECAUSE I GOT HIGH AFERMAN UNIVERSAL
NEW	DROWNING BACKSTREET BOYS JIVE/BMG	NEW		NEW	FOREVER KID ROCK LAVA/ATLANTIC	33	SEXY FRENCH AFFAIR V2/SONY
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
2	VARIOUS ARTISTS MUCHDANCE 2002 BMG	NEW	OPERACION TRIUNFO SINGLES GALA 9 VALE MUSIC	1	JAMIROQUAI A FUNK DOYSSEY EPIC	NEW	SUBSONICA AMOREMATICO COLUMBIA
1	VARIOUS ARTISTS BIG SHINY TUNES 6 UNIVERSAL	1	OPERACION TRIUNFO ALBUM VALE MUSIC	2	SOUNDTRACK SHREK MCA/UNIVERSAL	1	LAURA PAUSINI THE BEST OF LAURA PAUSINI - E RITORNO DA TE CGD/WARNER
4	NICKELBACK SILVER SIDE UP EMI	2	OPERACION TRIUNFO SINGLES GALA 8 VALE MUSIC	3	KYLIE MINOGUE FEVER FESTIVAL	2	OLMO OLMO & FRIENDS S4/SONY
3	CREED WEATHERED EPIC/SONY	3	SHAKIRA SERVICIO DE LAVANDERIA COLUMBIA/SONY	4	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI	3	ANASTACIA FREAK OF NATURE EPIC
5	LINKIN PARK HYBRID THEORY WARNER	4	OPERACION TRIUNFO SINGLES GALA 7 VALE MUSIC	NEW	LINKIN PARK HYBRID THEORY WARNER BROS.	7	BIAGIO ANTONACCI S/NOV/2001 MERCURY
6	ALICIA KEYS SONGS IN A MIND J/BMG	6	ESTOPA DESTRANGIS ARIOLA/BMG	5	CREED WEATHERED EPIC	5	ZUCCHERO SHAKE POLYDOR
8	ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE	7	OPERACION TRIUNFO SINGLES GALA 6 VALE MUSIC	7	THE CORRS THE BEST OF THE CORRS 143/LAVA/ATLANTIC/WARNER	4	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI
7	VARIOUS ARTISTS WOMEN AND SONGS 5 WARNER	5	ALEJANDRO SANZ MET UNPLUGGED WARNER	8	SOUNDTRACK THE LORD OF THE RINGS (HOWARD SHORE) REPRISE/WARNER	8	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS
NEW	SHAKIRA LAUNDRY SERVICE EPIC/SONY	NEW	CAFE QUIJANO LA TABERNA DEL BUDA WARNER	6	BEE GEES THEIR GREATEST HITS—THE RECORD POLYDOR	6	ADRIANO CELENTANO IL CUORE LA VOCE CLAN/SONY
10	DIANA KRALL THE LOOK OF LOVE VERVE/UNIVERSAL	NEW	OPERACION TRIUNFO SINGLES GALA 5 VALE MUSIC	10	GARBAGE BEAUTIFUL GARBAGE MUSHROOM/FESTIVAL	NEW	ELISA THEN COMES THE SUN SUGAR/UNIVERSAL




Global Music Pulse

Edited 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) 01/23/02
1	1	SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS/EMI
2	4	PAID MY DUES ANASTACIA EPIC
3	5	LA MUSIQUE STAR ACADEMY ISLAND/UNIVERSAL
4	NEW	GET THE PARTY STARTED PINK ARISTA
5	3	I'M REAL JENNIFER LOPEZ FEATURING JA RULE EPIC
6	2	CAN'T GET YOU OUT OF MY HEAD KYLE MINOGUE PARLOPHONE/EMI
7	17	J'AI TOUT OUBLIÉ MARC LAVOINE & CRISTINA MARDCCO MERCURY
8	8	WHAT IF KATE WINSLET LIBERTY/EMI
9	NEW	MILLESIME PASCAL DBISPO EPIC
10	NEW	MAY IT BE ENYA WEA
HOT MOVER SINGLES		
12	NEW	MY SWEET LORD GEOFF HARRISON PARLOPHONE/EMI
13	16	TRACKIN' BILLY CRAWFORD V2
16	71	AM TO PM CHRISTINA MILLAN DEF SOUL/UNIVERSAL
18	30	HOW YOU REMIND ME NICKELBACK ROADRUNNER
20	28	RAMP! THE LOGICAL SONG SCOOTER EDEL
ALBUMS		
1	1	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI
2	2	ANASTACIA FREAK OF NATURE EPIC
3	3	SOUNDTRACK THE LORD OF THE RINGS (HOWARD SHORE) REPRISE/WARNER
4	5	LINKIN PARK HYBRID THEORY WARNER BROS.
5	6	ALICIA KEYS SONGS IN A MINOR J/BMG
6	4	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI
7	7	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM V2
8	8	SARAH CONNOR GREEN EYED SOUL X-CELL/EPIC
9	NEW	NICKELBACK SILVER SIDE UP ROADRUNNER
10	9	BRITNEY SPEARS BRITNEY JIVE/EMI

THE NETHERLANDS

THIS WEEK	LAST WEEK	(STICHTING MEGA TOP 100) 01/21/02
1	1	LOPEN OP HET WATER MARCO BORSATO & SITA POLYDOR
2	2	L'AMOUR TOUJOURS (I'LL FLY WITH YOU) GIGI D'AGOSTINO MEDIA
3	4	CLUB BIZARRE BROOKLYN BOUNCE EPIC
4	3	WHAT IF KATE WINSLET EMI
5	NEW	GET THE PARTY STARTED PINK ARISTA/BMG
ALBUMS		
1	1	BLUF BLAUWE RUIS EMI
2	2	SITA HAPPY JIVE/ZOMBA
3	3	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI
4	4	ANASTACIA FREAK OF NATURE EPIC
5	5	GIGI D'AGOSTINO L'AMOUR TOUJOURS MEDIA

IRELAND

THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) 01/21/02
1	1	WHAT IF KATE WINSLET LIBERTY
2	2	MURDER ON THE DANCEFLOOR SOPHIE ELLIS-BEXTOR POLYDOR
3	3	HANDBAGS & GLADRAGS STEREOPHONICS V2
4	NEW	GET THE PARTY STARTED PINK LAFACE/ARISTA
5	4	LATELY SAMANTHA MUMBA WILD CARD/POLYDOR
ALBUMS		
1	2	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM V2
2	1	WESTLIFE WORLD OF OUR OWN RCA
3	3	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS
4	4	GABRIELLE DREAMS CAN COME TRUE GD/BEAT/POLYDOR
5	NEW	REVS SONIC TONIC TREASURE ISLAND

SWEDEN

THIS WEEK	LAST WEEK	(GLF) 01/18/02
1	1	LIFE E-TYPE STOCKHOLM
2	3	PAID MY DUES ANASTACIA EPIC
3	2	OVERPROTECTED BRITNEY SPEARS JIVE
4	4	ROCKA PÅ! MARKDOLUD VS. THE BOPPERS BONNIER
5	NEW	HEY BABY (UUH AAH) DJ OTZI CMC
ALBUMS		
1	2	ANASTACIA FREAK OF NATURE EPIC
2	1	WEeping WILLOWS INTO THE LIGHT GRAND RECORDINGS
3	5	SOPHIE ZELMANI SING AND DANCE COLUMBIA
4	3	BENNY ANDERSSON BENNY ANDERSSON'S ORKESTER MONO MUSIC
5	4	LINKIN PARK HYBRID THEORY WARNER BROS.

AUSTRIA

THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) 01/22/02
1	1	I BELIEVE BROSIS POLYDOR
2	3	WHAT IF KATE WINSLET EMI
3	2	SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS/EMI
4	4	WIR KIFFEN STEFAN RAAB EDEL
5	6	PAID MY DUES ANASTACIA EPIC
ALBUMS		
1	1	WIENER PHILHARMONIKER/OZAWA NEUJAHRSKONZERT 2002 DEUTSCHE GRAMMOPHON/UNIVERSAL
2	2	SOUNDTRACK THE LORD OF THE RINGS (HOWARD SHORE) REPRISE/WARNER
3	3	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI
4	4	ANASTACIA FREAK OF NATURE EPIC
5	7	NICKELBACK SILVER SIDE UP ROADRUNNER/MUSICA

SWITZERLAND

THIS WEEK	LAST WEEK	(MEDIA CONTROL SWITZERLAND) 01/22/02
1	2	PAID MY DUES ANASTACIA EPIC
2	1	FROM SARAH WITH LOVE SARAH CONNOR EPIC
3	4	SOUS LE VENT GAROU & CELINE DION COLUMBIA
4	6	WHAT IF KATE WINSLET EMI
5	3	SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS/EMI
ALBUMS		
1	5	CAN'T GET YOU OUT OF MY HEAD KYLE MINOGUE PARLOPHONE/EMI
2	8	HERO ENRIQUE IGLESIAS INTERSCOPE
3	10	I'M REAL JENNIFER LOPEZ FEATURING JA RULE EPIC
4	NEW	WHENEVER WHEREVER SHAKIRA EPIC
5	9	WONDERFUL DREAM MELANIE THORNTON EPIC

BELGIUM/WALLONIA

THIS WEEK	LAST WEEK	(PROMUVI) 01/23/02
1	1	WHAT IF KATE WINSLET EMI
2	2	L'AMOUR TOUJOURS (I'LL FLY WITH YOU) GIGI D'AGOSTINO MEDIA
3	3	HOW YOU REMIND ME NICKELBACK ROADRUNNER
4	4	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
5	7	SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS/EMI
ALBUMS		
1	3	ANASTACIA FREAK OF NATURE EPIC
2	1	CLOUSEAU EN DANS EMI
3	2	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI
4	5	ADRIVALAN ORCHESTRA 50 TOP CLASSICS 2 MOUSE/REUJ
5	4	VARIOUS ARTISTS NIGHT OF THE PROMS 2001 RCA

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)			9	2					4	4
CREED Weathered (S)	2					4		6		
ENYA A Day Without Rain (W)	10			5		7				6
ALICIA KEYS Songs in A Minor (B)			10			6				8
LINKIN PARK Hybrid Theory	3					5		5		
NICKELBACK Silver Side Up (U/W)	4			6		3				
ROBBIE WILLIAMS Swing When You're Winning (E)			2	1				4	8	3

HALF-ENGLISH: Billy Bragg will release his first album of self-penned material in more than five years March 4. The new album—*England*



Half-English (Cooking Vinyl)—follows two Grammy-nominated albums on East West, *Mermaid Avenue* (1998) and *Mermaid Avenue Vol. 2* (2000), which consisted of lost **Woody Guthrie** songs that Bragg recorded with U.S. alt-country rockers **Wilco**. Bragg's new album was inspired by **Colin MacInnes'** book of the same name and explores notions of Englishness in an increasingly multicultural society. "Identity is purely personal; it's what you think you are," Bragg says. "It only becomes a problem when someone else tells you what you are." Bragg is supported on the album by his band, **the Blokes**, which includes **Ian McLagan**, a former member of the **Faces**. A 14-date U.K. tour commences March 5. **CHRISTOPHER BARRETT**

ent female vocalist. The current release includes American singer **Gi Kalweit**. Berwick says, "She could well be the one and become a permanent fixture." **MARK WORDEN**

OPEN AGAIN FOR BUSINESS: British-Asian group **Cornershop** is finally readying the follow-up to its 1997 album, *When I Was Born for the Seventh Time*. It spawned the huge international hit "Brimful of Asha," but the group's **Tjinder Singh** and **Ben Ayres** have spent the past four years concentrating on their side-project, **Clin-ton**, and running their own Miccico label. The fourth, as-yet-untitled **Cornershop** album is finally due in late March on Wiiiija in the U.K. and Luaka Bop in the U.S. The album is preceded by the Feb. 11 single release, "Lessons Learned From *Rocky I* to *Rocky III*." **NIGEL WILLIAMSON**

DOPE GOES MAINSTREAM: A strategic alliance between Sony Music and African Dope Records has brought the rough, underground edge of hip-hop, dub, breakbeat, and trip-hop into the mainstream, with the release of *African Dope Vol. 1* (Epic). Mixed by **Krushed & Sorted**—a Cape Town, South Africa, underground DJ outfit and the force behind African Dope Records—the 14-track offering is set apart from international counterparts by its fierce African sensibility. According to **Krushed & Sorted**, "African Dope Records is dedicated to the cultivation of the finest South African homegrown sounds, an unusually potent hybrid of organic culture and digital technology." Drawing on the label's ever-expanding roster of artists, *African Dope Vol. 1* features original tracks and remixes from the likes of **Moodphase5ive**, **Felix Laband**, **Kalahari Surfers**, **Ghetto-muffin**, **Craig Damster**, **DJ Dope + Farmer Brian**, **Anti-Hero**, **Syllabic**, and **Mime**. **DIANE COETZER**

EXPLODING INTERNATIONALLY: Electronic duo **Xploding Plastix** ships its latest single, "Treat Me Mean, I Need the Reputation" March 6 (Hospital Records) in the U.K. The release comes as the act—signed to the critically acclaimed Tromsø, Norway-based techno label Beatservice Records—is preparing for 40 international gigs that will run up to Easter. "There are so many things happening right now that we've realized we must concentrate on building them gradually," the band's Liverpool, England-based manager **Vegard Strømsodd** says. "Ultimately, we're looking for a smaller independent label and a major publishing company." The band appeared Jan. 20 at MIDEM in Cannes as part of a showcase of Norwegian electronic acts. The single is also featured on the duo's debut album, *Amateur Girlfriends Go Proskirt Agents*. **KAI R. LOFTUS**

WHAT'S IN A NAME: New Zealand expatriate hard-rock band **Shihad** is searching for a new name, thanks to **Osama bin Laden**. While recording its fifth album in Los Angeles for Warner, it realized that the name—a misspelling of the word "jihad" that they came across in **David Lynch's** sci-fi movie *Dune*—could work against the band in the U.S. market. Drummer **Tom Larkin** says, "As far as 99.9% of Americans are concerned, 'jihad' means fundamentalist terrorist war against all Americans. We wouldn't get played on radio, we wouldn't get tours, and what would be the point? All that hard work to go nowhere." Now based in Melbourne, Australia, **Shihad's** 2001 album, *General Electric*, went gold in Australia for sales of 30,000 copies. **CHRISTIE ELIEZER**

DELTA LADIES: 2002 is shaping up to be **Delta V's** year. The Italian group released its third album, *Monaco '74*, last fall in the domestic market and is now looking for an international platform. BMG Ricordi Italy managing director **Adrian Berwick** reveals that Delta V has now recorded an English-language version of the album, and BMG U.K. is keen to release it. One oddity about the group is its ever-changing lineup. While its core consists of **Carlo Bertotti** and **Flavio Ferri**, each new album has featured a differ-

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DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

Anastacia, Sting Still Strong On Euro Chart

Anastacia and Sting make the most notable advances in Europe in the post-Christmas week, when sales are traditionally slow in many markets.

Anastacia's "Freak of Nature" (Epic) holds at No. 2 on the European Top 100 Albums chart.

ARTISTdirect Exits Booking, Shifts Acts, Agents To CAA

ARTISTdirect is scrapping its talent agency business—booking home for acts that include Beastie Boys, Pearl Jam, Foo Fighters, Red Hot Chili Peppers, and Weezer—citing issues of profitability and conflict of interest. ARTISTdirect is shifting its acts and agents to Creative Artists Agency (CAA) as part of a new alliance between the two companies. No money is changing hands in the deal.

Under the arrangement, ARTISTdirect Agency president Don Muller and agent Marlene Tsuchi will join CAA and continue to

Sonopress Making Cassettes For WEA

WEA has begun outsourcing its cassette manufacturing to Sonopress, the facility owned by Berlefsmann. "We needed the space to expand our DVD business," says Ellis Kern, president/CEO of WEA Manufacturing in Olyphant, Pa. "DVD is growing, the music cassette is

The screenshot shows the Billboard Bulletin website interface. At the top, there is a search bar with the word "Find" and a "Members" section with "Logout" and "Manage Acct" buttons. Below this is the main header with the "Billboard Bulletin" logo and the tagline "Daily News for the International Music Industry". Navigation buttons for "Quick Read", "Fax Service", "Credits", and "Archives" are visible. The main content area is dated "Thursday, January 3, 2002" and features several news articles with headlines and "Read Full Story" links. On the right side, there is a "More News" section with a list of additional articles. On the left side, there is a "Departments" menu with buttons for "Home", "The Top Stories", "Music News", "International", "Business & Finance", "New Media", "New Releases", and "What's On". Below the departments is a "Data" section with buttons for "U.S. Charts", "European Charts", and "Hits of the Web".

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Handleman Faces Kmart Fallout

Distributor Doesn't Think Bankruptcy Will Have Major Impact On Long-Term Profits

BY MATTHEW BENZ
and BRIAN GARRITY

NEW YORK—Struggling discount retailer Kmart ended weeks of speculation Jan. 22 when it filed for Chapter 11 bankruptcy reorganization. Now a whole new set of questions looms for Handleman Co., which distributes music to Kmart's 2,100 U.S. stores and counts the chain as its second-largest customer.

The Troy, Mich.-based rackjobber—which ranks as Kmart's No. 10 largest unsecured creditor and is its second-largest non-bank creditor behind grocery supplier Fleming—is on the hook for as much as \$64 million in goods already shipped but not paid for, according to documents Kmart filed in the U.S. Bankruptcy Court for the Northern District of Illinois in Chicago.

For its part, Handleman said in a statement issued the day of the bankruptcy filing that it expects its accounts receivable balance to exceed \$50 million. A more exact figure is pending, following final determination of post-holiday returns at the end of January.

"The implications of Kmart's decision to file Chapter 11 are still emerging," Handleman said in the statement. "As Kmart represented 35% of Handleman Co.'s fiscal 2001 sales, the company's third-quarter results will be impacted as a result of the Kmart Chapter 11 filing." However, Handleman added that it "does not anticipate that this will have a major impact on its long-term profitability." Calls to Handleman were not returned by press time.

While some suppliers, including Fleming, have stopped shipments to Kmart in the wake of missed payments, Handleman says it is "working closely with Kmart to ship, service, and promote the music category."

Handleman chairman/CEO Stephen Strome said in a statement, "As we do with all of our customers, we're working closely with Kmart to do whatever is needed to help them accomplish their objectives." Strome says the company will make decisions going forward that reflect support for Kmart "in addition to ensuring our own company's ongoing performance."

A VULNERABLE TIME

Label credit managers have been resigned to the situation for weeks now; however, they continue to watch its developments closely. The Kmart bankruptcy comes at a time when record companies are finding themselves particularly vulnerable financially, and the situation could be particularly trouble-

some to independent labels producing children's, classical, and new-age titles that sell in discount retailers. Beyond Handleman, Kmart's video suppliers—of which many sell direct—and gaming companies are also finding themselves particularly exposed to the bankruptcy move. Buena Vista Home Video has more than \$56 million in goods in Kmart stores; Nintendo of



America has just shy of \$45 million in unpaid goods outstanding.

Concerns exist regarding the potential for a high volume of returns in the event of Kmart stores shuttering. Such a scenario would put a pinch on both Handleman—which could be hit with return penalties from its suppliers, among other costs—as well as labels, which would likely be left waiting on payments from Handleman and holding the bag on unsold product. (Kmart's reorganization plan calls for, among other things, the closing of 350 under-performing stores.)

Barry Sosnick, a retail analyst who tracks Handleman for Fahnstock & Co. in New York City, calculates that the maximum number of units Kmart



will return to Handleman is 1.8 million. However, because January inventory levels tend to be relatively low and Kmart will likely hold sales to clear out some of the merchandise, he expects the actual figure to be much lower.

WORST-CASE SCENARIO

Sosnick believes that Kmart's closure of West Coast stores represents the worst-case scenario for Handleman. The distributor's Reno, Nev., facility serves just 629 stores; by contrast, he notes that its Indianapolis center serves about 3,500 stores. "The loss of 350 out of Reno," Sosnick says, "would basically make the facility not cost-effective."

But Sosnick speculates that "the worst-performing Kmart stores are probably in the strongest Wal-Mart markets," such as Arkansas and Texas. Handleman's biggest customer is Wal-Mart, which accounted for approximately 44% of the company's consolidated sales during the fiscal

year that ended April 28, 2001. As a result, the impact of potential store closings in those states "is not that great" on Handleman. Store closings would also be more easily absorbed in the Northeast, the Middle Atlantic region, and the Midwest.

In fact, Sosnick says the biggest downside for Handleman in the wake of the bankruptcy announcement is that it must wait for the retailer to close its under-performing stores.

"It's a fairly safe assumption that the 350 worst stores for Kmart are the same 350 worst Kmart music departments for Handleman," Sosnick says. "So what you have now is the opportunity to exit stores that, although they generate revenue, may not be generating profits." As a result, "although you'll have lower sales coming in from Kmart, you may actually wind up having a higher level of profitability from Kmart."

Sosnick also points out that Handleman, as a "middleman," has a relatively small capital investment (which is fixturing costs) in its 2,100 Kmart stores, as opposed to the retailer, which has invested in the building of the stores.

As of the second fiscal quarter that ended in October 2001, Handleman reported cash and cash equivalents of \$12.5 million. It also has a new \$170 million unsecured revolving credit facility in place. That deal—brokered last year as a replacement for a previous \$150 million credit line—expires in August 2004.

Concern about Handleman's exposure to Kmart has already weighed on the distributor's stock this year. After rising 86% in 2001, it fell 24% through the first three weeks of January. It closed down another 40 cents, at \$10.84, Jan. 22, the day Kmart filed for bankruptcy.

"If anything, the Kmart bankruptcy helps resolve one of the big uncertainties" with Handleman's second-largest account, Sosnick says, noting that "the risk has been priced into the stock for the last few weeks."

While Handleman has not faced a customer bankruptcy on the scale of Kmart before, it is not a stranger to dealing with retail partners that go broke. Handleman has "emerged whole" from other bankruptcies, including those of Jamesway and Bradlee's, Sosnick says. "Under bankruptcy proceedings, Handleman offers a credit to the retailer against the return of its older or under-performing product. Handleman then restocks the stores. Basically, the bankruptcy courts are happy, because it improves the productivity of the music departments."

Stock Repurchase Helps Boost Navarre's Third-Quarter Income

BY MATTHEW BENZ

NEW HOPE, Minn.—With a solid year-end quarter under its belt, as well as \$15.6 million in cash on hand as of Dec. 31, 2001, and no debt, Navarre is set to pursue strategic alliances and acquisitions in an industry reeling from the bankruptcy of Valley Media.

"We are looking at some opportunities out there," says Eric Paulson, president/CEO of the New Hope, Minn.-based distributor, "and I think they would be significant for Navarre."

Navarre reported net income for its fiscal third quarter ended Dec. 31, 2001, of \$3.3 million, or 15 cents per share, compared with a net income of \$2.1 million, or 8 cents per share, in the year-earlier period. The results were boosted by an ongoing stock repurchase program and a one-time \$1.5 million gain on the repayment of a note from now-defunct former subsidiary NetRadio. The company bought back 1.1 million shares in the quarter, leaving 22 million shares out-



PAULSON

standing and the total number of shares Navarre has repurchased since October 2000 rising to 4 million.

Total revenue fell to \$116 million from \$119.5 million, as its non-proprietary entertainment distribution arm, Navarre Distribution Services, posted a 14.5% drop in sales, to \$90.4 million, on what the company called a lack of quality new releases from the major labels. The company's other main division, Navarre Entertainment Media, which distributes proprietary music and video, saw revenue rise 60% to \$25.7 million on strong holiday sales.

In early January, Navarre hired Jim Colson, formerly VP/GM of Valley's DNA distribution arm, as a VP of business affairs. Paulson says Colson's primary focus through the end of the current fiscal year will be to "garner for Navarre those DNA labels that fit within our sphere of influence and expertise." Criteria include a sound financial history, a quality catalog—which brings with it predictable revenue—and strong management.

"We can't depend on major-label music to drive our business, nor have we ever depended on it," Paulson explains. "The SoundScan numbers are so low that you can't get the traction of sales for these products in the marketplace. We can drive sales there,

irrespective of how soft SoundScan is, by acquiring new labels and taking over additional market share from people like a DNA or other distributors that are struggling."

Paulson now has his sights set on attracting and sustaining attention from financial analysts in order to improve the liquidity of the company's stock and boost its share price, which has been stuck in the \$1-\$1.50 range for close to a year.

Gaining so-called institutional coverage would cap for Navarre and Paulson a process that began several years ago, when the company moved to reduce debt and refocus on its core distribution business. Navarre has now managed to string together two quarters of profitability, and while Paulson does not have any concrete predictions for the current quarter, he is hopeful that brokerage firms and their analysts will soon be convinced that it is a company

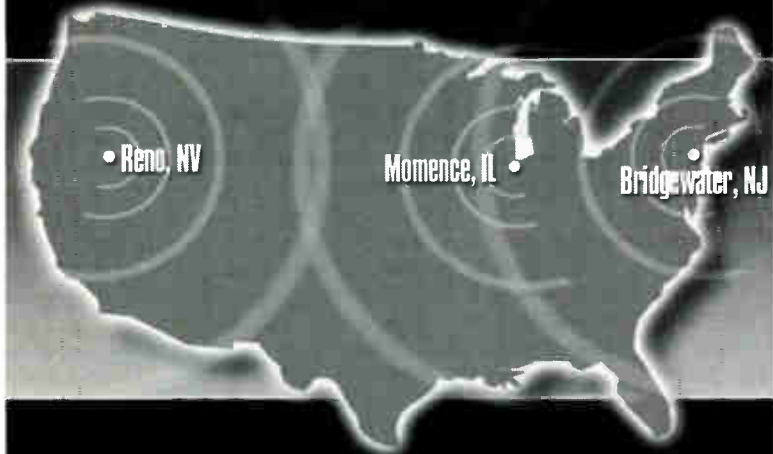
worth following. "We've been talking to some people over the course of the last six months, but everybody's kind of been waiting to see if we can do what we said we were going to do."

One investment manager who has been following Navarre believes the company's stock could trade two to three times higher if Paulson "would learn a little bit more about how to deal" with Wall Street. For example, the investor took issue with how Paulson began the conference call to discuss the latest quarterly results by zeroing in on two negatives: the company's lower sales and margins that shrunk as Navarre offered discounts to customers who paid early for their product. What's more, as Paulson himself would go on to note, both are trending up in the current quarter.

For his part, Paulson—who as of mid-2001 held about 2.5 million shares—says the stock repurchase program may continue in the near term: "As the single largest shareholder, I absolutely believe the stock is undervalued."

On this, Paulson and the manager are in agreement. "I think it's a really cheap stock," the latter says, "and I'm just interested in seeing what the company can do to get some kind of catalyst."

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In The News

• Amazon.com reports fourth-quarter sales of books, music, and video/DVD (BMV) are up 5.1% to \$538 million. For 2001, BMV sales fell about \$10 million to \$1.69 billion. During the fourth quarter, the company posted its first-ever net profit, reporting overall net income of \$5.1 million—or 1 cent per share—vs. a net loss one year ago of \$545.1 million, or \$1.53 per share. However, the company would have posted a loss if not for a \$16 million gain on favorable foreign currency exchange rates. Overall, quarterly revenue rose 14.7% to \$1.12 billion. Total 2001 Amazon sales rose 13.1% to \$3.12 billion. The Seattle-based retailer forecasts sales growth of at least 10% in 2002 and first-quarter sales 11%-18% better than last year's \$700.4 million. It didn't offer a profit or loss forecast. Amazon's debt level remains high, at \$2.2 billion as of Dec. 31, 2001. It has \$540.3 million in cash on hand, vs. \$822.4 million a year ago. Its stock closed up \$2.44, or 24%, at \$12.60 in the wake of the announcement. **MATTHEW BENZ**

• Borders Group has promoted Michael Spinozzi from senior VP of sales and marketing to executive VP/chief marketing officer. Kathryn Winkelhaus is exiting as president of merchandising and distribution. Spinozzi will oversee market-

BORDERS

ing, merchandising, and distribution for the Ann Arbor, Mich.-based retailer. Borders has also appointed president/CEO Greg Josefowicz to succeed retiring chairman Robert DiRomualdo.

MATTHEW BENZ

• Pressplay and FullAudio continue to ramp up the rollout of their respective digital music services. Pressplay, a joint venture between Universal Music Group and Sony Music, announced the full commercial release of its subscription offering following a limited how late last year. As part of the formal launch, the company said its service—which is accessible through



Roxio.com, MSN Music, and Yahoo—is now also available through MP3.com. FullAudio president of music services James Glicker says his company's subscription service expects to launch in late February via distribution partner Clear Channel Communications. Clear Channel will offer the service on a nonexclusive basis through the Web sites of designated stations in select markets. **BRIAN GARRITY**



by Chris Morris

Declarations Of Independents™

GRAMMY INDIE PICKS TO CLICK: On the afternoon of Feb. 27, while most of the industry is still checking the fit of their tuxes and gowns in preparation for the evening's televised Grammy Awards in Los Angeles, Declarations of Independents will be sitting in the cheap seats backstage at Staples Center.

Since **Bono** and **Alicia Keys** have probably already cleared some mantle space for their trophies, for us the truest surprises at this year's show will likely be generated by the performance of indie labels in the so-called "niche-genre" categories. As usual, the indies make their most formidable showing in nominations for awards given out before the cameras go on. Here are a few of the records we're rooting for in the '02 Grammy derby:

Historical album/notes: Going head to head with **Billie Holiday**, **Charlie Parker**, and the formidable **Harry Belafonte**-produced set *The Long Road to Freedom: An Anthology of Black Music* is a tough row to hoe, but we're pulling for *Arhoolie Records 40th Anniversary Collection: 1960-2000—The Journey of Chris Strachwitz*, the invaluable overview of that great roots label. **Elijah Wald's** notes for the Arhoolie set are equally Grammy-worthy.

Polka: How can we not celebrate an album titled *Kick-Ass Polkas?* Rock on, **Brave Combo!**

Folk: In the contemporary category, **Gillian Welch** is a very long shot (she's head to head with **Bob Dylan**), but her *Time (The Revelator)*, on her own Acony label, is her strongest work to date. In traditional folk, we're cheerleading for the **Peter Case**-assembled homage *Avalon Blues: A Tribute to the Music of Mississippi John Hurt* (Vanguard).

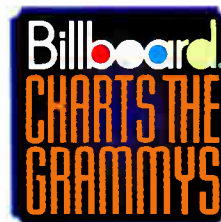
Blues: OK. **Buddy Guy's** magnificent *Sweet Tea* is nominated for best contemporary blues album, but we wouldn't cry if **Delbert McClinton's** equally superlative comeback—*Nothing Personal* (New West)—got the nod. Another strong return, **Ike Turner's** *Here and Now*, is our favorite in the best traditional blues album slot.

Traditional pop and jazz vocals: Concord Records made a remarkable showing in these categories. **Rosemary Clooney**, who is recovering from surgery at this writing, is our hope in the trad pop vocal album category: her *Sentimental Journey—The Girl Singer and Her New Big Band* is competing with three other Concord titles. **Karrin Allyson's** tribute, *Ballads: Remembering John Coltrane*, is Concord's entry in the tight best jazz vocal album category.

Bluegrass: O brother! Nobody

will complain if either **Ralph Stanley** (Rebel) or **Dolly Parton** (Sugar Hill/Blue Eye), our favorites, carry home an award in this extremely competitive field. (Parton is also in the running in the best female country vocal performance category, for a track from her bluegrass opus *Little Sparrow*.)

Instrumental: **Steve Vai's** label Favored Nations made a big-time showing in the intro performance and album categories, and both **Eric Johnson** and the team of **Larry Carlton & Steve Lukather** would be worthy choices here.



FLAG WAVING: You don't have to listen past the first track on **The Boggs'** debut album *We Are the Boggs We Are*—due from

ADA-distributed Arena Rock March 5—to suss out where the Brooklyn, N.Y.-bred band got its name.

Vocalist **Jason Friedman's** vinegary nasality could have been inspired by none other than **Dock Boggs**, the '20s singer/banjoist whose critical stock took a huge leap with the 1998 reissue of **Harry Smith's** *Anthology of American Folk Music*. The rest of the album has a similarly primitive, rustic feel.

Friedman explains, "I was working at a record store in the East Village, Mondo Kim's, and coming across the old records. When the Smith *Anthology* was reissued, it kind of pushed me over the edge."



THE BOGGS

The Boggs—who also feature slide guitarist **Zeke Healy**, drummer **Brad Conroy**, and banjoist **Phil Roebuck**—started playing on subways and in the streets a year ago, picking and stomping their way through a bristling book of rootsy songs with the backdated *Anthology* sound.

Their debut album was cut and mixed in two-and-a-half days in an upstate New York barn. "We re-recorded it in mono," Friedman says. "It threw the engineer off at first, because I said I wanted it to sound like a field recording."

The Boggs, who have graduated from alfresco performances to New York's clubs, plan some short touring hops in the East this year.

Retail Track™



by Ed Christman

TOUGH GOING: Wherehouse Entertainment posted a net loss of \$47.5 million on sales of \$128.6 million in its fiscal third quarter that ended Oct. 31, 2001. Of that amount, its operating loss was \$14.4 million, and it had an income-tax charge of \$32 million. Last year in that period, Wherehouse had a net loss of \$7.6 million on sales of \$147.5 million.

Sales are down because the chain sold 64 of its stores to Music Network. According to the company's filing, Wherehouse received \$19.8 million in cash, \$6.1 million in notes, and, as consideration, warrants to purchase 1.75% of the Music Network.

During the quarter, Wherehouse was charged with a \$3.1 million loss for its stake in CheckOut.com (which shut down), bringing the total loss on that operation for the year to \$9.1 million. The company also suffered a same-store sale decrease of 1.5%. Gross margin decreased as well, dropping to 33.9% from 36.3% in the same period last year, while selling, general, and administrative (SG&A) expenses increased to 37.2% of revenue, vs. 36.8% last year.

For the nine-month period ending Oct. 31, the chain shows a loss of \$58.9 million and an operating loss of \$30.3 million on sales of \$427.5 million, as compared with the previous year, when it had a net loss of \$17.7 million on sales of \$487.8 million. Same-store sales for that period are down 6.2%.

Looking at revenue, the company broke out sales, showing that music accounted for \$354.4 million, while other merchandise generated \$73.1 million. For the nine-month period, gross margin was 34.1%, vs. 35.3% in the same period in the previous year, while SG&A expenses were 35.5%, vs. 34.1%.

Wherehouse closed the period with \$193.7 million in inventory, while it had \$57.2 million outstanding on its revolving credit facility.

ON TARGET: U2 fans will be able to get a specially compiled U2 title, 7—which contains seven rare and remixed U2 songs—exclusively at the 1,055-unit Target Stores chain, beginning Jan. 22. The CD, which will sell for \$6.99, contains an acoustic version of “Stuck in a Moment You Can’t Get out Of,” remixes of “Beautiful Day” and “Elevation,” and the domestic release of “Summer Rain” and “Always,” both previously available as imports.

This marks the second aggressive U2 promotion in the past few months, as last November Best Buy had an exclusive two-week window to sell a U2 double-disc DVD, *Elevation 2001: Live From Boston*. The consumer elec-

tronics chain got to hawk it Nov. 20, while the rest of retail had to wait until Dec. 4. Music merchants responded angrily to that promotion, with some refusing to promote the title.

Target, like Best Buy, has a long history of distinguishing itself by seeking out exclusive music and premiums to offer its customers. Interscope executives privately point out that all the record's tracks are already commercially available in some form. An Interscope executive says that 7 is part of an ongoing Target promotion of highlighting superstar artists with premium offers.

BIG DEAL: MCA is relaunching the Mary J. Blige album *No More Drama* by reissuing it with four new songs: a remix of “No More Drama” and “Dance for Me” and two previously unreleased tracks, “Rainy Dayz,” featuring Ja Rule, and “He Don’t Think I Know.” The album is due in stores Jan. 29. Meanwhile, stores are selling off their inventory of the original version of the album, but as a precaution, MCA is said to be waiving return penalties for retail accounts.

VISITORS IN CYBERSPACE: Jupiter Media Metrix says online store traffic increased 73% to 51.3 million visitors, up from 34.3 million last year and 26.3 million in 1999, during the five-week holiday shopping period. According to Jupiter, eBay came in first with 4.5 million visitors, followed by Amazon (2.5 million). Other sites with a music component that appear in the top 15 include Columbia House (598,000 visitors), Barnesandnoble.com (447,000), walmart.com (434,000), bestbuy.com (416,000), and BMG Music Services (379,000). Best Buy, Columbia House, and BMG Music Services are new to the top 15 shopping sites.

HARD WORK: Concrete Marketing will relaunch its the Corner retail program come March, with a customized, front-facing, floor-standing CD merchandiser. The display will contain full-color 1x1 flats, horizontal and vertical banners advertising the program's key points, and redesigned, full-color CD slip cases for the program's free CD samplers.

According to Concrete, 315 stores participate in the 11-year old Corner, including such select major chains as Tower Records in Marina Del Rey, Calif., regional chains like School Kids in North Carolina and Streetside in the St. Louis area, and such key independents as J&R Music World in New York City and Rolling Stone Records in Illinois.



Lightyear Taking Its Kids Beyond Broadway

BY MOIRA McCORMICK

CHICAGO—During the course of five albums, children's act the Broadway Kids has sold more than 400,000 units for its WEA-distributed label, Lightyear Entertainment. While those are more than respectable numbers for the children's audio sector, Lightyear president Arne Holland says that up until now, the Broadway Kids have maintained “best-kept secret” status as far as the public at large is concerned.

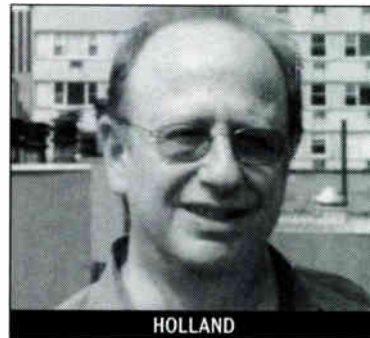
But Holland says Lightyear's current joint venture with Razor & Tie Records—for the Broadway Kids' sixth album, *The Best of Broadway*—is designed to “let every kid in America know who the Broadway Kids are.”

Who they are is an ensemble of child performers who have all appeared on Broadway. The group's alumni include Lacey Chabert (TV's *Party of Five*), Eden Riegel (TV's *All My Children*), and Greg Raposo and Christopher Trousdale (both members of boy band Dream Street). They record and perform kid-friendly Broadway tunes, as well as pop songs.

The Best of Broadway, a double-album containing selections from previous releases *The Broadway Kids Sing Broadway* and *The Broadway Kids Back to Broadway*, has been marketed since mid-December

2001 via “30-40 national TV spots each week,” Holland says, “mostly on [cable network] Nickelodeon. Razor & Tie does all the TV time buys.” The double-album is only available by ordering from the TV spot and is priced at \$21.98, plus shipping and handling.

As is customary in Razor & Tie partnerships, Holland says a retail



HOLLAND

version of the album was also released Jan. 15. It is a single disc, also called *The Best of Broadway*, and features highlights from the double-disc, retailing for \$16.98.

Holland explains that the TV campaign, which is running through this month “and maybe beyond,” builds consumer demand. “Some customers will order from the TV ads. Others will have seen the ads, and

thus heard about the Broadway Kids”—which sets up the possibility of their picking up the album in stores. Holland notes that a previous BMG/Razor & Tie children's album, *Kidz Bop*, has sold 235,000 units since its retail release last October, according to SoundScan.

Currently, such chains as Borders, Barnes & Noble, HMV, Sam Goody, Trans World, and Toys “R” Us (through Handleman) are carrying the single-disc *The Best of Broadway*; Holland says the album is being featured in listening stations and endcaps. “There's a lot of awareness behind this record now,” he says, adding that Lightyear and Razor & Tie are “ready to support more retail programs with co-op dollars.”

Holland adds that the entire Broadway Kids catalog is being promoted through inserts in both versions of the album. “The visibility we've gotten for *The Best of Broadway* lifts the whole line,” he says. “We've always known that TV exposure makes a huge difference.”

The Broadway Kids will soon be entering the studio to record their seventh album, which Holland says is called *Hey Mr. DJ* and will consist of Kids' covers of recent pop hits from such artists as Britney Spears, 'N Sync, Madonna, and Destiny's Child.

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The Stars Align. Capitol Records act Starsailor recently held a live performance/autograph-signing at Sam Goody in Manhattan's Greenwich Village. Pictured, from left, are Sam Goody district manager Tim Edwards, Starsailor members James Stelfox and James Walsh, Capitol's Northeast label director Mauro DeCeglie, Starsailor member Ben Byrne, Capitol's Northeast marketing manager Nyeri Azablar, and Starsailor member Barry Westhead.

Executive Turntable

HOME VIDEO: MGM Home Entertainment promotes **Blake Thomas** to executive VP of worldwide marketing in Santa Monica, Calif. MGM Home Entertainment also names **Alex Carloss** senior VP of domestic marketing in Santa Monica. They were, respectively, senior VP of marketing and a consultant for the Walt Disney Co.

Carol Pirsztuk is promoted to VP of client operations for Columbia TriStar Home Entertainment in Culver City, Calif. She was executive director of client operations.

USA Home Entertainment promotes **Steven Gallagher** to executive director of sales, **Suzanne Blech** to executive director of sales, and **Scott**



THOMAS



CARLOSS



MORELLI

Voss to senior director of sales in New York City. They were, respectively, senior director of sales, regional director of sales, and director of sales.

DISTRIBUTION: **Robert S. Wiesen-thal** is named executive VP/CFO for the Sony Corp. of America in New York City. He is also executive VP/chief strategy officer for Sony Broadband Entertainment.

BMG Distribution promotes **Bob Morelli** to senior VP of marketing and branch operations and **Rick Wilcoxon** to senior VP of sales in New York City. They were, respectively, senior VP of associated labels and VP of national sales.

Tony Timpano is promoted to VP of business and legal affairs for Red Distribution in New York City. He was director of business and legal affairs.

Navarre Entertainment Media names **Jim Colson** VP of business affairs and **Rick Lawler** product development manager in Minneapolis. Navarre Distribution Services names **Dan Johnson** national video-

games manager in Minneapolis. They were, respectively, VP/GM of DNA, import product manager for DNA, and central regional sales manager for Eidos Interactive.

Provident Music Distribution names **Tara Rueger** its creative services coordinator, **Nathan Cocklin** field sales representative for the Midwest territory, and **Jason Smith** human resources assistant in Franklin, Tenn. They were, respectively, a receptionist/secretary for the department of education at Belmont University, music buyer/assistant manager for Tree of Life Christian Bookstore, and a graduate student at Middle Tennessee State University.

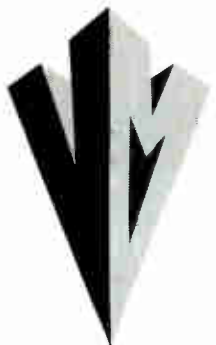
NEW MEDIA: **Ken Batchelor** is promoted to VP of licensing for Disc Marketing in Pasadena, Calif. He was director of licensing.

Kevin Kiernan is named senior director of business development for Neurotic Media in Atlanta. He was director of artist/label relations and a member of the business development group at Listen.com.

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DVD Extras Seen As Costly Burden

BY SAM ANDREWS

LONDON—Although it was once seen as one of the “must have” features on a DVD-Video, such an extra as a director’s commentary is now increasingly viewed as a costly burden by video distributors.

The change in attitude has been brought about by a growing belief that consumers don’t care about much of what passes for an extra. Additionally, cost hikes in the acquisition of content have led to a re-examination of the whole production process.

“Frankly, I personally couldn’t give a stuff about the ‘making of,’ where some star is interviewed in his trailer about how much fun it was working on the film, and neither could most of the public,” one U.K.-based distributor says. “For that matter, who the hell has ever found an ‘Easter egg’ [secret extras included on DVD-Videos]?”

Columbia TriStar Home Entertainment clearly thinks there is a market for a stripped-down version of a movie. Last autumn in the U.S., it launched its Superbit series, which offers a premium quality transfer of a film without any extras. The titles were all high-profile releases and included *The Fifth Element*; *Crouching Tiger, Hidden Dragon*; *Desperado*; *Johnny Mnemonic*; and *Air Force One*. The distributor introduced the series in France last December and is contemplating a test in the U.K.

Further undermining the belief that extras are essential is that in the U.S., the stars and directors alike have cottoned onto the huge profits being made by DVD-Videos.

Up to now, directors have done DVD-Video interviews and commentaries for free to either help promote the release or to ensure that their contribution to the movie is recorded for posterity. Recent reports from the U.S. suggest that directors are demanding about \$10,000 for a DVD-Video commentary. And such big-name stars as Arnold Schwarzenegger have taken this type of demand several steps further: Schwarzenegger is said to have charged \$75,000 for his audio track on *Total Recall*.

For the studios, last year’s pay settlement with the Writers Guild of America has also added to the costs. There is now a mandatory \$5,000 fee for the writer on every DVD-Video released, and there is a requirement that the writer be included in some fashion on any special-edition featuring the director.

QUESTIONING EXTRAS’ VALUE

The talent’s sudden appreciation of the rewards their employers are earning from DVD-Video has, not surprisingly, seen the studios question the value of those

extras that are not generated by the theatrical publicity machine. Some executives have suggested off the record that they will just stop doing them.

“The problem is that there is no price premium for two-disc sets,” Twentieth Century Fox International president Stephen Moore says, “yet the costs in producing them are considerable.” (In some cases, the cost is beyond considerable: *Star Wars: Episode 1—The Phantom Menace* is said to contain around \$4 million worth of extras.)

Jerry Payne, managing director of Kinowelt Home Entertainment in Germany, believes that the



MOORE

booming catalog business on DVD-Video will fall off within the next 12 to 18 months as the pick of the repertoire releases runs out.

From then on, he predicts, the DVD-Video business will return to being like the VHS business, with new releases predominating and more and more collector’s editions appearing to generate catalog sales. He adds that within that back-catalog business, only the top titles will merit expensive extras.

Kinowelt’s collector’s DVD-Video edition of *Terminator 2 (T2)* is a prime example of such a release, whereas he thinks *Total Recall* is not.

“The thing about repertoire titles is that [other distributors] have got to decide how commercially interesting they are. How many people will throw away their VHS to buy such a release?” Payne asks. “With *T2*, we said to ourselves, ‘It has already been released as a DVD in Germany, but it is one of the top 10 movies. So we will put a lot of money into it, around 1 million duetsche marks (\$450,000), to do the ultimate edition.’ It paid off. It was what a lot of people wanted, and we shipped around 220,000 units in Germany alone.” (It should be noted that Kinowelt had an agreement in place to share the release with Momentum Pictures in the U.K. to help with the costs.)

The same strategy can be seen with Warner Home Video’s rerelease of *The Matrix*, which, on its

first time around, was widely seen as one of the best DVD-Videos as far as extras were concerned. The new two-disc version is even more loaded with added-value material, much of it cannily advertising the forthcoming sequels, and is available at a premium price of £24 (\$34.50) in the U.K.

Victoria Willis, DVD-Video development director at French distributor Editions Montparnasse, says that at the lower end of the scale, it is not the cost of the second disc that is the problem, because on the whole, content and replication are not that costly. “What we are working toward now is taking every title separately and seeing what is interesting that we can include,” she says. “We are not just going to find anything to fill up the disc.”

However, even Editions Montparnasse can run into unfeasible costs. Attempts to secure French rights to some 30-year-old rough footage from French state archive INA (Institut National de l’Audiovisuel) drew a demand for a staggering 4,000 francs (\$576) per minute.

Willis is trenchant about the use of extras. “I personally don’t see the point of hitting an interactive menu to see a minute of film footage,” she says. “It has to be edited into something like a documentary, as far as I am concerned.”

A SALES TOOL

Qualitatively, Willis may be right, but there is no doubt about the value of extras as a sales tool. According to distributors, they are DVD-Video’s equivalent of a retail display allowance.

“Having the extras makes it a lot easier to get shelf space,” says Mike Fello, sales director of U.K.-based distributor World Cinema. “Retailers feel comfortable offering more value for the money, and the public also feels more comfortable buying them.”

Mo Claridge, chief executive of U.S. label Anchor Bay’s new U.K. operation, agrees that extras simply are a must for such a catalog operation as his. “You have got to have the 16.9 anamorphic [aspect ratio closest to cinema projection],” he says. “If you haven’t got 5.1 sound, then you have to create an optional 5.1. You have got to have a commentary and a documentary where you can. You have got to have biographies, stills, original trailers.

“Three years ago, quite a number of films simply would not have appeared on video,” Claridge continues. “No one would have bought a certain title on VHS, but because it’s now on DVD and we can do the special features, it gets a window. It may not be the biggest film in the world, but it gets a chance.”

Picture This™



by Jill Pesselnick

B.V. REIGNS SUPREME: An independent review of VideoScan/ACNielsen data reports that Buena Vista Home Entertainment was the top home video sell-through distributor of 2001. The company reportedly generated \$2.1 billion in combined VHS and DVD sales through Dec. 31, while Warner Home Video finished the year at \$1.9 billion.

Robert Chapek, president of Buena Vista, says that key to the company’s success was the consistent flow of product in each month of 2001. “From our first release in January, *Dinosaur*, to *The Princess Diaries* in December, our expectations were totally blown away,” he says. “*Pearl Harbor* sold 50% more than what research told us. We also exceeded expectations with *The Emperor’s New Groove* and *Lady and the Tramp II*, which sold like a hit theatrical movie. It was a very competitive year, and it’s great to come out on top.”

Chapek is looking ahead to a similarly prosperous 2002, which kicks off with the Jan. 29 release of *Atlantis: The Lost Empire*. He believes that the growth of the DVD industry will particularly affect Buena Vista: “I would suggest that we will benefit more than anybody. If you market primarily R and PG-13 movies, early adopters are right on top of it. But it is families that are just starting to get into the market.”

BRIT VIDEO SALES: The DVD format didn’t just have a stellar year in the U.S. According to figures from the British Video Assn., 37.7 million DVDs were sold in the U.K. in 2001, accounting for more than 30% of total home-video retail sales. This is more than twice the 16.6 million DVDs sold there in 2000. The installed base of DVD players also increased to 3 million, or 12%, of U.K. homes. A total of 2.4 million players were sold.

Also in the U.K., DreamWorks’ animated smash *Shrek*, the No. 1 video of 2001 in the U.S., was the country’s top-selling video of the year. The title moved 2.75 million units, 23% of which were on DVD. Universal’s *Bridget Jones’s Diary* earned second place, with 1.8 million units sold. Of that total, 29% were DVD sales. More than 20% of sales from the U.K.’s year-end third-place title, Warner’s *Cats & Dogs*—a 1.5 million seller—were attributed to the DVD format.

O, WHAT A PROMOTION: Lions Gate Home Entertainment is launching its largest national home-entertainment marketing program ever for the Feb. 19 VHS and DVD releases of *O*, the modern-day version of *Shakespeare’s*

Othello, starring Mekhi Phifer, Josh Hartnett, Julia Stiles, and Martin Sheen. The \$24.99 two-disc DVD on Lions Gate’s Trimark Home Video label will feature audio commentary by director Tim Blake Nelson, Stiles, and cinematographer Russell Lee Fine; additional cast and crew interviews; deleted scenes; and the classic version of *Othello*. The VHS version, available as a rental only, will be offered at a less-than-\$40 flat price to retailers, regardless of the quantity purchased.



NELSON

Lions Gate will advertise the release in such publications as *Rolling Stone*, *Entertainment Weekly*, and *US Weekly* and on cable networks including MTV, BET, and E. The company is also pursuing radio promotions in the top 20 markets and ad placement on sports boards at more than 200 universities nationwide.

Though excited about the exposure Lions Gate is giving the project, Nelson hopes that the DVD will influence people to read *Othello* who would not do so otherwise. “I want to urge people to read the play. That would be hugely meaningful to me,” he says. “The film is extremely faithful to *Shakespeare’s* play, while upgrading it into a high-school, hip-hop world. That’s really what I think each of us who worked on the film are most proud of.”

QUICK BITS: WEA and Warner Home Video’s back-office functions will be merging during the next six months as a result of cost-cutting measures. Two WEA execs will exit the company, though there isn’t any word yet as to whether Warner will be similarly affected. . . . The Blockbuster/Radio Shack test has officially been called off. The two companies have terminated a six-month trial that saw consumer electronics hardware departments set up in 130 Blockbuster stores.

Additional reporting by Sam Andrews in London.

FEBRUARY 2
2002

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	4 Weeks At Number 1			
1	1	THE PRINCESS DIARIES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews	2001	G	22.99
2	6	SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22253	Animated	1937	G	19.99
3	4	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99
4	2	PEARL HARBOR TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23871	Ben Affleck Josh Hartnett	2001	PG-13	24.99
5	3	JURASSIC PARK III UNIVERSAL STUDIOS HOME VIDEO 86742	Sam Neill William H. Macy	2001	PG-13	22.98
6	5	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5402	Jackie Chan Chris Tucker	2001	PG-13	22.94
7	7	THE LAND BEFORE TIME: THE BIG FREEZE UNIVERSAL STUDIOS HOME VIDEO 87981	Animated	2001	NR	19.98
8		BOB THE BUILDER: THE BIG GAME LYRICK STUDIOS 24108	Animated	2001	NR	14.99
9	9	DR. DOLITTLE 2 FOXVIDEO 2022671	Eddie Murphy	2001	PG	22.98
10	10	SAVE THE LAST DANCE PARAMOUNT HOME ENTERTAINMENT 156613	Julia Stiles	2000	PG-13	14.95
11	8	HOW THE GRINCH STOLE CHRISTMAS UNIVERSAL STUDIOS HOME VIDEO 85825	Jim Carrey	2000	PG	24.98
12	12	O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
13	11	CAST AWAY FOXVIDEO 2002443	Tom Hanks Helen Hunt	2000	PG	19.98
14	16	CATS & DOGS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21253	Jeff Goldblum Elizabeth Perkins	2001	PG	22.98
15	14	THE MUMMY RETURNS UNIVERSAL STUDIOS HOME VIDEO 86741	Brendan Fraser Rachel Weisz	2001	PG-13	22.98
16	13	COYOTE UGLY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99
17	17	POKEMON: MEWTWO RETURNS WARNER HOME VIDEO 22142	Pokemon	2001	NR	14.95
18		TARZAN WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 15799	Animated	1999	G	22.99
19	18	SPY KIDS (PAN & SCAN) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23538	Antonio Banderas Alan Cumming	2001	PG	24.99
20	15	HOLIDAY IN THE SUN DUAL STAR VIDEO/WARNER HOME VIDEO 37442	Mary-Kate & Ashley Olsen	2001	NR	19.96
21	20	THE WEDDING PLANNER COLUMBIA TRISTAR HOME VIDEO 05718	Jennifer Lopez Matthew McConaughey	2000	PG-13	14.95
22		BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586	Various Artists	2001	NR	9.99
23	19	BRING IT ON UNIVERSAL STUDIOS HOME VIDEO 87173	Kirsten Dunst	2000	PG-13	14.98
24	32	HAPPY GILMORE ◊ UNIVERSAL STUDIOS HOME VIDEO 82820	Adam Sandler	1996	PG-13	9.98
25		PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	Various Artists	2001	NR	9.99
26	23	GONE IN 60 SECONDS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21793	Nicolas Cage Angelina Jolie	2000	PG-13	19.99
27	21	BEETHOVEN'S 4TH UNIVERSAL STUDIOS HOME VIDEO 87175	Judge Reinhold Julia Sweeney	2001	NR	19.98
28		MULAN WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 4773	Animated	1998	G	22.99
29	22	BARBIE IN THE NUTCRACKER ARTISAN HOME ENTERTAINMENT 12060	Barbie	2001	NR	19.98
30	29	THE MUMMY UNIVERSAL STUDIOS HOME VIDEO 83663	Brendan Fraser Rachel Weisz	1999	PG-13	14.98
31		PATCH ADAMS UNIVERSAL STUDIOS HOME VIDEO 84958	Robin Williams	1998	PG-13	9.98
32	33	PRINCESS OF THIEVES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22283	Animated	2001	NR	19.99
33	24	THE BROTHERS COLUMBIA TRISTAR HOME VIDEO 08922	Morris Chestnut D.L. Hughley	2001	R	14.95
34	25	WHAT WOMEN WANT PARAMOUNT HOME ENTERTAINMENT 156603	Mel Gibson Helen Hunt	2000	PG-13	14.95
35	37	DUMBO-60TH ANNIVERSARY EDITION WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21623	Animated	1941	G	22.99
36		BAYWATCH - RIVER OF NO RETURN UAV ENTERTAINMENT 80027	David Hasselhoff	1992	NR	9.99
37		DENISE AUSTIN: POWER YOGA PLUS ARTISAN HOME ENTERTAINMENT 11754	Not Listed	2001	NR	14.98
38	38	OFFICE SPACE FOXVIDEO 14244	Ron Livingston Jennifer Aniston	1999	R	9.98
39		FOR LOVE OF THE GAME UNIVERSAL STUDIOS HOME VIDEO 86434	Kevin Costner Kelly Preston	1999	PG-13	9.98
40	39	CHOCOLAT MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24682	Juliette Binoche Johnny Depp	2000	PG-13	19.99

◆ 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. © 2002, VNU Business Media, Inc. and VideoScan. All rights reserved.

FEBRUARY 2
2002

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	2 Weeks At Number 1		
1	1	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 21270	Paul Walker Vin Diesel	PG-13	26.98
2		JEEPERS CREEPERS MGM HOME ENTERTAINMENT 1002776	Gina Philips Justin Long	R	26.98
3	2	PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23889	Ben Affleck Josh Hartnett	PG-13	29.99
4	3	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5404	Jackie Chan Chris Tucker	PG-13	26.98
5	11	PLANET OF THE APES FOXVIDEO 2002296	Mark Wahlberg Helena Bonham Carter	PG-13	29.98
6	6	SHREK (SPECIAL EDITION) DREAMWORKS HOME ENTERTAINMENT 89012	Mike Myers Eddie Murphy	PG	26.99
7	4	MOULIN ROUGE FOXVIDEO 2000870	Nicole Kidman Ewan McGregor	PG-13	29.98
8	7	WHAT'S THE WORST THAT COULD HAPPEN? MGM HOME ENTERTAINMENT 1002963	Martin Lawrence Danny Devito	PG-13	26.98
9		M*A*S*H - FIVE STAR COLLECTION FOXVIDEO 2002709	Elliott Gould Donald Sutherland	R	26.98
10	8	EVOLUTION DREAMWORKS HOME ENTERTAINMENT 88923	David Duchovny Orlando Jones	PG-13	26.99
11		M*A*S*H TELEVISION SEASON ONE FOXVIDEO 2000616	Alan Alda Wayne Rogers	NR	39.98
12	5	THE PRINCESS DIARIES (PAN & SCAN) WALT DISNEY HOME VIDEO 24220	Anne Hathaway Julie Andrews	G	29.99
13	13	JURASSIC PARK III (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21101	Sam Neill William H. Macy	PG-13	26.98
14	10	SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22254	Animated	G	29.99
15	22	THE MATRIX WARNER HOME VIDEO 17737	Keanu Reeves Laurence Fishburne	R	24.98
16	12	TWO CAN PLAY THAT GAME COLUMBIA TRISTAR HOME VIDEO 07107	Vivica A. Fox Morris Chestnut	R	27.96
17	14	STAR WARS: EPISODE I-THE PHANTOM MENACE FOXVIDEO 2002291	Liam Neeson Ewan McGregor	PG	29.98
18	17	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002626	Reese Witherspoon	PG-13	26.98
19		OCEAN'S 11 WARNER HOME VIDEO 4221494	Frank Sinatra Dean Martin	NR	19.98
20	19	SWORDFISH WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	R	24.98
21		GOODFELLAS WARNER HOME VIDEO 2039	Robert De Niro Joe Pesci	R	24.95
22	21	JURASSIC PARK III (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 21469	Sam Neill William H. Macy	PG-13	26.98
23	18	MAD MAX MGM HOME ENTERTAINMENT 1002726	Mel Gibson	R	19.98
24	20	GLASS HOUSE COLUMBIA TRISTAR HOME VIDEO 06252	Leelee Sobieski Diane Lane	PG-13	27.96
25	24	SPACEBALLS MGM HOME ENTERTAINMENT 908100	Mel Brooks John Candy	PG	14.95

FEBRUARY 2
2002

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	2 Weeks At Number 1	
1	1	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 88061	Paul Walker Vin Diesel	PG-13
2		JEEPERS CREEPERS MGM HOME ENTERTAINMENT 1002775	Gina Philips Justin Long	R
3	8	THE GLASS HOUSE COLUMBIA TRISTAR HOME VIDEO 06312	Leelee Sobieski Diane Lane	PG-13
4	5	WHAT'S THE WORST THAT COULD HAPPEN? MGM HOME ENTERTAINMENT 1002960	Martin Lawrence Danny Devito	PG-13
5	2	THE PRINCESS DIARIES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews	G
6	3	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5402	Jackie Chan Chris Tucker	PG-13
7	4	THE SCORE PARAMOUNT HOME ENTERTAINMENT 339213	Robert De Niro Edward Norton	R
8	7	EVOLUTION DREAMWORKS HOME ENTERTAINMENT 88923	David Duchovny Orlando Jones	PG-13
9	9	MOULIN ROUGE FOXVIDEO 2002798	Nicole Kidman Ewan McGregor	PG-13
10	6	PEARL HARBOR TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 1546	Ben Affleck Josh Hartnett	PG-13
11	11	SCARY MOVIE 2 DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24014	Anna Faris Regina Hall	R
12	10	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	PG-13
13	13	AMERICA'S SWEETHEARTS COLUMBIA TRISTAR HOME VIDEO 07323	Julia Roberts Billy Crystal	PG-13
14	12	JURASSIC PARK III UNIVERSAL STUDIOS HOME VIDEO 21101	Sam Neill William H. Macy	PG-13
15	15	SWORDFISH WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	R
16	14	TWO CAN PLAY THAT GAME COLUMBIA TRISTAR HOME VIDEO 07106	Vivica A. Fox Morris Chestnut	R
17	16	PLANET OF THE APES FOXVIDEO 2002292	Mark Wahlberg Helena Bonham Carter	PG-13
18	18	THE ANIMAL COLUMBIA TRISTAR HOME VIDEO 06367	Rob Schneider	PG-13
19	17	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	PG
20	19	LARA CROFT: TOMB RAIDER PARAMOUNT HOME ENTERTAINMENT 336753	Angelina Jolie	PG-13

◆ 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. © 2002, VNU Business Media, Inc. All rights reserved.

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Canadian Rock Hits U.S. By Default
Band's Debut Album On TVT Is Enjoying 'Fallout' Of American Interest

BY CARLA HAY

NEW YORK—It may be too early to call it a Canadian rock invasion. But following on the heels of recent successes by such bands as Nickelback and Sum 41, Default is the latest Canadian rock band to have a breakthrough hit in the U.S.

Default's debut album, *The Fallout* (TVT Records), is finding a growing American audience, due in large part to airplay for the single "Wasting My Time."

The Vancouver-based Default, formed in 1999, is a no-frills band, according to lead singer Dallas Smith. "We wrote eight to 11 songs in two months," he says. "We don't try to do a lot of bullshitting."

The Fallout was produced by Rick Parasher (Alice in Chains, Pearl Jam) and Nickelback lead singer Chad Kroeger; Default and Nickelback have also toured together. Smith says, "Chad opened a lot of doors for us."

'FALLOUT' SPREADS ACROSS CANADA

After the band won a local talent contest in 2000 on Vancouver rock station CFOX, airplay for the song "Deny" spread rapidly across its home country. Sales of *The Fallout*—which was originally released independently by Default—followed suit.

TVT senior VP of marketing Paul Burgess explains, "We found the band because they were getting airplay in Canada. After they signed with us, the band rerecorded the album with different songs. By last Christmas, they had a gold album in Canada [50,000 copies]. We built a street promotion campaign a couple of months before the studio album hit stores."

Released in the U.S. last October, *The Fallout* bowed at No. 18 on the Heatseekers chart in the Oct. 20, 2001, issue; the album climbed to No. 1 in the Jan. 19 issue. *The Fallout* reached Heatseekers Impact status in the Jan. 26 issue, when it rose from 121 to No. 87

on The Billboard 200. This issue, it is at No. 73.

Default's lineup consists of Smith, guitarist Jeremy Hora, bassist Dave Benedict, and drummer Danny Craig. The band is managed by Bryan Coleman of Los Angeles-based Union Entertainment Group. Default's songs are published by Dillo Publishing/Warner/Chappell (Society of Composers, Authors, and Music Publishers of Canada).

"Wasting My Time," the band's first U.S. single, has become a top five hit on Modern Rock Tracks and Mainstream Rock Tracks, and TVT is aiming for the single to be a hit at top 40 radio as well. The video for "Wasting My Time" is getting significant exposure on MTV, VH1, MTV2, and MuchMusic USA.

"The song showed early potential, and it took on a life of its own," says Kevin Mannion, assistant PD/music director of modern-rock station KZON Phoenix. "The Default album is solid, with at least two or three more hit singles."

Airplay has been the main catalyst for Default's sales, echoes Bill Crawford, rock buyer for Tower Records' South Street location in Philadelphia. He adds, "The band also has a very accessible sound."

Default heads out as the opening act for Bush's U.S. tour Feb. 28, and Default will then rejoin Nickelback for another tour. The band is represented by Steve Kaul of the Agency Group in New York City for U.S. booking and Ralph James of the Agency Group in Toronto for bookings outside the U.S.

Default's next U.S. single will be "Deny," which is set for release sometime in February. The video for the song (featuring boxer Leila Ali, daughter of the legendary Muhammad Ali) will be released in the U.S. in March.

"I never sang in front of anybody before I joined this band," Smith says. "But I'm going on this ride for as long as it continues."



Events Calendar

JANUARY

Jan. 26, **Music Publicity Seminar**, sponsored by UCLA Extension, Universal Citywalk, Los Angeles. 310-825-0641.

Jan. 28, **2002 Midwest Professional Education Series**, presented by the Chicago chapter of the National Academy of Recording Arts and Sciences, Miramar Theatre, Milwaukee. 312-786-1121.

Jan. 29-Feb. 3, **Country in the Rockies**, presented by the T.J. Martell Foundation, Crested Butte, Colo. 800-785-2873.

FEBRUARY

Feb. 5, **The Circle: How to Get Signed to a Deal**, Musical Theater Works, New York City. 516-621-6424.

Feb. 8-9, **14th Annual Frank Sinatra Celebrity Golf Tournament**, Renaissance Esmeralda Resort, Indian Wells, Calif. 760-773-1627.

Feb. 9, **DIY Convention 2002**, Wyndham Bel Age Hotel, Los Angeles. 323-665-8080.

Feb. 9, **Third Annual T.J. Martell Foundation Family Day**, Basketball City, New York City. 615-256-2002.

Feb. 11, **The Art of Artist Management**, presented by the National Assn. of Recording Industry Professionals, Wyndham Bel Age Hotel, West Hollywood, Calif. 818-769-7007.

Feb. 12-14, **M3 REPLItech North America**, Los Angeles Convention Center, Los Angeles. 800-800-5474.

Feb. 13-17, **The Urban Network PowerJam in Paradise Conference**, Outrigger Hotel, Maui, Hawaii. 818-843-5800.

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, **NAACP Image Awards taping**, Universal Amphitheatre, Los Angeles. 323-938-5268.

Feb. 23, **Start and Run Your Own Record Label**, New Yorker Hotel, New York City. 212-688-3504.

Feb. 23-24, **Biz-Music: Understanding the Music Business**, Roosevelt Hotel, New York City. 212-465-3392.

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

Feb. 27, **44th Annual Grammy Awards**, Staples Center, Los Angeles. 310-392-3777.

Feb. 27-March 2, **33rd Annual Country Radio Seminar**, Nashville Convention Center, Nashville. 615-327-4487.

MARCH

March 1-3, **Building a Songwriting Career**, sponsored by the Songwriters Guild Foundation and the Songwriters

Guild of America, Hampton Inn and Suites Hotel, Memphis. 615-329-1782.

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, Monaco. 377-93-25-43-69.

March 8-10, **Intercollegiate Broadcasting System National College Radio Convention**, Hotel Pennsylvania, New York City. 845-565-0003.

March 8-10, **Southland Theatre Artists Goodwill Event**, sponsored by the T.J. Martell Foundation, Luckman Fine Arts Complex, Los Angeles. 615-256-2002.

March 8-12, **National Assn. of Recording Merchandisers Featuring the Assn. for Independent Music Convention & Trade Show**, San Francisco Marriott, San Francisco. 856-596-2221.

March 11, **Best Cellars Wine Dinner**, sponsored by the T.J. Martell Foundation, Loews Vanderbilt Plaza, Nashville. 615-256-2002.

March 12, **2002 Heroes Awards**, presented by the Washington, D.C., chapter of the National Academy of Recording Arts and Sciences, Willard Inter-Continental, Washington, D.C. 202-662-1341.

March 14, **Heston Hoston Golf Classic**, sponsored by the T.J. Martell Foundation, Miami Shores Country Club, Miami. 615-256-2002.

March 14-16, **Billboard/Airplay Monitor Radio Seminar & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

Life Lines

BIRTHS

Boy, Nathaniel David, to **Kim and David Bloxdorf**, Jan. 10 in Menomonee Falls, Wis. Mother is VP of Record Research and the daughter of author Joel Whitburn, who has written numerous books based upon artists' *Billboard* chart performance, such as *The Billboard Book of Number One Albums*.

Boy, Autry William, to **Jennifer and Peter Jespersion**, Jan. 12 in Burbank, Calif. Mother is A&R manager of film and TV for Warner Special Products. Father is VP of A&R for New West Records.

DEATHS

Tyrone "Crusher" Green, 57, of pancreatic cancer, Jan. 8 in Long Island, N.Y. Green was a well-known drummer who joined Wilson Pickett's band, the Midnight Movers, in 1965. Pickett nicknamed him "Crusher" as a result of his energetic playing style. Green went on to work with Pick-

March 19, **41st Songwriter Showcase**, presented by the Songwriters Hall of Fame, Makor, New York. 212-957-9230.

March 20-24, **Cowboy Poetry & Music Festival**, Melody Ranch Motion Picture Studio, Santa Clarita, Calif. 661-286-4021.

March 20-24, **32nd Annual Recording Media Forum**, presented by the International Recording Media Assn., the Westin La Paloma, Tucson, Ariz. 609-279-1700.

March 23-27, **Winter Music Conference**, Miami Beach Convention Center, Miami Beach. 954-563-4444.

March 27-30, **March Madness Black College Spring Music Jam**, Morris Brown College, Atlanta. 770-621-5820.

APRIL

April 27, **KLOS Mark & Brian Celebrity Golf Tournament**, sponsored by the T.J. Martell Foundation, Coyote Hills Golf Club, Fullerton, Calif. 615-256-2002.

April 30, **Fishing for a Cure**, sponsored by the T.J. Martell Foundation, Nashville Shores, Nashville. 615-256-2002.

MAY

May 2, **Skylar Neil Memorial Golf Tournament**, sponsored by the T.J. Martell Foundation, Malibu Country Club, Malibu, Calif. 615-256-2002.

May 7-9, **Billboard Latin Music Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

May 21, **Academy of Country Music Awards**, Universal Amphitheatre, Los

Angeles. 310-201-8816.

Angeles. 310-201-8816.

May 23, **W.C. Handy Awards**, presented by the Blues Foundation, Orpheum Theatre, Memphis. 323-653-1588.

May 29-31, **Emerging Artists and Technology in Music Conference**, MGM Grand Hotel, Las Vegas. eat-m.com.

JUNE

June 11-13, **E.A.R.S. Talent Showcase & Music Conference 2002**, Puck Building, New York City. 718-385-3133.

June 13, **The Songwriters Hall of Fame 33rd Annual Awards Dinner**, presented by the National Academy of Popular Music, Sheraton New York Hotel & Towers, New York City. 212-573-6933.

June 16, **MuchMusic Video Awards**, MuchMusic headquarters, Toronto. 416-591-7400.

June 24-26, **M3 REPLItech Europe**, Amsterdam Rai, Amsterdam. 800-800-5474.

June 25, **BET Awards**, Kodak Theatre, Los Angeles. 202-608-2000.

JULY

July 16-18, **2002 Video Software Dealers Assn. Convention**, Rio Suite Hotel and Casino, Las Vegas. 818-385-1500.

AUGUST

Aug. 7-9, **Billboard R&B/Hip-Hop Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

SEPTEMBER

Sept. 12-14, **National Assn. of Broadcasters Radio Show**, Washington State Convention and Trade Center, Seattle. 800-342-2460.

OCTOBER

Oct. 8-10, **East Coast Video Show**, Atlantic City Convention Center, Atlantic City, N.J. 818-385-1500.

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.

Good Works

SINATRA TOURNAMENT: The 14th annual Frank Sinatra Celebrity Invitational Golf Tournament benefiting the Barbara Sinatra Children's Center will take place Feb. 8-9 at the Renaissance Esmeralda Resort in Indian Wells, Calif. The event, hosted by **Barbara Sinatra** and **Angie Dickinson**, kicks off with a fashion show, luncheon, and silent auction. The golf tournament will feature more than 72 sports, TV, film, and celebrities teamed with amateur golfers from around the world. **Lou Rawls** will also be headlining the tournament's awards gala. The tournament is the major annual fund-raiser for the Children's Center, which has been counseling sexually, physically, and emotionally abused children since 1986. Contact: **Susan Reynolds** at 760-773-1627.

NBA ALL-STAR ADDS: The NBA All-Star Read to Achieve Celebration, which takes place Feb. 9, will feature a host of celebrities alongside **Britney Spears**. New participants include **Alicia Keys**, **Carson Daly**, **Frankie Muniz**, and **Lil' Bow Wow**. Contact: **Gena Gatewood** at 212-407-8086.

Solution to this week's puzzle (page 98)

S	K	I	D	C	H	O	R	D	F	L	Y
P	I	S	A	N	E	A	R	E	R	L	E
A	L	L	I	W	A	N	N	A	D	O	E
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I	C	E	A	R	R	E	S	T	N	O	W
S	A	D	W	I	S	P	S	A	M	A	N

PROGRAMMING

Music & Showbiz™



by Carla Hay

OZZY THE TV STAR: No one is more surprised than **Ozzy Osbourne** that he will be starring in a family show on TV. "I can't believe people want to do a TV show about my life," Osbourne tells *Billboard*. "There's no script, no second takes, no acting. But there will be a lot of bleeping [of profanity]."

The rock star with perhaps the most infamous "mad man" reputation



OSBOURNE

in the business is speaking of *The Osbournes*, a new MTV reality series about Osbourne and his family. The weekly show—set to debut March 5 at 10:30 p.m. EST—has the potential to be a groundbreaking hit, considering it is the first reality TV series about a superstar artist.

The show was taped during a six-month period, with cameras following Osbourne and his family, including his wife/manager, **Sharon**, and their children, 15-year-old **Jack** and 16-year-old **Kelly**. (The Osbournes' third child, 18-year-old **Aimee**, declined to participate in the series, because she reportedly does not want it to interfere with her budding singing career.)

"Making records, doing concerts—that I understand," Osbourne says. "I don't understand reality TV shows, so

this is a whole new realm for me. I'm just going along with it."

MTV president of programming **Brian Graden** says the show was organically born out of Osbourne's 2000 appearance on MTV's *Cribs* series, which showcases celebrities in their homes. "No one pitched us the show. People might be surprised at how close **Ozzy** is with his family."

The initial run of *The Osbournes* will be six to eight episodes, and MTV says the series may expand to more episodes, depending on how well the show does in the ratings.

Although the Osbournes gave MTV unprecedented access into their lives, there were some restrictions. Cameras were not allowed in the master bedroom or bathrooms, and Graden says that the Osbournes could ask to have some footage left out at their discretion. Among the situations that will be shown on the program are **Ozzy** and **Sharon's** disappointment with **Kelly's** new tattoo, the Osbournes getting playful revenge on a neighbor who plays music too loud, and how **Ozzy** tries to find the lost family cat.

Osbourne says, "I don't know how it's going to turn out, but the people who've seen the footage crack up laughing. I don't try to be a clown. I'm just being myself. Some people may not even understand what I'm saying, because I've got a thick British accent."

So how does the Ozzman really feel about doing this show? "Sometimes I get pissed off at the invasion of privacy," admits Osbourne, whose next Epic Records album is a live set that will be recorded Feb. 15 in Tokyo. "But I'm not complaining, because I'm 53 and still making hit records. If people think I'm interesting enough for a whole TV show, it's pretty cool."

NEWSLINE...

MuchMusic parent Chum Ltd. has sent a letter of complaint to the Canadian Radio-Television and Telecommunications Commission (CRTC), accusing MTV Canada of violating the terms of its CRTC license agreement by playing more than the maximum of 10% music videos allowed under the agreement. MTV Canada is a joint venture between Viacom and Craig Broadcast Systems, which has until Jan. 29 to respond to the complaint. . . . Tama Group has bought AC station WQXL Jacksonville, Fla., for about \$1.6 million. . . . Top 40 KRBE Houston has named Tracy Austin PD, as of Feb. 1. She joins from top 40 WKSS Hartford, Conn. *Compiled by Carla Hay in New York City.*

FEBRUARY 2
2002

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
JANUARY 21, 2002

BET	CMT	MTV	MUSIC FIRST
<p>Continuous programming 1234 W. Street, NE, Washington, D.C. 20018</p> <p>1 MASTER P, OOHMMHWE 2 R. KELLY, THE WORLD'S GREATEST 3 IMX, FIRST TIME 4 LIL BOW WOW, THANK YOU 5 B2K, UH HUH 6 GLENN LEWIS, DON'T YOU FORGET IT 7 OUTKAST, THE WHOLE WORLD 8 AALIYAH, MORE THAN A WOMAN 9 FAT JOE, WE THUGGIN' 10 MYSTIKAL, BOUNCIN' BACK 11 USHER, U GOT IT BAD 12 NAS, GOT UR SELF A GUN 13 LUDACRIS, LI COOL J & KEITH MURRAY, FATTY GIL 14 MR. CHEEKS, LIGHTS, CAMERA, ACTION 15 ANGIO STONE, BROTHA 16 JERMAINE DUPRI, WELCOME TO ATLANTA 17 BRANDY, WHAT ABOUT US? 18 BUSTA RHYMES, BREAK YA NECK 19 AALIYAH, ROCK THE BOAT 20 MARY J. BLIGE, NO MORE DRAMA 21 LIL' ROMED, LITTLE SOULJAS NEED LOVE 22 JUVENILE, FROM HER MAMA (MAMA GOT A*) 23 JOE, LET'S STAY HOME TONIGHT 24 MOBB DEEP, HEY LUV (ANYTHING) 25 YOLANDA ADAMS, NEVER GIVE UP 26 KEKE WYATT, NOTHING IN THIS WORLD 27 FABLOUS, YOUNG'N (HOLLA BACK) 28 BENZINO, BOOTIE 29 SHARISSA, ANY OTHER NIGHT 30 JAGGED EDGE, GOODBYE 31 OUTLAWZ, WORLD WIDE 32 LUDACRIS, ROLL OUT (MY BUSINESS) 33 DUNGEON FAMILY, TRANS D.F. EXPRESS 34 ALICIA KEYS, A WOMAN'S WORTH 35 JA RULE, ALWAYS ON TIME 36 BRIAN MCKNIGHT, STILL 37 BELL BIV DEVOE, DA HOT SH** (AIGHT) 38 JAHMEI, ANYTHING 39 JADAKISS & BUBBA SPAR, THEY AIN'T READY 40 COREY HUSHEL, LADY</p> <p>NEW ONS BUSTA RHYMES, PASS THE COURVOISIER INDIA ARIE, READY FOR LOVE</p>	<p>Continuous programming 2806 Opryland Drive, Nashville, TN 37214</p> <p>1 ALAN JACKSON, WHERE WERE YOU 2 KENNY CHESNEY, YOUNG 3 TIM MCGRAW, THE COWBOY IN ME 4 TRACE ADKINS, I'M TRYIN' 5 GARTH BROOKS, WRAPPED UP IN YOU 6 JO DEE MESSINA, BRING ON THE RAIN 7 TRAVIS TRITT, MODERN DAY BONNIE & CLYDE 8 SARA EVANS, SAINTS & ANGELS 9 MARTINA MCBRIDE, BLESSED 10 DAVID BALL, RIDING WITH PRIVATE MALONE 11 STEVE HOLY, GOOD MORNING BEAUTIFUL 12 TIM MCGRAW, ANGEL BOY 13 CHRIS CAGLE, I BREATHE IN, I BREATHE OUT 14 AARON TIPPIN, WHERE THE STARS AND STRIPES AND THE EAGLE FLY 15 CHELY WRIGHT, JEZEBEL 16 TOBY KEITH, MY LIST 17 CYNTHI THOMPSON, I ALWAYS LIKED THAT BEST 18 TOBY KEITH, I WANNA TALK ABOUT ME 19 TRISHA YEARWOOD, INSIDE OUT 20 TRACY BYRD, JUST LET ME BE 'N LOVE 21 JESSICA ANDREWS, WHO I AM 22 NICKEL CREEK, THE LIGHTHOUSE'S TALE 23 BROOKS & DUNN, ONLY IN AMERICA 24 RASCAL FLATTS, I'M MOVIN' ON 25 NICKEL CREEK, WHEN YOU COME BACK DOWN 26 LEE ANN WOMACK, I HOPE YOU DANCE 27 DIAMOND RIO, ONE MORE DAY 28 TOBY KEITH, I'M JUST TALKIN' ABOUT TONIGHT 29 PAT GREEN, CARRY ON 30 EARL SCRUBBS, FOGGY MOUNTAIN BREAKDOWN 31 KEITH URBAN, WHERE THE BLACKTOP ENDS 32 SARA EVANS, I COULD NOT ASK FOR MORE 33 GARY ALLAN, RIGHT WHERE I NEED TO BE 34 CHRIS CAGLE, LAREDO 35 JESSICA ANDREWS, KARMA 36 SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW 37 BRAD PAISLEY, WRAPPED AROUND 38 CHARLIE DANIELS, IN AMERICA (LIVE) 39 CAROLYN DAWN JOHNSON, COMPLICATED 40 CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO</p> <p>NEW ONS CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO</p>	<p>Continuous programming 1515 Broadway, New York, NY 10036</p> <p>1 JA RULE, ALWAYS ON TIME 2 LUDACRIS, ROLL OUT (MY BUSINESS) 3 CREED, MY SACRIFICE 4 THE OFFSPRING, DEFY YOU 5 FOO FIGHTERS, THE ONE 6 THE CALLING, WHEREVER YOU WILL GO 7 GARBAGE, BREAKING UP THE GIRL 8 R. KELLY, THE WORLD'S GREATEST 9 SUM 41, MOTIVATION 10 FABLOUS, YOUNG'N (HOLLA BACK) 11 JIMMY EAT WORLD, THE MIDDLE 12 BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN 13 BRANDY, WHAT ABOUT US? 14 P.D., YOUTH OF THE NATION 15 ALICIA KEYS, A WOMAN'S WORTH 16 CRAIG DAVID, 7 DAYS 17 DEFAULT, WASTING MY TIME 18 HOOBASTANK, CRAWLING IN THE DARK 19 NO DOUBT, HEY BABY 20 MYSTIKAL, BOUNCIN' BACK 21 NAS, GOT UR SELF A GUN 22 VANESSA CARLTON, A THOUSAND MILES 23 PUDDLE OF MUDD, BLURRY 24 ALIEN ANT FARM, MOVIES 25 JENNIFER LOPEZ, AIN'T IT FUNNY 26 GLENN LEWIS, DON'T YOU FORGET IT 27 DAVE MATTHEWS BAND, EVERYDAY 28 'N SYNC, GIRLFRIEND 29 BUBBA SPARXXX, LOVELY 30 ROB ZOMBIE, NEVER GONNA STOP 31 KID ROCK, LONELY ROAD OF FAITH 32 ELTON JOHN, THIS TRAIN DON'T STOP THERE ANYMORE 33 JUVENILE, FROM HER MAMA (MAMA GOT A*) 34 MISSY ELLIOTT, TAKE AWAY 35 MARY J. BLIGE, NO MORE DRAMA 36 CITY HIGH, CAMEL 37 MR. CHEEKS, LIGHTS, CAMERA, ACTION 38 OUTKAST, THE WHOLE WORLD 39 DMX, I MISS YOU 40 JERMAINE DUPRI, WELCOME TO ATLANTA</p> <p>NEW ONS SYSTEM OF A DOWN, TOXICITY INCUBUS, NICE TO KNOW YOU UNWRITTEN LAW, SEEN' RED KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD</p>	<p>Continuous programming 1515 Broadway, New York, NY 10036</p> <p>1 CREED, MY SACRIFICE 2 NICKELBACK, HOW YOU REMIND ME 3 PINK, GET THE PARTY STARTED 4 MARY J. BLIGE, FAMILY AFFAIR 5 NO DOUBT, HEY BABY 6 JEWEL, STANDING STILL 7 ALL STAR TRIBUTE, WHAT'S GOING ON 8 DAVE MATTHEWS BAND, EVERYDAY 9 THE CALLING, WHEREVER YOU WILL GO 10 MICK JAGGER, GOD GAVE ME EVERYTHING 11 SHAKIRA, WH NEVER, WHEREVER 12 NATALIE IMBRUGLIA, WRONG IMPRESSION 13 ALANIS MORISSETTE, HANDS CLEAN 14 JENNIFER LOPEZ, AIN'T IT FUNNY 15 LENNY KRAVITZ, DIG IN 16 ALICIA KEYS, A WOMAN'S WORTH 17 ELTON JOHN, THIS TRAIN DON'T STOP THERE ANYMORE 18 USHER, U GOT IT BAD 19 PUDDLE OF MUDD, BLURRY 20 TRAVIS, SIDE 21 DEFAULT, WASTING MY TIME 22 ALIEN ANT FARM, MOVIES 23 MARY J. BLIGE, NO MORE DRAMA 24 CRAIG DAVID, 7 DAYS 25 LIFEHOUSE, BREATHE 26 FATBOY SLIM, WEAPON OF CHOICE 27 PAUL MCCARTNEY, FREEDOM 28 TRAIN, SOMETHING MORE 29 RYAN ADAMS, NEW YORK, NEW YORK 30 P.D., ALIVE 31 NICKELBACK, TOO BAD 32 BRIAN MCKNIGHT, STILL 33 JOHN MELLENCAMP, PEACEFUL WORLD 34 BEN FOLDS, STILL FIGHTING IT 35 MOBY, SOUTH SIDE 36 STAINED, IT'S BEEN AWHILE 37 U2, STUCK IN A MOMENT YOU CAN'T GET OUT OF 38 TRAIN, DROPS OF JUPITER 39 SUGAR RAY, WHEN IT'S OVER 40 GUNS N' ROSES, PARADISE CITY</p> <p>NEW ONS THE CALLING, WHEREVER YOU FORGET IT</p>

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 2, 2002

muchmusic usa	MTV 2	EUROPE	COLLEGE TELEVISION NETWORK
<p>Continuous programming 200 Jencho Quadrangle, Jencho, NY 11753</p> <p>SUM 41, MOTIVATION (NEW) ALANIS MORISSETTE, HANDS CLEAN (NEW)</p> <p>[OVEN FRESH] EELS, SOULJACKER PART 1 SYSTEM OF A DOWN, TOXICITY MICHELLE BRANCH, ALL YOU WANTED SHOCORE, BONECRACKER APEX THEORY, SHHH MONEY MARK, INFORMATION CONTRABAND WEEZER, PHOTOGRAPH NATALIE IMBRUGLIA, WRONG IMPRESSION FU MANCHU, SOLASH THAT FLY OZMA, DOMINO EFFECT</p>	<p>Continuous programming 1515 Broadway, New York, NY 10036</p> <p>NEW PHANTOM PLANET, CALIFORNIA FAITH EVANS, I LOVE YOU UNWRITTEN LAW, SEEN' RED RUFUS WAINWRIGHT, ACROSS THE UNIVERSE VANESSA CARLTON, A THOUSAND MILES</p>	<p>Continuous programming Hawley Crescent, London NW10T</p> <p>ANASTACIA, PAID MY DUES LENNY KRAVITZ, STILLNESS OF HEART ROBBIE WILLIAMS & NICOLE MIDMAN, SOMETHIN' STUPID JENNIFER LOPEZ, I'M REAL NO DOUBT, HEY BABY NELLY FURTAOD, ON THE RADIO JANET, SON OF A GUN GARBAGE, CHERRY UPS THE PRODUCT G&B, DIRTY DANCIN' ALICIA KEYS, FALLIN' ENRIQUE IGLESIAS, HERO JAMIROQUAI, YOU GIVE ME SOMETHING MARY J. BLIGE, DANCE FOR ME MICK JAGGER, GOD GAVE ME EVERYTHING LIMP BIZKIT, FAITH CREED, MY SACRIFICE LINKIN PARK, IN THE END JAY-Z, GIRLS, GIRLS, GIRLS DIDO, ALL YOU WANT MICHAEL JACKSON, YOU ROCK MY WORLD</p>	<p>24 hours daily 3350 Peachtree Road, Suite 1550, Atlanta, GA 30326</p> <p>BUBBA SPARXXX, LOVELY GREEN DAY, MACY'S DAY PARADE JAMIROQUAI, YOU GIVE ME SOMETHING JENNIFER LOPEZ, AIN'T IT FUNNY KID ROCK, FOREVER KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD LUCKY BOYS CONFUSION, BOSSMAN MACY GRAY, SEXUAL REVOLUTION OUTKAST, THE WHOLE WORLD P.D., YOUTH OF THE NATION RADIOHEAD, I MIGHT BE WRONG RUSTIC OVERTONES, COMBUSTIBLE SAVES THE DAY, AT YOUR FUNERAL STAINED, FOR YOU</p>
<p>Continuous programming 404 Washington Ave., Miami Beach, FL 33139</p> <p>SHAKIRA, SUERTE LA LEY, EL DUELO ENRIQUE IGLESIAS, HERO ALEJANDRO SANZ, Y SOLO SE ME OCURRE AMARTE LUIS MIGUEL, AMOR, AMOR, AMOR LA LEY, MENTIRA CARLOS VIVES, DEJAME ENTRAR CRISTIAN, YO QUERIA BANDANA, GUAPAS DIEGO TORRES, SUEÑOS</p>	<p>Continuous programming 299 Queen St West, Toronto, Ontario M5V2Z5</p> <p>RDYCE DA 5'9", ROCK CITY (NEW) JENNIFER LOPEZ, AIN'T IT FUNNY (NEW) JJ72, OXYGEN (NEW) THE WATCHMEN, HOLIDAY (NEW) MATTHEW GOOD BAND, ANTI-POP (NEW) INNERSTATE, AFTER ALL (NEW) S CLUB 7, HAVE YOU EVER (NEW) ABSTRACT RUDE, STOP BITIN' (NEW) MANDY MOORE, CRY (NEW) CHOCCLAIR, LIGHT IT UP ALANIS MORISSETTE, HANDS CLEAN DAVID USHER, BLACK BLACK HEART CREED, MY SACRIFICE USHER, U GOT IT BAD PINK, GET THE PARTY STARTED SWOLLEN MEMBERS, FUEL INJECTED BACKSTREET BOYS, DROWNING KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD ENRIQUE IGLESIAS, HERO BARENAKED LADIES, THANKS IT WAS FUN</p>	<p>Three hours weekly 216 W Ohio, Chicago, IL 60610</p> <p>SUM 41, MOTIVATION THE CHEMICAL BROTHERS, STAR GUITAR DOPE, NOW OR NEVER SAVES THE DAY, AT YOUR FUNERAL THE OFFSPRING, DEFY YOU RUSTIC OVERTONES, COMBUSTIBLE THE APEX THEORY, SHHHHH FIELDY'S DREAMS, ARE YOU TALKING TO ME WEEZER, PHOTOGRAPH ANDREW W.K., PARTY HARD NATALIE IMBRUGLIA, WRONG IMPRESSION MACHINE HEAD, CRASHING AROUND YOU NICKELBACK, TOO BAD MONEY MARK, INFORMATION CONTRABAND</p>	<p>1/2 hour weekly 46 Gifford St, Brockton, MA 02401</p> <p>INTERNATIONAL MISS CONTEST, CAPITALISM STOLE MY VIRGINITY THE HIVES, MAIN OFFENDER FOO FIGHTERS, THE ONE ROB ZOMBIE, FEEL SO NUMB RUSTIC OVERTONES, COMBUSTIBLE THE OFFSPRING, DEFY YOU FLAW, PAYBACK THE STROKES, LAST NITE ANDREW W.K., PARTY HARD NICKELBACK, TOO BAD GREEN DAY, ALL I EVER WANTED GORILLAZ, 19-2000 MUSHROOMHEAD, SOLITAIRE UNRAVELING</p>

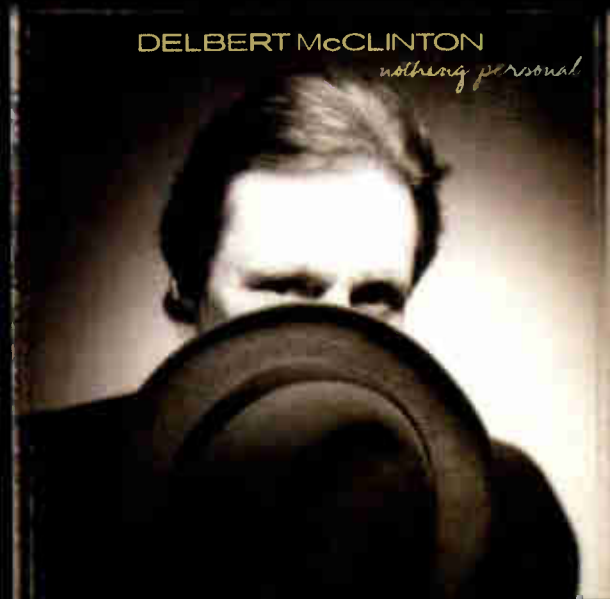
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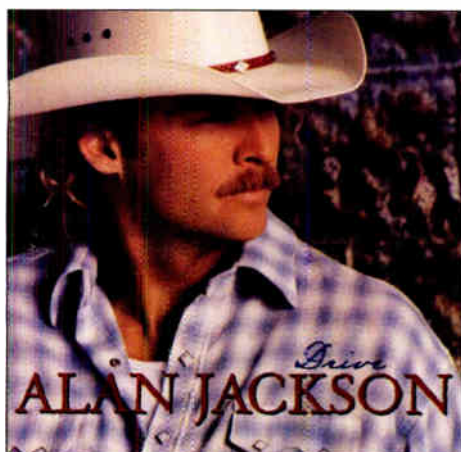
A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

'DRIVE' TIME: If you want to size up **Alan Jackson's** career-high week—as his *Drive* parks at No. 1 on The Billboard 200 and Top Country Albums with the high-octane sum of 423,000 units—think of the numbers six and two. Only six other country albums have had bigger weeks during the first decade in which *Billboard* has employed SoundScan data. Only two other country acts have seen bigger weeks during that span, and neither of them—not **Garth Brooks** nor **Tim McGraw**—planted a number this large in January, which historically is a slow month for album sales.



For country or any genre, Jackson's number is unusually big for January's chilly climate and, in fact, represents the largest opener of any January release in SoundScan history. Care to guess the last time any title exceeded *Drive's* total during the first month of a year? Well, it's the same album that book-marks many a chart accomplishment, as the fourth week of January 1998 saw the *Titanic* soundtrack—in its third week at No. 1—roll up more than 664,000 units.

Drive also beats Jackson's previous high by 33%, which was set when *The Greatest Hits Collection* rang 318,000 during Christmas week 1995. Five of the six country albums that have rung bigger weeks belong to Brooks, with the first week of 1998's *Double Live* representing the genre's biggest week, at 1.08 million. McGraw's high-water mark, 429,000, came with his own *Greatest Hits* during Christmas week of 2000.

First-day numbers suggested Jackson's new album could have topped the half-million mark, but with an initial shipment of 675,000 units, that was a challenging goal to hit. Then again, considering that Jackson has never had a first week bigger than 115,000 in his 11-year career (set by 1995's aforementioned *Hits*) and that his four albums since then averaged 96,000 in their first weeks, the numbers ordered by accounts certainly seemed sufficient.

His new personal milestone indicates that the lead track, "Where Were You (When the World Stopped Turning)," which he was moved to write because of the events of Sept. 11, 2001, strikes a chord with the American public. Jackson unveiled the song at the Country Music Awards last November, and it recently spent five weeks at No. 1 on Top Country Singles & Tracks.

DRY: Aside from **Alan Jackson**, former chart-topper **Creed**—at No. 2 with 128,000 units—is the only act to surpass the 100,000 mark. This is the first time since the Nov. 7, 1998, issue of *Billboard* for the sales week that ended Oct. 25 that The Billboard 200 has only had two titles at 100,000-plus. On that chart, **Jay-Z's** *Vol. 2... Hard Knock Life* was No. 1 with 189,500, and **Lauryn Hill's** solo debut ticked 110,000.

Last week's batch was even bleaker, when **Creed's** *Weathered*, at 138,000, was the sole title above 100,000. You'd have to track back to the July 12, 1997, issue, for the week ending June 29 to find pickings that slim. In that frame, the **Spice Girls'** first album scored the last of its five nonconsecutive weeks at No. 1, when 123,000 units was enough for *Spice* to dethrone **Bob Carlisle** from a two-week reign. **Hanson's** first album was No. 2 that week, with 98,000.

Spice Girls? Hanson? Carlisle? Feels like more than five years since those acts ruled, huh?

IN DEVELOPMENT: TV helps rookie **Michelle Branch** collect the big chart's Pacesetter award (175-127, up 37%). Her new "All You Wanted" clip is playing on music channels, and she made stops at NBC's *The Tonight Show With Jay Leno* and MTV's *Total Request Live*.

Other developing artists who are gaining Billboard 200 traction in January's soft chart climate are **Puddle of Mudd** (22-18), the **Calling** (44-36), **Craig David** (49-38), **Default** (87-73), **Jimmy Eat World** (98-88), **Steve Holy** (120-97; see Singles Minded, this page), **MercyMe** (131-115 and No. 1 on Heatseekers), **Rascal Flatts** (145-121), and **Cyndi Thomson** (199-188). **India.Arie** continues to shine in the spotlight of her Grammy nominations, as a 5% gain yields a third consecutive chart hop (121-111).

ON THE CHARTS AGAIN: With two visits to *The Late Show With David Letterman* (one with **Lyle Lovett**) and another to *The Today Show*, as well as two Grammy nominations in his back pocket, **Willie Nelson's** duos set enters Top Country Albums at No. 5 and The Billboard 200 at No. 43. The latter represents his highest standing on that chart since 1983's *Tougher Than Leather* peaked at No. 39.

Next week, look for **Nine Inch Nails** to garner the Hot Shot Debut, safely easing into the top 10 but no threat to enter at No. 1.

Singles Minded™

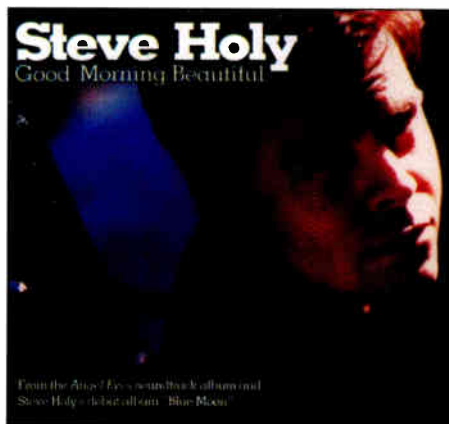


by Silvio Pietrolungo, Minal Patel, Wade Jessen

TOP OF THE 'MORNING': Despite a dip of 12 detections, **Steve Holy's** "Good Morning Beautiful" finishes only 24 plays ahead of **Alan Jackson's** "Where Were You (When the World Stopped Turning)," good for the top step on Hot Country Singles & Tracks.

Holy's first chart-topper reaches the summit 27 weeks after it bowed in the July 28, 2001, issue; 15 months after the release of

While "Baby" may be the highest-charting Hot 100 single in No Doubt's career, it's certainly not the band's biggest hit of all time. Prior to the Hot 100's inclusion of airplay-only songs—which took effect in December of 1998—No Doubt reached No. 1 on the Hot 100 Airplay chart with "Don't Speak" in December 1996. Without a retail component, "Speak" was not eligible to chart on the Hot 100 at that time. "Speak" went on to log 16 weeks atop the airplay chart, an all-time second after the 18-week run of "Iris" by **Goo Goo Dolls** in the summer and fall of 1998.



his debut disc, *Blue Moon*; and 27 months after his first single, "Don't Make Me Beg"—which also appears on *Moon*—bowed on the radio chart. "Beg" rose to No. 29 in the early months of 2000. That was followed by a pair of singles that each peaked at No. 24: the album's title track in summer 2000 and "The Hunger" last April. *Blue Moon* captures Greatest Gainer honors on Top Country Albums at No. 9, its peak position to date.

In the dozen years since we adopted monitored airplay data from Broadcast Data Systems, only four titles have taken longer to reach the top, led by **Tim McGraw's** "My Next Thirty Years," which needed 32 weeks. The other country chart-toppers to take their sweet time are **Sara Evans' "Born to Fly"** (30 weeks), **Kenny Rogers' "Buy Me a Rose"** (29 weeks), and **Jamie O'Neal's "There Is No Arizona"** (28 weeks). The 27 weeks of "Good Morning" tie with **Chely Wright's** 1999 hit "Single White Female" and **Dixie Chicks' "Without You"** for fifth place. While the Chicks' "You" and McGraw's "Years" both accumulated chart weeks from unsolicited album play before being issued as official radio singles, the other artists took their songs on the slow climb to No. 1 without competition from airplay of any of their other tracks.

DOUBT CREEPS IN: "Hey Baby" by **No Doubt** Featuring **Bounty Killer** climbs 12-10 on The Billboard Hot 100, giving the band its first top 10 single on that chart. "Baby" gains 5.5 million listeners to raise its audience total to 77.5 million, which places it at No. 10 on the Hot 100 Airplay chart.

BACK TO WORK: *Billboard* chart policy removes a title from Hot R&B/Hip-Hop Singles & Tracks or The Billboard Hot 100 and moves it to the respective recurrent chart if a song ranks below No. 50 in its 21st week. But there are some cases when a title in the bottom half of the chart may achieve a 21st week, as in the case of **Maxwell's "This Woman's Work,"** which re-enters at No. 69 on R&B/Hip Hop Singles & Tracks. "Work" had its initial chart run during the latter part of 2000 as a live track from Maxwell's *MTV Unplugged EP*. Although there was never a retail single and the track was not actively worked to radio, it garnered enough airplay to spend 20 weeks on the chart.

Two albums later, Maxwell rerecorded "This Woman's Work," this time as a studio version included on his latest release, *Now*. As it has been more than six months since it last appeared on the chart, "Work" is eligible to re-enter at any rank. (Within the first six months, the song would have to merit top 50 placement to re-enter.)

This time around, Columbia is promoting "Work" to radio, and it re-enters the Hot R&B/Hip-Hop Airplay chart at No. 64 with an audience of 5.2 million. The track's No. 69 entry on Singles & Tracks bests its original debut of No. 74 and is extremely close to surpassing the No. 61 peak it achieved in the July 15, 2000, issue.

SECOND COMING: **George Harrison's "My Sweet Lord"** re-enters The Billboard Hot 100 at No. 94, 31 years after its irritable run (see Chart Beat, page 6), as a retail rerelease scans 11,000 units in its opening week. That total is enough to land "Lord" at No. 2 on Hot 100 Singles Sales. "Lord" is still receiving airplay after all this time, spinning a total of 36 times on 22 of our reporting stations this week, mostly at adult contemporary and classic-rock stations.

The retail single includes the B-side "Let It Down" and the 2000 version of "My Sweet Lord" that appeared on the 30th-anniversary reissue of Harrison's 1970 album, *All Things Must Pass*. Proceeds from the sale of "Lord" go to the Material World Charitable Foundation that Harrison established in 1973.

Main Billboard 200 chart table with columns for Rank, Artist, Title, Peak Position, and Last Week. Includes special callouts like 'NUMBER 1' and 'GREATEST GAINER'.

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
100	86	74	7	ICE CUBE	Greatest Hits	54	150	147	13	7	SOUNDTRACK	American Pie 2	7
101	95	71	10	GREEN DAY	International Superhits!	40	151	148	13	151	THE JOHN TESH PROJECT	Pure Hymns	151
102	90	77	4	THE SMASHING PUMPKINS	{Rotten Apples} Greatest Hits	31	152	154	173	31	TANTRIC	Tantric	71
103	105	157	40	BROOKS & DUNN	Steers & Stripes	4	153	161	144	33	CITY HIGH	City High	34
104	93	83	21	GORILLAZ	Gorillaz	14	154	149	143	23	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS	Eternal	3
105	103	138	3	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	Eee-O 11: The Best Of The Rat Pack	103	155	143	196	78	SHAGGY	Hotshot	1
106	109	106	4	JILL SCOTT	Experience: Jill Scott 826+	38	156	139	120	9	MARC ANTHONY	Libre	57
107	94	68	12	THE BEATLES	1	1	157	130	109	5	SOUNDTRACK	Vanilla Sky	109
108	100	76	2	VARIOUS ARTISTS	Now 7	1	158	153	151	26	MISSY "MISDEMEANOR" ELLIOTT	Miss E...So Addictive	2
109	91	104	12	LENNY KRAVITZ	Lenny	12	159	164	152	8	8BALL	Almost Famous	47
110	102	87	21	SOUNDTRACK	The Princess Diaries	41	160	171	162	7	ADEMA	Adema	27
111	121	139	16	INDIA.ARIE	Acoustic Soul	10	161	150	172	47	SARA EVANS	Born To Fly	55
112	92	84	9	SOUNDTRACK	Jimmy Neutron Boy Genius	84	162	176	183	12	DIXIE CHICKS	Fly	1
113	106	91	7	MACK 10	Bang Or Ball	48	163	151	159	11	THIRD DAY	Come Together	31
114	110	147	3	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	The Rat Pack Live At The Sands	110	164	152	137	9	DUNGEON FAMILY	Even In Darkness	42
115	131	182	6	MERCYME	Almost There	115	165	156	145	42	GINUWINE	The Life	3
116	116	108	43	LENNY KRAVITZ	Greatest Hits	2	166	147	135	10	NATALIE MERCHANT	Motherland	30
117	114	127	17	VARIOUS ARTISTS	Wow Hits 2002: The Year's 30 Top Christian Artists And Hits	52	167	178	165	6	KENNY CHESNEY	Greatest Hits	13
118	129	150	19	MICHAEL W. SMITH	Worship	20	168	148	136	7	NEIL DIAMOND	The Essential Neil Diamond	90
119	125	117	20	JAGGED EDGE	Jagged Little Thrill	3	169	163	156	44	LIMP BIZKIT	Chocolate Starfish And The Hot Dog Flavored Water	1
120	107	98	9	TIMBALAND & MAGOO	Indecent Proposal	29	170	160	170	14	TENACIOUS D	Tenacious D	33
121	145	189	44	RASCAL FLATTS	Rascal Flatts	121	171	159	134	15	VARIOUS ARTISTS	Pulse	43
122	108	114	63	TRAIN	Drops Of Jupiter	6	172	167	190	11	MR. CHEEKS	John P. Kelly	32
123	118	103	14	OZZY OSBOURNE	Down To Earth	4	173	185	160	9	UGK	Dirty Money	18
124	119	92	22	BLINK-182	Take Off Your Pants And Jacket	1	174	173	193	30	LONESTAR	I'm Already There	9
125	122	166	3	SOUNDTRACK	The Fast And The Furious: More Fast And Furious	122	175	172	130	8	SMASH MOUTH	Smash Mouth	48
126	117	116	4	LIFEHOUSE	No Name Face	6	176	174	148	11	BUBBA SPARXXX	Dark Days, Bright Nights	3
🎧 PACESETTER 🎧													
127	175	142	1	MICHELLE BRANCH	The Spirit Room	64	177	170	164	16	ELTON JOHN	Songs From The West Coast	15
128	123	110	7	MARIAH CAREY	Greatest Hits	52	178	190	153	13	REBA MCENTIRE	Greatest Hits Volume III — I'm A Survivor	18
129	NEW	1	1	VARIOUS ARTISTS	Body + Soul: No Control	129	180	142	—	51	PETE YORN	Music For The Morning After	139
130	101	82	8	VARIOUS ARTISTS	The Concert For New York City	27	181	NEW	1	1	SADE	Lovers Rock	3
131	127	140	13	ENIGMA	LSD: Love Sensuality Devotion—The Greatest Hits	29	182	169	180	14	SOUNDTRACK	A Walk To Remember	181
132	133	100	10	SEVENDUST	Animosity	28	183	162	—	2	KIDZ BOP KIDS	Kidz Bop	76
133	141	122	22	MAXWELL	Now	1	184	182	—	6	SOUNDTRACK	The Royal Tenenbaums	162
134	140	155	51	TIM MCGRAW	Greatest Hits	4	185	182	—	6	DONNIE MCCLURKIN	Live In London And More...	69
135	138	131	9	NELLY	Country Grammar	1	186	155	133	3	NICKEL CREEK	Nickel Creek	142
136	111	99	10	CHARLOTTE CHURCH	Enchantment	15	187	179	199	4	DAVE MATTHEWS BAND	Live In Chicago 12.19.98	6
137	126	124	2	FIVE FOR FIGHTING	America Town	54	188	199	—	16	JOHN MAYER	Room For Squares	179
138	134	101	24	AARON CARTER	Oh Aaron	7	189	193	—	15	CYNDI THOMSON	My World	81
139	128	102	10	BARENAKED LADIES	Disc One: All Their Greatest Hits (1991-2001)	38	190	186	174	14	DAVID BALL	Amigo	120
140	132	125	7	DAVID GRAY	White Ladder	35	191	188	—	27	JOHN MELLENCAMP	Cuttin' Heads	15
141	124	126	10	BOB DYLAN	Love And Theft	5	192	166	129	12	LUTHER VANDROSS	Luther Vandross	6
142	115	—	9	MICHAEL JACKSON	Greatest Hits: HIStory — Volume 1	85	193	187	179	22	SOUNDTRACK	Harry Potter And The Sorcerer's Stone	48
143	135	115	7	CYPRESS HILL	Stoned Raiders	64	194	184	158	34	TOOL	Lateralus	1
144	144	128	12	JERMAINE DUPRI	Instructions	15	195	197	169	10	WEEZER	Weezer	4
145	146	—	4	STARSAILOR	Love Is Here	145	196	177	141	12	BOYZ II MEN	Legacy: The Greatest Hits Collection	89
146	157	154	21	BRIAN MCKNIGHT	Superhero	7	197	196	188	16	O-TOWN	O-Town	5
147	112	—	2	HANK WILLIAMS JR.	Almeria Club	112	198	198	—	16	BILLY JOEL	The Essential Billy Joel	29
148	168	—	42	JO DEE MESSINA	Burn	19	199	191	177	10	STEVEN CURTIS CHAPMAN	Declaration	14
149	137	107	14	VARIOUS ARTISTS	God Bless America	1	200	181	161	6	SOUNDTRACK	Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album	19
											G. DEP	Child Of The Ghetto	106

● 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 (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.
 The top selling albums compiled from a national sample of retail stores, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

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2002

Billboard HEATSEEKERS

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1	1 Week At Number 1	25	49		MUSHROOMHEAD FILTHY HANDS 014688/UNIVERSAL (12.98 CD)	XX
1	2	5	MERCYME IND/WORLD 85725/EPIC (16.98 EQ CD)	Almost There	26	21	16	ALEJANDRO SANZ WARNER LATINA 41541 (10.98/17.98)	MTV Unplugged
2	3	6	RASCAL FLATTS ● LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	Rascal Flatts	27	18	11	CARLOS VIVES EMI LATIN 35956 (9.98/15.98)	Dejame Entrar
	4	—	STARSAILOR CAPITOL 36448 (10.98 CD)	Love Is Here	23	24	24	NICOLE C. MULLEN WORD 85822/EPIC (11.98 EQ/17.98)	Talk About It
	5	4	PETE YORN COLUMBIA 62216/CRG (7.98 EQ/12.98)	Music For The Morning After	29	27	22	LUPILLO RIVERA △ SONY DISCOS 84648 (15.98 EQ CD)	Sufriendo A Solas
			GREATEST GAINER		30	41	—	DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD)	The Places You Have Come To Fear The Most
5	8	10	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	Nickel Creek	31	28	31	JOAN SEBASTIAN MUSART 12524/BALBOA (7.98/13.98)	En Vivo: Desde La Plaza El Progreso De Guadalajara
6	6	8	JOHN MAYER AWARE/COLUMBIA 85293/CRG (7.98 EQ/11.98)	Room For Squares	32	26	23	TOYA ARISTA 14697 (11.98/17.98)	Toya
7	7	3	G. DEP BAD BOY 73042/ARISTA (11.98/17.98)	Child Of The Ghetto	33	25	20	REMY ZERO ELEKTRA 62678/EEG (17.98 CD)	The Golden Hum
8	10	9	ZOEGIRL SPARROW 51828 (16.98 CD)	Life	34	42	40	PETER WHITE COLUMBIA 85212/CRG (18.98 EQ CD)	Glow
9	11	13	CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98)	Play It Loud	35	31	42	THE AVALANCHES MODULAR 31177/LONDON-SIRE (11.98 CD)	Since I Left You
10	—	—	TIM JANIS TIM JANIS ENSEMBLE 1103 (17.98 CD)	Water's Edge	35	—	—	CHRIS BOTTI COLUMBIA 85733/CRG (12.98 EQ CD)	Night Sessions
11	13	27	JACK JOHNSON ENJOY 001 (15.98 CD)	Brushfire Fairytales	37	36	49	SIGUR ROS PLAY IT AGAIN SAM 1* (17.98 CD)	Agætis Byrjun
12	12	—	PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY POCKET CHANGE 1003 (16.98 CD)	Po' Like Dis	38	46	44	WHITE STRIPES SYMPATHY FOR THE RECORD INDUSTRY 660* (11.98 CD)	White Blood Cells
13	14	—	LIL BLACKY HIT A LICK 51279/TRIPLE X (16.98 CD)	Big Ballin	39	39	50	STEVE TYRELL COLUMBIA 86006/CRG (12.98 EQ/18.98)	Standard Time
14	9	2	SCENE 23 143 31176/LONDON-SIRE (11.98/17.98)	Pop Stars 2: Music From The TV Show	40	32	—	WALTER BEASLEY SHANACHIE 5086 (18.98 CD)	Rendezvous
15	16	14	TOBYMAC FOREFRONT 25294 (17.98 CD)	Momentum	41	29	18	GOOD CHARLOTTE DAYLIGHT 85845/EPIC (11.98 EQ/17.98)	Good Charlotte
16	20	17	SOIL J 20022 (17.98/11.98)	Scars	42	38	—	ILL NINO ROADRUNNER 618497/DJMG (14.98 CD)	Revolution/Revolucion
			HOT SHOT DEBUT		43	30	29	SHELBY LYNNE ISLAND 586438/DJMG (12.98/18.98)	Love, Shelby
17	—	—	DIRTY SOUTH HARD 2 HIT 7088/STREET LEVEL (17.98 CD)	Everythang's Gon' Be Different...	44	—	—	GREG O'QUIN 'N JOYFUL NOYZE WORLD WIDE GOSPEL 3008 (12.98/16.98)	Cliches
18	—	—	TIM JANIS TIM JANIS ENSEMBLE 1104 (17.98 CD)	An American Composer In Concert	45	—	—	REV. CLAY EVANS AND THE AARC MASS CHOIR MEEK 4014 (11.98/16.98)	Constantly
19	—	—	JOOLS HOLLAND & HIS RHYTHM & BLUES ORCHESTRA RHINO 78264 (18.98 CD)	Jools Holland's Big Band Rhythm & Blues Orchestra	46	40	28	DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD)	Before The Storm
20	22	37	ZERO 7 PALM 5007 (11.98 CD)	Simple Things	47	50	—	EL PODER DEL NORTE DISA 727018 (14.98/12.98)	El Autentiko Y Unico En Vivo
21	17	15	JAMIE O'NEAL ● MERCURY (NASHVILLE) 170132 (11.98/17.98)	Shiver	48	33	21	NEW FOUND GLORY DRIVE THRU 112338/MCA (12.98/18.98)	New Found Glory
22	15	26	JUMP 5 SPARROW 51913 (16.98 CD)	Jump 5	49	—	—	SHIRLEY CAESAR WORD 85864/EPIC (11.98 EQ/17.98)	Hymns
23	19	19	DJ SKRIBBLE BIG BEAT/WARNER ESP 35080/LONDON-SIRE (18.98 CD)	Essential Presents: Skribble's House	50	43	39	TAMMY COCHRAN EPIC (NASHVILLE) 62795/SONY (NASHVILLE) (7.98 EQ/11.98)	Tammy Cochran
24	23	25	FLAW REPUBLIC 014891/UNIVERSAL (12.98 CD)	Through The Eyes					

FEBRUARY 2
2002

Billboard TOP INDEPENDENT ALBUMS

Each chart compiled from a national sample of retail stores, mass merchant and internet sales reports collected, compiled and provided by SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1/GREATEST GAINER	2 Weeks At Number 1	25	35	41	CAROLE KING ROCKINGALE 8346/KOCH (18.98 CD)	Love Makes The World
1	2	14	DEFAULT TVT 2010 (14.98 CD) #	The Fallout	26	26	44	REGINA BELLE PEAK 8505/CONCORD (16.98 CD)	This Is Regina
2	2	1	SEVENDUST TVT 5870 (10.98/17.98)	Animosity	27	15	20	VARIOUS ARTISTS TOMMY BOY 1524 (12.98/18.98)	Jock James: The All Star Jock James
3	—	—	THE JOHN TESH PROJECT FAITH MD 34581/GARDEN CITY (11.98/16.98)	Pure Hymns	28	24	30	SIGUR ROS PLAY IT AGAIN SAM 1* (17.98 CD) #	Agætis Byrjun
4	3	6	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) #	Nickel Creek	29	28	28	WHITE STRIPES SYMPATHY FOR THE RECORD INDUSTRY 660* (11.98 CD) #	White Blood Cells
5	8	11	IMX TUG 39009/NEW LINE (12.98/17.98)	IMx	30	19	—	WALTER BEASLEY SHANACHIE 5086 (18.98 CD) #	Rendezvous
6	4	4	DE LA SOUL TOMMY BOY 1443* (12.98/18.98)	AOI: Bionix	31	30	31	THE CHARLIE DANIELS BAND BLUE HAT/AQUARIUM 8133/KOCH (12.98/18.98)	The Live Record
7	5	3	DREAM STREET ● UEG 18304/EDEL (12.98/18.98)	Dream Street	32	18	16	INSANE CLOWN POSSE PSYCHOPATHIC 3000 (17.98 CD)	Forgotten Freshness Volume 3
8	—	—	TIM JANIS TIM JANIS ENSEMBLE 1103 (17.98 CD) #	Water's Edge	33	—	—	GREG O'QUIN 'N JOYFUL NOYZE WORLD WIDE GOSPEL 3008 (12.98/16.98)	Cliches
9	7	8	PRINCE NPG 70804/REDLINE (18.98 CD)	The Rainbow Children	34	—	—	REV. CLAY EVANS AND THE AARC MASS CHOIR MEEK 4014 (11.98/16.98)	Constantly
10	6	5	KITTIE ARTEMIS 751088 (11.98/17.98)	Oracle	35	25	18	DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD) #	Before The Storm
11	9	—	PO' WHITE TRASH AND THE TRAILER PARK SYMPHONY POCKET CHANGE 1003 (16.98 CD) #	Po' Like Dis	36	20	15	THE HIT CREW TURN UP THE MUSIC 1294 (17.98 CD)	Proud To Be American
12	10	—	LIL BLACKY HIT A LICK 51279/TRIPLE X (16.98 CD) #	Big Ballin	37	22	24	BASEMENT JAXX XL 10423/ASTRALWERKS (16.98 CD) #	Rooty
13	12	13	VARIOUS ARTISTS ULTRA 1110 (19.98 CD)	Ultra... Chilled 01	38	—	—	VARIOUS ARTISTS VANGUARD 10363 (7.98 CD)	Another Year On The Streets 2
14	45	—	ELVIS PRESLEY BMG/MADACY SPECIAL PRODUCTS 5294/MADACY (10.98/10.98)	Elvis: The Very Best Of Love	39	41	—	VARIOUS ARTISTS NARM 50007 (1.98 CD)	Get The Blues!
			HOT SHOT DEBUT		40	47	46	THURSDAY VICTORY 145 (11.98 CD)	Full Collapse
15	—	—	CONCRETE BLONDE MANIFESTO 43201 (16.98 CD)	Group Therapy	41	37	—	LOVAGE 75 ARK 75012/TOMMY BOY (16.98 CD)	Music To Make Love To Your Old Lady By
16	11	23	BARRY MANILOW CONCORD 2102 (12.98/17.98)	Here At The Mayflower	42	23	21	PAUL VAN DYK MINISTRY OF SOUND 5062 (21.98 CD) #	The Politics Of Dancing
17	—	—	DIRTY SOUTH HARD 2 HIT 7088/STREET LEVEL (17.98 CD) #	Everythang's Gon' Be Different...	43	31	19	LA' CHAT IN THE PAINT 8239/KOCH (12.98/18.98)	Murder She Spoke
18	—	—	TIM JANIS TIM JANIS ENSEMBLE 1104 (17.98 CD) #	An American Composer In Concert	44	34	25	SNOOP DOGG PRESENTS THA EASTSIDAZ TVT 2230* (10.98/17.98)	Duces 'N Trayz—The Old Fashioned Way
19	13	9	LOUIE DEVITO OEE VEE 48201/MUSICRAMA (16.98 CD)	N.Y.C. Underground Party Volume 4	45	—	—	DOUG & MELVIN WILLIAMS BLACKBERRY 1631/MALACO (10.98/16.98)	Duets
20	14	12	DJ SKRIBBLE BIG BEAT/WARNER ESP 35080/LONDON-SIRE (18.98 CD) #	Essential Presents: Skribble's House	46	—	—	MOSES TYSON, JR. WORLD CLASS GOSPEL 50009/ALPINE (10.98/15.98)	Music
21	21	10	OUTLAWZ OUTLAW/IN THE PAINT 8324/KOCH (12.98/18.98)	Novakane	47	29	29	DJ ESCAPE GROOVILICIOUS 35104/STRICTLY RHYTHM (21.98 CD) #	Party Time 2002
22	17	14	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10.98/16.98)	Put Yo Hood Up	48	39	27	VARIOUS ARTISTS EPITAPH 86615 (4.98 CD)	Punk O Rama 2001 Vol. 6
23	27	37	DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD) #	The Places You Have Come To Fear The Most	49	32	26	THE GET UP KIDS HEROES & VILLAINS 357/VAGRANT (16.98 CD) #	Eudora
24	16	22	JOAN SEBASTIAN MUSART 12524/BALBOA (7.98/13.98) #	En Vivo: Desde La Plaza El Progreso De Guadalajara	50	50	35	LOS TEMERARIOS FONOVISA 6123 (10.98/17.98) #	Baladas Rancheras

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. ○ Greatest Gainer shows chart's largest unit increase. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (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. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

FEBRUARY 2
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Billboard TOP INTERNET ALBUM SALES™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1		ALAN JACKSON ARISTA NASHVILLE 67039/RLG	Drive	1
2	1	JOSH GROBAN 143 48154/WARNER BROS. #	Josh Groban	52
3	2	SOUNDTRACK MERCURY (NASHVILLE) 170069	O Brother, Where Art Thou?	11
4	7	GEORGE HARRISON APPLE 30474/CAPITOL	All Things Must Pass	-
5	4	SOUNDTRACK REPRISE 48110/WARNER BROS.	The Lord Of The Rings: The Fellowship Of The Ring	37
6	6	PINK FLOYD CAPITOL 36111	Echoes - The Best Of Pink Floyd	22
7	5	ENYA REPRISE 47426/WARNER BROS.	A Day Without Rain	10
8	18	SOUNDTRACK V2 27119	I Am Sam	26
9	3	ROD STEWART WARNER BROS. 78328	The Very Best Of Rod Stewart	44
10	8	VARIOUS ARTISTS INTERSCOPE 493188	America: A Tribute To Heroes	59
11	9	DIANA KRALL VERVE 549846/VG	The Look Of Love	57
12	11	U2 INTERSCOPE 524653	All That You Can't Leave Behind	56
13	12	ALICIA KEYS J 20002	Songs In A Minor	12
14	10	CREED WIND-UP 13075	Weathered	2
15	16	THE STROKES RCA 68101*	Is This It	63
16	13	NO DOUBT INTERSCOPE 493158*	Rock Steady	15
17	14	SOUNDTRACK INTERSCOPE 493035	Moulin Rouge	68
18	15	BOB DYLAN COLUMBIA 85975*/CRG	Love And Theft	141
19		THE BE GOOD TANYAS NETTWERK 30245	Blue Horse	-
20		MONTSERRAT FIGUERAS FONTALIS 9901/NAIVE	Voice Of Emotion	-
21	21	PINK ARISTA 14718	M!ssundaztood	9
22	19	NICKELBACK ROADRUNNER 618485/IDJMG	Silver Side Up	4
23	20	STING A&M 493169/INTERSCOPE	... All This Time	55
24	24	SOUNDTRACK DREAMWORKS 450305/INTERSCOPE	Shrek	35
25	22	LINKIN PARK WARNER BROS. 47755	[Hybrid Theory]	3

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. # indicates past or present Heatseeker title © 2002. VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

FEBRUARY 2
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Billboard TOP SOUNDTRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	O BROTHER, WHERE ART THOU? ▲	MERCURY 170069
2	2	I AM SAM	V2 27119
3	4	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
4	3	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRISE 48110/WARNER BROS.
5	5	HOW HIGH	DEF JAM 586628*/IDJMG
6	9	ORANGE COUNTY	COLUMBIA 85933/CRG
7	7	MOULIN ROUGE ▲	INTERSCOPE 493035
8	6	ALI	INTERSCOPE 493172
9	10	COYOTE UGLY ▲	CURB 78703
10	8	THE FAST AND THE FURIOUS ●	MURDER INC./DEF JAM 548832*/IDJMG
11	12	THE PRINCESS DIARIES ●	WALT DISNEY 860731
12	11	JIMMY NEUTRON BOY GENIUS	NICK/JIVE 48501/ZOMBA
13	13	THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	ISLAND 586631/IDJMG
14		AMERICAN PIE 2 ●	REPUBLIC D14494/UNIVERSAL
15	14	VANILLA SKY	REPRISE 48109/WARNER BROS.
16		A WALK TO REMEMBER	EPIC 86311
17	15	THE ROYAL TENENBAUMS	HOLLYWOOD 162347
18	16	HARRY POTTER AND THE SORCERER'S STONE ●	WARNER SUNSET/NONESUCH/ATLANTIC 83491/AG
19	17	THREE 6 MAFIA & HYPNOTIZE MINDS PRESENTS: CHOICES - THE ALBUM	HYPNOTIZE MINDS/LOUD/COLUMBIA 1972/CRG
20	22	DOWN FROM THE MOUNTAIN	LOST HIGHWAY 170221/MERCURY (NASHVILLE)
21	21	SAVE THE LAST DANCE ▲	HOLLYWOOD 162288
22	19	TRAINING DAY	PRIORITY 50213*/CAPITOL
23	20	THE WASH	AFTERMATH/DOGGYSTYLE 4931/INTERSCOPE
24	23	A KNIGHT'S TALE	COLUMBIA 85648/CRG
25	18	NOT ANOTHER TEEN MOVIE	MAVERICK 48250/WARNER BROS.

FEBRUARY 2 2002 Billboard TOP POP CATALOG™

All 3 charts are compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	CREED WIND UP 13053* (11.98/18.98)	Human Clay
2	2	3	ENYA REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya
3	5	5	CREED WIND-UP 13049 (11.98/18.98) #	My Own Prison
4	3	4	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (10.98/15.98)	Greatest Hits
5	4	2	PINK FLOYD CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
6	6	6	GEORGE HARRISON APPLE 30474/CAPITOL (24.98 CD)	All Things Must Pass
7	8	8	INCUBUS IMMORTAL 63652/EPIC (12.98 EQ/18.98)	Make Yourself
8	9	10	KID ROCK TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) #	Devil Without A Cause
9	10	7	METALLICA ELEKTRA 61113*/EEG (11.98/17.98)	Metallica
10	7	33	MICHAEL JACKSON EPIC 66073 (12.98 EQ/18.98)	Thriller
11	14	18	CAROLE KING EPIC 65850 (7.98 EQ/11.98)	Tapestry
12	11	12	JAMES TAYLOR WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
13	34	24	GEORGE HARRISON CAPITOL 11576 (11.98/17.98)	The Best Of George Harrison
14	17	22	CELINE DION 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
15	16	16	MADONNA SIRE 26440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection
16	12	9	SUBLIME GASOLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
17	20	23	DEF LEPPARD MERCURY 528718/IDJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
18	23	28	DIXIE CHICKS MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) #	Wide Open Spaces
19	19	21	SHANIA TWAIN MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over
20	13	14	U2 ISLAND 524613/IDJMG (12.98/18.98)	The Best Of 1980-1990
21	40	32	PINK FLOYD CAPITOL 29750 (17.98 CD)	Wish You Were Here
22	18	11	THE BEATLES APPLE 46446*/CAPITOL (12.98/18.98)	Abbey Road
23	21	20	FRANK SINATRA REPRISE 26501/WARNER BROS. (13.98/18.98)	Sinatra Reprise - The Very Good Years
24	37	34	AC/DC EASTWEST 92418/EEG (11.98/17.98)	Back In Black
25	28	26	SYSTEM OF A DOWN AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98) #	System Of A Down

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
32	44	44	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 846210/IDJMG (12.98/18.98)	Legend
27	15	13	ANDREA BOCELLI PHILIPS 539207 (12.98/18.98) #	Romanza
28	35	31	JOURNEY COLUMBIA 44493/CRG (11.98 EQ/17.98)	Journey's Greatest Hits
29	29	30	MILES DAVIS LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	Kind Of Blue
30	26	19	DIDO ARISTA 19025 (12.98/18.98) #	No Angel
31	22	25	FAITH HILL WARNER BROS. (NASHVILLE) 47373*/WRN (12.98/18.98)	Breathe
32	31	17	TOM PETTY AND THE HEARTBREAKERS MCA 110813 (12.98/18.98)	Greatest Hits
33	27	29	AEROSMITH COLUMBIA 57367/CRG (17.98 EQ/11.98)	Aerosmith's Greatest Hits
34	25	-	SADE EPIC 85287 (12.98 EQ/18.98)	The Best Of Sade
35	24	36	ABBA POLYDOR 517007/UNIVERSAL (12.98/18.98)	Gold - Greatest Hits
36	NEW	1	TIM JANIS TIM JANIS ENSEMBLE 1203 (17.98 CD)	Along The Shore Of Acadia
37	45	-	WILLIE NELSON LEGACY/COLUMBIA (NASHVILLE) 69322/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
38	30	27	POISON CAPITOL 53375 (7.98/11.98)	Greatest Hits 1986-1996
39	NEW	1	AALIYAH BLACKGROUND 10753 (12.98/17.98)	One In A Million
40	50	42	2PAC AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits
41	36	35	JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
42	38	39	ELTON JOHN ROCKET/ISLAND 512532/IDJMG (6.98/11.98)	Greatest Hits
43	39	-	BROOKS & DUNN ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection
44	46	49	QUEEN HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
45	48	46	CREEDENCE CLEARWATER REVIVAL FANTASY 2* (12.98/17.98)	Chronicle The 20 Greatest Hits
46	41	15	LEE GREENWOOD CAPITOL (NASHVILLE) 98568 (11.98 CD)	American Patriot
47	NEW	1	AL GREEN HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits
48	43	41	THE BEATLES APPLE 46443/CAPITOL (17.98/34.98)	The Beatles
49	33	37	WILLIE NELSON COLUMBIA (NASHVILLE) 37542/SONY (NASHVILLE) (11.98 EQ/17.98)	Willie Nelson's Greatest Hits (& Some That Will Be)
50	NEW	1	ALAN JACKSON ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection

● Albums with the greatest sales gain this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. # indicates past or present Heatseeker title. 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. © 2002. VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

FEBRUARY 2 2002 Billboard MODERN ROCK TRACKS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, IMPRINT/PROMOTION LABEL, Artist. Top track: BLURRY (NUMBER 1) by Puddle Of Mudd.

FEBRUARY 2 2002 Billboard MAINSTREAM ROCK TRACKS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, IMPRINT/PROMOTION LABEL, Artist. Top track: MY SACRIFICE (NUMBER 1) by Creed.

FEBRUARY 2 2002 Billboard TOP 40 TRACKS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, IMPRINT/PROMOTION LABEL. Top track: HOW YOU REMIND ME (NUMBER 1) by Nickelback.

FEBRUARY 2 2002 Billboard ADULT CONTEMPORARY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, IMPRINT/PROMOTION LABEL, Artist. Top track: HERO (NUMBER 1) by Enrique Iglesias.

FEBRUARY 2 2002 Billboard ADULT TOP 40 TRACKS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, IMPRINT/PROMOTION LABEL, Artist. Top track: WHEREVER YOU WILL GO (NUMBER 1) by The Calling.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations, 81 modern rock stations, 81 adult contemporary stations and 81 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 256 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.

FEBRUARY 2 2002

Billboard

HOT 100

Main chart table with columns for Rank, Title, Artist, Weeks on Chart, and Peak Position. Includes sections for 'NUMBER 1', 'HOT SHOT DEBUT', and 'GREATEST GAINER / SALES'.

Footnote text explaining chart rules, including 'Songs with the greatest airplay and/or sales gains recorded this week...' and 'The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio playlists...'.



Billboard

SPOTLIGHTS

MASTER P 10th Anniversary

Billboard salutes Master P on his 10th year in the music industry with a look at the artist and self-made rap mogul's incredible rise to success. We'll gather tributes from his peers in the music industry, preview what's to come from No Limit, provide a comprehensive list of all Master P and No Limit's music and film releases to date, and interview Master P himself in an exclusive Billboard Q&A!

Join Billboard in honoring one of the music industry's biggest stars. Reserve your ad today!

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Ad Close: February 19

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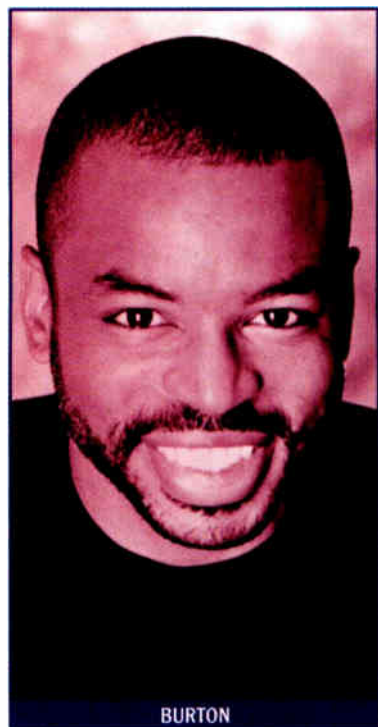
Black History

Continued from page 3

In 1909, the National Assn. for the Advancement of Colored People was established; coincidentally, its co-founder W.E.B. DuBois was born in February 1868, and the 15th Amendment, which granted African-Americans the right to vote, was passed in 1870.

Today, with the whole month of February dedicated to black history, the contributions of African-American entertainers are being recognized through promotions helmed by record labels and home-video companies. The tribute is led by the 25th anniversary salute to the groundbreaking mini-series *Roots* and by the renewed spotlight on Harry Belafonte's Grammy Award-nominated dream project, *The Long Road to Freedom—An Anthology of Black Music*.

Roots, perhaps the most definitive series about black history ever, has been released on DVD-Video by Warner Home Video in time for the celebration. The three-disc *Roots 25th Anniversary Edition*, which streeted Jan. 15 and is available for \$59.98, includes the complete digitally remastered TV mini-series, as well as a recently filmed commentary



BURTON

from key cast and crew and a *Roots* family tree.

Roots, produced by David L. Wolper and Stan Margulies and featuring Louis Gossett Jr., Edward Asner, Ben Vereen, Maya Angelou, and Cicely Tyson, is based on Alex Haley's novel about African-American life in the U.S. from the Revolutionary War to the time of emancipation. The Emmy Award- and Golden Globe-winning series originally aired in 1977 during eight nights and was the highest-rated TV event of its time, watched by an estimated 130 million viewers.

LeVar Burton, who played the main character, Kunta Kinte, says that recording his reflections about *Roots* for the new DVD-Video was inspiring from a historical standpoint. "It has been a lot of fun to look back at where we were as a nation 25 years ago," he says, "and see how important *Roots* was in the formation of our consciousness then and now and where [the project] fits in that time line of things. I think there is a direct continuity between the civil-rights movement, *Roots*, and the celebration of [Martin Luther King Jr.'s] birthday as a national holiday. It's all part of the same continuum."

He adds that the release of the DVD-Video will likely expose African-American history to several generations of Americans who weren't old enough to have seen *Roots* when it aired originally: "I hope that people will watch the [DVD-Video] documentary and remember what a significant piece of television it is and what a significant sociological contribution it made."

Nancy Harris, VP of features marketing for Warner, says that the company is buying advertising on a variety of cable networks to promote *Roots*. "Some of the advertising—such as [that on] BET—will target the African-American community, but it will also be broad-based, including networks, such as Bravo and A&E," she explains. "We'll also have print ads in *Entertainment Weekly*, *People*, and *Ebony*. There will be banner advertising on Internet media, such as AOL, and on several African-American-targeted sites."

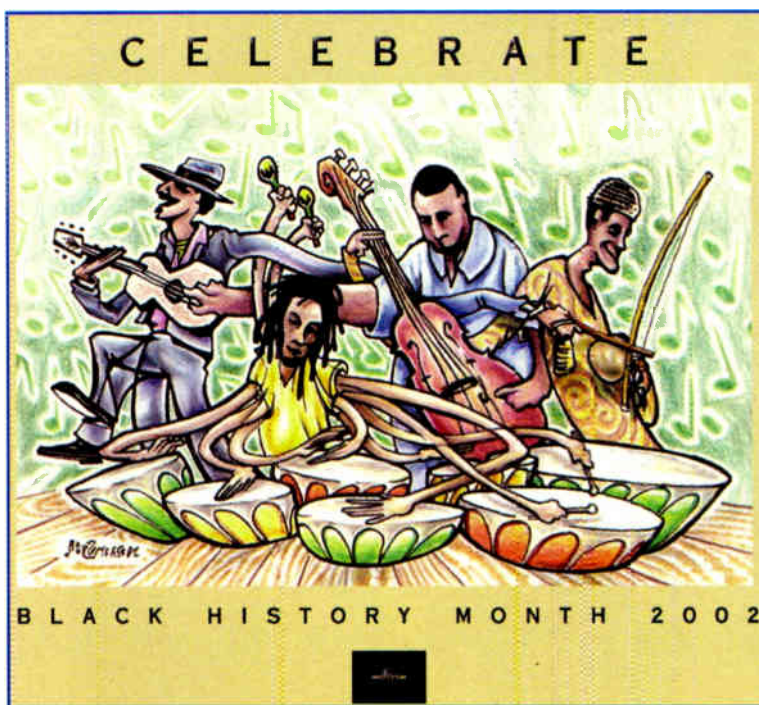
In conjunction with the *Roots* DVD release, the *Roots* six-volume set on VHS has been repriced at \$59.92. Other VHS reprices include the seven-disc *Roots: The Next Generation* (\$69.92), the three-volume *Alex Haley's Queen* (\$24.98), and *Roots: The Gift* (\$14.95).

LONG ROAD TO FREEDOM

Black-music pioneer Belafonte will be hitting the college-tour circuit in February, speaking to students on behalf of *The Long Road to Freedom*. Researched and recorded between 1961 and 1971 (*Billboard*, April 14, 2001), rediscovered in BMG Entertainment's vaults in 1999, and released last Sept. 11, the five-CD collection recently garnered three Grammy nominations, including one for best historical album.

"The events of Sept. 11 turned everything upside down," Belafonte recalls. "We didn't re-engage our efforts until December—we lost a lot of time. But we [reignited] our promotion commitment, and it's beginning to bear fruit."

"We're doing all the obvious things during Black History Month to help spread the existence of this work," Belafonte continues. "This is a work that's worthy of being in the hands of students. It's not just black history: It's the history of this nation."



Celebratin' Rhythm. Universal Music and Video Distribution adopted this painting by L.A.-based artist Nathan Spoor as the poster art for its 2002 salute to Black History Month.

The anthology will also play a prominent role at the Cincinnati-based National Underground Railroad Freedom Center, for which Belafonte will serve as a spokesperson. Scheduled to open in 2004, the 158,000-square-foot museum

'I think there is a direct continuity between the civil-rights movement, "Roots," and the celebration of [Martin Luther King Jr.'s] birthday as a national holiday. It's all part of the same continuum.'

—LEVAR BURTON, 'ROOTS' STAR

and education center's sponsors include Procter & Gamble. Located near the banks of the Ohio River, the Freedom Center will house various exhibits and recreate an underground railroad route via virtual-reality simulation.

According to BMG Music Distribution VP of marketing Michael Terry, the renewed focus on the Belafonte project is just one facet of the company's Black History Month campaign, which this year is titled "Family: Investing in Youth, Honoring Our Men and Women." With an objective that Terry says is "to efficiently and effectively market, promote, and sell music while educating consumers about African-Americans' achievements and accomplishments," BMG is focusing on both its roster of key contemporary artists (OutKast, Angie Stone, Joe, and Kirk Franklin), as well as new and developing acts (including

Cee-Lo, Cherokee, the Product G&B, and Tina Novak), with an 18-track sampler featuring specially commissioned artwork by Los Angeles-based artist Kenji. The sampler will be at retail the first week of February for in-store play and as an added-value item.

The same artwork—Kenji's vase of life, a representation of the matrix of family—is being used on BMG's Black History Month poster. The bowl of fruit depicted on the left of the vase represents the past; the bowl of fruit on the right represents the future. The seven candles across the top of the artwork symbolize the bright future ahead. (see photo, next page).

Other campaign elements include a Web-site contest, bookmarks listing historical facts, and artist-branded calling cards that enable users to call a number and listen to snippets of an artist's work, as well as give the user 10 minutes of time to chat with a family member.

SAY IT LOUD

The WEA family of labels (Warner Bros., Elektra, Atlantic, and Rhino) is anchoring its annual salute with a catalog-focused campaign that takes its name from last fall's five-part documentary *Say It Loud! Black Music in America* (*Billboard*, Feb. 10, 2001), which featured Ray Charles, Isaac Hayes, James Brown, Macy Gray, and Queen Latifah, among others. A co-production of VH1, Quincy Jones Media Group, and Rhino Entertainment, the historical retrospective also spawned a companion boxed set.

While VH1 plans to rebroadcast the series Feb. 4-7, the labels themselves are launching a price-and-position-focused promotion featuring the *Say It Loud* boxed set and a wide range of catalog artists: Yolanda Adams, Missy "Misdemeanor" Elliott, Brandy, Howard Hewett, Anita Baker, Keith Sweat, Donny Hathaway,

and Zapp & Roger Troutman.

Rounding out the retail campaign are themed posters, calendars, and integrated Web-site links. "We want to especially tie in with retailers in the local communities that our field people deal with," WEA VP of R&B sales and marketing T.J. Miller says.

Elsewhere in the AOL/Time Warner family, a package of Warner Home Video-distributed PBS documentaries is also being promoted for Black History Month. The new PBS titles *Marcus Garvey: Look for Me in the Whirlwind* (\$19.98 VHS, \$24.98 DVD-Video), *In Remembrance of Martin* (\$14.95 VHS), and *The Long Walk of Nelson Mandela* (\$19.98 VHS), which were released Jan. 8, will be marketed as part of a free-standing display that Warner is making available to its retail accounts.

"Black History Month is an AOL/Time Warner initiative across the board," Warner VP of special-interest marketing Doug Wadleigh says. "We always get involved as a corporation. These are the ultimate black-history documentaries, and they are of interest to many consumers."

Previously released PBS projects—including the three-disc *Wonders of the African World* (\$59.98 VHS), *Against the Odds: Artists of the Harlem Resistance* (\$14.95 VHS), and *Frederick Douglass: When the Lion Wrote History* (\$14.95 VHS)—are being re-promoted as part of this Warner



GRAFFEO

package, as are Warner titles *Ghosts of Mississippi* (\$14.94 VHS, \$19.98 DVD-Video), and *Rosewood* (\$9.94 VHS, \$14.98 DVD-Video), among others.

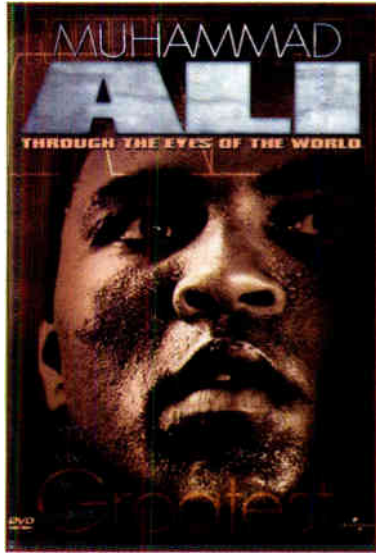
THE GREATEST

Universal Studios Home Video is releasing the documentary *Muhammad Ali: Through the Eyes of the World* Jan. 29. Available for \$19.98 on DVD-Video and \$14.98 on VHS, the project recounts Ali's life story and is complemented by interviews (Continued on next page)

Black History

Continued from preceding page

with friends, family, celebrities, and athletes, who share their memories about the legendary boxer. The DVD-Video includes



Eye on the Prize. The documentary features interviews with Billy Crystal, James Earl Jones, Lennox Lewis, and Tom Jones, among others, who discuss the impact that Muhammad Ali had on their lives. It also includes such rare footage as Ali's first TV appearance, his first publicity photo as a professional boxer, and shots of Ali at home with his family.

an Ali fight chronology, a stills gallery, and a featurette about the *Ali* feature film starring Will Smith that was released Dec. 25 in theaters nationwide.

Ali's daughter, Hana Ali, says that these releases bring her father a lot of joy. "He appreciates that people know what he stood for," she says of Ali, who was a role model to black Americans during the turbulent 1960s, was vocal about the Islamic faith, and publicly refused to serve in the Vietnam War. "I think that deep down, he thinks that people might forget him."

When consumers purchase this title, they will receive an instant \$3 discount on a choice of Universal VHS or DVD-Video black/civil-rights-themed titles, including *To Kill a Mockingbird*, *The Hurricane*, *Cry Freedom*, and both the 1934 and 1954 versions of *Imitation of Life*.

Universal senior VP of marketing Ken Graffeo says the company is also working on an electronic card that will be sent to a database of consumers immediately prior to the project's release. "We will be doing an infomercial to promote the release and allow you to order it through an 800-number. We have a strong print campaign as well, which will be in *Sports Illustrated*, *Vibe*, *Knockout*, and *The Ring*."

Proceeds from the documentary will go to the Muhammad Ali Foundation, which promotes

tolerance and understanding among diverse people, communities, and nations.

College campuses are the focal point for Universal Music and Video Distribution's "Sound of Freedom" promotion that centers on six core artists: India.Arie, Mary J. Blige (whose *No More Drama* album is being rereleased Jan. 29 with additional tracks), Lil' J, Ludacris, jazz great John Coltrane, and rap pioneers Public Enemy. Throughout February, a visibility banner featuring those acts will be displayed at 35 key colleges, including Georgetown University, Texas Southern University, and California State-San Diego University, with Universal college reps giving student consumers the chance to win Universal Music gift sets.

In addition, the company's artist-development reps will be working in tandem with the college reps to target local independent retailers. A specially commissioned poster by Nathan Spoor of L.A.-based Deity Design will be available to retail consumers in conjunction with the on-campus promotion.

VITAL REISSUES

Chief among this year's slate of vital reissues is the four-CD boxed set from EMI/Capitol, *The Essence of Nancy Wilson*. The 80-track collection, due Feb. 12, is a companion piece to 2000's double-CD *Anthology*. Included in the new 80-song retrospective are 14 tracks from the unreleased 1968 album *Live at the Sands* and tracks from rare albums that were only released in Japan.

"I never thought I'd be working this long," Wilson says. She is celebrating her 50th anniversary in music this year and remains host of NPR's weekly *Jazz Profiles* series. "I've been lucky enough to have had a very grounded career."

Another chapter in musical history is represented by the Feb. 19 rollout of Epic/Legacy's "CTI Jazz Series" of reissues. A leading force among independent labels and the fusion movement in the '70s, the label was established by jazz producer Creed Taylor of Creed Taylor Inc. Six albums make up the initial release schedule: Stanley Turrentine's *Sugar*, Hubert Laws' *Rites of Spring*, George Benson's *Body Talk*, Milt Jackson's *Goodbye*, Johnny Hammond's *Breakout*, and Idris Muhammad's *Power of Soul*. Seven more CTI reissues are set for a summer release.

VIDEO PROMOTIONS

From musicals and comedies to dramas and action films, other home-video companies are celebrating the diverse African-American experience with a variety of new promotions and repriced titles. Fox Home Entertainment's \$19.98-priced DVD-Video debuts of the 1954 classic musical *Carmen Jones*—featuring Belafonte and Dorothy Dandridge—and *The Five Heartbeats*—the 1991 feature

that took its story line from the African-American singing groups of the 1950s and 1960s—arrived in stores Jan. 22. *Carmen Jones* has been newly restored, while *The Five Heartbeats* contains a special featurette on director/star Robert Townsend.

The company is also repricing *How Stella Got Her Groove Back*, *Light It Up*, *Soul Food*, *Sugar Hill*, and *Waiting to Exhale* at \$9.98 on VHS and \$19.98 on DVD-Video, as well as promoting the Jan. 22 sell-through debut of *Kingdom Come*, which will be available at \$14.98 on VHS.

"What we try to do is not simply have Black History Month titles that we trot out every January. We are promoting these titles from a seasonality perspective," says Todd Rowan, VP of marketing for Fox,

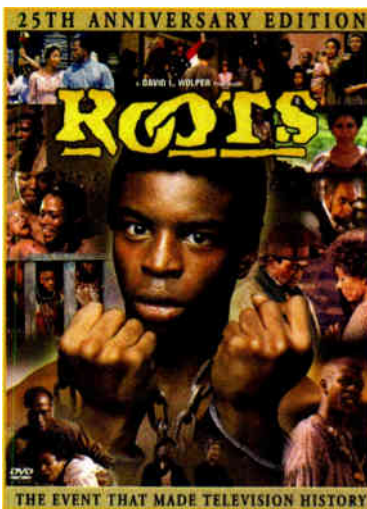
'[Muhammad Ali] appreciates that people know what he stood for. I think that deep down, he thinks that people might forget him.'

—HANA ALI, ALI'S DAUGHTER

which is offering special displays for these titles to retailers.

Artisan Home Entertainment's promotion includes a package of titles led by the DVD-Video release of *Mama Flora's Family*, a 1998 CBS mini-series based on an Alex Haley book. The project—which stars Cicely Tyson, Blair Underwood, Queen Latifah, and Mario Van Peebles—tells the story of Flora, a black girl born to a sharecropping family in Mississippi.

The \$19.98 DVD-Video streeted last Dec. 18 and will be promoted alongside a roster of December- and January-released titles. December releases include *Once Upon a Time . . . When We Were*



Haley's Masterpiece. *Roots*, which has won more than 145 awards, remains the third-highest-rated telecast in the history of American TV. The 25th anniversary edition DVD-Video features a "Remembering Roots" section, in which the cast and crew recall how their lives were affected by the series.

Colored (\$9.98 VHS), *The Temptations* (\$9.98 VHS), and *The Gail Deever's Story* (\$14.98 VHS), while January releases include *Belly*, *Ghost Dog*, and *The Breaks*, which are each available for \$9.98 on VHS and for \$14.98 on DVD-Video.

Artisan senior VP of marketing Hosea Belcher notes: "Black history celebrates every facet of urban black culture, and we think of black history as more than just February."

MGM Home Entertainment is also promoting a block of titles from its "Soul Cinema" collection. The latest "Soul Cinema" DVD-Video releases—*Amazing Grace* (a tale of Baltimore politics featuring Slappy White, Moses Gunn, and Moms Mabley) and *J.D.'s Revenge* (starring Louis Gossett Jr., about a black law student in mid-1970s New Orleans)—will be marketed to retailers in conjunction with such previously released "Soul Cinema" DVD-Videos as *Coffy*, *Slaughter*, and *Black Mama, White Mama*.

The Sidney Poitier DVD-Videos *In the Heat of the Night*—a film about race relations—*The Organization* and *Lillies of the Field*—for which Poitier won an Academy Award—are also being tied into MGM's black-history promotion. The previously released titles have been newly priced at \$19.98, while all of the "Soul Cinema" titles are available for \$14.95.

"It's a promotional opportunity for us when there is a focus on black history," MGM executive VP of worldwide marketing Blake Thomas says, "because we have a large percentage of those seminal 1970s African-American films that are an important part of film history."

IN-STORE FINDS

Retailers are mainly supporting Black History Month through a variety of in-store displays. The West Sacramento, Calif.-based Tower Records chain, for example, is running its "Tower Celebrates Black History Month" promotion Jan. 31-Feb. 25.

Sara Hanson, a Tower representative, says that the campaign "features in-store merchandising and an end rack of sale-priced product. Artists represented will range from Lil' Bow Wow to Anita Baker and from Richard Pryor to Busta Rhymes. Tower's marketing department is currently pitching co-op advertising."

Hastings, an Amarillo, Texas-based chain, will be putting together an endcap at the front of its stores that will combine black-history-themed books, music, videos, and magazines, according to director of music Storm Gloor.

"There will also be separate displays in the music sections, though we haven't firmed up exact titles," Gloor adds. "The video department will contribute titles, such as *The Hurricane*, *Malcolm X*, *The Tuskegee Airmen*, *Amistad*, and *Do the Right Thing*, to the front display. We have done a black-history promotion every year, but it has usually been in

different areas of the store. This area will be our biggest bang for the buck."

On the radio front, both American Urban Radio Networks (AURN) and United Stations weigh in with special programming. "A Moment in Black History" is the title of AURN's package of historical vignettes. United Stations is offering "Visions of Black America"—four consecutive, one-hour programs



Art Imitates Life. BMG Music Distribution is using this artwork by L.A.-based artist Kenji as a visual component in its Black History Month campaign. The vase represents the matrix of family, providing stability for its youth. The seven candles symbolize the bright future ahead.

showcasing a different aspect of the African-American experience and hosted by WRKS New York personality Bob Slade—during each week in February.

HARLEM REVISITED

Among other special telecasts being planned is the tribute documentary *Hughes' Dream Harlem*, marking the centennial birthday of critically acclaimed Harlem Renaissance African-American poet/writer Langston Hughes. Produced by Darryl Lynn Hutson and Voza Rivers and sponsored by Hughes' literary estate owners (Harold Ober Assn.), Coca-Cola, the Schomburg Center for Black Studies, BET.com, and other companies, the film will take viewers on a day's journey through present-day Harlem as it spotlights Hughes' impact. Tour guides include poet Sonia Sanchez, Random House editor Willie Perdomo, Virgin act Kelis, and Rawkus rapper Talib Kweli. There will also be interviews with such black music industry icons as Russell Simmons and Roc-a-Fella's Damon Dash.

"We wanted to tap into the rap industry and the power of the spoken word," Hutson says, "while educating young people about who Hughes is."

Kweli adds, "Hughes wrote in the language of the community, and that's what hip-hop does. I have a lot of respect for and owe a lot to poets like Hughes."

Slated to air via cable's Black Starz/Encore in April, the film will be pre-screened during February in 12 major markets, including New York City, Los Angeles, Chicago, and Atlanta.

Ardent

Continued from page 3

which recently observed its 35th anniversary.

"I could always go to Memphis and pretend that I was part of that big, rich tradition," says Jimmie Vaughan, who has worked on all of his solo albums—including his latest, the Grammy-nominated *You Get the Blues?*—at Ardent. "I'm a big fan of all the great blues and soul records from the '60s and before. It's just endless, and it's very inspiring. When you go there, you plug into that."

Ardent's birth, in fact, predates its official 1966 opening in a National Street storefront, its origins instead lying in the garage at the home of owner John Fry's parents. Though Fry once joked that he got into the recording business because "I was unable to find honest employment," the scope of Ardent's significance cannot be overstated, as one producer, engineer, and musician after another will testify. Born in the midst of the legendary Stax label's ascendancy, Ardent would quickly play an integral role in the creation of Memphis soul music—a tougher, strident complement to Motown's more pop-leaning output.

"Growing up in high school, I was really interested in music," Fry remembers, "although I was mainly interested in radio, broadcasting, and electronics. I wasn't a musician—I can't play a note. We had the pirate radio station, the garage studio—I'm surprised we didn't all get arrested. In 1966, we rented a store building, partitioned it off, and put in what was, for that era, a real studio.

"In the '60s," Fry continues, "Memphis—and really this whole part of the country—had a lot of active independent labels and people doing production. We were fortunate to inherit some work from a lot of those companies. I don't know *why* they were crazy

enough to let us do anything—we were just a bunch of kids—but they were. Stax was the most prominent independent label there, and they had a studio, but they couldn't do all of their own work. We kind of became Stax No. 2, and worked on a huge amount of their stuff. Other than Otis Redding, I don't think they had an artist we didn't work with at some time in their history."

Sam & Dave, Albert King, the Box Tops, Isaac Hayes, and, of course, the Stax house band and Booker T. & the MG's were among the first artists to record at Ardent. Sam & Dave's *Soul Men*, King's *Live Wire/Blues Power*, the Box Tops' *Cry Like a Baby*, and Hayes' *Hot Buttered Soul*, as well as the songs "Soul Man" (Sam & Dave), "Hang 'Em High" (Booker T. & the MG's), "Choo Choo Train" (the Box Tops), and "By the Time I Get to Phoenix" (Hayes), were recorded at the young facility on National Street, which in turn drew more and more artists and producers, among them saxophonist Don Nix.

Nix, who attended high school with guitarist Steve Cropper and

'I had the pleasure of meeting Terry Manning and Joe Hardy. The result was the first top 10 song in ZZ Top's history, "La Grange." From that point on, we stayed for 18 years.'

—BILLY GIBBONS,
ZZ TOP

bassist Donald "Duck" Dunn of Booker T. & the MG's, later joined them in the Mar-Keys and still later became an engineer and producer. "He produced a lot of rec-



Memphis Soul Stew. Pictured during the *Family Style* sessions in 1989 are, from left, engineer John Hampton, bass player Al Berry, Stevie Ray Vaughan, drummer Larry Aberman, producer Nile Rodgers, and Jimmie Vaughan.

ords for Stax," Fry explains, "and also toured a lot with Leon Russell. Don started telling Leon to come here. So Leon started bringing stuff over to mix, and after that, started bringing stuff for the Shelter label to record. They were early, fun projects."

Another figure in Ardent's youth was producer/engineer Terry Manning, who would play a critical role in the studio's rise to prominence. Though Ardent had become a magnet for top blues and soul artists, Manning, in 1970, would record much of *Led Zeppelin III*, a staggering work of diabolical electric blues and beautiful acoustic musings by the British hard-rock progenitors.

"Jimmy Page, who had been a good friend of mine for a long time, had done part of his album," Manning recalls, "but was unable to complete the second half of it by the time they needed this big tour to start in the U.S. He called me and said, 'I know you've got that studio in Memphis. Is there any way we can, between shows, fly in and get the album completed?' He came in, and we did various things at various times over the tour dates. We did some of the mixing there as well."

Sessions for *Led Zeppelin III* at Ardent included the spectacular, one-take guitar solo for "Since I've Been Loving You." "It is, I think, my favorite rock guitar solo of all time," Manning marvels, "and not because I happened to work on it. It was *one take!* No overdubs, no punch-ins. Unbelievable."

Manning's recording of *Led Zeppelin III*, in turn, attracted still more artists to Ardent. By this time, the facility had outgrown its National Street location, and over the Thanksgiving weekend of 1971, the business moved into its current address, at 2000 Madison Street.

Around the same time, another common denominator was emerging, in addition to the gritty soul that defined the studio: the sear-

ing, tube-driven tone of the electric guitar as performed by Southern musicians raised on the blues,

'In the '60s, Memphis had a lot of active independent labels. Stax was the most prominent independent, but they couldn't do all of their own work. We became Stax No. 2.'

—JIM FRY,
OWNER, ARDENT STUDIOS

country, and gospel of the region converging upon Memphis.

"In the '30s, when the black migration started leaving Mississippi, it was mostly on foot," says ZZ Top's Billy Gibbons, who was himself drawn to Memphis with his Texas trio. "Memphis was about as far as you could walk before you wanted to lay down. And of course, Beale Street began developing—not only [as] a gambling avenue, but with hotels, restaurants, and of course, nightclubs. Even to this day, the geographical location of Memphis still makes it not particularly a destination, but just a stopping point.

"They had heard the *Led Zeppelin III* album," Manning recalls of ZZ Top. "They knew it wasn't just done in England like a lot of the English things they heard. They knew there was something a little different about it, and they found out I had been involved. I got a call from Billy Gibbons, in effect saying he wanted to get that heavy sound like I got for *Led Zeppelin*. In fact, I had already put out feelers for this group when they had come to play in Memphis. I went to see them and sent a note,

through a friend who knew people in their road crew, that I'd love to meet and work with them. They had gotten that note, and then saw the Led Zeppelin thing, and it all came together."

"We had completed our first two recordings in a Texas studio," Gibbons adds. "Following an appearance at a blues festival which we were invited to participate in, I met a number of local musicians. They all concurred that coming to Memphis might up the ante a step or two, which caught my interest. During our brief stay there, I had the pleasure of meeting Terry Manning and [Ardent engineer] Joe Hardy. The result was the first top 10 song in ZZ Top's history, 'La Grange,' off the *Tres Hombres* record. From that point on, we stayed for 18 years."

Like *Led Zeppelin III*, the recording of *Tres Hombres* was already under way. "We recorded more on it, and I did a full mix of everything," Manning says. "They just loved the way it came out. It seemed so much harder and bigger than what they had done before. That happened to be the breakthrough album—they went from modest sales to huge, platinum status overnight. That started a long relationship. I worked with them, mostly out of Ardent, on eight or nine albums."

"That studio is incredible," says Dunn, who, as a member of Booker T. & the MG's, did occasional sessions at Ardent. "I mean, look at what ZZ Top does there. That, to me, says it all."

WITNESS TO CHANGE

A studio that survives 35 years cannot avoid being witness to profound change. Memphis itself saw violent upheaval during Ardent's lifetime, the most obvious being Rev. Martin Luther King Jr.'s 1968 assassination amid the tumultuous civil rights struggle. But when the Stax label succumbed to bankruptcy in 1975, along with the collapse—or absorption by majors—of many of the other independent labels in the region, the musical landscape shifted radically.

When Stax ceased operations, Memphis suffered a mass exodus of artists and players that could no longer make a living there. "There was all this displacement in the '70s," Fry recalls. "Some of the people who had been Stax artists hung around, like the Bar-Kays, who moved to Mercury. I don't know *how* many albums we made for them. So we moved from R&B into the Southern funk thing. It has been a constant process of adapting to changing conditions."

Ardent did successfully adapt, adding a third studio in 1980, shortly before another Texan guitarist would again revitalize the blues with total mastery of the instrument and an attack, tone, and feeling equally reminiscent of Albert King and Jimi Hendrix.

Stevie Ray Vaughan's older brother, Jimmie, was a top Austin-based guitarist, dominating the
(Continued on next page)



'51 Phantom' Zone. Seated during the North Mississippi Allstars' *51 Phantom* sessions—held last year—are, from left, assistant Bill Bailey and engineers John Hampton and Kevin Houston. Standing, from left, are Cody Dickinson, producer Jim Dickinson, and Luther Dickinson. (Jim is Cody and Luther's father.)

Ardent

Continued from preceding page

Texas blues scene with the Fabulous Thunderbirds. Their debut album for Epic, *Tuff Enuff*, spawned a top 10 hit with the title track.

"They had just come off of *Tuff Enuff*," Manning says, "and wanted a song for the movie *Cocktail*. They called me, and we had a couple of choices for songs. We chose 'Powerful Stuff,' and cut that one song in Studio C at Ardent. It worked so well, and they were so happy with the sounds I got and that Ardent provided, that they chose me to do the full album of *Powerful Stuff*."

"So we came into Studio A and completed the other songs. Jimmie was so awesome to work with. If I had to choose one guitarist I enjoyed the most in the studio, he would be in the top two."

Jimmy Vaughn says, "It's just a classic studio. You can get any kind of sound you want, because the rooms were designed well. You have the best of the new and the best of the old, too."

"The whole thing about Ardent is that it stays viable," says producer/musician Jim Dickinson, who, like Manning, was present during Ardent's garage days. "Much of Memphis is about the past, and Ardent has always been cutting edge. That was John's intention from the beginning.

They went through a period where, really, the better-sounding Stax records came from there. The sound was so superior.

"Terry Manning was very, very influential in developing the Ardent guitar sound," Dickinson adds, "and still gets the best single-coil pickup of anybody in the business, in my book. Joe Hardy and I used to sneak into his sessions at night to see what he was doing!"

With the dramatic changes in recording technology in the previous decade—the migration from tape and hardware to software and hard drive and the perceived coldness long associated with digital recording—superior acoustic spaces and engineering skills have become crucial.

"John Fry has made a habit of training engineers," Dickinson says. "John himself was the best I ever saw. He just knows what he's doing. The equipment in the studio has been purchased with that kind of harmony in mind."

"One thing that *was* good about the good old days was that the recording process was a lot less tedious," Fry acknowledges. "The whole thing—from beginning to end—was much shorter, and in some ways, more satisfying. And you know, there's no reason for that not to go on today. A more recent record we made was done almost exactly the way we would have done it in a much earlier time: the *Blues Summit* album for B.B. King. We were



'Tres Hombres' Reunion. Pictured, from left, are Ardent Studios owner John Fry with ZZ Top's Dusty Hill, Frank Beard, and Billy Gibbons and engineer Joe Hardy during Ardent's 20th anniversary celebration in 1986.

essentially doing two songs a day, and doing everything live. You can still do it that way, if anybody can *play* good enough."

"For one thing," B.B. King says, "I noticed that they have good engineers. People were open to ideas; you weren't dictated to. They were always trying to be helpful with the things we had in mind. I think that's one of the things that truly make them great people to work with."

"John Fry has always provided an environment for people," Manning says. "He would never say, 'We're going to do *this*.' He would always say, 'What do you

think?' He was always looking for the next thing, trying to provide an atmosphere for creativity to flourish."

Needless to say, Ardent's surroundings are no small contributor to its uniqueness. "The vibe you get from being in Memphis is really cool, because it's such a funky town," Gov't Mule's Warren Haynes says. "The studios like Ardent that have managed to survive through the years have all gone through major changeovers, but they're still the same vibey place they've always been." Haynes has worked on various projects at Ardent, including the

Shades of Two Worlds album, as a member of the Allman Brothers Band, and *The Memphis Horns*. "We were in there for a long time doing the Allman Brothers record," he recalls.

BROTHERS TO BROTHERS

From the Allman Brothers to the Vaughan Brothers, both staff and clients of Ardent Studios continually refer to the facility's family atmosphere. This is manifested literally in current sessions, among them the North Mississippi All-stars, who mixed *51 Phantom* at Ardent. Guitarist Luther Dickinson and drummer Cody Dickinson are Jim's sons. "I remember being there *all* my life," Luther says, recalling the Replacements and Big Star sessions he attended as a child. "I love Ardent—it's part of my life. Getting to mix a record there was very gratifying after all these years. It was a really big thrill to have a legit session booked where I'm paying my way. We finally made it!"

"I grew up recording at Ardent," says longtime studio manager Jody Stephens, Big Star's drummer. "There are several people that have been here for years. It just seems like family."

"We've literally had people grow up in their careers here," Fry says. "We tend to have long-term relationships. There's a nurturing environment that's been a productive and rewarding feature of this experience." ■



Ty Braswell
Virgin Records



The Tommy Castro Band
Bayside Distribution



Ed Christman
Billboard Publications



Dakota Moon
Elektra Entertainment



Mike Dreese
Newbury Comics



Emerson Drive
DreamWorks Records Nashville



Robben Ford
Concord Records



Josh Groban
Warner Bros. Records



Orrin Hatch
U.S. Senator (R.-Utah)



Heather Headley
RCA Records



Etta James
Private Music



Jars Of Clay
Essential Records



Ziggy Marley
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Susan Piver Browne
Padma Projects



Will Poole
Microsoft Corp.



George Scarlett
Tower Records



Mike Shalett
SoundScan



Aram Sinnreich
Jupiter Media Metrix



Bary Sosnick
Fahnestock & Co.



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Invited

Clear Channel

Continued from page 3

ranking Democrat on the House Judiciary Committee's subcommittee on Courts, the Internet, and Intellectual Property, asked U.S. Attorney General John Ashcroft and FCC Chairman Michael K. Powell to "fully and aggressively investigate these allegations and vigorously prosecute any wrongdoing."

Clear Channel either owns, programs, or sells air time for about 1,200 radio stations in nearly 300 U.S. markets. For example, Vermont newspapers on Jan. 20 featured news that either Clear Channel or one of its subsidiaries now owns 15 of the 75 Vermont radio stations—more than any other company in the state, according to the FCC.

The company entered the concert promotion business in March 2000 with its \$4 billion purchase of SFX Entertainment, the company created when Robert F. X. Sillerman consolidated the concert industry through acquisition of more than a dozen independent regional promoters. SFX was christened Clear Channel Entertainment (CCE) last year. Today, CCE produces more than 26,000 live events annually and either owns or programs some 135 venues.

Berman wrote that he was particularly concerned by complaints that Clear Channel has "punished" recording artists who have not used its concert promotion arm by denying them airplay. He is also concerned with allegations of instances in which record companies were forced to pay radio stations to play artists on the labels' rosters, as well as reports of Clear Channel "parking" or "warehousing" radio and TV stations by using third-party "shell corporations" to purchase stations and avoid FCC station-ownership-limit rules.

Berman wrote that "this consolidation hurts not only artists, but consumers, who end up with unconscionable ticket prices and less diversity of programming."

MONOPOLY AT LARGE?

Asked if this type of domination raises monopolistic concerns for the company, Rodney Eckerman, CCE's co-CEO of its music division, tells *Billboard*: "We are satisfied and excited about the ways we have grown our business. Our company competes aggressively, fairly, and totally within the law. If there is an investigation, we're confident this will continue to be proven true."

A Berman spokesperson said that they were not free to name "the several" constituent recording artists who had approached the lawmaker about the problem, "because they fear retaliation." However, the spokesperson said that "we felt comfortable" mentioning Britney Spears in the letter as an example of artists "punished" by CCE for refusing to use its concert promotion service "because of published press reports."

The call for an investigation makes good political sense for Berman—who, like all House lawmakers, is up for re-

election this year. "He can help artists and the record companies in this," one D.C. lobbyist says. "How many issues are there out there where he can do that?"

A Democratic-side subcommittee spokesperson says that "the issue is not partisan, and we are confident [from talking with Republican staff] that there will be a hearing—it will go to the hearing stage. Now whether [House Judiciary Committee chairman F. James] Sensenbrenner [R-Wis.] will push the DOJ and the FCC on this daily is another matter."

Jon Stoll, president of independent promoter Fantasma Production in West Palm Beach, Fla., says indie promoters are at a big disadvantage. "It's pretty difficult to compete if you don't own a radio station. You pay the same thing they do [for advertising], but they get 100 free promos, and you get 10."

So does Stoll think a full-blown investigation is warranted? "Yes, absolutely," he says. "The big issue for independent promoters that do a substantial volume of business—basically Jam [in Chicago], Beaver [in New Orleans], and people like me—is that

Clear Channel has an unfair advantage.

"Essentially," Stoll continues, "the implication is that if you as an artist decide to play for Clear Channel's competition, there is the issue over future airplay or frequency of airplay, and that's an unfair advantage over other promoters. That is a distinct leverage they have."

Concert-gross numbers reported to *Billboard Boxscores* point to a clearly dominant industry position for CCE. It produced seven of the top 10 tours, 15 of the top 25, and a substantial number of dates on most of the tours they didn't completely produce. CCE reported \$979 million in U.S. concert grosses for 2001, 66.4% of all dollars reported for the year. Of the 8,160 concerts reported in the States last year, CCE was involved at some level in 4,753 of them.

Among the companies acquired by CCE and its previous incarnation as SFX Entertainment were such venerable names as Delsener-Slater in New York City; Bill Graham Presents in San Francisco; Contemporary Productions in St. Louis; Pace Concerts in Houston; Cellular Door in Washington, D.C.; Don Law

King, Beck, Stevie Nicks, Ray Parker Jr., and Sheryl Crow, plus the Deftones, Steve Berlin (Los Lobos), Paul Doucette (Matchbox Twenty), Tom Morello (Rage Against the Machine), and Dexter Holland (the Offspring) expressed concerns to legislators.

Murray's bill, under RIAA lobbying pressure, was assigned to the Judiciary Committee rather than the pro-worker Labor Committee. Murray told *Billboard* that the selection of committee "was not a tactical win for the RIAA" and said that the RIAA "is not a big player in state legislatures, because they've ignored them for so long." He added, "You can't deny one profession the same basic labor rights as every other individual in the state. SB 1246 will help create a fair and level playing field for all participants."

In a written statement, RAC co-founder/AFTRA member Henley said, "This practice of singling out recording artists is discriminatory and it restricts the basic American philosophy of free-market competition. A recording artist, like any other working person, should be given the ability to seek higher compensation and test his or her value in the open marketplace."

Senate Judiciary Committee chairman Sen. Martha Escutia, D-Monte-

Presents in Boston; the Electric Factory in Philadelphia; Concerts/Southern in Atlanta; and Evening Star in Phoenix.

One CCE competitor, Los Angeles-based Concerts West, won the bid to produce last fall's Spears tour. While Concerts West co-CEO John Meglen would not address specifics in Berman's letter, he did say Concerts West did not encounter any problems while promoting the tour. "This is Britney Spears," he says. "My feeling is, if a particular radio station didn't jump on board, that was their loss. We set up a great tour and worked with media in each market to get done what needed to be done."

Eckerman says CCE merely uses media tools at its disposal in a highly competitive marketplace: "We work hard to promote the artists we are involved in."

CCE and SFX are not strangers to antitrust allegations. The DOJ already conducted an informal inquiry in the late 1990s, and last August, Denver independent promoter Nobody in Particular Presents (NIPP) filed an antitrust lawsuit in U.S. District Court in Denver (*Billboard*, Aug. 18, 2001).

bello, said, "I feel the sides are evenly matched in terms of the research they have mounted. They both are represented by very capable lawyers." Escutia said she plans to hold private meetings with artists' attorneys and then meetings with attorneys for the industry. "Then I'd like to have a private meeting with both sides together, and then I'll set up a hearing."

Escutia said she'll focus on "options and renegotiations, as well as looking at the issues of more time and more albums and how these play into the seven-year limit. I'm still trying to found out why the artists are exempt and how this is different from sports players or TV stars. I'm still doing my research to decide if this exemption is valid or not." She expects spring hearings.

Judiciary Committee member Sen. Sheila Kuehl, D-Los Angeles, noted she and Henley had already talked about the issue. "I haven't committed to either side, but I've learned a great deal about how the business works. The artists are being effective in making their case—both sides are, really. The RIAA sent two thick notebooks for their side, and the artists have been very vocal about the problems this statute creates for them."

"Excluding recording artists from

That lawsuit, currently in the discovery phase, seeks unspecified damages, claiming that Clear Channel violates antitrust laws by using its radio muscle to gain a competitive edge over rival promoters in the Denver market.

The NIPP suit alleges that artists are threatened with losing airplay and promotional support if they work with a non-CCE promoter. According to that complaint, "Clear Channel repeatedly has used its size and clout to coerce artists . . . to use Clear Channel to promote their concerts or else risk losing airplay and other on-air promotional support [on Clear Channel stations]."

NIPP partner Jesse Morreale says the Denver case has garnered "a lot of attention" from the DOJ. "The U.S. Department of Justice has contacted a lot of industry people, including ourselves, looking for information on what is happening. The more large-scale the problem, the more focus and attention it gets, and there are clearly indications from the Justice Department that they have concerns about what's happening with Clear Channel."

the seven-year contract limit is not only not fair," commented King in the written statement, "but in the long run will actually hurt the record companies."

Sen. Ray Haynes, R-Riverside, vice-chair of the committee, said he "walked in [to the artists' meeting] with a closed mind and walked out with an open mind." As one of two Republicans on the committee, Haynes says it is his preference that the issue be worked out between "the two people that sign the contract" rather than legislatively, but that "on the other hand, the artists' arguments aren't that unreasonable. I came in ready to disbelieve them and say, 'You signed the deal, what's the bitch? Quit complaining, I'd like to make the money you do.' But they acquitted themselves well, and I'd like to go back to the record companies, whose representatives I met with last week, and talk about the issues the artists brought up and see what their point is."

Offspring frontman Holland said, "Recording artists sign these contracts in good faith fully intending to honor them. But the record companies know from experience that it is highly unlikely artists will be able to fulfill their requirements due to the demands they place on the artists, including touring, video shoots, and other marketing chores."

The recording artists were accompanied by labor union officials representing AFTRA; the American Federation of Musicians (AFM); the Department for Professional Employees of the AFL-CIO; the Hollywood Entertainment Labor Council; the California Federation of Labor, AFL-CIO; and the Los Angeles County Federation of Labor. AFTRA, AFM, and the other groups were supported by 21 affiliated unions representing 4 million workers, including the Actors' Equity Assn. and the Screen Actors Guild.

Actress Olivia DeHavilland, who won a victory Feb. 3, 1945, for all actors controlled by the old movie studio system when she cited the seven-year rule in a landmark court case, recalled in a decades-old interview with the Screen Actors Guild that the decision "corrected a serious abuse of the contract system—forced extension of a contract beyond its legal term."

Repeal

Continued from page 3

year personal contract rule. A quick survey of lawmakers showed that the artists and their labor union supporters got their points across, although whether their presentations will turn into the votes needed to kill the section is still a coin toss.

The present law allows record companies to sue recording artists who leave labels after seven years owing undelivered albums, often after living with contract terms lasting up to 14 years. No other creative artists in California are subject to such a law.

The bill, submitted earlier this month by Democratic senator Kevin Murray, a former musician and talent agency official, is opposed by the RIAA and the five major record companies, which allege that a change in the law would hurt their business so much they might have to leave the state, fire staff, and curtail signing new talent.

During the day, Recording Artists Coalition (RAC) and American Federation of Television and Radio Artists (AFTRA) members Don Henley, Carole

Sen. Hollings Airs Concerns Over Antitrust Jurisdictions

WASHINGTON, D.C.—A Capitol Hill meeting planned for Jan. 24 between leading Democratic lawmaker Sen. Ernest Hollings Jr., D-S.C., and representatives from the administration's Department of Justice (DOJ) and the non-partisan Federal Trade Commission (FTC) is expected to air Hollings' grievances that he was not apprised of a proposed Bush administration plan to split the jurisdiction of antitrust merger scrutiny.

The plan would have given the administration's DOJ complete authority over media and telecommunications mergers, with the FTC handling other industries. Congress returned for its second

session Jan. 23, and Hollings' blast stopped the plan in its tracks.

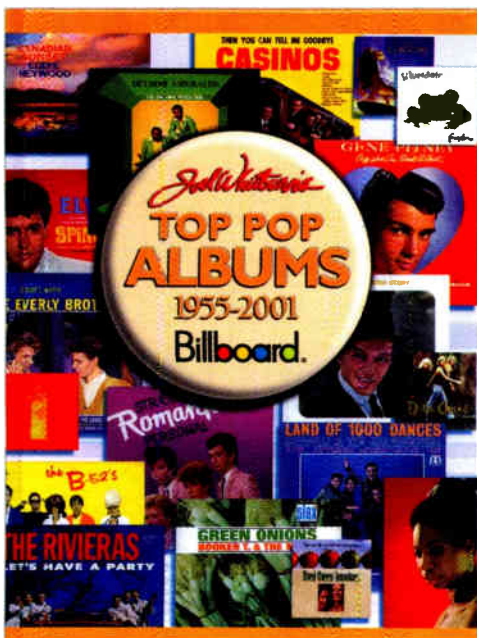
Public-interest groups, connecting the dots, warned that the plan might have been unhatched following recent new administration interest in telecommunications issues—especially broadband—and was possibly developed to ease the long waiting periods that accompany probes of planned telecom mergers.

Aides to Hollings, who is the chairman of the Senate Commerce Committee and the Appropriations Committee's subcommittee on Commerce, Justice, State, and the Judiciary, said he is not in favor of the realignment and was miffed

that he was not consulted. Hollings thinks the more independent FTC has done a good job and that a move to take media mergers out of joint DOJ/FTC jurisdiction could result in a lower level of investigation. Sources say Hollings was particularly upset with Assistant U.S. Attorney General Charles James, who devised the shift.

Under the now-scuttled plan, the DOJ would have had authority over mergers in the music, film, cable, and advertising industries, among others, and the FTC would have had jurisdiction over such industries as utilities, biotech, and health care.

BILL HOLLAND



New Whitburn Book Captures 5 Decades Of Pop Music Charts

Joel Whitburn has done it again! The world-renowned musicologist has updated his classic chart reference book and added some timely new features. *Joel Whitburn's Top Pop Albums 1955-2001* compiles all the essential information a music fan could ever want about every title to make the *Billboard* pop chart in the modern era.

Now in its fifth edition, *Joel Whitburn's Top Pop Albums 1955-2001* is an artist-by-artist listing of more than 22,000 charted albums and 255,000 tracks by more than 5,200 recording artists. Each album listing includes label and catalog number; debut and peak chart weeks; weeks on the chart; sales certification information; plus updated vinyl and CD pricing information. Each track is cross-referred to the album or albums on which it appears. There are also biographies for every artist and group listed.

For the first time, the new edition has information on CD availability, plus pop catalog and Christmas albums chart listings. Additional features include a "Top 500 Artists" ranking, a chronological listing of all No.1 albums, and a photo section featuring the original covers of some of the era's chart-topping albums.

For more information or to purchase *Joel Whitburn's Top Pop Albums 1955-2001, 5th Edition*, contact Record Research Inc., P.O. Box 200 Menomonee Falls, WI 53052-0200 or visit www.recordresearch.com. Books can also be ordered by calling 800-827-9810 or 262-251-5408. Copies are available for \$99.95 each.

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for more info: [Michele Jacangelo 646.654.4660](mailto:Michele.Jacangelo@billboard.com)
bbevents@billboard.com

THIS WEEK @



COMING MONDAY: After a 19-year-break from the studio, members of the **Who** are pondering sessions for a new album and are planning a North American tour this summer. In an interview that will appear exclusively on Billboard.com, **Who** vocalist **Roger Daltrey** discusses the legendary U.K. rock outfit's plans as well as the inspiration for a series of upcoming charity shows at London's Royal Albert Hall.

Billboard.com also checks in with **Janet Jackson** at a tour stop in Canada, and reviews pianist **Matthew Shipp's Nu Bop** (Thirsty Ear) and **Aftershock** (Doghouse) former **Chamberlain** lead guitarist **Adam Rubenstein's** solo debut under the moniker **Adam Dove**.

News contact: Jonathan Cohen • jacohen@billboard.com



Licensing

Billboard, Warner Latina Link For Latin Awards CD

Billboard and Warner Music Latina have entered into a deal to produce *Billboard Latin Music Awards 2002*, a compilation CD featuring songs from various artists who are finalists for the 2002 *Billboard Latin Music Awards*.

Billboard Latin Music Awards 2002 will feature some of the biggest names in Latin music performing major hits from the past year. The CD will be released to stores across the U.S. in late April, to coincide with the 2002 *Billboard Latin Music Awards* show, taking place May 9 at the Jackie Gleason Theater in Miami Beach.

This will be the fourth disc in *Billboard's* annual series of Latin Music Awards CDs. Previous CDs have been issued in partnership with Sony Discos (1999), Universal Music Latino (2000), and BMG Latin (2001), and have featured Latin music stars such as Gilberto Santa Rosa, Son by Four, Paulina Rubio, Los Tri-O, Luis Miguel, Christian Castro, Christina Aguilera, and many more.

For more information on the *Billboard Latin Music Conference and Awards*, visit www.billboard.com/events/latin.

visit www.billboard.com



Sheets And Giggles

The Songs of Hope Celebrity Sheet Music Auction recently took place in the home of Grammy-Award winning producer/songwriter Glen Ballard and his wife, Liv. The event raised nearly \$90,000 for the organization, with some 200 notables attending. Richard Carpenter performed for the crowd in the Ballards' living room. Pictured at the event, from left, are Neil Portnow, president of the City of Hope executive board for the music and entertainment industry and senior VP of West Coast operations for the Zomba Group; Ballard; David Renzer, City of Hope publishing chair and president of Universal Music Publishing Group Worldwide; guest Donald Passman; and Zach Horowitz, president and COO Universal Music Group.



PHOTO: DENISE TRUSCELLO/WIREIMAGE

Charity To A 'T'

'N Sync member Joey Fatone lends his signature to a T-shirt to raise money for the group's charity Challenge for the Children. The event, which drew a throng of hundreds, took place at Planet Hollywood in Las Vegas.



Sax Appeal

E-Street band member and sax aficionado Clarence Clemons recently celebrated his 60th birthday at the grand opening of Foxwoods Resorts' new B.B. King Dance & Nite Club with a couple of special guests: Bruce Springsteen and King himself. The trio jammed onstage until the wee hours of the morning. Pictured, from left, are the Boss, the King, and Clemons.

The Billboard BackBeat

EDITED BY CHUCK TAYLOR

Brendan Gilmartin: In Search Of Ground Chuck



There are few Staten Island jokes spinART Records' Brendan Gilmartin hasn't heard. For much of his adult life, co-workers, acquaintances, band-mates—you name it—have teased him about his life-long home.

"When I was in bands in Brooklyn, people would say, 'Oh, Staten Island, isn't that that place I drive through to get to [New] Jersey?' I had a boss in Brooklyn who literally was convinced that the entire island was built on a landfill, that it was a giant dump," says Gilmartin, 29. He handles publicity and some promotion and production tasks for the indie, which also calls the New York City island home.

Nonetheless, you would be hard-pressed to find someone in the music biz as proud of his Staten Island roots. Want proof? Aside from his encyclopedic knowledge of the city, Gilmartin will, on Feb. 2, join four fellow musicians/drinking buddies to help build awareness of the city's local Groundhog Day celebration at the Staten Island Zoo.

For the second year, mandolinist Gilmartin and the gang—band-leader/singer Scott LoBaido, guitarist Jackie Luv, accordion player Johnny Blonde, and percussionist Leo, collectively known as Jack-ass—will serenade local celebrity Chuck the Groundhog.

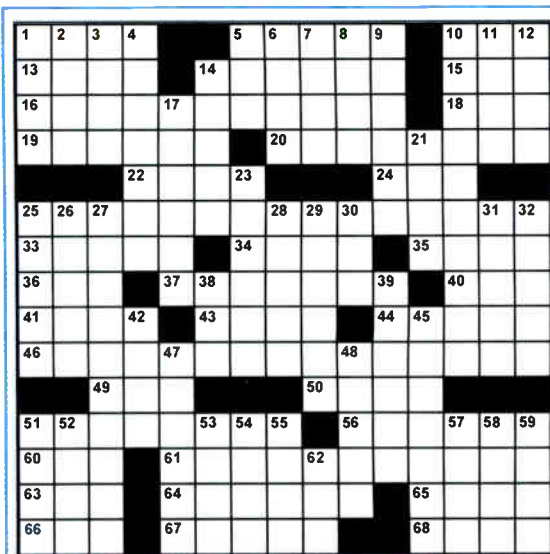
To mark the event's 20th anniversary, the guys will perform "The

Groundhog Song," LoBaido's tribute to Chuck, on which he takes a shot at the nation's best-known Groundhog Day celebration in Punxsutawney, Pa. (just outside of Philadelphia), and its star, Punxsutawney Phil: "Those folks from Philadelphia, that secondary town/ They wince their eyes, they wet their pants when you come from the ground/Cuz Chuckie, Chuckie, Chuckie, they know you're always right/ Whether spring is on its way or will it snow tonight."

As they perform, Jackass—which will go by the name Donkey, so as to avoid offending children in the audience—will don fez caps. Why? Why not?

Gilmartin, raised and still residing in the city's St. George neighborhood (on the island's north side, or "North Shore" to locals), says, smiling, that the gig is a chance to support Staten Island and have fun being "jerks and jackasses. In the '50s, there was a group of guys that would show up at [Brooklyn] Dodgers games with a trombone, a bass drum, and old megaphones—not electric, but regular cones. And they just sang songs about the Dodgers. They were fans; they had no other agenda. This is kind of the same thing—obviously not as grandiose as the *Dodgers*, but it's the same mentality."

WES ORSHOSKI



'WE'RE NO. 2'

by Matt Gaffney

Across

- 1 Hair metal band
Row
5 Guitarist's
combination
10 Foo Fighters
learned to do it
13 City famed for
its tower
14 Gospel favorite
"My God
to Thee"
15 "Miss Saigon"
star Salonga
16 Sheryl Crow #2
song of 1994
18 Body part men-
tioned in The
Stones' "Angie"
19 Box
20 Pointer Sisters #2
song of 1981
22 Pet food brand
24 Cry, baby, cry
25 Christopher Cross
#2 song of 1980
33 Poet like Pindar
34 Result of a brain-
storming session
35 Suit to
36 Brown the
bandleader
37 Paul Shaffer quality
40 Airline recently
acquired by
American
41 Cousin of "NY, NY"
43 Order from
the boss
44 Upstate New
York city
46 Ace of Base #2
song of 1993
49 Polished off
50 Liz Taylor
collection
51 Eagles #2 song
of 1975
56 Andrea Bocelli's
home

Down

- 60 Hesitator's syllable
61 John Cougar #2
song of 1982
63 Foreigner's
"Cold As ____"
64 With "The," "Jesus
Christ Superstar"
tune sung by Pon-
tius Pilate
65 "Fiddler on the
Roof" song "____
Have Everything"
66 Like the tears
of a clown
67 Tendrils of smoke
68 "I'm ____" (Yard-
birds hit)
1 Vacation
destinations
2 Baggipier's wear
3 ____ of Wight
(geographical
feature mentioned
in "When I'm
Sixty-Four")
4 Cow employers, so
to speak
5 19th or 20th: abbr.
6 Movie scorer
Zimmer
7 Sung, perhaps
8 Lay down
another track
9 Trippy Queen
song off "A Day
at the Races"
10 In shabby
condition
11 "____ On Me"
12 Football
measurement
14 Wynonna's ma
17 "I walk this
world in ____"
(Springsteen line
from "Brilliant
Disguise")
21 Patsy Cline's

That's ____

- Heartache Begins"
23 "Nevermind"
25 "Now I ____
a stoney"
(Beatles line)
26 Perfect
27 Distanced oneself
from
28 Funny British
Dame, and
namesakes
29 Grow canines
30 Jefferson Air-
plane's "She ____
Funny Cars"
31 Unaccustomed to,
as an activity
32 Crooning Martin
et al.
38 Bruce Cockburn's
"____ Tree Falls"
39 South African
anthology series
"The Indestructible
Beat of ____"
42 Letters on a busi-
ness letter
45 Garfield's
favorite food
47 Minnie Pearl's
show
48 Be
51 Mexican pop star
____ Miguel
52 Village People #2
song of 1979
53 Former Soviet
leader Andropov
54 Blows it
55 Springsteen's
"One ____ Up"
57 Sit on the horizon
58 Dar Williams tune
that starts "I've
never had a way
with women"
59 Possible game
point, in tennis
62 Snake's sound

The solution to this week's puzzle can be found on page 76.

RIM SHOTS

by Mark Parisi



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BOB DYLAN
HONEST WITH ME

THE SOGGY BOTTOM BOYS
I AM A MAN OF CONSTANT SORROW

NELLY FURTADO
I'M LIKE A BIRD

DAVID GRAY
BABYLON (LIVE)

CRAIG DAVID
FILL ME IN

MICHAEL JACKSON
YOU ROCK MY WORLD

ELTON JOHN
I WANT LOVE

BRIAN McKNIGHT
STILL

JAMES TAYLOR
DON'T LET ME BE LONELY TONIGHT

BACKSTREET BOYS
SHAPE OF MY HEART

FIVE FOR FIGHTING
SUPERMAN (IT'S NOT EASY)

R.E.M.
IMITATION OF LIFE

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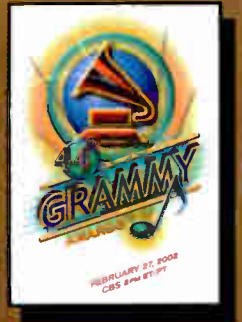
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