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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT JANUARY 18, 2003

New Acts In Spotlight As Grammy Nominees

BY LARRY FLICK

NEW YORK—In a moment worthy of a teen movie, youthful newcomers Avril Lavigne and Ashanti giddily winked and pinched each other as each racked up multiple Grammy Award nominations after roughly one year in the spotlight.

Both were on hand as presenters for the Jan. 7 announcement here of nominees for the 45th annual Grammy Awards, to be presented Feb. 23 at Madison Square Garden in New York. The ceremony will be telecast live by CBS.

Lavigne and Ashanti earned five nominations apiece—leaving them both stunned.

"You show up for something like this feeling hopeful, but you don't really expect anything," Lavigne said. "I thought, 'If I hear my name once, I'm going to scream.' The reality of hearing it repeatedly is overwhelming."

For Ashanti, earning five nods is "icing on the cake. It's been a truly incredible, blessed time for me. I'm still taking it all in."

Arista's Lavigne and Murder Inc.'s Ashanti will go head to head in the race for best new artist. Also up for that honor are Michelle Branch (Maverick), John Mayer (Columbia), and Norah Jones (Blue Note), who

(Continued on page 88)

UMVD Expands Market-Share Dominance

BY ED CHRISTMAN

NEW YORK—Universal Music & Video Distribution (UMVD) enjoyed explosive market-share growth in 2002. It finished the year with a 28.9% piece of the U.S. pie for the total albums category—up almost three percentage points from the 26.4% it gathered in 2001, according to Nielsen SoundScan.

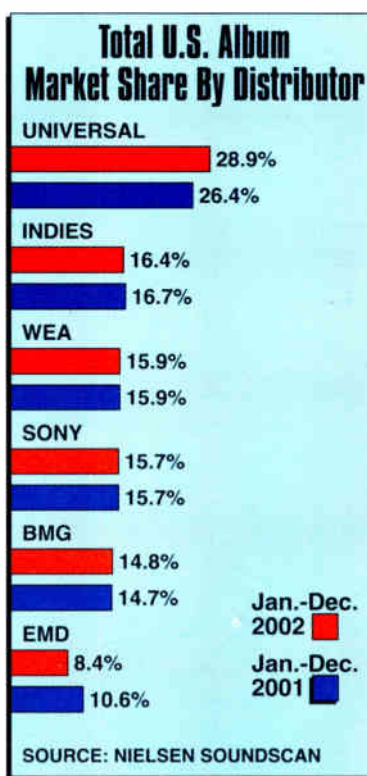
The company was also dominant in distributing current albums, racking up 31.3% of the pie in the U.S. for that category—which Nielsen SoundScan calculates by counting only sales occurring within the first 18 months of an album's release (12 months for classical and jazz), except for those that remain in the top half of The Billboard 200.

UMVD was also king of the hill in distributing R&B, Latin, and country titles. (For details, see stories on pages 37, 41, and 47, respectively.)

"We had a very good year in relation to a



DOUG MORRIS
UNIVERSAL MUSIC GROUP



sinking market," Universal Music Group chairman Doug Morris says. "This was a career year for a lot of people in the company."

Morris says Universal's success is "all about Jimmy and Lyor and the people who run the divisions." "Jimmy" is Interscope/Geffen/A&M chairman Jimmy Iovine; "Lyor" is Island Def Jam Music Group chairman/CEO Lyor Cohen.

Morris says that when he came to Universal in 1995 (it was then MCA Music Entertainment Group), he tried to duplicate the culture that

(Continued on page 53)

Country Stars Fuel Genre's Gains In '02

BY DEBORAH EVANS PRICE

NASHVILLE—In a year when the overall music sales picture was dismal, the country music industry finished 2002 on a high note, with U.S. album sales up 12.3%. There were 76.9 million country albums sold last year, up from 68.4 million in 2001, according to Nielsen SoundScan. Superstar releases from Shania Twain, Dixie Chicks, Tim McGraw, Faith Hill, and Alan Jackson boosted those results.

(Continued on page 47)

Mottola Splits Sony Helm For New Venture

BY ED CHRISTMAN

NEW YORK—Thomas D. Mottola, who has headed Sony Music Entertainment (SME) since 1989, resigned Thursday (9) as chairman/CEO. There is no word yet on his replacement, but an appointment is understood to be imminent. A high-level Sony Music source says it will likely be someone from outside the music industry.

Mottola, whose contract is up in 2004, is said to have been pushing for



a renewal. But he apparently switched gears and will now start his own label in partnership with Sony, which will distribute the label. While Thursday was his last day as chairman, sources suggest that Mottola will be in the Sony offices for the next month, preparing for his new venture.

In a statement, Mottola said he had been thinking about taking on the new challenge for about a year

(Continued on page 10)

DVD Turns Film Duds To Vid Studs

BY JILL KIPNIS

LOS ANGELES—Thanks mainly to the DVD explosion, home-video companies say they are more effective than ever at breathing new life into Hollywood's under-performing films. At the same time, film studios have increased their thirst for home-video revenue.

"Sometimes we feel like we are the corporate ATM machine," Twentieth



'NATIONAL LAMPOON'S VAN WILDER'

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EXPANDED SECTION

Indie Labels Strong At MIDEM 2003

BEGINS ON PAGE 63



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bums sold.*

GREAT NEW MUSIC COMING IN THE FIRST SIX MONTHS OF 2003:

Aerosmith (Blues Album)
Beyoncé
Bow Wow
Bravehearts
Charlie's Angels 2 (Soundtrack)
Dixie Chicks (DVD)
Lauryn Hill
Jagged Edge
Lil' Flip
Maxwell
John Mayer (Live CD & DVD)
John Mellencamp (American Roots Album)
The Offspring
Our Lady Peace (Live)
Play
Three 6 Mafia
Train
Pete Yorn

JUST WATCH: The Ataris
Killer Mike
The Raveonettes
The Thorns

Columbia.
The #1 label for 5 consecutive years.

According to SoundScan

photograph by Kwaku Alston, ©2002 Time Inc.

PEOPLE

TEEN PEOPLE® magazine salutes Nelly, our 2002 Artist of the Year.



World Radio History

Top Albums

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Unpublished

No. 1 on this week's unpublished charts

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CLASSICAL	
ANDREA BOCELLI	Sentimento
CLASSICAL Crossover	
JOSH GROBAN	Josh Groban
JAZZ	
DIANA KRALL	Live In Paris
JAZZ/CONTEMPORARY	
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PAPA ROACH



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Consumers Spent \$8.7B On DVDs In 2002

BY JILL KIPNIS

LOS ANGELES—U.S. consumers more than doubled their spending on buying and renting DVDs and VHS tapes than they did on movie tickets in 2002, according to a year-end report presented Jan. 9 by the Los Angeles-based DVD Entertainment Group (DEG) at the Consumer Electronics Show in Las Vegas.

Consumers shelled out \$20.3 billion to buy or rent movies, the DEG reports, while \$9.3 billion was spent at the box office. This home-video total was primarily fueled by DVD sales, which accounted for \$8.7 billion of the amount. DVD sales increased 61% over 2001's total of \$5.4 billion, and the DEG reports that on average, each of the more than 40 million households with DVD players bought at least 15 discs in 2002.

The DEG says that total DVD spending in 2002 was \$11.6 billion, up from \$6 billion in 2001. DVD rentals accounted for \$2.9 billion in 2002, almost double the 2001 total of \$1.4 billion. Further, the DEG cites accounting firm Ernst & Young's figure that approximately 260 million DVD software units shipped in fourth-quarter 2002. This is a 90% increase over 2001 fourth-quarter shipments. Total 2002 DVD software units shipped were more than 685 million pieces, a tally that surpasses the previous five years' shipments combined.

Robert Chapek, president of the DEG and of Buena Vista Home Entertainment, says, "At the height of the VHS era, people bought five titles a year. When they try DVD, they are going out and buying a lot of titles quickly. And these aren't early adopters anymore: they are mainstream consumers and families."

The Video Software Dealers Assn. (VSDA) has reported similar numbers for 2002. In a separate report issued Jan. 8, it states that total home-video spending was \$20.6 billion last year. Citing the Carmel, Calif.-based Adams Media Research, which has revealed preliminary estimates based on research through mid-December 2002, it says total sell-through revenue for 2002 will be \$12.4 billion.

The VSDA also says that DVD sales revenue will account for \$8 billion, or 65%, of 2002 home-video totals. This represents a 51% increase over the \$5.3 billion spent on DVD sell-through in 2001.

According to VSDA's VidTrac rental-tracking program, DVD's share of the rental market was 35% in 2002, more than doubling its 17% share in 2001.

Total rental spending was \$8.2 billion in 2002, a 3% decrease from the \$8.4 billion total in 2001, the VSDA says. VHS rental spending, which totaled \$5.3 billion in 2002, decreased 25% from the 2001 total of \$7.02 billion.

Its share of the rental market was also down 18%. VHS accounted for 65% of rental revenue in 2002, compared with 83% in 2001.

The DEG predicts that by the end of 2003, DVD players will be in more than half of U.S. homes, or more than 55 million homes. More than 25 million DVD players were bought in 2002, according to data from the Consumer Electronics Assn. This represents a 50% increase over 2001 totals.

A total of 56.5 million players have been sold to date in the U.S., the DEG says, and more than 10 million homes have more than one DVD player. Additionally, according to the NPD Group, total DVD hardware sales accounted for \$3.6 billion in retail sales in 2002.



CHAPEK



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Joe Strummer
1952-2002



UMVD Grows Latin Market Share With Fonovisa Deal

BY LEILA COBO

MIAMI—With the stroke of a pen, Universal Music & Video Distribution (UMVD) has gone from being the third-placed distributor of Latin music in the U.S. to the probable leader of the pack, thanks to an exclusive distribution deal signed with Fonovisa Records, the leading independently distributed Latin label in the country—owned by Univision.

The deal—which will run for four years, according to sources—gives UMVD exclusive distribution rights to Fonovisa in the U.S., Puerto Rico, and Mexico, as well as exclusive licensing

rights for the rest of the world.

“For me, this is a watershed moment,” Universal Music Group president/COO Zach Horowitz says. “You have the biggest independent label in the Latin business basically saying it’s better for them to be affiliated with a major distribution company than for them to be doing it on their own.”

The deal, announced Jan. 8, was prompted by the full acquisition of Fonovisa by the Univision Music Group (UMG) last year. Univision already has an exclusive distribution deal in place with UMVD that has substantially boosted UMVD’s share in the Latin



BEHAR

market. The positive results of that relationship also spurred Univision to

renew its UMVD deal so that it ran concurrently with the Fonovisa deal.

“I have no doubt we’ll see a rise in sales,” UMG president/CEO José Behar says. “UMVD has the best distribution system in this country, and being the market-share leader, it will give us great leverage.”

Barring a drastic change in distribution agreements, UMVD will now become the top distributor of Latin music in the U.S. According to Nielsen SoundScan, independent labels were the market-share leaders in the Latin market in 2002, accounting for 24.1% of all product, with a full 10.41% share corresponding to Fonovisa. Sony followed close behind, with 23.8% of all product, and UMVD was third, with 22.7%.

UMVD’s leadership is dependent on its deal with Univision, whose three main labels (Disa, Univision Records, and Fonovisa) had a 21.27%

share of the market.

Universal’s U.S. Latin label, Universal Latino, had an 8.68% market share.

“We are building Universal Music Latino,” Horowitz says. “We have a major commitment to this business from a Universal Music Group standpoint.”

For Fonovisa, a key issue under the new deal is getting into many mainstream accounts not covered by its own distribution system, such as Tower Records. By the same token, UMVD has doubled its sales force in terms of Latin music, largely in anticipation of the deal.

“We’re making significant changes in our distribution company to make sure we can cover everything,” Horowitz says. Fonovisa will continue to have its own sales staff headed by VP of national sales Felipe Luna and will also have a director of national accounts, who will work with all Latin accounts and liaise with UMVD on Anglo accounts.

13 EU States Fail To Adopt Copyright Directive

BY LEO CENDROWICZ

BRUSSELS, Belgium—The failure of all but two of the European Union’s 15 member countries to adopt the EU Copyright Directive has been met with dismay by music industry leaders.

Only Greece and Denmark successfully implemented new rules on copyright protection into national law before the Dec. 22, 2002, deadline. European Commission spokesman Jonathan Todd comments: “It is always disappointing when implementation deadlines are not met.” Todd denies, however, that the delays were due to harsh provisions in the law. “Some think it is too Draconian, some think it is not strong enough. It is a question of balance, and you can’t keep everyone happy.” He says infringement proceedings will be launched against the 13 shortly.

The delays have left the music indus-

try unsettled. AOL Time Warner legal and public policy VP Alessandra Silvestro expressed her disappointment but adds that it is more important to ensure the directive is implemented faithfully across the EU: “There is a risk that it could be watered down. The directive provides legal certainty, with common rules. This applies not only to users but to content providers, and we are both.”

But Silvestro warns the industry may hold back from introducing new services if the legal framework is not in place. “The sooner this is implemented, the sooner we can expect new services,” she says. “For example, we have launched certain services in the United States where there is a more reliable legal framework.”

Those concerns are echoed by International Federation of the Phonographic Industry senior legal advisor Olivia Regnier, who says, “The member states have some leeway in how they adopt it at [the] national level, but we need to ensure there are no gaps in

the way the directive is implemented.”

On the flip side, European consumers’ lobby BEUC claims the directive gives the industry the possibility to control or prevent all copying for personal use. And the European Assn. of Consumer Electronics Manufacturers is urging EU member states to implement “opt-out” clauses, giving consumers more rights to make private copies of digital material.

In the U.K., the volume of critical responses to the consultation papers published by the Department of Trade and Industry is cited as the reason for the delay, but the U.K. Patent Office says it hopes to implement the directive by March 31.

In Italy, the Multimedia Equipment Producers’ Assn. says that, as it stands, the government’s draft bill will “dramatically raise levies on blank recording media” and increase retail prices. And in France, the delays are expected to ensure the directive is not implemented there until May or June.

Shake-Up At Musicland

BY ED CHRISTMAN

NEW YORK—Best Buy is shuttering 110 Musicland stores as Musicland president Kevin Freeland exits. Executive VP Connie Fuhrman has been named head of entertainment software operations, which are being combined with Best Buy’s own music and video business.

In a statement, Best Buy CEO/vice chairman Brad Anderson said, “Change is necessary, given Musicland’s financial performance in fiscal 2003, as well as the potential in fiscal 2004 for continued deterioration of music sales, further reductions in mall traffic, and increased competition.”

Best Buy is reviewing options for its Musicland holdings and should have a decision when it releases fourth-quarter earnings.

Best Buy reported a strong holiday selling season, generating a 10% increase over last year to tally \$4.24 billion in sales in December. Comparable-store sales at the chain were up 0.4%, but Musicland suffered a 14.7% decrease.

Jay-Z Brings Live Rap To Cable

BY RASHAUN HALL

NEW YORK—Roc-a-Fella/Def Jam recording artist Jay-Z is slated to perform his first live, televised, full-length concert Feb. 22 at Memphis’ Mid South Coliseum, as Showtime Networks re-enters the musical-event business. It is the first time that a premium cable channel has carried a full-length rap concert.

“We had been considering getting back into concert programming for some time, and who better to kick it off than Jay-Z,” Showtime Networks programming president Jerry Offsay says. “Few artists have had the longevity he has had. He’s six or seven albums deep in his career and has created an industry unto himself.”

Jay-Z, who recently earned a Grammy Award nomination (see listing, page 86), is enthusiastic about the new opportunity, saying, “I’m looking forward to bringing the energy of a live hip-hop concert to a national TV audience.”

The concert, which will feature the entire Roc-a-Fella family and other surprise guests, will be followed by Showtime Championship Boxing’s Mike Tyson vs. Clifford Etienne boxing match.

Def Jam Records president Kevin Liles will serve as an executive producer for the special. “The original idea was to provide Showtime event viewers with more bang for their buck,” Liles says. “When the idea of doing a concert was suggested we milled it around, but they were looking for a partnership to provide them with ties to radio and media. A Def Jam/Showtime collaboration sounded amazing.”

Liles says the label is working on a series of similar events, negotiating for another four shows in the concert series with Showtime. While Offsay did not comment on this, he promises that “this will not be Showtime’s last venture into hip-hop.”



JAY-Z

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	(% CHG)
Total	13,918,000	12,610,000	(9.4%)
Albums	13,605,000	12,443,000	(8.5%)
Singles	313,000	167,000	(46.7%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	(% CHG)
CD	12,914,000	12,045,000	(6.7%)
Cassette	662,000	358,000	(45.9%)
Other	29,000	40,000	(37.9%)

OVERALL UNIT SALES

	This Week	This Week 2002	(% CHG)
Total	12,610,000	13,918,000	(9.4%)
Last Week	26,200,000		
Change	51.9%		

ALBUM SALES

	This Week	This Week 2002	(% CHG)
Total	12,443,000	13,605,000	(8.5%)
Last Week	25,954,000		
Change	52.1%		

SINGLES SALES

	This Week	This Week 2002	(% CHG)
Total	167,000	313,000	(46.6%)
Last Week	246,000		
Change	32.1%		

DISTRIBUTORS’ MARKET SHARE 12/2/02–12/29/02

	UMVD	SONY	WEA	BMG	INDIES	EMD
Total Albums	29.4%	16.2%	16.2%	15.7%	14.4%	8.2%
Current Albums	32.3%	16.2%	15.0%	18.2%	11.1%	7.2%
Total Singles	22.1%	8.2%	16.3%	22.6%	27.8%	3.0%

FULL YEAR SALES BY ALBUM CATEGORY

	2001	2002	(% CHG)
Current	485,942,000	492,686,000	(11.6%)
Catalog	276,900,000	251,276,000	(9.3%)
Deep Catalog	190,129,000	176,847,000	(7.0%)

In calculating current sales, Nielsen SoundScan counts only album sales that have occurred within the first 18 months of a title’s release (12 months for classical and jazz albums), except for titles that stay in the top half of The Billboard 200, in which case sales continue to count as current until a title falls below No. 100. Catalog counts sales generated by titles out for more than 18 months, excluding the exceptions noted above. Deep catalog is a subset of catalog, which reflects titles that have been out for more than 36 months.

ROUNDED FIGURES

FOR WEEK ENDING 1/5/03

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

Paul Smith

June 10, 1930 – December 31, 2002



We are all honored to have known and worked with you,
and we will carry your memory forever.

Your entire Sony Music family

IDJMG Makes Digital Singles Available On Radio Add Dates

BY BRIAN GARRITY

NEW YORK—Universal Music Group's (UMG) Island Def Jam Music Group (IDJMG) will begin selling its radio singles as digital downloads simultaneously with their add date to the airwaves.

IDJMG VP of new media Larry Mattera says, "Our new strategy to provide consumers with the ability to purchase Island Def Jam music online the day it hits radio provides music fans with an



MATTERA

immediate opportunity to own music prior to album release dates."

The initiative started Jan. 7 with the debut of the American Hi-Fi track "The Art of Losing."

The single has been made exclusively available to consumers for purchase online in the U.S. for 99 cents, weeks before the album it was taken from—*The Art of Losing* (Island Records)—hits retail stores Feb. 25.

The digital tracks will be available for purchase at a host of e-commerce sites, including those of Trans World Entertainment's FYE, Tower Records, Best Buy, and Circuit City. Subscription services listen.com, MusicNet, and Pressplay

will also offer them. A complete list of the sites selling UMG à la carte downloads is posted at umusic.com/newformats/dmd.

Mattera calls the initiative "a winning situation for the consumer, IDJMG, and retail." He says the consumer benefits from getting to experience artists' new singles early, and the industry benefits by assessing consumer reactions as they purchase the tracks online.

IDJMG is among the first labels

in the industry to offer content online as early as the radio impact date and plans to do so throughout 2003. The downloads can be burned to CD and transferred to secure portable devices.

Late last year, UMG launched the largest commercial download initiative the industry has seen to date, making more than 43,000 tracks available for sale via Liquid Audio.

EMI Recorded Music and Warner Music Group—which have bow-

ed similarly expanded download initiatives in recent months—are also experimenting with releasing singles as digital downloads at radio add date.

Label and digital-music executives have argued that the sale of singles online ahead of physical releases will go a long way toward legitimizing the commercial online music market and dissuading piracy. Indeed, UMG officials have positioned the entire download program as a shot

across the bow of peer-to-peer services and those who use them that claim a lack of commercial content availability. With so many tracks online, the label giant maintains that there is nothing that can justify resorting to illegal services to get UMG music on the Internet.

UMG eLabs division president Larry Kenswil has said that UMG is committed to making every recording it controls available for Internet distribution.

Industry Vet Kovac Forms New Management Firm

BY MELINDA NEWMAN

LOS ANGELES—Industry veteran Allen Kovac has launched the Kovac Media Group, a management company whose clients include Bee Gees, Blondie, Deana Carter, Mötley Crüe, the Go-Gos, Heart, Hanson, Yes, and Meat Loaf, as well as a number of developing acts.

In addition to his management clients joining him in the new venture, Kovac's longtime team of managers—including Carol Peters, Jordan Berliant, Laurie Dunham, and Jeff Verner—are also aboard. "They've all worked with me for five to 10 years," he says. "We're really excited, because we have a lot of artists putting out albums this year."

Kovac built the company from the remnants of his former firm, Left Bank, which he liquidated (along with label Beyond Music) at the end of 2002

because of "fundamental disagreements" with his former partner, Jeffrey Sydney. On Dec. 31, 2002, Kovac filed an arbitration lawsuit alleging that Sydney manipulated and defrauded him and made it impossible to continue to run the companies as they existed (*Billboard*, Jan. 11). Sydney could not be reached for comment by press time.

Kovac declined to discuss the suit other than to say, "I'm proud of the fact that I was able to clear up

the secured creditors and have allowed for the unsecured creditors to be handled. It's been a year-and-a-half nightmare, and I'm happy to move on to the next chapter of my life."



KOVAC

Among his developing artists with upcoming projects are DreamWorks act Loudermilk and Elektra duo the Troys. Additionally, Mötley Crüe is working on a movie based on its 2001 best-selling autobiography, Meat Loaf has an album coming out March 31 on

Universal ex-U.S. (Kovac is shopping a North America deal), and Heart and Hanson are wrapping up new albums.

Kovac doesn't rule out bowing a new record company down the road. "Maybe in the future, I'll start a label again," he says, "but my intentions are to focus purely on the management group." He estimates that he laid off more than two dozen staffers in the Beyond liquidation. Many of the artists on Beyond have found new homes: Mötley Crüe has signed to Universal Music Enterprises. Blondie has an ex-U.S. pact with Sony International, and Anthrax has signed to ArtistDirect.

Mottola Splits Sony Helm For New Venture

Continued from page 1

but made the decision to go forward only recently. A press release says that Mottola's new venture "will develop innovative and unique branding opportunities," in addition to serving as a music label.

"With the dramatic shift we have seen in the music industry over the last few years, we need to look for new solutions to create long-term value," Mottola said in a statement. "I believe consolidating the range of entertainment disciplines in one organization today holds the greatest potential for efficiently realizing artistic vision and commercial success." The new venture, he adds, "is designed to meet the array of opportunities within the changing landscape of the music business."

Mottola and SME have made headlines recently with a series of co-branding deals, including one with Chrysler (involving Celine Dion) and another tying multiple Sony acts to Pepsi. In a

recent interview with *The New York Times*, he even declared that Sony would enter the management business.

Mottola's departure was announced by Sony Corp. of America chairman/CEO Howard Stringer and Sony Corp. chairman/CEO Nobuyuki Idei.

SME is coming off a difficult year, generating a loss of about \$140 million on sales of about \$3.5 billion in the nine months ended Sept. 30, 2002. That is down from a profit of \$61 million on a revenue of \$3.8 billion in the same time period the previous year. In the U.S., its album market share was 15.67% in 2002, the same percentage it held in 2001. In August 2002, the company let go of about 100 of its 5,000 employees worldwide.

Mottola was recruited by Walter Yetnikoff in 1988, when the company was still known as CBS Records. He joined as president of CBS Records and was named president of Sony Music in 1989, replacing Yetnikoff. He was upped to president/COO in 1993 and named chairman/CEO in 1998. When he took the reins at Sony, Mottola embraced a style that gave senior management a strong centralized role, while leaving the label heads a wide leeway in A&R.

Before joining Sony, Mottola ran management company Champion Entertainment, overseeing the careers of Hall & Oates, Carly Simon, John Mellencamp, and others.

DVD Encryption Dealt Two Court Blows

BY JILL KIPNIS

LOS ANGELES—With the Jan. 7 announcement from Oslo District Court that a Norwegian teenager had been cleared of criminal charges for writing and publishing a DVD-Video descrambling program, studio trade organizations and DVD encryption licensees were left pondering their next step.

The Oslo case involved 19-year-old Jon Johansen, who developed the DeCSS decryption program to watch DVDs on a Linux computer. (DeCSS enables users to unlock a DVD's encryption code, which is created to prevent unauthorized copying.) Legal action was taken by the Motion Picture Assn. of America (MPAA), which supports studios' claims that DeCSS was used to pirate DVDs.

In a statement, Johansen said, "All over the world, copyright holders are trying to limit consumers' rights. We cannot have that."

The MPAA also addressed the decision: "We understand that the prosecution in Norway is reviewing whether to make an appeal, and we support that consideration."

On Jan. 3, in another DVD-encryption case, the U.S. Supreme Court reversed a temporary stay on a California Supreme Court ruling that barred the entertainment industry from suing Matthew Pavlovich—a nonresident hacker who posted an encryption program outside the state (*Billboard*, Jan. 11)—because it fell

outside of California's jurisdiction.

The Morgan Hill, Calif.-based DVD Copy Control Assn. (DVD CCA), which licenses CSS technology, believes the suit should be argued in California because of the location of the film industry, even though Pavlovich is a Texas resident. Attorney Robert Sugarman, who represents the DVD CCA, says that the DVD CCA is considering its next move.

Pavlovich's co-counsel, Ornah Levy, argued that the case should be heard in Texas because of Pavlovich's residency and because she believes "this [encryption] information is freely available" and therefore has no distinct tie to California.

The Electronic Frontier Founda-

tion (EFF), a San Francisco-based consumer advocacy group, is celebrating both outcomes. EFF legal director Cindy Cohn says, "I hope this means that the tide is turning and that consumers' rights are getting a more thoughtful look."

In related news, Rep. Rick Boucher, D-Va., reintroduced his Digital Media Consumers' Rights Act (H.R. 107) Jan. 7, a bill he says will protect the fair-use rights of users of copyrighted material by allowing digital-media consumers to make personal copies for their own use.

Additional reporting by Sam Andrews in London and Bill Holland in Washington, D.C.

FBI, NYPD Raid Murder Inc. Offices

BY RASHAUN HALL

NEW YORK—FBI agents and New York Police Department officers raided the Manhattan offices of Murder Inc. Records Jan. 3 as part of a federal probe into label founder Irv Gotti's alleged ties to the Queens, N.Y.-based Supreme Team drug gang (*Billboard Bulletin* Jan. 6).

According to reports, the investigation resulted in the arrests of two men for credit-card fraud. The arrests came during raids conducted at the imprint's offices and other locations in New York. In

the raid at Murder Inc., investigators reportedly seized computers and documents.

A former Def Jam Music Group A&R executive, Gotti started Murder Inc. in 1997 and has been instrumental in the careers of numerous pop and hip-hop stars, including Ashanti, Ja Rule, Jay-Z, DMX, and Jennifer Lopez.

Last year, Murder Inc. renewed a joint-venture deal with Island Def Jam (*Billboard Bulletin*, April 2, 2002). Representatives from Murder Inc. and Def Jam declined to comment on the recent police activity.



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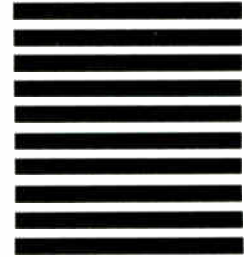
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ARTISTS & MUSIC



by Melinda Newman

The Beat

FAREWELL AGAIN: Cher starts the latest—and probably last—leg of her Farewell tour Jan. 30 in Fresno, Calif., and, as she told *Billboard*, she's loving every minute of her long goodbye. "This is the best reception I've ever had," she says. "Also, at this time in your career, you just don't expect to have everyone at Madison Square Garden standing up, screaming and yelling twice, and now we're going back again." Since the tour launched last year, Cher has grossed \$67.6 million.

She knows that part of the warm welcome is that people are happy to be distracted from their problems. "I love to be entertained. I went to see *Mamma Mia!* and I was dancing in the aisles," she says. "I like getting lost in that thing because reality is highly overrated, especially right now. I think I can just take people by the hand and lead them into Neverland for two hours."

Given what fun Cher's having, could it be that she extends the tour one more time or even decides that this isn't her farewell tour? "No, that thought never even enters my mind for a second," she says. "I also think there's a time where you have to stop, because it's the right time for you to stop. I've pushed it, I've rolled it back. You reach a certain age and you shouldn't keep going on. The only person I ever knew who was great past the age where I thought she was going to be great was **Tina Turner**."

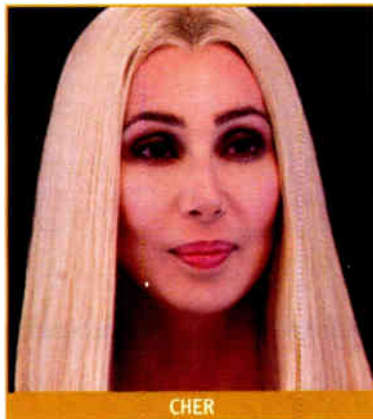
And, as Cher notes, she's retiring only from the road, not from the rest of her career. She plans to make a movie this spring, and then she'd like to make more records. "I'd like to make a Christmas record, and I've always wanted to make a country album with country stars, because those were the first songs I learned how to sing. Country songs and **Walt Disney** songs. I've always dreamt about doing

an old standards album at Carnegie Hall. That would all just be fun for me."

Cher is without a record label after she and Warner U.K. parted ways last year. However, Warner Bros. in the U.S. continues to work the current album and released remixes of "When the Money's Gone" to the dance format this month.

"Cher signed with Warner U.K. in 1994, and the deal ran out a few months ago," says her manager, **Lindsay Scott**. "We've already had interest from Warner America and several other labels."

Additionally, a prime-time Cher concert special will air on NBC in April.



CHER

CH-CH-CHANGES: There's been a lot of movement at labels the past few weeks. Among the 12 staffers let go Jan. 3 at Atlantic were **Rich Christina**, senior director of A&R, and **Nick Casinelli**, senior director of retail information and A&R. In a separate move, **Tracy Zamot**, former VP of East Coast media relations at Atlantic, has left the company to become head of publicity at Virgin Records in New York . . . **Gary Casson**,

executive VP of business affairs, and **Bill Berger**, senior VP of international, have both left Elektra Entertainment . . . **Steve Kline**, VP of pop promotion, has exited J Records and may be reached at stevenpkline1@aol.com . . . **Keith Hagan**, formerly with Mammoth Records and the Lippin Group, has joined Paul Freundlich Associates in New York as general manager.

STUFF: **Patti Smith** has inked a new deal with Columbia Records . . . **Phoebe Snow** has signed with Eagle Records and in the second quarter of this year will release her first album of all original material in 14 years . . . **Common** and **Mya** will star in a new ad campaign for Coca-Cola. The spot will debut Monday (13) during the American Music Awards.

Chapman Pushes Boundaries

Christian Vet Issuing Collection Of Love Songs On Sparrow

BY DEBORAH EVANS PRICE

At a time when church-driven music dominates the Christian industry, and many of his peers are releasing praise and worship albums or hymns collections, Steven Curtis Chapman is boldly going where no one in contemporary Christian music has gone before. He's releasing an album of love songs.

All About Love, due Jan. 28 on Sparrow, is a musical valentine to Chapman's wife, Mary Beth. "It's something that's been 18 years in the making, and I've been waiting until the right time to do it," says Chapman, who notes that he told his spouse: "You have to really, really love this record because I don't know how everybody else is going to respond."

Sparrow Label Group VP of marketing and artist development Leigh Ann Hardie predicts positive response that may broaden Chapman's fan base. With 47 Gospel Music Assn. Dove Awards, four Grammy Awards, two platinum- and nine gold-certified albums to his credit, Chapman has reigned as one of the Christian music community's top acts for more than a decade, but *All About Love* has the potential to garner him mainstream attention.

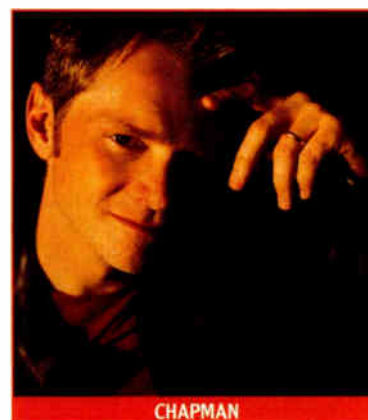
"This is really an honest record, not sappy love songs," Hardie says. "It's been exciting to see general-market retailers come to the table. At Wal-Mart, they are going to let us turn those security stalls at the store entrances into billboards for Steven Curtis Chapman in every Wal-Mart [from] Jan. 13 through 27. The first thing you'll see when you walk in is Steven. Those will generate 200 million impressions. In the past, only Shania Twain and Faith Hill have gotten that space."

Since Valentine's Day is second only to Christmas in terms of gift giving, *All About Love* is getting a big push. According to Hardie, Handleman is partnering with American Greetings. As a result, he adds that Chapman will receive "great positioning in the music department" and *All About Love* will be "one of nine releases—and the only [from a] Christian artist—also posi-

tioned in a display at the front of the store with greeting cards and music."

All About Love, Chapman's 13th studio release, has already been well-received at Christian retail. Sparrow launched a pre-sale campaign the day after Thanksgiving. "We sold more than 4,000 units in the first two weeks," Hardie says, adding that consumers who pre-purchase the album will receive a special collection that has the first single, "All About Love," as well as other such previously released love songs as "Go There With You" and "Love and Learn." (He has generally included a love song to Mary Beth on each previous album.)

Chapman wrote each of the 15 tracks on *All About Love*, except for the two covers, "I'm Gonna Be (500 Miles)" recorded by the Scottish duo the Proclaimers, and "I'll Take Care of You," an Archie Jordan-penned song previously recorded by Ronnie Milsap. Chapman also reprises "I Will Be Here," an early hit for him



CHAPMAN

that has become a favorite at weddings. BeBe Winans sang the tune at Matchbox Twenty frontman Rob Thomas' nuptials.

The title cut is the first single to be serviced to Christian radio. The second single will be "How Do I Love Her," a track that Hardie says is researching well at mainstream AC and hot AC formats and prompting the label to explore mainstream radio possibilities. "I would be lying if I didn't say I have dreams of what this record could be," Chapman confesses. "We'll see what comes of it."

To further spread the word about the album, Sparrow is enlisting Chapman fans to hold listening parties for their family, friends, churches, etc. For doing so, they'll receive a special copy of unreleased sessions Chapman recorded at London's famed Abbey Road studios. Party attendees will receive a coupon for a discount on the CD. Sparrow also plans to run a contest at Christian radio to send 50 winners to New York on Valentine's Day to see a special Chapman concert that will be recorded and broadcast on Christian radio.

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Soul From An Unlikely Source: A White Guy In His Undies

After Stint On Kill Rock Stars, Tours With The Strokes & Incubus, Har Mar Superstar Inks New Deal, Looks To The Future

BY CHARLES KAREL BOULEY

Few artists personify the spirit of the independent music world as well as Har Mar Superstar.

In fact, only the indie world could create this musical mass of contradiction. He's a chubby white guy from Minnesota who likes to merge disco beats with soul-inflected, straightforward R&B vocals. He then takes this sound on the road in his underwear, opening for the likes of Incubus and the Strokes.

His media kit boasts that he is not above offering sexual favors for positive reviews and that he looks like porn icon Ron Jeremy, while his lyrics include such jewels as "deeper, deeper I can feel your beeper," while his Web site jokingly speaks of him accompanying Kelly Osbourne to the MTV Video Music Awards.

Surprising, what emerges through all this jest is a record that is hip enough for musical trendsetters and R&B enough for Har Mar. Through all the madness, he has found a way to make music that has the same spark as Prince's early releases. His second album, *You Can Feel Me*, was released Dec. 10, 2002, via Venice,

Calif.'s Record Collection and distributed through Alternative Distribution Alliance and WEA.

Har Mar (who takes his name from a mall in Minnesota as well as the combination of his real name, Harold Martin Tillman) has actually been making a name for himself in the independent world for some time, as part of the in-demand bands Calvin Crime and Sean-na-na. His eponymous first album was released in 2000 on the Kill Rock Stars label. Now, he's with a larger label with bigger distribution.

"I was getting ready to hand in the master for the new record to Kill Rock Stars, my first label," Har Mar reflects. "It became clear that some hopes I had for it weren't going to be possible, so they asked if I wanted to shop it around. I did, and signed with Record Collection."

Record Collection president Jordan Tappis recalls being introduced to the artist at a party in Los Angeles and being immediately intrigued.

"He slipped me a CD on the sly. As I listened to it on the way home, I wondered how this little white guy did this. It's an odd coupling, the

music vs. the person. Since my partner is a filmmaker, our first thought was to make a documentary about the oddness of Har Mar, a chubby

level. "We are not going to jump our guns by running to MTV with a 'video first' thing; we want to build a fan base. He's a fixture in the indie-



white guy who sounds like Stevie Wonder and Prince. But, as the record label came to be, we decided we wanted to run with him as one of our artists."

The label is striving to work Har Mar from a completely grassroots

rock world. We wanted to hit the market that has put food on his table for the last couple years, and then hit a more mainstream audience."

The label has not released an official single, and it likely will not. Instead, it is focusing on keeping the

artist on the road. In addition to treks with Incubus and the Strokes, Har Mar has also opened for the Hives and Peaches.

He believes this strategy has helped draw people to a set that boasts several commercially viable tracks, including the funk-laden "Power Lunch" and retro-flavored soul jam "Brothers & Sisters."

"I made this record—as I will make every record in my life—for myself," he says. "I want to move people's feet, that's all I care about. I have no message. People should just have a good time and lighten up. My music is about moving. I'm not going to worry about credibility. I'd rather focus on another record. Who knows? In two more albums, it could get serious. But right now it's about having as much fun as possible."

The label could not agree more with this philosophy.

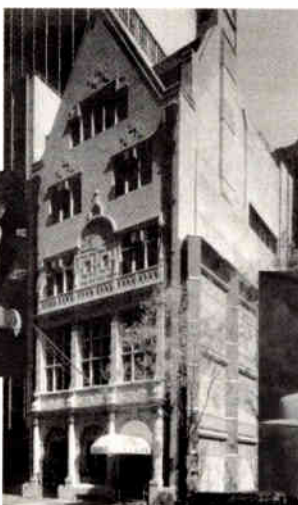
"We were hoping for a record along the same lines as his first," Tappis says. "When he turned in his new set of songs, we were more than pleased. He makes music fun again."



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Bound By Embargo, Cooder's Cuban Era May Be Capped With New Sets

After Fight With Washington, 'Buena Vista' Mastermind Returns To Cuba For Guitar Duets Set, Second Solo Effort from Ibrahim Ferrer

BY NIGEL WILLIAMSON

"I'd hate to say this whole Cuban experience is at an end for me," Ry Cooder says. "But I can't see any way they're going to allow us to do it again. We just got in under the wire. It was a miraculous adventure, but it looks like the time is up."

Yet before the sands finally run out, the guitarist has two more installments due in the series of phenomenally successful Cuban albums that began when he produced 1997's Grammy Award-winning *Buena Vista Social Club* (Nonesuch, World Circuit in the U.K.).

First comes Cooder's own *Mambo Sinuendo*, a set of guitar duets with the Cuban guitarist Manuel Galban. Due Jan. 28, it is the first album to appear on Cooder's own Perro Verde imprint (via Nonesuch) and the first record on which we have heard him play electric guitar in a decade.

March 11 brings the Cooder-produced *Buenos Hermanos*, the second solo album from septuagenarian Buena Vista singer Ibrahim Ferrer on Nonesuch (World Circuit in the U.K.). Both albums

were recorded simultaneously in Havana in 2001 and deploy many of the same musicians, including veteran drummer and longtime Cooder collaborator Jim Keltner.

To get permission to make the sets, Cooder fought a long-running battle in Washington, D.C. After recording *Buena Vista*, he was fined for breaching the embargo against the Communist regime and had an undertaking imposed on him that he would not make another record in Cuba without official approval. When he sought permission to return, his application was refused, despite 12 months of intensive lobbying by his lawyers.

As a last resort he appealed directly to the White House. In one of his final acts in office, President Bill Clinton granted a one-year exemption from the embargo. "I've got great ideas for more Cuban records. I can see the possibilities musically. But the exemption has now expired,"

Cooder laments, "and I can't see this administration allowing me to go back."

Yet if the brace of albums about to appear are Cooder's last throw

doing one kind of thing with the Cuban records we'd been making. The obvious way to do something new was to make a record of guitar instrumentals with Galban."

The set includes twanging versions of such tunes as Prado's "Patricia," Nino Rivera's "Monte a Dentro," and even Doris Day's "Secret Love" played by a swinging sextet of two electric guitars, two drum sets, congas, and acoustic bass.

Cooder is also pleased with *Buenos Hermanos*, which he produced for Ferrer. "With *Buena Vista*, the batteries were being hooked up and we were starting up the engine. Now it's running at full horsepower," he says. "This record takes Ibrahim where nobody else has gone. After six years of messing around with these Cubans, we've all learned to work with each other in the most amazing way."

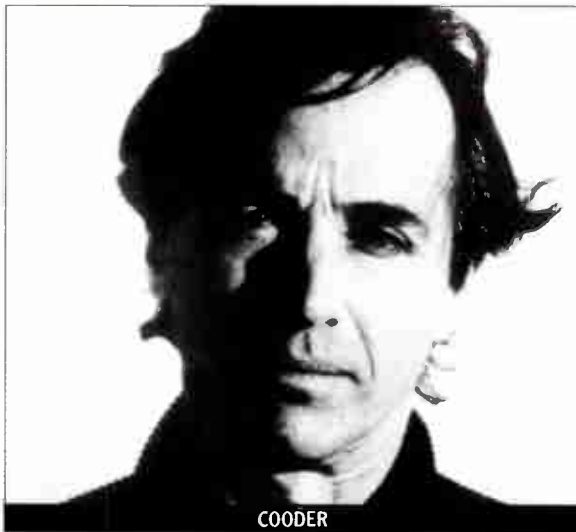
Buenos Hermanos is also remarkable for the number of Grammy Award winners featured on the

record, including guest stars the Blind Boys of Alabama, accordionist Flaco Jimenez, and pianist Chucho Valdes, from the Cuban group Irakere. Alongside Cooder and Ferrer, they bring the number of Grammy winners on the album to five.

David Bither, senior VP of Nonesuch, believes the two albums "raise the bar" for Cuban music. "There have been thousands of Cuban records released in the wake of *Buena Vista* and perhaps there was a fear that a certain fatigue was setting in," he admits. "But these are very modern-sounding records that move way beyond the notion that this is some quaint revival. They reinvigorate the whole *Buena Vista* phenomenon."

Bither reports that Ferrer's North American tour opens Feb. 6 in Providence, R.I., and will run in two legs, finishing April 17 in New York.

Meanwhile, Cooder plans further releases on Perro Verde though the deal with Nonesuch is now on an album-by-album basis. "I have drawers full of all sorts of music I love and want to put out."



COODER

of the Cuban dice, they represent a fine swansong to the Buena Vista phenomenon. *Mambo Sinuendo*, in particular, is quite different from anything else in the series. "We had to get off the road we'd been on," Cooder says. "We'd been

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After Set Strikes Matchbox, Exies Land Virgin Deal Birmingham Festival Gig Also Scores L.A. Band The Services Of Producer Serletic

BY TOM DEMALON

Los Angeles quartet the Exies entered the studio to record its major-label debut for Virgin Records with one simple goal, according to lead singer Scott Stevens. "We wanted to make the best, most perfect record we could," he says of *Inertia*, which went to retail Jan. 7.

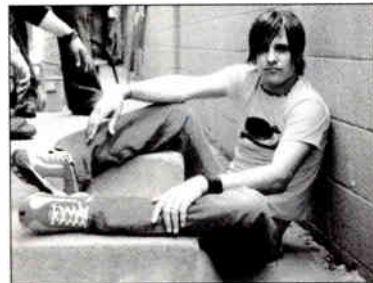
Assisting the group in that effort

was producer Matt Serletic, well-known for his work with Matchbox Twenty, who had been impressed by the Exies' performance at Birmingham, Ala.'s 2000 City Stages Festival. At the time, Stevens says, the band was "very much just finding ourselves."

While the group's eponymous debut had a live sound, Stevens says

that Serletic "helped us make this a little more elaborate," contributing string arrangements and keyboards. But, Stevens adds, "he kept the band at the forefront. He really let us just be who we are."

The incendiary lead track, "My Goddess," has made impressive inroads at both rock and modern-rock stations



'[Matt Serletic] helped us make this a little more elaborate. He kept the band at the forefront. He really let us just be who we are.'

—SCOTT STEVENS, THE EXIES

since it went to radio Oct. 1. "I was taken with the lyrics and melody," says early believer Neal Mirsky, PD for KQRC in Kansas City, Kan. For Mirsky, seeing the band live was a revelation: "I was amazed at how many people knew the song already."

Virgin has aggressively established a street presence through the use of posters, stickers, fliers, and other giveaways at the Exies' shows, according to executive VP of promotion Hilary Shaev. Internet radio is being courted, and streaming audio and video tracks are available on the band's and the label's Web sites.

"It's possible that this track will cross (formats)," Shaev says, stressing the label's determination and patience. "It is definite that the Exies will cross, but it's not in our game plan to cross this band before it's time."

So far, the band has also received support from MTV. The Exies' performance was a highlight of MTV's *Tailgate Party* at Auburn University, and it was recently spotlighted on a segment of the channel's "You Hear It First." Additionally, the band will have a track on MTV's *Advance Warning* CD, which is due in February.

FOR THE RECORD

A story in the Jan. 11 issue included incorrect label information for Supergrass' *Life on Other Planets*. The album will be released on Island Records.

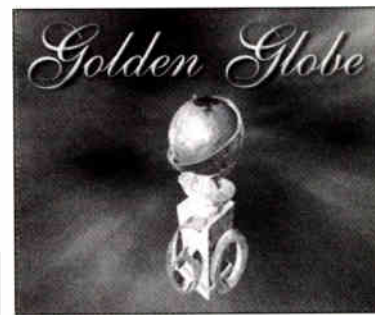
Sound Tracks™



by Carla Hay

GOLDEN GLOBES ROUNDUP: This is the big awards-show season for movie music, and it could be a season of change (however gradual) toward more variety. Let's start with the Golden Globe Awards. The 60th annual ceremony, which will be held Jan. 19, features probably the most diverse set of nominees in the music categories in a long time. The nominees are as follows:

Best original song for a motion picture: "Die Another Day," the title track from the James Bond film. Music:



Madonna and Mirwais Ahmadzai; lyrics: Madonna.

"Father and Daughter," from *The Wild Thornberrys Movie*. Music and lyrics: Paul Simon.

"The Hands That Built America," from *Gangs of New York*. Music and lyrics: U2.

"Here I Am," from *Spirit: Stallion of the Cimarron*. Music: Hans Zimmer; lyrics: Bryan Adams & Gretchen Peters.

"Lose Yourself" from *8 Mile*. Music and lyrics: Eminem.

Best original score for a motion picture: Elmer Bernstein, *Far From Heaven*; Terence Blanchard, *25th Hour*; Peter Gabriel, *Rabbit-Proof Fence*; Philip Glass, *The Hours*; and Elliot Goldenthal, *Frida*.

The winners' races for these categories are wide open. It could be a year in which the Golden Globes takes chances on underdogs like Eminem or Blanchard, sticks with classic awards-show favorites like Zimmer or Bernstein, or goes for the biggest celebrity names in each category, like Madonna or Gabriel.

'CHICAGO' MUSIC SNUBBED?: If you're wondering why the movie musical *Chicago* could receive the most Golden Globe nominations this year (*Billboard*, Jan. 11) but be omitted from the music categories, here's why: Because *Chicago* the movie is based on the Broadway musical, the movie's adapted score made it ineligible for the category of best original score for a motion picture.

In early December 2002, the creators of the *Chicago* soundtrack told

us that they were still working on the recording of "I Move On," the film's original song written by John Kander and Fred Ebb and performed by the film's stars Renée Zellweger and Catherine Zeta-Jones. Sources said that finishing the recording was a challenge because of the entertainers' hectic schedules.

Because "I Move On" was recorded relatively late in the filmmaking process, the song most likely didn't have a chance to be screened in time by voters of the Golden Globe nominations. Miramax Films (the company behind the *Chicago* movie) is campaigning to have "I Move On" considered for an Oscar nod.

GRAMMYS AND OSCARS: Grammy Awards nominations in the film/TV/visual-media categories can be found on page 86. Several movie soundtracks from 2002 were released after the Sept. 30 cutoff eligibility date for the 45th annual Grammys. They include *8 Mile*, *Gangs of New York*, *Die Another Day*, and *The Lord of the Rings: The Two Towers*. We expect that these albums and/or their original songs will receive Grammy nominations next year.

Academy Award nominations will be announced Feb. 11, and the 75th annual ceremony will take place March 23. We're predicting the Oscar nominees for best original song will be mostly the same as the Golden Globes, although nods could also go to *Spider-Man's* "Hero," written by Chad Kroeger, or *Chicago's* "I Move On."

For best original score, Oscar nominations tend to favor popular composers of epic films. So we wouldn't be surprised if nominations go to John Williams and Howard Shore, who were overlooked for Golden Globes this year. Williams' 2002 credits include a slew of hit films, such as *Star Wars: Episode II—Attack of the Clones*, *Harry Potter and the Chamber of Secrets*, *Minority Report*, and *Catch Me If You Can*. Shore will likely get Academy Award recognition for *The Lord of the Rings: The Two Towers* or *Gangs of New York*. At least one of this year's Golden Globe-nominated composers should also get an Oscar nod.

A BRIEF NOTE: As of this year, this biweekly column will focus primarily on news and information about movie soundtracks, songs, and scores. Information about music on TV will be carried in the new biweekly "Tune In: Television" column. Anything pertaining to either column may be sent to Carla Hay, *Billboard*, 770 Broadway, 6th Floor, New York, N.Y. 10003 (tel: 646-654-4730, e-mail: chay@billboard.com).

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The Classical Score™



by Steve Smith

ONE DOOR CLOSES: 2003 has begun with the demise of one of the most venerable and respected disseminators of contemporary American music. As formally announced on the label's Web site last month and confirmed Jan. 3 in an interview on classical music station WNYC-FM New York, the struggling Composers Recordings Inc. (CRI) is scheduled to cease operations in April, despite the best efforts of former executive director **John Schultz** and the CRI board to rescue the nearly 50-year-old label from recent funding and retail difficulties (Classical Score, *Billboard*, Sept. 15, 2001).

All is not lost, however: According to a spokesperson for Long Island City, N.Y.-based distributor Qualiton, existing CRI stock will remain in circulation. More importantly, the label has arranged for another prominent nonprofit label, New World Records (distributed by Albany), to take on its archives, which include music by virtually every American composer of note—many of whom were documented by CRI in the earliest stages of their careers—as well as **Harry Partch's** invaluable self-produced *Gate 5* recordings and early work by the **Kronos Quartet**, **Bang on a Can**, and **Tan Dun**.

New World's **Paul Marotta** emphasizes that while his label will make the complete CRI catalog available, New World will not take on any CRI stock. Instead, New World is buying convection ovens to keep master tapes in working condition and is investigating the cost of having a robotic CD manufacturer on site. "We will continue to make every title available to anybody who wants it," Marotta says, "whether that means that person gets it in the form of a custom CD or a digital download from a secure Web site, or whether that particular title will at some point be released on the New World label."

ANOTHER DOOR OPENS: At a time when most public and commercial classical radio stations have narrowed playlists and eschewed adventure to hold onto market share, WNYC's **John Schaefer** has served as a tireless advocate for contemporary composers. Not only has he led WNYC to embrace new music, but the station has also presented countless live events in New York under the banner of "New Sounds Live." Perhaps most unusual of all—at least for an American radio station—Schaefer and WNYC have actually commissioned composers to create new pieces for those concert events. "Sometime in the early '80s, I

remember playing an LP of **Morton Gould's** *Spirituals for Orchestra* and noticing in the liner notes that the piece had been performed on one of the first WNYC American music festivals, back in 1941," Schaefer says. "Since that time, I had been looking for an excuse to not just be reactive but to have this place become an



SCHAEFER

agent of creating the music." The occasion arose when WNYC celebrated its 50th anniversary in 1994: at the suggestion of composer **John Corigliano**, Schaefer approached poet **John Ashbery** to supply a poem and then commissioned 12 composers to write a work based on it for a concert at New York's Lincoln Center. Spurred on by the success of that event, WNYC has continued to commission new works, recording them to share with the station's audience.

The WNYC Commissions, Volume One, a CD recently produced by the station as a fundraising premium, includes pieces by **Gould**, **Philip Glass**, and **Laurie Anderson** from the 50th-anniversary concert, as well as later commissions by **Ralph Towner**, **Derek Bermel**, **Richard Einhorn**, and **Steve Reich** (the latter two performed by renowned early-music consort **Anonymous 4**). "I think what's really significant about this, for someone who has basically been able to support himself through the support of European radio stations that regularly support and commission new music, is that this is something that's sort of dropped from reality in America," Reich says. "For John and WNYC to do this was a great move, and I hope one that will be a signpost for the future."

Due to the station's agreements with artists and composers that are under contract elsewhere, *The WNYC Commissions* is not available commercially; instead, it was produced as a thank-you gift to the station's financial supporters. In a real sense, it's a gift that keeps on giving. For more information, visit the membership page at wnyc.org.

Move To Tour Guide A Natural One For Covey

BY JIM BESSMAN

Nancy Covey has been celebrating her 20th year as a world-music tour guide in high style.

Via her Los Angeles-based Festival Tours, she has taken a group on her annual spring swing through South Louisiana for the New Orleans Jazz Fest and accompanying Cajun country tour, featuring a crawfish boil at the Eunice, La., homestead of Arhoolie artists Marc and Ann Savoy. Then, she led listeners through England and Scotland for, among other things, the Fairport Convention reunion summer festival. Last fall saw her head to Prague, Budapest, Slovenia, and Vienna. Future sojourns are being planned.

Festival Tours is a natural for Covey, who was booking "world music" and "unplugged" concerts "before they were terms," she says.



COVEY

adding, "my whole family always toured—so it's in my blood." She concocted the world/acoustic music festival tour concept while producing world-music shows at the legendary Los Angeles concert venue McCabe's Guitar Shop.

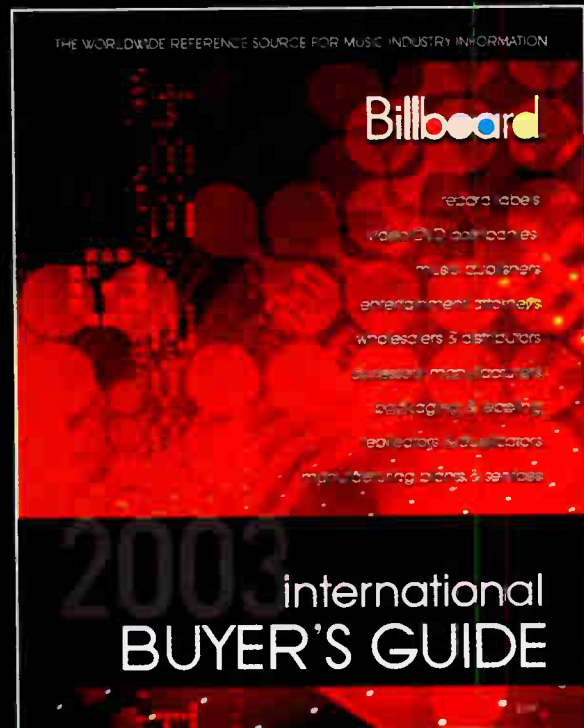
"In 1982, I met someone who took people to reggae festivals in Jamaica who said I should do the same thing with the festivals I went to," recalls Covey, who attended plenty of festivals in finding musicians to play the club—one of whom, she says, was former Fairport Convention creative force Richard Thompson, who is now her husband.

"But my tours aren't for tourists," she notes. "There are no name tags or stupid little flags, and I pride myself on taking people who don't normally take tours: It's just what Nancy does on her holidays—but you get to come!"

Fellow travelers (who can get information for the tours via festtours.com) also get to partake in the personal nature of Covey's treks.

"I take audiences to the musicians—to their home towns, where they live, which to me is an upgrade from promoting shows because it's giving people the experience of the music, since they're right there where it comes from."

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For Papa Roach, Less Is More

Band Opts To Play Intimate Venues Instead Of Trying To Fill Arenas

BY SUSANNE AULT

LOS ANGELES—Papa Roach, one of the leading names in the nü metal music scene, will play small clubs and theaters for its first solo headlining U.S. tour since early 2001.

Kicking the trek off Tuesday (14) at Seattle's Showbox, Papa Roach, joined by opener Blindside, will roll through 21 dates before wrapping Feb. 12 at Atlanta's eleven50 club. Tickets are \$16-\$20 apiece.

The band has the name power—jump-started in 2000 with its triple-platinum-selling album *Infest*—to draw fans to larger venues. But considering the swarm of like-minded rockers that have spawned in the wake of Papa Roach's success, both the band's frontman Jacoby Shaddix and tour promoters think it wise to keep shows intimate in 1,000- to 3,000-seat buildings.

"I'd rather sell out a venue than play to a half-sold-out venue," Shaddix explains. "We want to stick with club/theater size. We're not at that point where we can do arenas. We want to leave town with people wanting more."

Venues on track for sellouts include the 1,350-seat Roseland Theater in Portland, Ore. (Jan. 15), the 1,100-seat Majestic Ventura Theatre in Ventura, Calif. (Jan. 21), the 2,100-seat House of Blues (HOB) in Lake Buena Vista, Fla. (Feb. 11), and the aforementioned 1,100-seat eleven50 date. In fact, sales are so strong for the eleven50 show that management is close to adding a second one.

UNDERPLAYING ONE'S HAND

Touring's soft nature at the moment—average show attendance is down from one year ago (*Billboard*, Dec. 28, 2002)—leads HOB senior VP of entertainment Kevin Morrow to suspect that "by this summer a lot more groups will be doing this: underplaying the market."

Morrow points out that Dolly Parton's tour in summer 2002 (Venue Views, *Billboard*, June 22, 2002) at many HOB venues—when "she's a mega star that everyone knows"—is proof of this scaled-down trend. In planning meetings, Morrow recalls Parton telling him and his staff, "I just want to make sure I do the business."

Regarding Papa Roach—which is also expected to play to full houses at HOB buildings in Los Angeles Jan. 22 and Las Vegas Jan. 23 (1,000 seats and 1,800 seats, respectively)—Morrow says, "They played it very smart. They don't want to bite off more than they can chew. Why push it?"

Roseland Theatre GM/talent buyer Lowell MacGregor adds, "I think it's a smart strategy to play the clubs. Some people want to play the biggest venues possible instead of grooming

themselves at the club level. I think they might lose their audience [doing too much too soon]. This way they'll build their audience."

MacGregor says beefing up the crowd is key when there is so much competition in the hard-rock arena. Such groups as Chevelle, Taproot, Seether, and Mudvayne gained steam during the past year, and that's not counting more commercially estab-



lished nü metal bands like Puddle of Mudd, Hoobastank, P.O.D., Disturbed, and Linkin Park. This elbow bumping could be a factor in the relatively slower sales for Papa Roach's sophomore effort, *lovehate (it has moved 563,000 copies since its June 2002 release, vs. the 3.2 million *Infest* has sold since its April 2000 debut, according to Nielsen SoundScan).*

"Maybe we're not the next big hype," Shaddix admits. "American audiences are really fickle. That's how it is these days. People need the next flavor of the month every second—from relationships, movies, everything. That's the American way."

BUILDING THE BASE

Echoing MacGregor, Shaddix also believes that a strong touring presence will help cultivate a loyal fan base, explaining, "You've got to stay on top of your game, write good songs, and knock out the grassroots stuff. Some bands will blow up, but you have to really settle in and get your hands dirty with touring. A live show is in [people's] face. It's gratifying when they leave a show all sweaty—they have a good time."

Loanne Wullaert, manager of the low-profile Majestic Ventura Theatre, says she is thrilled to snag a band like Papa Roach because "they are a high-profile act, and we're a weird market." (Ventura is lesser-known than nearby Santa Barbara.)

Nevertheless, "I think it's awesome when bands do small venues. It makes them feel down-to-earth," she explains. "Especially with the oversaturation of this music style, you really need to stay grounded with your fan base."

Along with maintaining a close-

knit atmosphere this go around on the road, which is different from the band's usual role in larger summer festivals, Papa Roach also wanted to get in good with fans by offering reasonable ticket prices. "Kids ain't got griploads of money in their pocket," Shaddix says. "We want to lock down a strong fan base. We don't want them to drain their bank accounts."

As far as his experiences appearing on the bill during last summer's Anger Management tour and past years' Warped tours and Ozzfests, Shaddix points out that "it's \$65 a pop [in some cases]. You'll see 12 bands, but you're 150 yards away from them."

Eleven50 head of marketing and promotions Bill Kaelin says he is thankful for the low pricing on the Papa Roach tickets. Atlanta's public could use a deal, he says, since they are really starting to feel pinched by the country's slowed economy. Counting on healthy attendance figures, Kaelin predicts that he too will save money by not having to spend much on advertising for the concert.

"Out of the many shows we're currently doing, this is one that I'm least worried about," he says of placing only two ads in Atlanta alternative weeklies.

Granted, *lovehate has not matched the sales heat that *Infest* generated. But Papa Roach and tour promoters think the album—on which the group branched out into a more melodic style—will boost the band's career in the long run.*

"We could have gone in and duplicated the last album. Maybe we could have been crazy successful [that way], but we can't model ourselves after ourselves. For us, we couldn't write an album with all the same shit on it. Like any art, you've got to fucking take a risk," Shaddix says. (Indeed, Papa Roach did not waste any time getting back to work after *lovehate: Its third studio album is slated for release in late 2003/early 2004, and tracks for the project will be worked on during this winter tour.) "It's not always about the Benjamins. In the end, we'll lock into who our true fans will be."*

Wullaert personally enjoys Papa Roach's new direction but does think that the fresh style turned off some fans. "But people need to start thinking for themselves and not be such sheep where music is concerned," she explains, believing that there eventually will be a revolution with metal bands other than Papa Roach who are tiring of the same formulas.

Overall, Shaddix says, "touring is where it's at right now. I love waking up in new cities—playing every night. You get up, rock, have a couple of drinks, pass out, and do it again."

Bonnaroo Jam Fest Returns

BY RAY WADDELL

NASHVILLE—Get ready for Bonnaroo Two.

The debut Bonnaroo Festival, arguably the largest multi-act jam-band gathering ever staged, attracted some 75,000 fans to rural middle Tennessee last June, grossing close to \$9 million in the process. Set for June 13-15, the '03 event will return to the 600-acre farm near Manchester, Tenn., that was the site of the first festival.



"It was always the plan to do the event again," says Jonathan Mayers, partner in New Orleans-based Superfly Productions, co-producer of Bonnaroo with A.C. Entertainment of Knoxville, Tenn. "We weren't 100% sure we would return to the exact site, but after meeting with the town and landowner, everyone was supportive. The people in Manchester and Tennessee get it; they want this to be successful, because they see the benefits."

LOW-PROFILE EVENT

With a lineup boasting a veritable who's who of the genre, the first Bonnaroo sold out weeks ahead of time without the benefit of any traditional advertising (*Billboard*, May 11, 2002). Performers included Trey Anastasio, Widespread Panic, String Cheese Incident, Gov't Mule, Steve Winwood, Phil Lesh & Friends, Ben Harper, Les Claypool's Flying Frog Brigade, Moe, Karl Denson's Tiny Universe, the Del McCoury Band, Béla Fleck, Galactic, Jurassic 5, Norah Jones, the Blind Boys of Alabama, and many others.

Even with such a lineup, the event largely flew under the mainstream radar, with local media only taking notice when interstate traffic heading toward the site stretched for 40 miles. Traffic is one of several issues producers are working toward improving. "Everything really went well last year, better than expected, but internally we know a lot can improve," Mayers says. "We want to give the festival-goer a lot more, and there will be a lot of surprises this year."

A.C. Entertainment president Ashley Capps agrees. "We're gratified that

people were so pleased with what we accomplished last year, but we felt there were a number of areas we could improve. That includes some structural elements that hopefully would not be noticeable [to festival-goers] but are important to us and the inner workings of the festival."

Mayers says "a lot of offers" have been submitted for artists to appear at Bonnaroo 2003, and talent announcements could be made as early as the end of this month, with on-sale information to follow. "We want to stay true to the core of what this event was always about, yet we want to continue to branch off into different areas," he says, adding that the term "noncommercial" is not a defining characteristic of a Bonnaroo act. "We don't have a problem with putting an artist out there that is selling a lot of records, as long as it's great music."

Mayers adds that there will definitely be some repeat acts from 2003, and the return of genre stalwart Phish to the touring scene adds an intriguing element to the talent pool. He says, "That's definitely a phone call we'll make."

Capps says the response from agents has again been positive. "They've definitely been calling us this year. We had some agents last year, Buck Williams [Widespread Panic] and Chip Hooper [Anastasio] in particular, whose enthusiasm was one of the keys to our success."

BEING PREPARED

Initial tickets sold for Bonnaroo '02, which included camping space and all three days' worth of music, were sold for \$100, followed by a group for \$125 and finally \$140. With the blistering sellout via the Bonnaroo Web site and other e-destinations, traditional promotion became a non-issue. The first 60,000 tickets went clean in about a week; when more space was secured at the concert site, another 10,000-plus tickets were quickly snapped up.

Despite that huge on-sale, Mayers says producers are not taking anything for granted this year. "With promoting, anything can happen," he says. "We're ready to market it."

Capps says both ticket prices and capacity will be in the same ballpark this year. "Our philosophy last year and this year was to create a great experience, and you reach a point with the number of people where you can't create that experience. We're not looking at any significant increase in capacity; we leased some additional land, but we have a number of different purposes for that."

The production manager for Bonnaroo was Haddon Hipsley, a veteran of major Phish festivals like the Great Went and Lemonwheel. Mayers says most of the production team would return this year.



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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
RED HOT CHILI PEPPERS	Impact Arena, Bangkok, Thailand Dec. 10	\$1,260,000 (\$4,807,480 baht) \$150/\$60	12,000 sellout	Live Entertainment, Michael Chugg Entertainment, Jack Utsick Presents
CREED, THREE DOORS DOWN	First Union Spectrum, Philadelphia Dec. 31	\$884,955 \$85/\$75/\$60	11,762 15,000	Clear Channel Entertainment
CHER, CYNDI LAUPER	Spokane Arena, Spokane, Wash. Dec. 19	\$666,800 \$75/\$50	10,430 sellout	Clear Channel Entertainment
KIIS JINGLE BALL: AVRIL LAVIGNE, DESTINY'S CHILD, GOO GOO DOLLS, JUSTIN TIMBERLAKE, & OTHERS	Arrowhead Pond, Anaheim, Calif. Dec. 19	\$646,820 \$150/\$35	12,611 sellout	KIIS Radio, Nederlander Organization
RED HOT CHILI PEPPERS	Indoor Stadium, Singapore Dec. 8	\$507,503 (\$895,130 Singapore) \$85.04/\$56.13/\$42.52/\$34.02	8,500 sellout	Live Entertainment, Michael Chugg Entertainment, Jack Utsick Presents
ANITA BAKER	Star Plaza Theatre, Merrillville, Ind. Dec. 27-28	\$446,400 \$75/\$65	6,800 two sellouts	Star Prods.
TRANS-SIBERIAN ORCHESTRA	SBC Center, San Antonio Dec. 20	\$245,300 \$51/\$31	6,691 sellout	Stone City Attractions
GAITHER HOMECOMING	Allstate Arena, Rosemont, Ill. Dec. 6	\$233,132 \$29.50/\$16.50	10,761 18,717	Clear Channel Entertainment
DEF LEPPARD, RICKY WARWICK	America West Arena, Phoenix Dec. 10	\$231,601 \$42.50/\$32.50	5,590 sellout	Beaver Prods.
COUNTING CROWS, TOAD THE WET SPROCKET	Universal Amphitheatre, Universal City, Calif. Dec. 10	\$223,121 \$41.50/\$31.50	5,674 6,191	House of Blues Concerts
DEF LEPPARD, RICKY WARWICK	Universal Amphitheatre, Universal City, Calif. Dec. 11	\$213,900 \$45/\$35/\$30	5,650 sellout	House of Blues Concerts
MARTINA McBRIDE	Kansas Coliseum, Valley Center, Kan. Dec. 1	\$210,140 \$35	6,004 sellout	Beaver Prods.
MARTINA McBRIDE	Brown County Veterans Memorial Arena, Green Bay, Wis. Dec. 21	\$210,100 \$40/\$30	5,421 sellout	Varnell Enterprises
JAMES TAYLOR	Hilton Coliseum, Ames, Iowa Dec. 4	\$209,086 \$39.50/\$34.50	5,474 sellout	Beaver Prods.
KORN, TRUSTCOMPANY	Air Canada Centre, Toronto Dec. 4	\$201,137 (\$313,048 Canadian) \$37.30/\$24.45	6,992 8,103	Clear Channel Entertainment, in-house
GAITHER HOMECOMING	Roberts Stadium, Evansville, Ind. Dec. 5	\$192,223 \$28.50/\$15.50	10,680 12,621	Clear Channel Entertainment
MANNHEIM STEAMROLLER	The Pyramid, Memphis Dec. 6	\$185,483 \$75/\$17.50	4,874 12,566	Clear Channel Entertainment, in-house, JS Touring
YES	Universal Amphitheatre, Universal City, Calif. Dec. 5	\$182,992 \$75/\$65/\$45.50/\$32.50	3,824 4,860	House of Blues Concerts
KORN, TRUSTCOMPANY	Bell Centre, Montreal Dec. 5	\$178,933 (\$279,099 Canadian) \$37.83/\$25	5,636 10,000	Clear Channel Entertainment, in-house
MARTINA McBRIDE	Gaylord Entertainment Center, Nashville Dec. 13	\$175,630 \$35	5,550 sellout	Beaver Prods.
MOE., THE BIG WU	Aragon Ballroom, Chicago Dec. 31	\$171,000 \$38	4,500 sellout	Jam Prods.
TRANS-SIBERIAN ORCHESTRA	Fox Theatre, Atlanta Dec. 30	\$164,528 \$50/\$38	3,676 4,678	Clear Channel Entertainment
DRQ KRINGLE JINGLE: DESTINY'S CHILD, CAM'RON, EVE, FABOLOUS, & OTHERS	Palace of Auburn Hills, Auburn Hills, Mich. Dec. 8	\$159,650 \$39.31/\$29.31/\$19.31	11,788 14,572	Palace Sports & Entertainment
JOHNNY MATHIS	San Diego Civic Theatre, San Diego Dec. 15	\$159,230 \$117/\$67.50/\$37	2,435 2,967	Nederlander Organization
DEF LEPPARD, RICKY WARWICK	U.S. Cellular Center, Cedar Rapids, Iowa Dec. 21	\$153,363 \$33.50	4,578 6,000	Jam Prods.
TORI AMOS, HOWIE DAY	Northrop Memorial Auditorium, Minneapolis Nov. 30	\$152,030 \$40/\$30/\$25	4,503 sellout	Jam Prods.
B-96 SNOW JAM: SNOOP DOGG, DAZ, ASHANTI, SOOPAFLY, BAD AZZ	Xcel Energy Center, St. Paul, Minn. Dec. 5	\$149,359 \$35/\$28	5,267 9,000	Jack Utsick Presents, Touring Pro
KENNY ROGERS	Giant Center, Hershey, Pa. Dec. 5	\$148,130 \$45.75/\$38.75	3,786 8,713	Clear Channel Entertainment
KARL DENSON, DJ Z-TRIP, ROBERT WALTER'S 20TH CONGRESS, RUSSO-BENEVENTO	B.B. King Blues Club & Grill, New York Dec. 30-31	\$140,668 \$125/\$30	2,411 3,411	in-house
PINK, LUCKY 7	Neal S. Blaisdell Center, Honolulu Dec. 18	\$139,530 \$45.50/\$37.50	3,639 4,870	Jack Utsick Presents
KENNY G, CHANTE MOORE	Lila Cockrell Theatre, San Antonio Dec. 8	\$139,380 \$75/\$40	2,557 sellout	Stone City Attractions, Promoter Line, Jack Utsick Presents
KENNY ROGERS	The Mark of the Quad Cities, Moline, Ill. Dec. 11	\$134,679 \$37.50/\$27.50	4,308 5,191	NiteLite Prods.
DEF LEPPARD, RICKY WARWICK	Mid-America Center, Council Bluffs, Iowa Dec. 20	\$134,268 \$33.50	4,008 6,000	Jam Prods.
KORN, TRUSTCOMPANY, MARZ	Wendler Arena, Saginaw, Mich. Nov. 30	\$131,688 \$32.50/\$22.50	4,429 6,321	Clear Channel Entertainment
DEF LEPPARD, RICKY WARWICK	Sioux Falls Arena, Sioux Falls, S.D. Dec. 19	\$131,410 \$34	3,865 5,500	Jam Prods., EJE Prods., SMG

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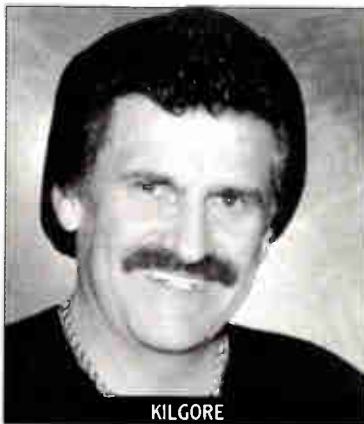
NO WALK IN THE PARK: The swift and sudden holiday layoffs of Clear Channel Entertainment (CCE) COO Steve Smith and senior VP of public relations Howard Schacter might have flown by somewhat under the radar but still rate some examination. Smith was CCE's No. 2 man under CEO Brian Becker and is expected to stay on with the company in Los Angeles for an undetermined amount of time (In the News, *Billboard*, Jan. 11).

For Schacter, who came on board via SFX's sports group in November 1999 and was quickly promoted to head of public relations, overseeing those duties for the world's largest promoter/venue operator/tour producer had to be one of the most challenging PR positions out there. Schacter's tenure at CCE found him dealing with everything from tour cancellations to legislative quagmires and pesky lawsuits.

"It was a 24-7 job, but I was energized by the challenges," Schacter tells Venue Views. "As much as I enjoyed working for Clear Channel, all things happen for a reason. I'm taking this time to look at all opportunities, and I wish the company well." Schacter may be reached at 212-838-7077 or h0702@hotmail.com.

STILL HANK: The 50th anniversary of the death of Hank Williams was commemorated by the Grand Ole Opry with appearances by son Hank Williams Jr. and grandson Shelton "Hank" Williams III at the Ryman Auditorium Jan. 4 in Nashville. Hank Jr., booked by Gregg Oswald at the William Morris Agency, played "Long Gone Lonesome Blues," "There's a Tear in My Beer," and "Tee Tot Song," then welcomed 83-year-old Henderson Payne to the stage. Payne is the son of Rufus Payne, the man credited with teaching a young Hank Williams how to play guitar.

Meanwhile, Hank Jr.'s manager Merle Kilgore, the Boogie King, ben-



KILGORE

eighted from some major CMT face time during the weekend, including his co-starring role in the biopic of Hank Jr., *Living Proof: The Hank Williams Story*, and a rebroadcast of Hank Jr.'s 1980 appearance on *Austin City Limits*. "The fans mobbed me in the alley between Tootsie's and the Ryman," Kilgore says of his night at the Opry. "I guess it's because I was on TV so much and I've been with Hank Jr. so long."

STILL ROCKING: Xentel Inc. and Rick Levy Management have announced the Shake Rattle and Soul tour, starring Freddy "Boom Boom" Cannon, Jay & the Techniques with Jay Proctor, Merrilee Rush, and special guests the Tokens with Jay Seigel on select dates. The 30-city tour benefits firefighting companies nationally and begins March 29 at the University of Central Florida Arena in Orlando, Fla., and wraps June 1 in Upper Marlboro, Md., at the Show Place Arena.

STILL RIDING: Riders in the Sky celebrate their 25th anniversary of performing with the launch of their Silver Jubilee Tour Jan. 10 at the Saenger Theatre in Mobile, Ala. The Riders say that through the years they have played almost 4,700 shows, logged more than 2.8 million miles on the road, and made appearances in all 50 states and in nine countries. They have dates on the books up to a Nov. 29-30 stop at Cypress Gardens in Winter Haven, Fla.

BIG IN HOTLANTA: In what's sure to be a raucous affair, Dan Baird (guitar/vocals), Rick Richards (guitar/vocals), David Michaelson (drums), and Keith Christopher (bass) will perform as the Original Georgia Satellites Feb. 21-22 at the 350-capacity Earl in Atlanta. Richards' Desperate Angels bandmate Tommy Rivers will also perform some songs with the band. Michaelson organized the show as a reunion of the original Satellites members who performed at Hedgens in Atlanta in the early 1980s. In the mid-'80s the band regrouped with a different rhythm section as the Georgia Satellites and recorded for Elektra Records. Most recently, Baird and Christopher have toured as the Yayhoos and released a CD on Bloodshot called *Fear Not the Obvious*. Opening the Friday show (Feb. 21) will be Southern Bitch and the Blue Velvets. The Blue Velvets will also perform at the Saturday-night show.



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Sugarmusic Turns 70

FROM OPERETTA SCORES IN THE '30S TO ANDREA BOCELLI'S SUPERSTARDOM, THE ITALIAN INDIE REMAINS INFLUENTIAL IN RECORDING, PUBLISHING, RETAIL AND MORE

BY MARK WORDEN

MILAN—As Sugarmusic marks its 70th anniversary this year, it is quite appropriate that this independent, family-run publishing, recording and retail company is best-known for the global opera-pop crossover phenomenon of Andrea Bocelli. The company's founder, Ladislao Sugar, three generations ago became a dominant force in Italian light music after starting out as a publisher of operetta scores.

Today, the Sugarmusic holding company is under the leadership of the founder's grandson, Filippo Sugar. He is the president of Sugarmusic and also MD of the Sugar Records label, while his mother, Caterina Caselli, is president of the record label and MD of the holding company. Through decades representing some of Italy's most notable artists and writers, Sugar has nurtured its independence and diversity. The company is internationally recognized by such partners as Universal Music, which releases Bocelli throughout the world outside Italy.

Ladislao Sugar was an enterprising emigré whose story could have taken place as easily



Boss lady: label president Caterina Caselli

in London or New York as it did in Milan. The "Gentle Giant," as he was known, was born in Budapest in 1896 and moved to Italy at the start of the 1930s, at the height of the fascist era. He set up a small publishing house, Melodi, in Galleria del Corso, the Milanese equivalent of Tin Pan Alley, in 1932, but his capacity for expansion and diversification was soon apparent.

In 1934, Ladislao became a partner in the large Suvini Zerboni publishing house, then its GM in 1935 and full owner when its founder, Filippo Giordani, died in 1948. That was the same year that Teddy Reno was to set up one of Italy's first record companies, CGD (the abbreviation stands for Compagnia Generale del Disco or "The General Record Company").

PARTNERS WITH CBS

Sugar distributed CGD's records through the retail company Messaggerie Musicali (The Musical Book and Magazine Distribution Agency), which he had founded in 1936, and subsequently went into business with Reno in 1952. By 1959, he had assumed control of the company. By the mid-1960s, the CGD roster, which included Johnny Dorelli, Adriano Celentano, Ornella Vanoni and two young lasses by the name of Gigliola Cinquetti and Caterina Caselli, represented the best of Italian's recording artists. In 1966, CGD formed a partnership with CBS to set up CBS Italy, and, in 1970, the CBS Sugar company was formed.

The story of a family firm naturally involves personal details. Logically, Ladislao, who married Marta Soleri in 1935, should have passed the reins to his son, Piero, who was

born in 1937. Yet Piero was more interested in book publishing than music publishing (he founded the book publisher SugarCo, which he later sold to his partner, Massimo Pini). Instead, it was Ladislao's daughter-in-law, Piero's wife and CDG recording artist Caterina Caselli, who followed in the founder's footsteps.

"I quit my singing career to become a wife and mother," she recalls. Her son, Filippo, was born in 1971. "But, by the mid-'70s, I felt the need to get back into the business. It certainly wasn't easy trying to carve out a niche in CGD, which was a huge company. I asked whether I could run a small label within the group. This was Ascolto ["listen"] where, thanks to the success of artists like Mauro Pagani, I think I gained respect and was thus welcomed into the CGD fold."

MORE MORRICONE

The Sugar-CBS partnership ended in 1977, and Ladislao Sugar died in 1981 at the age of 85 after working to the end of his life. The family members sold the CGD record label to Warner Music in 1989, although they did hold on to much of their catalog, which covers the whole range of Italian music. In addition to a host of pop songs, it includes titles by CGD artist Paolo Conte, an engaging jazz singer and pianist, the contemporary composer Ennio Morricone (his more experimental work, if not his legendary spaghetti-western film scores, which are owned by other companies), as well as Morricone's mentor, Goffredo Petrassi.

"Selling CGD was very painful for us, and, in terms of recording, we just had to roll up our sleeves and start again," recalls Caselli. The new Sugar record label was originally christened Insieme, but the more recognizable Sugar name is generally used throughout the industry. As Caselli says, its first project was the Gianni Nannini and Edoardo Bennato theme "Notti Magiche" ("Magic Nights"), the anthem for Italia '90, the World Cup soccer finals. But Sugar's real comeback as a recording company came with the discovery in 1993 of Andrea Bocelli. The rest, as they say, is history. ■



Founding father-in-law: Ladislao Sugar



Moving music: working warehouse

Q + A with Filippo Sugar

FOUNDER'S GRANDSON GUIDES SUGARMUSIC IN A NEW CENTURY WITH VISION AND DRIVE

BY MARK WORDEN

Filippo Sugar, the only child of Piero Sugar and Caterina Caselli, represents the third generation in the remarkable Sugar dynasty. Born in 1971, he started working for the company's retail operation, Messaggerie Musicali, in 1993. Today he is president of Sugarmusic, the holding and publishing company, and MD of the Sugar record label. Sugar, who is himself married with two small children, talked to Billboard in his office above Milan's elegant Galleria del Corso, which is also the location of the Messaggerie Musicali flagship store.

The official Sugar history quotes a Billboard article from the 1970s, in which it is described as one of the world's largest music-and-publishing holding companies. How large are Sugar's publishing operations today?

That statement may have been accurate back then, before mergers and acquisitions had created today's massive conglomerates, but it's no longer valid. I don't think this is because our publishing companies have got any smaller; it's just that the others have gotten a lot bigger! Today, I'd describe us as an "important Italian

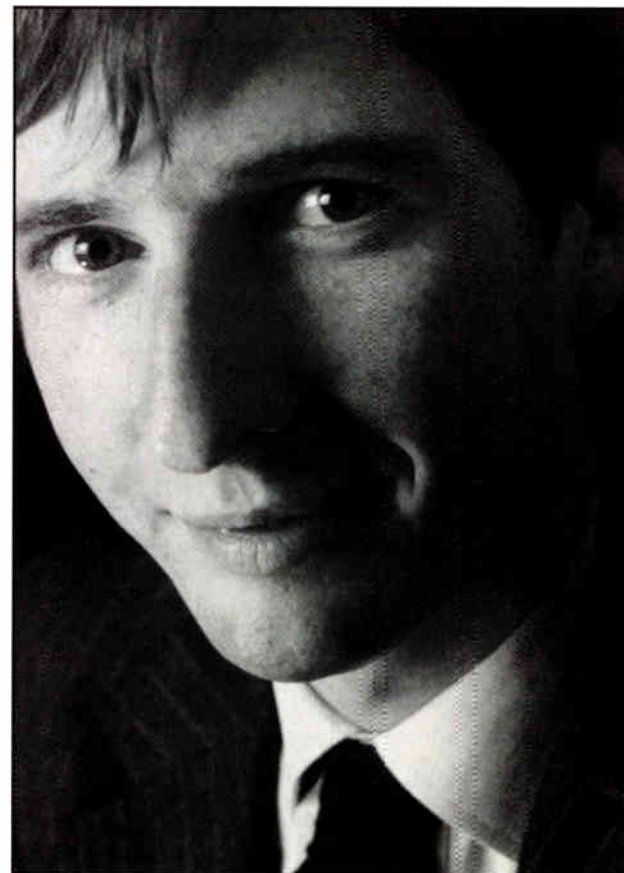
publisher." We have some 40,000 titles with a dozen companies of our own and another 15 or so that we run as joint ventures, or which we administer on behalf of others.

In general terms, could you tell us how the Sugar business is divided up, with regard to its revenues from retail, recording and publishing?

It varies from year to year, but I'd say that, very roughly, retail must account for about 50%, recording for about 30% and publishing for about 20%. In terms of volume, retail is the largest part of our business, but the margins in recording and publishing are obviously a lot higher.

You define Sugar as a music company that works in a number of fields and intends to break down the industry's current division between record labels and publishers. Do you feel that this is a new concept, or does it represent a return to your grandfather's original vision?

It's definitely an attempt to recover the spirit that was there at the beginning. My grandfather, who



moved here from Eastern Europe, began by publishing operetta scores, but he also worked for a publishing company that ran a theater, and then, with the advent of records, he started selling those, too. Our

Continued on page 26

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Sentimento



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Q&A

Continued from page 24

basic philosophy is to be everything, from a record company to a music company, with both publishing and records. Indeed, we have also tried to break down the division between the two in our day-to-day rights administration.

We use a system called Sugar Music EnCoRe, which stands for "Enterprise Contents & Rights Engine" and which was provided by IBM Consulting Services. This is basically a single database which enables us to keep track of every aspect of our artists' revenue, including record sales, video, ringtones, you name it, and in all territories. Needless to say, we're very proud of this, as it's unique, but I think the rest of the industry is realizing that the division between recording and publishing has to be broken down: The recent contract between Robbie Williams and EMI is evidence of this. Whoever invests in the development of an artist is, I think, entitled to other sources of income.

When we promote Andrea Bocelli or Elisa, we invest in everything, from photos to TV specials. With the advent of DVD, I can't see why these can't be sources of future revenue for us, in addition to being simple promotional tools. As far as combining publishing and recording is concerned, it's easier for a small company, but the larger companies have also got to get away from what I call the "record-label mentality." This is the narrow view that success is to be measured purely in terms of record sales. It undoubtedly took root in the golden years of record sales, which had the unfortunate effect of relegating the publisher to little more than an administrator.

The industry has got to rediscover the "publisher mentality." New technology will undoubtedly create new forms of revenues, and they may not be as amazing



Family: Filippo with parents Caterina and Piero

as was expected a couple of years ago, but cell phones and the Internet will definitely make a difference. As a result, the industry has to behave like the publisher, who would develop a song with a singer and then have income from the collecting society, the concerts, etc.

Now I admit that, because we're a small company, we might have combined a lot of the recording and publishing functions, in order to save money as much as anything else. But we have gotten there ahead of the others. I think the others are, however, beginning to move in that direction.

When you say that the "record-label mentality" is too dominant, do you think that's one of the reasons for the industry's current crisis, or is it a marginal factor?

It's hard to say, but the record-label mentality did become dominant with the advent of the CD. All those qualities—artistic, business and otherwise—became concentrated in just one part of the business, and the publishing and recording activities got separated to the extent that, nowadays, an artist will make a record with one label and sign a publishing deal with another, which is absurd.

Would you say that this process began with the advent of the CD, or did it happen before?

Perhaps it was there before, but it increased dramatically with the advent of the CD. Large companies were doing huge numbers with the reissue of back catalog, and they were able to buy up a lot of local companies, which were full of entrepreneurs, who are no longer around. They also signed up a lot of artists, whom they were able to pay more—but just for the records, while they may even have left the publishing part free. This created a situation that functioned well, as long as the record market was going well. Now that the industry is in a crisis that, frankly, doesn't show much sign of improving, we have to get back to where we were before.

You clearly believe in the potential of the Internet, but one of the other disturbing developments, in recent years, has been the dramatic collapse of new media companies. Do you still believe in the Internet's potential, in spite of what has happened?

Oh, absolutely, yes. This is a time when you have to go forward, even though we've always been fairly cautious about the 'net. We decided to found an Internet

Continued on page 28

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Q&A

Continued from page 26

company within the group, which is called Sugarnet, with the idea of selling some extra records today, rather than in the belief that there's a whole new type of business, as this is still in its infancy. But the Internet is an extraordinary means of communication, which, with relative minor investments, can enable us to promote our products.

Indeed, when it comes to promoting an artist today, a good Web site is fundamental; it's like the press or TV. We have a company that does this for us and, even if we don't labor under the naïve belief that an artist is suddenly going to have 5 million legal downloads, but we are well placed for when things change. We've tried to keep our hand in, as it were. For example, earlier this year, Universal, in league with the soft drink Sprite, developed a fun project, by which kids who bought Sprite could find an individual code—on the can or label—which enabled them to access a Web site where they could download Universal music, both legally and free of charge. I'm sure you heard all about that: Well, Sugarnet provided some of the IT support.

It's a way of staying in a market that will eventually be [significant]. Today, that market simply doesn't exist in economic terms, as you can't compete with organizations that offer music for free. It's rather as if you were to come along and open a store next door to Messaggerie Musicali, in which you gave away

"Earlier this year, Universal, in league with the soft drink Sprite, developed a project, by which kids who bought Sprite could find an individual code, on the can or label, which enabled them to access a site where they could download Universal music, legally and free. Sugarnet provided some of the IT support [for that]."

records. Now, I could be very good at selling records, but there's no way I could run a business.

So there's no possibility today, but there will be when we have better quality with MP3s, with more rapid downloading, with a [copyright] protected system and when the 'net is regulated properly. If these things don't happen, however, there won't be this new market. I think they will happen, though. I wouldn't like to predict when, though, as everybody who's tried to do that so far has been wrong.

Continued on page 35

Sugar Builds Success On Global Relationships

A CAPSULE GUIDE TO SUGARMUSIC'S KEY INTERNATIONAL PARTNERS

RECORD COMPANY PARTNERS

UNIVERSAL MUSIC NETHERLANDS
www.universalmusic.nl
 Theo Roos, CEO

UNIVERSAL MUSIC INTERNATIONAL
www.universalmusic.com
 Jorgen Larsen, chairman/CEO
 John Kennedy, president/COO
 Although Universal Music Netherlands has the lucrative "pop" contract with Sugar superstar Andrea Bocelli, the global impact of Bocelli's success is such that Universal Music International (UMI), Universal Classics in the U.S. and the Decca Music Group in the U.K. are closely involved in his career. In addition to the executives noted above, Sugar works closely with Max Hole, senior VP marketing and A&R with UMI in London, Chris Roberts, president, Universal Classics & Jazz, international, in New York, and Costa Pilavachi, president of the Decca Music Group in London.

SONY MUSIC ENTERTAINMENT
www.sonymusic.com
 Paul Burger, president, Sony Music Europe
 Sony Music has an international licensing agreement with Sugar for Elisa, who has been released through Sony in Europe and is set for a U.S. debut this year. Overseeing Sony's development of the singer is senior VP of A&R Dave Massey.

WARNER MUSIC U.K.
www.warnermusic.co.uk
 Nick Phillips, chairman
 Warner U.K., under chairman Nick Phillips, has signed an international licensing deal with Sugar for Filippa Giordano, a classically trained soprano who is primed for crossover success after enjoying noteworthy chart action in Australia and Japan.

UNIVERSAL MUSIC ITALY
www.universalmusic.it
 Piero La Falce, president/CEO
 While Sugar has struck international licensing deals with various companies on an artist-by-artist basis, all of its releases in its home market are distributed by Universal Music Italy.

EMI RECORDED MUSIC FRANCE
www.emimusic.fr
 Eric Tong Cuong, president
 EMI France has a licensing agreement with Sugar for Piccola Orchestra Avion Travel, winners of the 2000 Sanremo Festival, covering France and other Francophone territories.

PUBLISHING COMPANY PARTNERS

CHRYSALIS
www.chrysalis.com
 Chris Wright, chairman
 "We are building a relationship with Chrysalis," says Sugarmusic president Filippo Sugar. "The idea is that they will handle our publishing interests in the United States and in one other territory."

THE RICHMOND ORGANIZATION
 Larry Richmond, managing director
 In the 1960s, Sugar and Richmond set up a joint venture in Italy—Aromando—which represents the publishing catalog in Italy for various artists, including the Rolling Stones.

PEERMUSIC
www.peermusic.com
 Ralph Peer II, chairman/CEO
 Sugar's publishing relationship with peermusic is "historic" in tenure, says Filippo Sugar. ■

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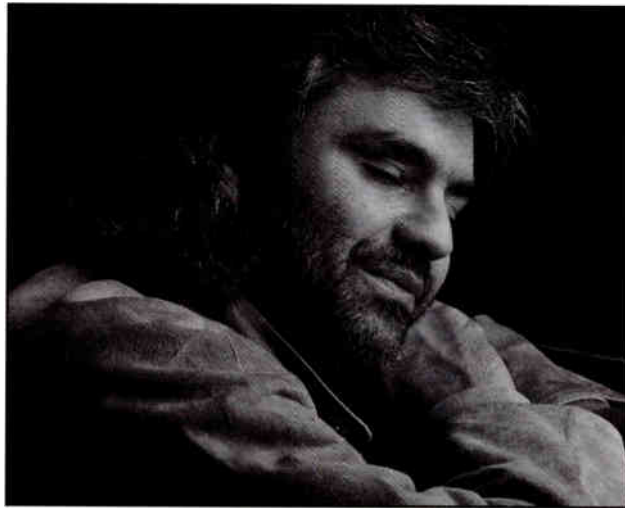
BY MARK WORDEN

Andrea Bocelli, whose eleventh album, *Sentimento*, was released worldwide Nov. 4, is without doubt the biggest name on the small but impressive Sugar roster. While the company releases the artist's work in Italy, Sugar has international licensing agreements via Universal Netherlands for his pop albums and with Decca in the U.K. for his classical titles. Those deals have enabled this king of crossover to clock up worldwide album sales in excess of 43 million units during a recording career that is still in its first decade.

Such achievements are even more impressive considering that Bocelli, who was born in the Tuscan town of Lajatico, near Pisa, on Sept. 22, 1958, suffered a childhood tragedy. At the age of 12, an accident during a soccer game led to a brain hemorrhage that caused him to lose his eyesight. In spite of this setback, Bocelli continued his academic studies and even went on to graduate from law school, although opera remained the main passion in his life. His performances were well known locally, but it was the attentions of other artists that brought him to a wider stage.

THE OTHER SUGAR

In 1992, the Italian soul/bluesman Zucchero (whose name, ironically, means "sugar" in Italian) wanted to record a "crossover duet" titled "Miserere" with



Luciano Pavarotti. To record a demo tape for the track, Zucchero recruited the unknown Bocelli. Pavarotti was so impressed with the novice's voice that he had no objection when Zucchero signed Bocelli up for a subsequent tour.

Enter Sugar's Caterina Caselli and Filippo Sugar, who saw the Zucchero-Bocelli duet at a concert in

Mantua, where their own artist, Gerardina Trovato, was the opening act. They offered Bocelli a record deal and, in 1994, he won in the "new artists" category at the Sanremo Festival with the song "Il Mare Calmo Della Sera."

Yet it was his performance at the festival's main section the following year that was to give Bocelli's career a major boost. The song he performed, "Con te Partirò," didn't win the competition, but an English version, "It's Time to Say Goodbye," sung as a duet with Sarah Brightman, became a major international hit, topping the French charts and breaking singles-chart records in Germany.

ROMANTIC LANDMARK

These successes were repeated with subsequent album releases. Bocelli's "pure classical" solo discography includes *Viaggio Italiano* (1996), *Aria* (1998), *Sacred Arias* (1999)—which, at 4 million units, is said to be among the best-selling classical albums of all time—*Verdi, La Bohème* (both 2000) and the latest, *Sentimento* (2002). Meanwhile, his "pop/crossover" albums include: *Il Mare Calmo della Sera* (1994), *Bocelli* (1995), *Romanza* (1997)—which has sold more than 14 million copies—*Sogno* (1999) and *Cieli di Toscana* (Tuscan Skies) (2001).

So far, *Tuscan Skies* has sold 4 million units, a figure that most artists dream of but which is considered mildly disappointing by Bocelli's pop standards. "The album had the misfortune to be released in the wake of Sept. 11, at a time when the world economy was entering a recession," notes Sugarmusic president Filippo Sugar. "The situation was particularly bad in Brazil and Argentina, which, until then, had been huge markets for Andrea Bocelli."

Sugar, however, is confident that *Sentimento* has the sales potential to be "up there with *Sacred Arias*." ■

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A photograph of a dense tropical jungle. Sunlight filters through the thick canopy of various green plants, including palm trees and broad-leafed species, creating a dappled light effect. The overall tone is dark green with bright highlights from the sun.

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S U G A R

Sugar's Label And Publishing Rosters Are Rich With Talent

ELISA, FILIPPA GIORDANO, AND PICCOLA
ORCHESTRA AVION TRAVEL ARE AMONG ACTS
GAINING INTERNATIONAL ACCLAIM

BY MARK WORDEN

Both in terms of resources and revenue, Sugar is dominated by the achievements of Andrea Bocelli. But the company's recording and publishing roster contains several other artists and writers who are successful in their own right.

Elisa, who uses only her first name professionally, is both a recording artist with international prospects and one of Sugar's key writers. She grew up listening to her parents' Doors albums and, as a result, prefers to sing and write in English, a distinct advantage in her ventures beyond Italy.



Piccola Orchestra Avion Travel



Dennis

Sugar has signed a licensing agreement for Elisa with Sony, and the plan for 2003 is to break the singer in the U.S. via a release that will include the strongest tracks from her three domestic albums to date, *Pipes & Flowers*, released in 1997, *Asile's World* in 2000 and *Then Comes the Sun* in 2001. Each album has averaged sales in Italy of 250,000 units. Elisa, so far, has recorded only one song in Italian, "Luce (Tramonti a Nordest)," which was co-written with Zucchero and won the 2001 Sanremo Festival.

Elisa's Sanremo victory followed a Sugar win in 2000 for Piccola Orchestra Avion Travel. This cutting-edge

Continued on page 36

Q&A

Continued from page 28

I'd like to talk about the Sugar radio project, which is now under development. What prompted you to expand into radio?

The same logic that prompted us to do everything else: a pole of activities built around music. We believe that there aren't enough local radio stations doing quality music, for a metropolitan audience with more international tastes. We're learning another craft, but one that is closely connected to music. We won't necessarily broadcast our own music. It will be like our record shops, where we sell everything, including our own stuff.



Filippa Giordano

It's a station that's designed to make music "more noble." It's a question of quality, like our two retail stores: We prefer to have two good shops, rather than 20 average ones. Likewise with radio: We'll have two flagship stations, one in Milan, Radio Milano Uno, and one in Rome, Radio Roma Uno.

It goes without saying that it will also be an Internet radio outlet?

Yes, it will be run by Sugarnet, the same company that does our Web site.

Is the plan to become a national network eventually, or will you stay local?

No, the costs of a national network are very high, and we can't afford them. Also, we'd be up against competitors who know what they're doing. Had there been a gap in the market, then yes, but we don't see a gap in the network market. We do, however, see one in the local market.

What would be a typical record that you'd play?

Well, we know from our record shops what sort of records people are buying in Milan and Rome. That's important. In the daytime, we'll aim for a young audience, while, in the evening, we want to do music that isn't heard so much on the radio. For example, if we want to try and present opera music in an interesting way, likewise ethnic and world music. The evening will be a time for reflection, while the daytime will be more commercial and aggressive, but there'll also be space for the sort of interesting new artists who find it hard to get airplay on other stations.

What about DJs; will they have a role to play?

There'll be very little talking! It will be radio with very few words!

Getting back to the record business, Sugar has chosen to work with licensees outside Italy, most notably Universal with Andrea Bocelli. How do you view your relationship with your international partners?

I'd say excellent. We're very proud of our business relationships, not only with the Universal Music Group for Bocelli, but also with Sony with Elisa and Warner for Filippa Giordano. We work with a range of companies, and there isn't a rule as to who we chose.

Continued on page 36

Who's Who At Sugar

Sugar has its own system of executive checks and balances, with **Filippo Sugar** as president of the overall holding and publishing company, *Sugarmusic*, and MD of the record label, *Sugar, S.r.L.*, while his mother, **Caterina Caselli**, is president of the record label and MD of the holding company.

In addition to its record label, *Sugarmusic* operates in music publishing through its own subsidiaries and some 15 third-party ventures. It is active in retail, with the two large *Messaggerie Musicali* stores in Milan and Rome and on the Internet via *Sugarnet*, which also includes *Sugar's* new radio venture. Here's how the management team is organized:

Andrea Contromano is executive director of the holding company, *Sugarmusic*, while, at the record label, **Monica Dahl** is in charge of international exploitation and **Roberto Magrini** runs the Italian operations. (Magrini was previously MD at *S4 Music*, the former *RTL* label that was purchased by *Sony Music*. He joined *Sugar* in mid-2002).

Giancarlo Turola is MD of both the *Sugarnet* Internet operation and the *Messaggerie Musicali* retail division. On a day-to-day basis, the *Messaggerie Musicali* stores are run by **Alfredo Conti**, while **Mauro Calchi** has a similar role at *Sugarnet*, handling both its Internet and radio projects. ■



Monica Dahl



Alfredo Conti




Giancarlo Turola




Mauro Calchi

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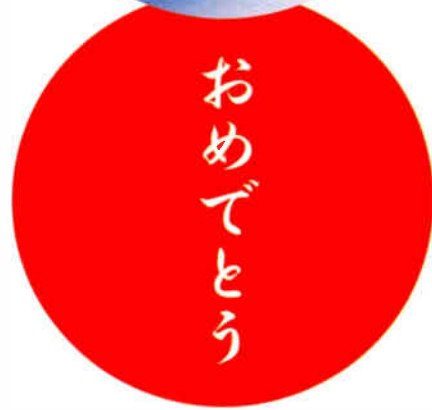


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RICH WITH TALENT

Continued from page 34

group from Naples hasn't been very active since then, but, like a number of other noteworthy Italian artists, it has a following in France, where their records are licensed by Sugar to EMI. And, like Elisa, the members of the group occupy an important position in the Sugar writing roster, frequently working for other artists.



Gazosa

Other key Sugar writers include Francesco Sartori and Lucio Quarantotto, who are responsible for much of Andrea Bocelli's pop repertoire. Such has been the success of Bocelli that the label is hoping to break another crossover artist, Sicilian soprano Filippa Giordano, who competed in the Sanremo Festival in 2002. She is licensed to Warner U.K. and has charted in both Australia and Japan.

The teenybopper quartet Gazosa, which consists of two boys and two girls, won the "youngsters" section of the 2001 Sanremo Festival, which meant that the group automatically qualified for the primary awards in the festival this year.

The passion of Sugar Records president Caterina Caselli for spotting and developing talent in a broad range of genres is a key part of Sugar's success. For this reason, it is only appropriate that last year Sugar had the record contract for the immensely successful *Fame*-style talent TV show, *Saranno Famosi* (literally, "They Will Be Famous"). In addition to releasing the show's compilation album, Sugar also signed its winner, known solely by his stage name, Dennis. The second *Saranno Famosi* CD and Elisa's U.S. debut will be Sugar's priority projects for 2003. Last year's *Saranno Famosi* CD was a major hit, with sales of 350,000 units, while the show's video and DVD sold 100,000 copies. As Sugarmusic president Filippo Sugar says, "It was great. Record stores were calling us up to say they'd run out, and we couldn't keep up with the orders. It was a flashback to the good old days!" ■



Q&A

Continued from page 35

We try and find the right partner for each project, and the key factor is their level of enthusiasm for that project. Nor is this a new concept. My grandfather, who came here from another country, understood the importance of international partners early on. Indeed, many of his artists were to enjoy European and worldwide No. 1 hits.

They say these are hard times for the record industry but, talking to you, I don't get the impression that I'm in the presence of a pessimist.

Well, we work hard, and we take a lot of pride in what we do, and we don't want to give up. Sure, it's a lot more difficult today because, as you say, these are hard times for the industry. We want to continue what we've done in the last 10 years and to grow. We want to work and to work well. We always try to do a few records, but good ones, and to be able to dedicate enough time to each project and develop new areas of business. I can't be anything but optimistic; otherwise we'd call it quits. Times are hard, but my mother and I are 100% dedicated to the business. This company is our personal story, and that makes us all the more determined.

Finally, you would have been about 10 years old when your grandfather died. What are your memories of him?

My main one is that, from the time when I was about four or five, he would come and pick me up from school every afternoon and take me with him to the Messaggerie Musicali store, where he'd quiz the staff about what was selling well, what wasn't going right, etc., which, I think, was the part of the business that he enjoyed the most. As a result, I virtually grew up in record shops. ■

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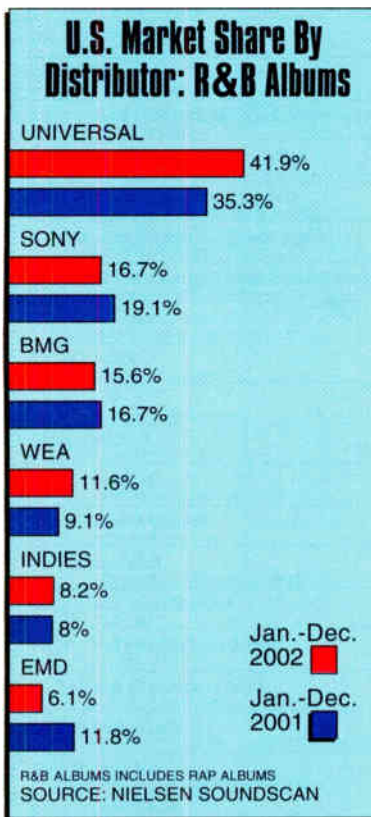
Your Latin Contact!

UMVD Top R&B, Rap Distributor

BY GAIL MITCHELL
and ED CHRISTMAN

The year-long sales momentum propelled by Eminem, Nelly, and Ashanti secured Universal Music & Video Distribution's (UMVD) 2002 reign as the top R&B album and rap album distributor, earning 41.9% and 51.8% in the respective genres. (Rap album sales are included in the R&B albums totals, also.) Those shares also represent increases of six and four percentage points, respectively, over the corresponding period last year, according to Nielsen SoundScan.

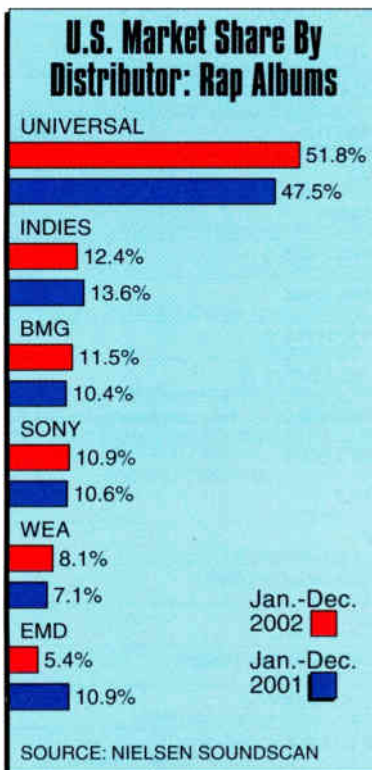
Outpacing rival distributors throughout 2002, UMVD has more than a 2-1 R&B lead over second-place finisher Sony with 16.7%, which dipped more than two points from 19.1% in 2001. And, in rap,



UMVD has more than a 4-1 lead over the second-place indie labels' 12.4% share (down from 13.6%).

Rounding out R&B albums, BMG finished third at 15.6% (down from 16.7%), WEA fourth at 11.6%, (a two-point drop from 9.1%), independent distributors fifth at 8.2% (down from 8%), and EMI Music Distribution (EMD) sixth at 6.1%, a five-point drop from 11.8% in 2001.

Claiming third in rap albums is BMG, with 11.5% (up from 10.4%). Sony is fourth (10.6% to 10.9%); WEA is fifth, with 8.1% (down one point); and EMD is sixth; its 5.4% share is a 50% drop from 10.9% in 2001.



FOR THE RECORD

Gail Mitchell's Rhythm, Rap, and the Blues column will return next week.

Cantrell Is Back With 'Breathe'

The Next Chapter In The Arista Artist's Songbook Is 'Bittersweet'

BY JEFF LOREZ

NEW YORK—Plucked from Atlanta-based producer Chris "Tricky" Stewart's Redzone Entertainment production company to help lead the charge of the new Antonio "L.A." Reid-led Arista Records regime, Blu Cantrell scored immediate success with the Dallas Austin-written and -produced single "Hit 'Em Up Style (Oops!)." The quirky, jazzy anthem for scorned women spent two weeks at No. 2 on The Billboard Hot 100 and earned Cantrell a Grammy Award nomination. The 2001 album from which it was taken, *So Blu*, proved to be a credible start for the Rhode Island native, who now calls Atlanta home. According to Nielsen SoundScan, *So Blu*, which peaked at No. 8 on The Billboard 200, has sold 603,000 units.

Cantrell's stellar follow-up, *Bittersweet*, is due Feb. 11. Lead commercial single "Breathe"—another tongue-in-cheek piece, this time written and produced by Andrea Martin and Ivan Matias—is No. 83 on the Hot R&B/Hip-Hop Singles & Tracks chart. Other highlights include the melancholy ballad "Unhappy," the breezy "Home," and the dramatic Shep Crawford-written and -produced "Sleep in the Middle." Joining returning producer Stewart on the production dais was the team of Soulshock & Karlin. Cantrell (whose publishing company, Tootie Blu, is administered by ASCAP) co-wrote many of the selections.

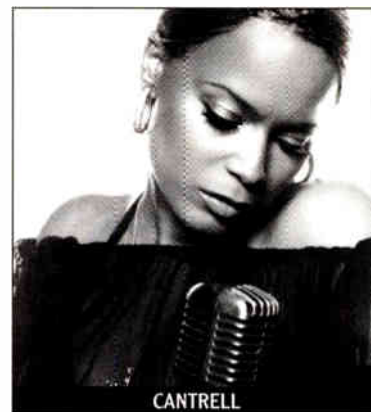
Bittersweet was originally scheduled for a fourth-quarter 2002 release, when it would have faced competition in a crowded female-driven arena that included Mariah Carey, labelmates Toni Braxton and Whitney Houston, and the ongoing momentum of such newcomers as Ashanti and Amerie. Cantrell, however, is unfazed by the competition.

"The public is very fickle," she says. "There's always going to be competition. So all I can do is the music that I feel and like. That's what we did on the first album, and I've tried to follow a similar path this time."

"Most of the songs are tracks that have been presented to me," she continues, "and I'll write to them right then and there. Sometimes I'll be presented with a song written by someone else that I just love, like 'Sleep in the Middle.' That's something I would have said myself."

Though not strictly autobiographical, *Bittersweet* contains songs Cantrell feels she and her audience can relate to. "I challenge myself with every song I sing to make it exceptional. There are a lot more uptempos on this album than the first. This is a chapter in a story. If anyone's having issues in their relationship, this album is for them."

"Blu has really come into her own on this project," Arista executive VP Lionel Ridenour says. "*Bittersweet*



gives her fans a closer look at who she is, both as an artist and a woman, through introspective songwriting and strong vocal delivery."

Among those who feel Cantrell has sidestepped the second-album jitters is Tony Phillips, owner of Vision Quest in Yonkers, N.Y. "By sticking to her guns," he says, "she has maintained her playful sound with adult themes and strong songs. 'Breathe' is a good start for the album."

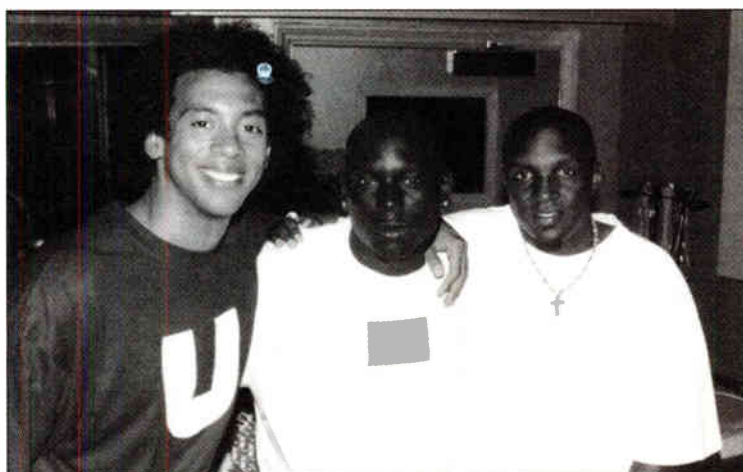
To further propel advance notice

about *Bittersweet*, Arista has coordinated a month-long promotional tour covering major and secondary markets. Targeting radio stations and regional press, the jaunt kicked off Nov. 20, 2002. Print ads will be placed in *Honey* and *Sister 2 Sister*, and 15- and 30-second TV spots will run on BET, MTV, and VH1 highlighting the Hype Williams-directed video for "Breathe." On Dec. 8, 2002, Cantrell joined singer/songwriter Syleena Johnson in a benefit performance at New York's Cheeatah Nightclub on behalf of nonprofit organization AID for AIDS, hosted by *Vibe* editor-in-chief Emil Wilbekin.

Despite the Grammy nomination, Cantrell is aware that success is by no means guaranteed the second time around. "[Debut success] was a big surprise," says the artist, who is managed by Michael "Blue" Williams for Family Tree Entertainment. "But I feel this business is like a grab bag. You never know what you're going to get, so you should expect the unexpected. I have a passion and a love for what I do, and that gets me through. I love the fans and making music."

JANUARY 18, 2003 Billboard HOT RAP TRACKS™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	19	WORK IT THE GOLD MIND/ELECTRA/VEE	Missy "Misdemeanor" Elliott ✖
2	2	12	AIR FORCE ONES FC REEL/UNIVERSAL/UMRG	Nelly Featuring Kyjuan, Ali & Murphy Lee ✖
3	3	13	'03 BONNIE & CLYDE RDC-A-FELLA/DEF JAM/IDJMG	Jay-Z Featuring Beyonce Knowles ✖
4	4	15	LOSE YOURSELF SHADY/INTERSCOPE	Eminem ✖
5	5	8	THUGZ MANSION AMARU/DEATH ROW/INTERSCOPE	2Pac ✖
6	6	4	MESMERIZE MURDER INC./DEF JAM/IDJMG	Ja Rule Featuring Ashanti ✖
7	7	19	WHEN THE LAST TIME STAR TRAK/ARISTA	Clipse ✖
8	10	13	WANKSTA G-UNIT/SHADY/INTERSCOPE	50 Cent ✖
9	8	9	SATISFACTION RUFF RYHRS/INTERSCOPE	Eve ✖
10	9	28	GIMME THE LIGHT 2 HARD/TP/ATLANTIC	Sean Paul ✖
11	11	9	DO THAT... CASH MONEY/UNIVERSAL/UMRG	Baby Featuring P. Diddy ✖
12	12	8	MADE YOU LOOK ILL WILL/COLUMBIA	Nas ✖
13	14	22	LUV U BETTER DEF JAM/IDJMG	LL Cool J ✖
14	13	6	PARADISE DEF JAM/IDJMG	LL Cool J Featuring Amerie ✖
15	16	4	GOSSIP FOLKS THE GOLD MIND/ELECTRA/VEE	Missy "Misdemeanor" Elliott Featuring Ludacris ✖
16	15	8	MAKE IT CLAP J	Busta Rhymes Featuring Spliff Star ✖
17	20	2	IN DA CLUB G-UNIT/SHADY/INTERSCOPE	50 Cent ✖
18	17	16	REACT J	Erick Sermon Featuring Redman ✖
19	18	5	SICK OF BEING LONELY MCA	Field Mob ✖
20	21	28	DILEMMA FC REEL/UNIVERSAL/UMRG	Nelly Featuring Kelly Rowland ✖
21	22	7	NO LETTING GO GREENSLEEVES/TP/ATLANTIC	Wayne Wonder ✖
22	19	4	TELL ME (WHAT'S GOIN' ON) ARTISTDIRECT	Smilez & Southstar ✖
23	23	11	THUG LOVIN' MURDER INC./DEF JAM/IDJMG	Ja Rule Featuring Bobby Brown ✖
24	RE-ENTRY		HEY MA RDC-A-FELLA/DEF JAM/IDJMG	Cam'ron Featuring Juelz Santana, Freekey Zekey & Toya ✖
25	RE-ENTRY		ROCK THE PARTY SURRENDER/ELECTRA/VEE	Benzino ✖

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Going to the (Under)dogs. The production team of Damon Thomas and Harvey Mason Jr.—better-known as the Underdogs—applied its skills to several tracks on Tyrese's new J Records album, *I Wanna Go There*. The pair produced several tunes on the set, including first single "How You Gonna Act Like That." Taking a break in the studio are, from left, Mason Jr., Tyrese, and Thomas.

Billboard HOT R&B/HIP-HOP SINGLES & TRACKS

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, Artist, PEAK POSITION, and a second set of columns for the right side of the chart.

Songs with the greatest airplay and/or sales gains recorded this week... RIAA certification for net shipment of 500,000 units (Gold)...

JANUARY 18 2003

Billboard TOP R&B/HIP-HOP ALBUMS

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

Main chart table for Top R&B/Hip-Hop Albums, January 18, 2003. Columns include This Week, Last Week, 2 Wks Ago, Weeks On Chart, Artist, Title, Peak Position, and this week's position. Top album: Aaliyah - I Care 4 U (1).

JANUARY 18 2003

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

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

Main chart table for Top R&B/Hip-Hop Catalog Albums, January 18, 2003. Columns include This Week, Last Week, Artist, Title, Total Chart Weeks, and this week's position. Top album: Eminem - The Marshall Mathers LP (1).

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums.

Latin Notas™



by Leila Cobo

A LOOK AHEAD: Latin labels are taking a slow and steady approach to 2003, limiting their January and February releases as some gear up for the end of the fiscal year in March.

The exceptions to this are Fonovisa and EMI. The former starts the year with a bang, with new album releases by stalwarts **Los Guardianes del Amor** and **Sparx** scheduled for Tuesday (14) and Jan. 28, respectively.

EMI is also coming out Jan. 28 with a strong regional Mexican title by **Los Originales de San Juan**, plus two special projects. The first is a series titled **Músicos, Poetas y Locos** (Musicians, Poets and Lunatics) that includes albums by *rock en español* icons **Fito Páez**, **Prisioneros**, **Los Pericos**, **Enanitos Verdes**, and **Héroes del Silencio**, and the second is an album titled **Sesiones Acústicas** (Acoustic Sessions), featuring tracks by a variety of acts from several labels.

Univision also has a strong release Jan. 28 with **Recordando a Chalino Sánchez** (Remembering Chalino Sánchez) from consistent seller **Jessie Morales**, aka **El Original de la Sierra**.

February will be a busier month for priority releases. Fonovisa's include **Noelia** in pop and **Jenny Rivera** in regional Mexican, while Univision will come out with **Daniel René** in pop.

EMI's strong hand will consist of the **Kumbia Kings'** new studio album, as well as the U.S. release of a title by Spanish duo **Amaral**, which EMI Latin USA president/CEO **Jorge Pino** describes as a "chief priority."

BMG U.S. Latin has moved from January to Feb. 4 the eponymous album by Puerto Rican singer **Millie**. "We already recorded a *grupero* version of the single, and we filmed a spectacular video with [Millie's boyfriend] **Oscar de la Hoya**," BMG U.S. Latin managing director **Adrian Posse** says. Another priority project for BMG is a series of three **José José** albums featuring the singer's greatest hits with trio accompaniment.

"José José has never recorded with a trio," Posse says. Thanks to digital work by producer **Rafael Pérez Botija**, "those ballads are now boleros, in José José's original voice."

Universal's big priority in February is the new release by Mexican hard rock/rap band **Molotov**. It will be the group's first studio album in several years. Also forthcoming from Universal are studio albums by *salsero* **Oscar D'León**, Mexican balladeer **Emmanuel**, and **Operación Triunfo** alum **David Bustamante**.

Other debut discs include those by new regional Mexican acts **Talismán**

and **Varonil**, set for release on Univision in February and March, respectively.

Warner is releasing studio albums by **Kabah** (the Mexican group previously signed to Universal), **Frankie Negrón**, and **Grupo Pesado**. Release dates have yet to be announced.



POSSE

Sony will release albums by **Ana Gabriel** and Brazilian duo **Zeze Di Camargo y Luciano** in February but is holding off its major releases until March, with the most prominent being **Ricky Martin's** return to the Spanish language. Other Sony studio albums set for release that month include discs by **Alejandro Fernández**, Spain's **La Oreja de Van Gogh**, **Gilberto Santa Rosa** (with his 25th-anniversary album), and **Huey Dunbar**.

AT THE GRAMMYS: Isn't it ironic? While the National Academy of Recording Arts and Sciences gets flak because many of its Grammy Award nominees reflect success in sales, only one of the nominees in the best Latin pop album category, **Sin Bandera**, made it onto the *Billboard* year-end Top Latin Albums chart.

This is not to say that the other nominees don't all have merit-worthy albums. But the bottom line is, sales are *not* a measurement of quality—but nor are they a measurement of inferior quality. The notion that if an album is successful, it's less merit-worthy than an overlooked release is rubbish and—often—just plain sour grapes.

In the Latin field, commercial successes and critical darlings co-exist in the best Latin rock/alternative album and best salsa album categories. But our main beef is that the most competitive category—best Mexican/regional Mexican album—is long, long overdue for expansion. Having a single list to accommodate the best-selling Latin genre in the U.S. marketplace is not only close to impossible, but it also shows that historically there has been an abysmal lack of knowledge about the Latin market in this country.

Indie Labels Head Latin Distributors List

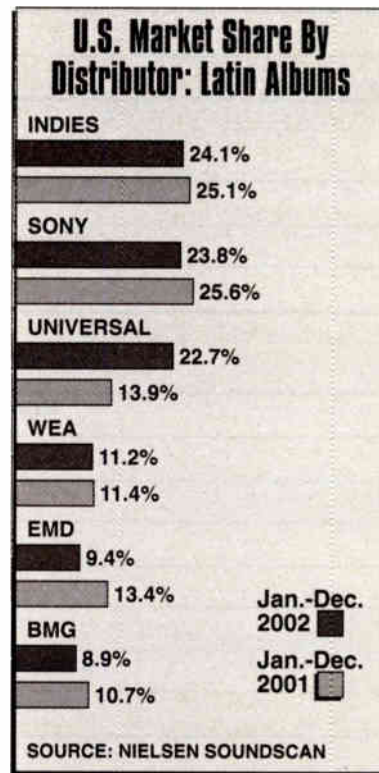
BY LEILA COBO

MIAMI—By the smallest of margins, independent labels led the 2002 total U.S. Latin market share by distributor, accounting for 24.1% of all product, according to Nielsen SoundScan year-end sales figures. Sony, which topped the list in 2001, lost its lead by slipping two percentage points to a 23.8% market share.

The biggest change in numbers was seen by Universal Music & Video Distribution (UMVD). It remained in third place but almost doubled its total market share, from 13.9% to 22.7%.

Representing more than simply a shift in position or even a share gain, the 2002 market-share numbers are a harbinger of a change in order that will come to fruition in 2003. With the announcement this week of UMVD's distribution and licensing agreement with Fonovisa Records (see story, page 8), there is no doubt that in 2003, Universal will be the top distributor of Latin music in the U.S. by a very comfortable margin.

In 2002, Fonovisa continued to be the leading indie distributor in the Latin market, with a 10.41%



market share. That number placed it well above three majors: EMD (with a 9.4% share), BMG (with an 8.9% share), and Uni-

versal Latino, Universal's Latin music U.S. label, which had a 7.99% market share.

UMVD's rise reflects a concerted effort to boost its presence in the Latin market, an effort helped by its long-term distribution agreement with Univision Music Group, which includes Disa Records. The numbers for both those labels were substantial, with Disa registering a 6.85% market share and Univision Music Group a 4.01% share.

UMVD also topped the *Billboard* year-end Top Latin Albums Distributors chart (*Billboard*, Dec. 28, 2002), which reflects accumulated chart performance for all titles on the Top Latin Albums chart for the 2002 chart year (Dec. 1, 2001-Nov. 30, 2002). Total sales figures for Latin music, according to Nielsen SoundScan, were 19,533,000 units in 2002, compared with 20,286,000 for 2001. Taking into account albums by Latin artists with predominantly English-language content (Shakira and Marc Anthony, for example), those numbers rise to 23,742,000 units in 2002 vs. 23,819,000 in 2001.

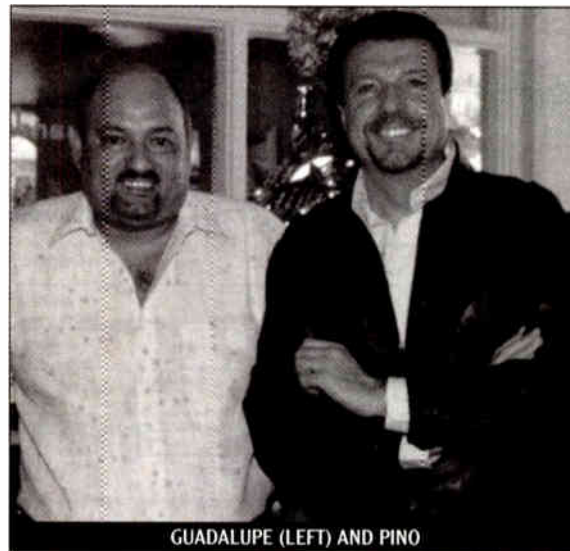
EMI Latin USA Makes Deal-A-Gogo

BY LEILA COBO

MIAMI—In its ongoing bid to develop an alternative roster, EMI Latin USA has signed a long-term licensing deal with Puerto Rican indie label Gogo Music. Under the agreement, inked late last year, EMI Latin USA will manufacture, distribute, and market Gogo Music's products for the U.S. and Puerto Rico. It will begin with **Por Fin** (At Last), the sophomore album by urban/rock band **Algarète**, one of the top touring groups on the island.

"I fell in love with Algarète when I heard their first album," EMI Latin USA president/CEO **Jorge Pino** says. "I was attracted by the freshness and daring in their music. And when I found Gogo behind them, I thought they would be a perfect match [for EMI]." Although EMI has an impressive alternative lineup in Mexico, it lacked the same in Puerto Rico.

In addition to the alternative segment, Gogo has a strong tropical roster. It is fostered by Gogo Music president **Jorge "Gogo" Guadalupe**, who was GM of J&N



GUADALUPE (LEFT) AND PINO

Records in Puerto Rico for eight years and helped develop such acts as **Zafra Negra**, **Kinito Méndez**, and Puerto Rican **Power**. Aside from Algarète, two tropical releases—one by *bachatero* **José Manuel** ("El Sultán") and another by *merengero* **Jacob**—are slated for release this year.

In a statement, Guadalupe said, "Now, with EMI Latin USA, we have the right elements to take our artists to greater heights. In January we begin to work rigorously to promote the first single from Algarète's upcoming album.

EMI will concentrate on solidifying the band's popularity in Puerto Rico to create the right platform to launch them in the U.S."

EMI's commitment to the new venture is evident in its deal with Gogo, which will operate from EMI's Puerto Rico offices. Although Gogo will continue to look for talent on its own, EMI will advance the budget necessary to produce and market those acts it approves. The label will continue to be headed by Guadalupe; his son, **Jorge "Gogito" Guadalupe**, will continue to preside over the company's rap and reggae division.

"There's no ceiling for the number of acts," Pino says. "We're focusing on quality, not quantity."

Although Pino thinks several of Gogo's acts—including Algarète—have the potential to break in the U.S. and other international markets, he is also hopeful that the Puerto Rican market will rebound. "I think it will recuperate gradually," he says. "I believe it will do better than 2002 and slowly improve."

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World Radio History

BY LEILA COBO

CALI, Colombia—Santiago Chaparro used to be an important man.

Musically inclined, he was PD of a radio station in Tunja, a small city in Colombia. But following a traffic accident, Chaparro began taking drugs. He lost his job, and his family abandoned him. He moved to Bogotá, Colombia's capital, where he fed his habit by singing and playing guitar on street corners.

It could have been a classic tale of a life lost to drugs except that, at 48, Chaparro has signed a record deal. It is not your typical solo deal but a project called Invisibles Invencibles (Invisible Invincibles), which joins Chaparro with eight other itinerant acts plucked from Bogotá's mean streets in a unique—and remarkable—marriage of art and social conscience.

All nine musicians perform on *Porque Vale La Pena Soñar* (Because Dreaming Is Worthwhile), which was recorded during a live concert featuring original material and covers. It was released late last month on Colombia's FM Discos & Cintas.

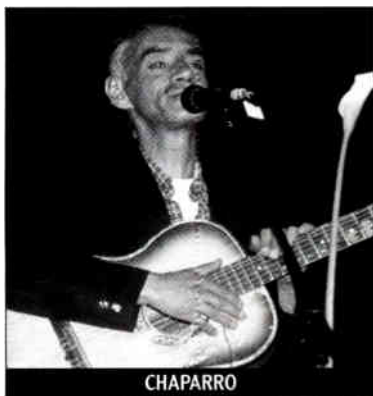
Invisibles Invencibles is the brainchild of composer/pianist/percussionist César López—a former member of Andrés Cepeda's band Poligamia—who for the past couple of years has been looking into alternative ways of making and presenting music. (Recent experiments include a concert during which naked bodies were played as percussion instruments.)

But Invisibles Invencibles was not merely a quirky idea. Rather, it was a conscientious effort to give relevance to what López saw as notable talent wasted on the streets. With help from Bogotá's mayor's office, López called for musicians to appear at an open audition. The original notion was that those selected would perform during a gala birthday concert for the city Aug. 9 at the traditional Jorge Eliecer Gaitán Theater.

"We called the artists who sing in Bogotá streets, buses, and parks," López says. "And of 280 who showed up, we whittled it down to 20 and finally to the nine who are included on the album. Four of them were from [Bogotá's notoriously dangerous slum] El Cartucho, with drug problems. One girl, Ayred, is an 18-year-old who lost her family to

FM Helps Street Acts' 'Dreams' Come True

Colombia's rural violence. The others perform on buses. We had to get them IDs, file for documents, teach them about authors' rights, and register their songs. And they're moving along. Some are already in rehab."



At the original show—which the theater funded—the Invisibles Invencibles crew merely performed and enjoyed what was expected to be a one-off event. But the idea of street musicians doing good, added to genuinely moving material, struck a chord at all levels. Following the show, López enlisted the help of El Banco de Tiempo (the Time Bank), an association of professionals that donates its time to worthy causes, which helped the musicians with everything from vocal coaching to legal aid.

"And with that support," López says, "we were able to stay afloat until the label stepped in."

Today, all the original tracks that make up the majority of the album

except one are administered by Fondo Musical, FM's publishing arm. And the label paid for the live recording—produced by López—which took place Oct. 28, 2002, at the same theater, as well as the video that was filmed that night and the subsequent mixing and mastering work.

"We didn't see this as a charity project, nor did we want people to perceive them as 'poor little street people.' That wasn't our interest," FM A&R director Jorge Bernal says. "From the onset, what attracted us was that we saw quality and feeling. It's a good product, and it has charisma. Great music is not just about great singers but about the feeling behind the music."

FM, which will launch its marketing and promotional campaign for Invisibles Invencibles later this month, sees definite commercial possibilities in the project.

An advantage—and disadvantage—of the recording is the variety of acts and styles involved, from Juan José Saccos' *vallenato* track, "Soy el Que Canta y Toca Guitarra" (I'm the One Who Sings and Plays Guitar), to Chaparro's boleros.

"Each song will be worked in different radio formats," Bernal says. "It's a concept album—something to work in different media and to make people aware of how it was done. We have excellent distribution, and we see an important movement of people interested in the project."

Even as FM develops its promotional plan and prepares to explore the possibility of solo careers stemming from the project, López is working with a film producer on a documentary of the project and is already planning a second massive audition for April.

At the same time, his team has started booking gigs for the individual musicians. "It's been hard," concedes López, who sees this as a commercial venture but has yet to make money from it. "To find [the musicians], we have to leave them notes in the corner store. But for them—and for me—whatever we get out of this doesn't change what we are. We all wanted to do something with music, and together we feel invincible doing it, even if we accomplish nothing."

Red Hot Chili Peppers (60,000 at the River Stadium), and Roger Waters (35,000 at one Velez Stadium show).
MARCELO FERNANDEZ BITAR

In Brazil: Singer/songwriter Gilberto Gil—the Brazilian musical icon known as one of the founders of the Tropicalista movement, which revolutionized Brazilian music in the 1960s—has been named Brazil's new Minister of Culture by Brazilian President-elect Luiz Inacio Lula da Silva Gil. Gil is currently promoting his album *Kaya N'Gan Daya*, a tribute to Bob Marley.

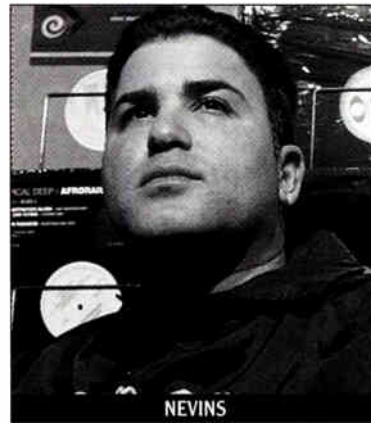
LEILA COBO

Beat Box™



by Michael Paoletta

IT'S LIKE THIS: DJ/producer Jason Nevins has been on our radar screen since the early '90s, when he issued two back-to-back EPs (*Red* and *Green*). These were followed by the full-length *Red/Green*, which combined both EPs on one CD. In '97, Nevins remixed the Run-D.M.C. classic "It's Like That," resulting in a multimillion-selling international hit.



With the global success of this track, labels looked to Nevins to revisit such admired jams from the '80s as Rob Base's "It Takes Two" and Falco's "Der Kommissar."

In the process, Nevins says he became known as "that '80s guy," a tag that would prove difficult to shake. "What can I say?" he wonders aloud. "I'm a product of the '80s. As corny and cheesy as a lot of the music was then, I still love it today."

Recently, Nevins—who is handled by Gary Salzman of Big Management in New York—remixed N*E*R*D's "Rock Star," Dannii Minogue's "Put the Needle on It," Nelly Featuring Kelly Rowland's "Dilemma," and Paulina Rubio's "Cassanova." Forthcoming are feisty restructurings of Moby's "Jam for the Ladies" and Nelly Featuring Justin Timberlake's "Work It."

While he is slowly receiving props from his peers, Nevins acknowledges that "many people only associate my name with a certain style of music. So even if I create a cool and fresh track, some DJs will see my name on the label and not touch it, thinking, 'Oh, it's just another Jason Nevins mix.'"

At one point, Nevins says he considered using different recording monikers. "I was tired of being pigeonholed," he says. "But whenever I brought up the topic of using a different name, I was always told the same thing by the label: 'We want to use your name, not some alias.'"

Radikal Records owner Jurgen Korduletsch, who signed Nevins to the label two years ago, explains, "You can't ignore the positive aspects of Jason's success and notoriety throughout

Europe. European labels are very excited to have something new from Jason."

On Tuesday (14), Radikal issues Jason Nevins vs. Eric B. & Rakim's "I Know You Got Soul," which Korduletsch has already licensed to labels in Italy (Time), Germany (Kontor), Spain (Blanco y Negro), France (Happy Music), and the U.K. (Incen-tive), among others.

"I Know You Got Soul" precedes Nevins' follow-up album to his 1998 Sony Germany set, *Universal*. Unlike its predecessor, the new album (due in spring) focuses on original material, with a couple of covers tossed in for good measure (Divine's "Native Love," for instance, and a remix of Run-D.M.C.'s "Walk This Way").

"My productions on the new album are much more progressive than previous work," Nevins notes, referring to tracks like "Airwalker," "Kickin' It Loud," and "I Am the Creator." "They're very European in feel—a fusion of techno, trance, and house."

In addition to putting the finishing touches on the album, Nevins is collaborating with several songwriters. He is also shopping three new catchy productions: "I'm Talking 2 U" (which references Tears for Fears), "Now's the Time" (featuring Ultra Naté), and "I Believe" (spotlighting newcomer Lisa Molina).

One track, the self-penned/-produced, Molina-fronted "I'm in Heaven"—which samples Michael Jackson in an Alcazar-hued dance/pop landscape—has been signed to Evolve/BMG U.K.

"It's time to discover new things," Nevins says. "I had my 15 minutes of fame with Run-D.M.C. But I must keep moving. I must keep it fresh."

ON THE HORIZON: The Bobby Hughes Combination's tight mix of jazz, funk, Brazilian, and lounge shines brightly on the act's *Nhu Golden Era*, due Feb. 4 from Stereo Deluxe/Studio Distribution. Masterminded by Norwegian DJ/producer Espen Horne, the collection is equal parts chill-out and dancefloor drama. Key cuts include "Karins Kerma," "Olympic Girls," and "McArthurs Break."

Also of note are the following artist albums: Erlend Oye's *Urrrest* (Source/Astralwerks, Feb. 11); Flunk's *For Sleepyheads Only* (Guidance Recordings, Feb. 4); and Viktor Duplaix's *International Affairs* (Hollywood, Feb. 25).

LOOKING AHEAD: The eighth annual Amsterdam Dance Event is scheduled to take place Oct. 30-Nov. 1 at the Felix Meritis Center in Amsterdam. For info, contact pieter.van.arichem@conamus.nl.

América Latina...

In Argentina: TV-propelled multi-platinum pop groups Bandana and Mamburú sold out two shows Dec. 21 and 23 at the 35,000-seat Velez Stadium, becoming the only local acts to perform at two soccer stadiums in 2002. With these and 65 sold-out shows at the Gran Rex Theater, Bandana easily led the year's concert attendance among Argentine artists in Buenos Aires (265,000), followed by Diego Torres (98,000 attendance at 14 sold-out Luna Park Arena shows) and rock band La Renga (one sold-out show at the 60,000-seat River Stadium). Noteworthy international concerts of 2002 were by Luis Miguel (70,000 at two Velez shows),

Superstar Hits Fuel Sales Gains In 2002

Continued from page 1

"The biggest artists in the genre released albums this year," says retailer Brian Smith, VP of store operations for Value Central Entertainment.

Indeed, it was a superstar stampede. Dixie Chicks' *Home* (Monument/Columbia/CRG) was the top country title and the No. 4 album overall in calendar 2002, moving 3.7 million units, according to Nielsen SoundScan (see listing, page 54). Jackson's *Drive* (Arista Nashville/RLG) topped the 3 million mark, and Twain's *Up!* (Mercury) sold 2.9 million. Both were in the overall top 10 for the year. Hill was close behind, with *Cry* (Warner Bros./WRN) at 2.09 million.

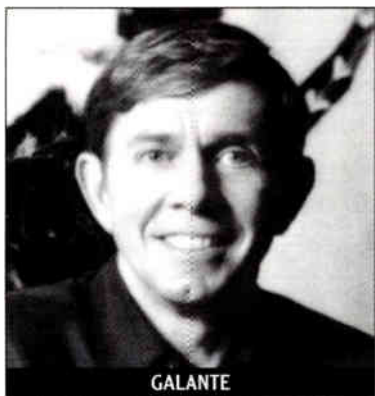
Kenny Chesney and Toby Keith saw their careers elevated another notch with big albums last year. Chesney's *No Shoes No Shirt No Problems* (BNA/RLG) and Keith's *Unleashed* (DreamWorks/Interscope) each moved more than 2 million units.

Mike Dungan, president/CEO of Capitol's Nashville division, says, "We have really built some superstars into the format over the last three or four years, and now they're getting their due."

"That's a big factor in country music being up," agrees Curb Records VP of sales Benson Curb of the major acts that released new product in 2002. He also cites a post-

Sept. 11, 2001, consumer desire for "real stories, and that's what country music is about—real life."

Johnny Rose, DreamWorks senior executive for sales and marketing in Nashville, notes, "There's a new-found patriotism, and that plays into country, because our lyrics and message have always been closer to that than some of the other formats."



GALANTE

Will country's hot streak continue? "It depends on the release schedule for next year," Curb predicts. "I'd like to be optimistic. I think [country] will continue to out-perform the overall music business."

Other label executives are more cautious. "I don't see us growing," RCA Label Group chairman Joe Galante says of the coming year. "I see us holding on or slipping a bit, but I don't see us falling. I do

see a tough year ahead in terms of the retail environment, based on the economy."

LESS PAIN FROM DOWNLOADS

Amid rampant file sharing and the nation's economic woes, country music was the only major genre that saw growth. In addition to filling a desire for patriotic music, Rose cites several other reasons for its good fortune. "The large rack accounts—the Wal-Marts, Kmart, and Targets—sell a large percentage of our music. They cover our demographic in a broader way," he says. "Also, our consumers don't download as much as those in pop do, and that's a factor . . . But more than anything, our music is better than it has been in a long time. I think all of those things combined are the reason we're up."

Others agree that country music has been hurt much less than other formats by CD burning and unauthorized downloading. "This genre is not as heavily affected by downloading as rock," Smith says. "This has worked in country music's favor, because there's nothing, ever, that's been as dramatic as the sales lost attributable to downloading."

SLOW-MOVING SINGLES

Still, country has its own unique problems. Dungan says, "The slow radio chart is really hurting us in our ability to make the impressions we need to sell enough records." This slow movement of titles on the charts—including the *Billboard* Hot Country Singles & Tracks tally—is a reflection of the slower rotation of records at country radio stations.

With singles moving so much slower at radio in recent years, labels are only able to release a couple of singles from an album per year. "It takes too long for the consumer to feel comfortable enough with the record to make a purchase," Smith says. "So it stretches out, and that contributes to the fact that artists now generally release an album every 18 months instead of [every] 10-12 months. Those records that do have depth, it takes people a year-and-a-half to figure it out."

There are expectations that the major acts will continue to sell briskly in 2003. Galante has high hopes for Jackson's *Drive* to continue to move units based on upcoming exposure via the American Music Awards, the Grammy Awards, and a spring tour.

Label execs also have high hopes for new acts. "In the last couple of years this format has really started to embrace some new artists," Dungan says. "While it may take a little longer for all of us to realize the sales from those efforts, we will realize the sales from those efforts, and we're going to start to see a consistent payoff from here on out."

Nashville

by Phyllis Stark

Scene

CURBSIDE SERVICE: Rumors turn to reality, as Curb Records has launched a new, as-yet-unnamed imprint label, based in Nashville (*Billboard*, Dec. 28, 2002). Former Giant Records president **Doug Johnson** comes aboard in an A&R capacity. Former Epic Records VP of promotion **Rob Dalton** joins the new imprint in a similar role. Former Sony Music Nashville executive VP **Jack Lameier**, now head of Jack's Place Consulting, will consult the new imprint.

Curb's longtime director of publicity **Liz Cavanaugh** is promoted to VP of press/media relations for Curb and the new imprint. The remaining Curb staff, with the exception of the promotion department, will also add duties for the new imprint, which, like Curb, will be WEA-distributed.



During country's mid-'90s boom, Curb operated two imprints, MCG/Curb and Curb/Universal, in addition to the core Curb Records label but had consolidated into one label several years ago.

The new imprint's regional promotion staff will include former Columbia national promotion director **Mike Rogers** in the Southeast and former Epic Midwest regional **Mark Westcott** in the Midwest. Three members of the existing Curb promotion staff—**Rick Cardarelli**, **Keith Greer**, and **John Curb**—move to the new imprint for Northeast, Southwest, and Western regional promotion duties, respectively. Former Epic/Monument promotion coordinator **Mary Befera** joins the new imprint in the same capacity.

Meanwhile, the promotion staff at the existing Curb label has been realigned. VP of field promotion **Eva Wood** adds national accounts duties, expanding her responsibilities to serve radio stations in the top 20 country sales markets. The label's remaining regional staffers take on expanded territories to replace Cardarelli, Greer, and Curb.

ON THE ROW: Former MCA Nashville VP of promotion **Bill Macky** joins Epic/Monument Records in Nashville as director of national promotion. The position had been vacant since **Rob Dalton's** departure several months ago.

Nancy Tunick joins GrassRoots Promotion in Nashville as managing partner with the company's **Teresa Johnston**. GrassRoots will expand its services to include promotion to

monitored radio stations. She will manage both the company's monitored and secondary promotion teams. Tunick previously was head of promotion at VFR Records. She will continue to consult that label.

Mary Sack joins Brentwood-Tenn.-based Altissimo Recordings as director of marketing. She most recently was national director of marketing and promotions for Relentless/Nashville Records.

WAYMORE'S BLUES: RCA Records' upcoming **Waylon Jennings** tribute album will feature an eclectic mix of artists from several music genres (*Billboard*, May 4, 2002). The album, titled *I've Always Been Crazy: A Tribute to Waylon Jennings*, is now due in April; it was pushed back from its original February release date.

Waylon's widow, **Jessi Colter**, and their son, **Shooter Jennings** (with his band **Stargunn**) will each contribute tracks to the album, which will also feature one of Waylon Jennings' own last recordings, a song called "The Dream." Other participating acts include **Brooks & Dunn**, **Kenny Chesney** with **Kid Rock**, **Sara Evans** with **Deana Carter**, **Andy Griggs**, **Ben Harper**, **Metallica's James Hetfield**, **Alison Krauss**, **John Mellencamp**, **Pinmonkey**, **Travis Tritt**, **Phil Vassar** with **Rob Thomas**, **Hank Williams Jr.**, and **Dwight Yoakam**.

ARTIST NEWS: **Allison Moorer** recorded her first live album at Nashville's 12th and Porter nightclub Jan. 4. Joining her onstage were guests **Kid Rock**, **Lonesome Bob**, and Moorer's sister, **Shelby Lynne**. The live album, produced by **R.S. Field**, is due in April from Universal South.

Phil Vassar recently recorded a duet with **Huey Lewis** in Nevada of the latter's hit, "Workin' for a Livin'." The song, along with Vassar's current single, "This Is God," have been added to new pressings of Vassar's 2002 Arista Nashville album, *American Child*.

Alabama will be honored with the award of merit on the American Music Awards' Jan. 13 telecast on ABC-TV. **Reba McEntire** will present the band with the award, which recognizes outstanding contributions to the musical entertainment of the American public. Previous winners of the award include **Johnny Cash**, **Tammy Wynette**, **Willie Nelson**, **Merle Haggard**, and **Garth Brooks**.

Shania Twain will perform during the half-time show at the Super Bowl Jan. 26 in San Diego. It will be televised live in the U.S. on ABC-TV.

UMVD No. 1 Country Distributor Again

BY DEBORAH EVANS PRICE

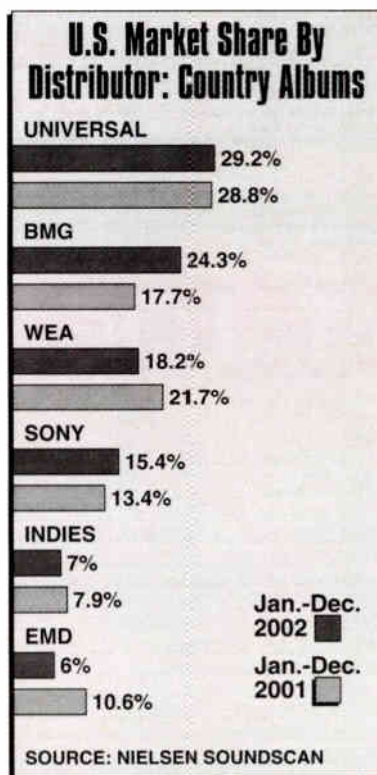
NASHVILLE—Universal Music & Video Distribution (UMVD) once again finished the year as the top distributor of country albums, with a 29.2% total share of the market from Dec. 31, 2001, through Dec. 29, 2002.

UMVD was also the top country distributor in 2001, with a 28.8% share. At the mid-year point in 2002, UMVD lagged behind BMG Distribution, but at the nine-month mark, UMVD pulled ahead with a 28.2% share, besting BMG's 26.4%. The strong showing during the past two quarters can be attributed to Shania Twain's November release *Up!*, Toby Keith's July release *Unleashed*, and continued sales of the *O Brother, Where Art Thou?* soundtrack.

BMG finished the year with the second-largest market share, 24.3%, which is up substantially from the 17.7% the company held when it came in third at the end of 2001 (behind UMVD and WEA, respectively). BMG's sales have been fueled by Alan Jackson's *Drive* and Kenny Chesney's *No Shoes No Shirt No Problems*, as well as new holiday releases by Jackson and Brooks & Dunn.

WEA places third, with an 18.2%

country market share, down from the 21.7% share it had at the end of 2001. Sony placed fourth, with 15.4%, up from 13.4% in 2001.



JANUARY 18
2003

Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	Airplay monitored by Nielsen Broadcast Data Systems		PEAK POSITION
			TITLE	Artist	
			IMPRINT & NUMBER/PROMOTION LABEL		
NUMBER 1					
1	2	1	19 SOMETHIN'	Mark Wills	1
			2 Weeks At Number 1		
2	1	2	SHE'LL LEAVE YOU WITH A SMILE	George Strait	1
3	5	5	FALL INTO ME	Emerson Drive	3
4	3	3	WHO'S YOUR DADDY?	Toby Keith	1
5	4	4	THESE DAYS	Rascal Flatts	1
6	6	9	THE BABY	Blake Shelton	6
7	7	7	I JUST WANNA BE MAD	Terri Clark	7
8	8	6	A LOT OF THINGS DIFFERENT	Kenny Chesney	6
9	9	10	SOMEBODY LIKE YOU	Keith Urban	1
10	11	13	YOU CAN'T HIDE BEAUTIFUL	Aaron Lines	10
11	10	8	RED RAG TOP	Tim McGraw	5
12	13	12	MAN TO MAN	Gary Allan	12
13	15	11	I WISH YOU'D STAY	Brad Paisley	11
14	14	15	BEAUTIFUL MESS	Diamond Rio	1
15	12	14	LANDSLIDE	Dixie Chicks	2
16	16	16	UNUSUALLY UNUSUAL	Lonestar	16
17	17	17	CHROME	Trace Adkins	17
18	18	20	AT THE END OF THE DAY	Kellie Coffey	18
19	19	21	ON A MISSION	Trick Pony	19
AIRPOWER					
20	20	17	STRONG ENOUGH TO BE YOUR MAN	Travis Tritt	13
21	22	22	BEAUTIFUL GOODBYE	Jennifer Hanson	21
22	21	24	BROKENHEARTSVILLE	Joe Nichols	21
23	23	23	NEXT BIG THING	Vince Gill	23
24	24	29	UP!	Shania Twain	24
25	27	26	THERE'S NO LIMIT	Deana Carter	25
26	29	30	FAMILY TREE	Darryl Worley	26
27	26	28	I BELIEVE	Diamond Rio	26
28	28	31	RAINING ON SUNDAY	Keith Urban	28
29	25	18	EVERY RIVER	Brooks & Dunn	12
30	33	35	WHEN THE LIGHTS GO DOWN	Faith Hill	30

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled by Nielsen SoundScan		PEAK POSITION
			TITLE	Artist	
			IMPRINT & NUMBER/PROMOTION LABEL		
31	31	27	I'M GONNA GETCHA GOOD!	Shania Twain	7
32	32	34	CONCRETE ANGEL	Martina McBride	32
33	30	25	'TIL NOTHING COMES BETWEEN US	John Michael Montgomery	19
34	34	39	TRAVELIN' SOLDIER	Dixie Chicks	34
35	37	36	PRACTICE LIFE	Andy Griggs With Martina McBride	33
36	36	32	WAITIN' ON JOE	Steve Azar	28
37	35	40	THAT'D BE ALRIGHT	Alan Jackson	35
38	40	33	I'M NOT BREAKIN'	Steve Holy	27
39	39	38	WHAT A BEAUTIFUL DAY	Chris Cagle	36
40	43	53	THE LOVE SONG	Jeff Bates	40
41	42	41	A MEMORY LIKE I'M GONNA BE	Tanya Tucker	34
42	45	42	FOREVER EVERYDAY	Lee Ann Womack	37
43	44	44	LATELY (BEEN DREAMIN' 'BOUT BABIES)	Tracy Byrd	43
44	53	—	THIS IS GOD	Phil Vassar	44
45	48	46	IT'LL GO AWAY	Kevin Denney	44
46	50	47	ALMOST HOME	Craig Morgan	46
47	51	51	THERE'S MORE TO ME THAN YOU	Jessica Andrews	47
48	52	54	THREE WOODEN CROSSES	Randy Travis	48
49	55	48	I DROVE ALL NIGHT	Pinmonkey	48
50	56	55	SPEED	Montgomery Gentry	50
HOT SHOT DEBUT					
51	—	—	BIG STAR	Kenny Chesney	51
52	46	43	MY OLD MAN	Rodney Atkins	36
53	54	49	PICTURE	Kid Rock Featuring Sheryl Crow Or Allison Moorer	45
54	60	58	LOVE WON'T LET ME	Tammy Cochran	54
55	—	—	ROCK YOU BABY	Toby Keith	55
56	—	—	I'D LOVE TO LAY YOU DOWN	Daryle Singletary	43
57	—	—	JOHN J. BLANCHARD	Anthony Smith	40
58	—	—	WE SHOOK HANDS (MAN TO MAN)	Tebey	58
59	—	—	WAS THAT MY LIFE	Jo Dee Messina	59
60	—	—	LOVE LIKE THERE'S NO TOMORROW	Aaron Tippin Featuring Thea Tippin	55

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 150 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. 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. ♪ Videoclip 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. © 2003, VNU Business Media, Inc. All rights reserved.

Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		Title
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
NUMBER 1				
1	1	ALISON KRAUSS + UNION STATION	ROUNDER 610515/UME	9 Weeks At Number 1
2	2	NICKEL CREEK	SUGAR HILL 3941	This Side
3	3	ALISON KRAUSS + UNION STATION	ROUNDER 610495/UME	New Favorite
4	4	THE NITTY GRITTY DIRT BAND	CAPITOL 40177	Will The Circle Be Unbroken, Volume III
5	7	PATTY LOVELESS	EPIC 85651/SONY	Mountain Soul
6	5	DOLLY PARTON	BLUE EYE 3946/SUGAR HILL	Halos & Horns
7	9	VARIOUS ARTISTS	TIME LIFE 18701	Time-Life's Treasury Of Bluegrass
8	8	SOUNDTRACK	LOST HIGHWAY 170221/MERCURY	Down From The Mountain
9	11	VARIOUS ARTISTS	ROUNDER 610506/UME	D Sister 2: A Women's Bluegrass Collection
10	10	VARIOUS ARTISTS	ROUNDER 610499/UME	D Sister! The Women's Bluegrass Collection
11	12	SOUNDTRACK	VANGUARD 79586	Songcatcher
12	6	PATTY LOVELESS	EPIC 85667/SONY	Bluegrass & White Snow: A Mountain Christmas
13	15	VARIOUS ARTISTS	CMH 0002	The Fantastic Pickin' Dn Series: Bluegrass
14	—	OLD & IN THE GRAY	ACOUSTIC DISC 51	Old & In The Gray
15	—	HAYSEED DIXIE	DUALTONE 1104/RAZOR & TIE	A Hillbilly Tribute To AC/DC

Billboard® TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		Artist
		TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	
NUMBER 1				
1	1	PICTURE	UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
2	2	BEAUTIFUL GOODBYE	CAPITOL 77816	Jennifer Hanson
3	4	CAN'T FIGHT THE MOONLIGHT	CURB 73116	LeAnn Rimes
4	5	GOD BLESS THE USA	CURB 73128	Lee Greenwood
5	3	LONG TIME GONE	MONUMENT 79790/CRG	Dixie Chicks
6	6	HOW DO I LIVE	CURB 73022	LeAnn Rimes
7	9	I SHOULD BE SLEEPING	DREAMWORKS 450362/INTERSCOPE	Emerson Drive
8	7	THE IMPOSSIBLE	UNIVERSAL SOUTH 172241	Joe Nichols
9	8	THE WAY YOU LOVE ME	WARNER BROS. 16818M/WRN	Faith Hill
10	10	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	LYRIC STREET 164059/MCCLYWOOD	Aaron Tippin

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 multimillion titles indicated by a numeral following the symbol. [M] indicates past or present Mastersake title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

ALBUMS

Edited by Michael Paoletta

POP

★ PAUL WELLER

Illumination
PRODUCERS: Paul Weller, Simon Dine
Yep Roc 2053
RELEASE DATE: Jan. 14
 Chronic trailblazer and former driving force behind legendary bands the Jam and Style Council, Paul Weller returns with his sixth solo album. *Illumination*—which also includes a bonus DVD—is 16 tracks of master songcrafting; a sonic and thematic potpourri that is one of 2003's first outstanding albums. Running the gamut from acoustic balladry to soul, from jazz-infused numbers to psychedelia—and covering such diverse subjects as homelessness, world disorder, and the virtues of getting back to nature—each track on *Illumination* is a gem of a different kind. Weller's voice has never sounded better and his artistic sensibilities never more attuned to his wild heart. This is a work of intuitively discordant beauty.—**AZ**

★ JESSE MALIN

The Fine Art of Self Destruction
PRODUCER: Ryan Adams
Artemis 751 158
RELEASE DATE: Jan. 28
 Those who know the gruff-voiced Jesse Malin from his days fronting punk-styled downtown New York rockers D Generation may be surprised by this rootsy gem. But they and others should take note: *The Fine Art of Self Destruction* is certain to be one of the best discs of 2003. It may be early, but expect to see Malin on top 10 lists this time next year. Already enjoying critical praise in the U.K.—where it was released last year—this, Malin's solo bow, recalls a Petty riff here, a Bruce lyric there, while spinning tales of New York life (on the album's best track, "Riding on the Subway," he sings of an unspoken love born in the NYC underground). The set's sure to be a hit with fans of Ryan Adams, who helmed the record. And, after hearing this set, it's tough to figure who influences whom more. The first gift of 2003.—**WO**

KATHLEEN EDWARDS

Failer
PRODUCER: Dave Draves, Kathleen Edwards
Zöe/Rounder 011 431 035
RELEASE DATE: Jan. 14
 Whether it was looking toward the future or not, in signing Canadian singer/songwriter/guitarist Kathleen Edwards, Rounder's still-relatively-new rock imprint Zöe may have made an investment that could reward it handsomely in the next few years. While *Failer* isn't necessarily worthy of all the growing hype it seems to be gathering, it flashes a timelessness and boasts an overall strength that suggests a bright future for the young, breathy-voiced Edwards. See for yourself in such tracks as lead cut "Six O'Clock News" and the wonderfully titled "One More Song the Radio Won't Like." Superbly

SPOTLIGHTS



VARIOUS ARTISTS

Respond II
PRODUCERS: various
Catalyst Disc/Signature Sounds 5004
RELEASE DATE: Jan. 21
 Like its 1999 predecessor, all proceeds from sales of *Respond II* will be donated to Respond and the Family Violence Prevention Fund, two organizations working toward the same goal—to bring an end to domestic violence around the globe. The two-disc collection, distributed by Koch, is home to a veritable potpourri of female singer/songwriters. Jonatha Brooke's "Steady Pull"—the hit that

SOUNDTRACK

Chicago
PRODUCERS: Ric Wake, Randy Spendlove
Epic 87018
RELEASE DATE: Jan. 14
 Who knew? Catherine Zeta-Jones, Renée Zellweger, and Richard Gere singing and dancing their way through the silver screen version of the Kander & Ebb musical/comedy classic *Chicago*... and pulling it off. And here's half the evidence—enough big band, Dixieland, and saucy panache to blow the doors off a speakeasy. The trio get plenty of help from fellow cast members and an ensemble of top-shelf jazz musicians. Highlights include the sultry "All That Jazz," the jailhouse montage "Cell Block Tango," and the sassy "I Move On" (Zeta-Jones and Zellweger), which was written especially for the film. Gere proves himself to be quite the showtune crooner on "All I Care About" and "Razzle Dazzle." Also included are three tracks not in the film—"Love Is a Crime" (Anastacia), "Class" (Zeta-Jones and Queen Latifah), and a hip-hop version of "Cell Block Tango" (Queen Latifah, Lil' Kim, and Macy Gray).—**AZ**



never was—is wonderfully saddled alongside the acoustic version of Indigo Girls' "She's Saving Me." Other winning moments include Angelique Kidjo's "Tumba," Ely Guerra's "Yo No," Susan Tedeschi's "Looking for Answers," Bebel Gilberto's "Sem Contenção," Odetta's "You Gotta Know Him," and Dolly Parton's "Endless Stream of Tears." *Respond II* is dedicated to the memory of former *Billboard* editor in chief Timothy White, a true champion of Respond.—**MP**

backed by guitarist Jim Bryson, Edwards will surely battle comparisons to Lucinda Williams for her gently raspy, sleepy vocals—even if they're slightly more sensual—and because, with her vocals, these mostly acoustic-guitar-based, electric-guitar-driven songs recall few albums as instantly as Williams' masterpiece, *Car Wheels on a Gravel Road*. A smart writer, Edwards has the potential to become a star on the Americana scene during the next decade.—**WO**

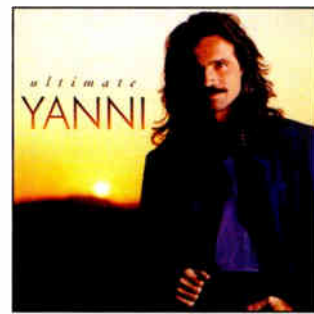
THE BELLES

Omertá
PRODUCERS: the Belles, Peter Buxton
Lakeshore 33715
RELEASE DATE: Jan. 14
 Omertá is Italian for "code of silence," but for talented Kansas indie duo the Belles—aka Christopher Tolle and Jake Cardwell—it means "lo-fi." This, the duo's debut disc, is a tantalizing 36 minutes of semi-precious, dog-eared music. Ranging from acoustic minimalism ("A Thousand Ships") to rockier moments (the Beatle-esque "You Can't Have It All"), it doesn't get more rootsy than this. By turns dreamy ("Victory Parade"), melancholic ("Estranged"), and wryly upbeat ("Liquid Breakfast"), there's a kind of down-in-the-mouth deliciousness to this al-

bum. Witness these lyrics from "(Who Will Be) Here to Hear?": "I'm pretty sure you'd kill me/ If you had the chance." The silence has been broken, the cat is out of the bag, and the Belles have arrived.—**AZ**

LEAH STARGAZING

Leave It All Behind
PRODUCERS: John Jacobson, Leah Stargazing
Telescope 60662 44362
RELEASE DATE: Jan. 7
 Hailing from Providence, R.I., Leah Stargazing (not a girl, but a quintet) got its initial start three years ago when Jordan Fielding (vocals, guitar) and Tom Keohane (keyboards, vocals), along with a few friends, played at some school functions. Before these two founding members realized it—and with various members coming and going—a group had been formed, with Jennifer Yakes (drums), Tim Aubin (guitar, vocals), and Jordan's brother, Brandon (bass), taking up permanent residence. Arriving just in time for the very current, very do-it-yourself, and very retro-splashed power-punk movement, Leah Stargazing is poised to find an audience for its debut, *Leave It All Behind*, well beyond the student body of the Rhode Island School of Design. Of course,



YANNI

Ultimate Yanni
PRODUCERS: Yanni, Peter Baumann, Jerry Steckling
Windham Hill/BMG Heritage 01934 18106
RELEASE DATE: Jan. 21
 The new-age community has had its fair share of stars, most notably Kitaro, Andreas Vollenweider, and George Winston. Yanni Chryssomallis, who debuted in 1984 with the album *Optimystique*, stands in a league all his own. By incorporating elements of prog-rock, neo-classical, and electronica into his sonic landscapes, Yanni has, through the years, turned a specialty musical genre into an international phenomenon. In the process, he has become a pioneer for many. The two-disc *Ultimate Yanni* shines the light on 24 nuggets, spanning eight years, beginning with the 1986 breakthrough *Keys to Imagination* and ending with *Live at the Acropolis*. From dentist offices and sports broadcasts like *Wide World of Sports* to bedrooms and chill-out lounges, Yanni's musical moods and colors know no boundaries.—**MP**

Tracks like A Tribe Called Quest's "Electric Relaxation" and Erick Sermon's "Music" serve as prime candidates for the *Unwrapped* treatment. The original versions' jazzy grooves pop on their instrumental counterparts. The collective's cover of Ja Rule's "Always on Time" maintains the track's original pop sensibilities while at the same time injecting it with a more mature feel. Meanwhile, covers of Coolio's "Gangsta's Paradise" and Ludacris' "Roll Out (My Business)" may have sounded like good ideas in theory but prove to be lackluster in reality. That said, *Unwrapped Vol. 2* is still well worth a listen.—**RH**

DANCE/ELECTRONIC

★ VARIOUS ARTISTS

Axiom: Reconstructions & Vexations
PRODUCERS: Bill Laswell, Jah Wobble
Palm Pictures 2093
RELEASE DATE: Jan. 21
 Mixmaster/producer/Tabla Beat Science bassist Bill Laswell is a busy man these days, yet he's found time to get behind this remix project. He's offered up eight tracks from his Axiom Records discography to a handful of global electronic musicians. The ensuing realizations are state-of-electronica musical events. Carl Craig, Karsh Kale, Midival Punditz, Dr. Israel, Bedouin Ascent, and 4 Hero all have a go at various Axiom/Tabla Beat Science tunes. From the jazzy trance mastery of 4 Hero's "Orion (Dollis Dub mix)" and Bedouin Ascent's ultra-percussive "Secret Channel (Asian Resistance mix)" to the insistent Afrobeat pulse of Carl Craig's "Alsema Dub (Astral Africa mix)" and Midival Punditz's Asian-inflected underground rave-up "Palmistry (Pundit Stylee mix)," these remix sorties are powerfully realized and ripe for the dance scene.—**PVV**

DJ ME DJ YOU

Can You See the Music
PRODUCERS: Craig Borrell, Ross Harris
Eenie Meenie 008
RELEASE DATE: Dec. 17, 2002
 The sonically smart music collages created by DJ Me DJ You owe much to the sounds of Beck, Deee-Lite, and Fantastic Plastic Machine, with folksy soundbites and funky sensations beating as one seamless sample. DJ Me DJ You masterminds Craig Borrell and Ross Harris—who in the mid-'90s delivered sexy, salacious, and spacey soundscapes under the Sukia guise (the single "Gary Super Macho" remains a delight!)—effortlessly prove that musical opposites do, indeed, attract. *Can You See the Music*, the third full-length from the duo, opens with "People Together," a breezy, hip-hop-hued, hippie shake anthem that harks back to the days of the 5th Dimension. One track later, on "Fresh Technology," the pair twist sonic textures, resulting in glorious technological circuitry gone awry. The wiggled-out "Salsa & Microchips" is the type of song that would surely have been played at the B-52's' love shack. *Can You See the Music* includes a bonus DVD—it is here that you can truly see the music.—**MP**

(Continued on next page)

R&B/HIP-HOP

VARIOUS ARTISTS

Hidden Beach Recordings Presents: Unwrapped Vol. 2
PRODUCERS: Tony Joseph, Darryl Ross
Hidden Beach 87124
RELEASE DATE: Dec. 10, 2002
 Producers Tony Joseph and Darryl Ross again bring together the worlds of hip-hop and jazz for the second volume of Hidden Beach's *Unwrapped* series. For *Unwrapped Vol. 2*, Joseph and Ross enlist Hidden Beach recording artist Mike Phillips, as well as veteran studio instrumentalists Patrice Rushen, Jeff Lorber, and Karen Briggs, among others, to create easy-listening versions of some of hip-hop's recent chart-toppers. The collective taps the catalogs of Jay-Z, Ludacris, Nelly, and Mystikal, among others, for this set.

CONTRIBUTORS: Bradley Bamberger, Leila Cobo, Rashaun Hall, Jill Kipnis, Chris Morris, Wes Orshoski, Michael Paoletta, Phillip van Vleck, Ray Waddell, Adrian Zupp. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

COUNTRY

AARON LINES
Living Out Loud
 PRODUCER: Chris Farren
 RCA 67057

RELEASE DATE: Jan. 7
 The latest Canadian export to hit Nashville is Aaron Lines, who showcases decent songwriting skills and radio-friendly everyman country chops in his debut. Despite its reliance on the completely overused superlative "amazing," the crisp midtempo "Love Changes Everything" is likable enough in its depiction of what's important in life, and "I Will Be There" is the kind of big, bold love anthem that would work in just about any decade, powered effectively by busy percussion and guitars. A husky vocalist with some passion, he uses a wah-wah guitar and personality to send home the soaring title cut. He's also good at reining in his bombastic impulses, as he does on the pop-pish "Turn It Up," "Old Days New," and "She Called Me Kansas." The slow-burn ballad "I Can't Live Without Your Love" boasts some neat turns of phrase, and "You Get the Picture" is fun, well-rendered boogie. "You Can't Hide Beautiful" is blatantly geared to the soccer-mom demo. Don't listen for any "country" instrumentation, but Chris Farren's production is often ambitious, blending strings, layered vocals, and tasteful piano work with power chords and pop-rock sensibilities. Promising.—RW

LATIN

► **MILLIE**
Millie
 PRODUCER: Rafael Pérez Botija
 BMG U.S. Latin 7432 96409
 RELEASE DATE: Feb. 4

Puerto Rican singer Millie's collection of assertive yet good-natured pop/rock tracks, peppered with a handful of standard romantic ballads, could be described as "feminism lite." This isn't meant to be disparaging; Millie's solution to a bad day is simple: "take an aspirin, dress feminine," and have a good time. (We can relate.) All the tracks on this, the singer's BMG debut (she was previously on EMI), have been penned by Spanish writer/producer Rafael Pérez Botija, who displays a knack for parlaying how women perceive men. As for Millie, her vocals are sweet and untaxing; her anger in "Morir de Pie" comes across as simple exasperation. But throughout, she manages to convey a sense of intimate conspiracy—plaintive in "Manos de Seda," convincingly romantic in "Para Siempre." More important, she appears to be having fun, and the feeling is contagious.—LC

FRANCISCO CÉSPEDES
 ... *Ay Corazón*
 PRODUCER: Anelro Taño
 WEA Latina 49456
 RELEASE DATE: Dec. 3, 2002

In his latest outing, singer/songwriter Francisco Céspedes delves further into the jazzier, acoustic-minded, and sometimes experimental direction he attempted on his previous album, *Dónde Está la Vida?* Not that Céspedes is shunning pop, as evidenced by his choice of single—

the catchy "Te Soñé, Lluvia de Abril"—but he likes to do it on his own terms, achieving a final product that sounds slightly under-produced and recreates the ambience of a live performance. Céspedes is boosted by excellent musicians and some stellar guests, among them pianist Gonzalo Rubalcaba (who plays on "Cuando Al Corazón le Duele el Alma") and trumpeter José "Cheito" Quiñones. ... *Ay Corazón* is rife with understated piano, trumpet, and sax solos and, in typical Céspedes fashion, it oozes good taste. Unfortunately, it also languishes from time to time, its musical layerings too caught up in a single dynamic.—LC

WORLD

★ **VARIOUS ARTISTS**
Ziriguiboom: The Now Sound of Brazil
 PRODUCERS: various
 Ziriguiboom/Crammed Discs/Six Degrees 657036 10812
 RELEASE DATE: Jan. 21

At 4 years old, Ziriguiboom—the Brazilian-flavored imprint of Brussels-based Crammed Discs—has proved itself to be a leading source for modern-age Brazilian music, introducing artists like Bebel Gilberto and Zuco 103 to a global audience. Compiled by Béco Dranoff and Crammed Discs founder and president Marc Hollander, the men behind Ziriguiboom, *The Now Sound of Brazil* is as cool as it is innovative, with contributions from labelmates Bossacucanova, Suba, Trio Mocotó, and, naturally, Gilberto and Zuco 103. Also included are new works by upcoming artists Celso Fonseca ("Bom Sinal") and Cibelle ("Dia de Yemanjá"), both of whom have full-lengths scheduled for release later this year. Standout tracks include the Peter Kruder remix of Gilberto's "Tanto Tempo," Charles Webster's rereb of Zuco 103's "Outro Lado," and Boris Dlugosch and Michi Lange's restructuring of Zuco 103's "Treasure" (the latter is previously unreleased). The year's first essential global chill-out excursion. Perfect for airport lounges, trendy cafés/restaurants, and your bedroom.—MP

JAZZ

★ **HAPPY APPLE**
Youth Oriented
 PRODUCER: Jean Rochard
 Sunnyside 3006
 RELEASE DATE: Jan. 21

This is Happy Apple's fifth release. A relatively young, Minneapolis-based, jazz trio that has garnered a notable following in Europe, Happy Apple is reminiscent of the more widely celebrated Medeski, Martin, and Wood in their free-form approach to their material. The threesome's new record is a very pleasurable listening experience. Saxophonist Michael Lewis is a fine avant-soloist who blows a wealth of intriguing ideas on such tunes as "Green Grass Stains on Wrangler Jeans" and the dizzying "The Landfall Planetarium." Bandmates Erik Fratzke and David King are multi-instrumentalists who form much more than a rhythm section behind Lewis. This should be called post-Miles jazz, since Miles Davis opened the door to this sort of jazz-fusion sound. *Youth Oriented* is an important, surprisingly mature, piece of work. Racked by Ryko.—PVV

CLASSICAL

★ **PERGOLESI: Marian Vespers**
Sophie Daneman, soprano; Noemi Kliss, mezzo; Academy of Ancient Music; Choir of New College, Oxford/Edward Higginbottom
 PRODUCERS: Tim Oldham, Malcolm Bruno
 Erato/Warner Classics 0927-46684
 RELEASE DATE: Jan. 28

Despite dying at age 26 of tuberculosis, Giovanni Battista Pergolesi managed to create an enduring masterpiece: his *Stabat Mater*, the subject of dozens of recordings. This so-called *Marian Vespers* isn't a true composition but an imaginative compilation by Malcolm Bruno, who has arranged fragments from the 18th-century composer's sacred output into a compelling two-hour experience. The conductor and choir are Edward Higginbottom and his boys of the Choir of New College, Oxford, a team that has produced *Billboard* chart hits with Erato's *Agnus Dei* anthologies. Their pure tones mix well with the period instruments of the Academy of Ancient Music and such fine soloists as soprano Sophie Daneman. The sound of the music is closer to the virtuosic exuberance of Mozart than the grandeur of the Baroque, and Bruno's compilation not only includes such wonderful set pieces as the familiar *Salve Regina* but instrumental passages for cello and violin.—BB

VITAL REISSUES

ELVIS PRESLEY
Great Country Songs
 PRODUCERS: various
 RCA 07863
 RELEASE DATE: Jan. 7

Elvis Presley may have been the king of rock'n'roll, but he also had a convincing way with a country song and spent plenty of time atop the country charts, as well. That part of the Presley canon is well-documented in this RCA reissues package, part of an extensive Presley classic album series that includes *Heart & Soul*, *Elvis 56*, and *Can't Help Falling in Love—The Hollywood Hits*. A country boy at heart, Presley turned to "hillbilly" music early, but his unique phrasing and patented vocal quaver still dominates early releases like "I Forgot to Remember to Forget" and a rockabilly "Blue Moon of Kentucky." An incredibly confident Presley tackled Hank Williams' "Your Cheatin' Heart," a passionate "From a Jack to King," and the country gold "There Goes My Everything." Eddie Rabbitt's "Kentucky Rain" is a powerful classic, and Presley's unmatched vocal stamp takes ownership of such chestnuts as "Gentle on My Mind," "Make the World Go Away," "Always on My Mind," and "Help Me Make It Through the Night." As Charles Wolfe's informative liner notes point out, a smoldering "He'll Have to Go" was recorded at Graceland in the fall of '76, making it Elvis' last session. A true country artist to the end.—RW

Billboard.com

Also reviewed online this week:

- Crooked Fingers, *Red Devil Dawn* (Merge)
- FC Kahuna, *Machine Says Yes* (Netzwerk America)
- Jacky Terrasson, *Smile* (Blue Note)

DVD REVIEWS

THE ART OF CONDUCTING: Great Conductors of the Past
 DIRECTOR: Sue Knussen
 Warner Music Vision/Teldec 0927-42667
 Release Date: Nov. 5, 2002

THE ART OF CONDUCTING: Legendary Conductors of a Golden Era
 DIRECTOR: Peter R. Smith
 Warner Music Vision/Teldec 0927-42668
 Release Date: Nov. 5, 2002

Something of a sensation in its VHS release in 1994, the first *Art of Conducting* spawned a series of The Art of... documentaries offering historical surveys of classical violinists, pianists, singers, and more conductors. Finally transferred to DVD, the two titles devoted to golden-age conductors gain much from the digital format. The sound, of course, is far more dynamic (and there are improved subtitle features for the non-English dialogue), but the rarely seen vintage footage seems even more impressive. The first film surveys such iconic podium shamans as Furtwängler, Toscanini, Karajan, and Bernstein, while the second brings the likes of Mravinsky and Celibidache. The commentators include Yehudi Menuhin, Daniel Barenboim, Isaac Stern, and Elisabeth Schwarzkopf; as a DVD bonus, the first film includes extended interview outtakes for several of the interviewees. These are matchless video primers on a vanishing breed of artist.—BB

SIGNS
Buena Vista 27899
 RELEASE DATE: Jan. 7

If you've ever wondered how writer/director M. Night Shyamalan makes a movie, the six-part documentary on this Vista Series disc is a very detailed and interesting introduction. The behind-the-scenes footage reveals that Shyamalan's process is very Hitchcockian, as storyboards are used to document all



of the on-screen action before a single shot has been filmed. He also was influenced heavily by *The Birds*, *Night of the Living Dead*, and *Invasion of the Body Snatchers*, all of which he says are strong examples of how subtle suspense can be more effective than blockbuster visual effects. Viewers will also find out how religious iconography and the theme of America play into the film, as well as Shyamalan's challenge of beginning the shoot right after Sept. 11. The disc further includes clips from Shyamalan's *Pictures*, one of his early alien movies, which proves just how far the creator of *Unbreakable* and *The Sixth Sense* has come. For Shyamalan fans, this project will be monstrously fulfilling.—JK

CONTEMPT
 Criterion Collection 171
 RELEASE DATE: Dec. 10, 2002

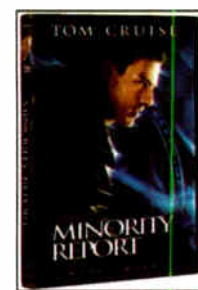
Jean-Luc Godard's 1963 masterpiece against a filmmaking backdrop, was the ultimate collision between the transgressions of the French New Wave and the demands of the international studio system. The feature receives sumptuous treatment in this typically superior two-disc Criterion edition. The



disc contains a wealth of interview footage, including an hour-long exchange between grand master Fritz Lang (who co-stars in *Contempt*, portraying himself) and a visibly awed Godard. Other extras include a new interview with cinematographer Raoul Coutard, who drolly recounts producer Joseph Levine's demand for the addition of a nude scene by star Brigitte Bardot; a combative 1964 French TV interview with Godard, who coolly deflects every pointed question aimed at him; vintage promotional shorts; and the risible French theatrical trailer.—CM

MINORITY REPORT
DreamWorks 89989 (widescreen); 90131 (full frame)
 RELEASE DATE: Dec. 17, 2002

Steve Spielberg and Tom Cruise had long wanted to work together, and *Minority Report* provided the perfect opportunity. The story was science



fiction (a genre Cruise loves), and it could be crafted in a gritty, film noir style (a welcome challenge to Spielberg). The informative special fea-

tures on this two-disc set reveal these facts and many more, including how scenes such as the hover-pack and car-factory chase sequences were shot. The "Deconstructing Minority Report" section discusses how many of the future visions in the film were created—Spielberg gathered a group of scientists for a think-tank weekend—and gives specific background to the film's vehicles and weapons choices. Viewers interested in the film's visual effects can also watch features on the use of holograms and computer imagery in scenes such as the "Hall of Containment." Such superb extras truly demystify the filmmaking process and make this DVD one of the best in recent memory.—JK

SINGLES

Edited by Chuck Taylor

POP

SIXPENCE NONE THE RICHER *Don't Dream It's Over* (3:39)
PRODUCER: Rob Cavallo
WRITER: not listed
PUBLISHER: not listed
Squint/Curb/Reprise 509031 (CD promo)
 Taking on Crowded House's "Don't Dream It's Over" is a tall order—the 1987 No. 2 Billboard Hot 100 hit is truly a modern classic. Sixpence None the Richer refashions it as a slightly more forceful jangle jam, with Leigh Nash's tender, delicate vocal adding a generous layer of vulnerability to the lyric. It's an effective take and a decent contender for adult top 40 play, though, with the original version still frequenting gold playlists, this fine band may be taking on an uphill battle at radio. From the wonderfully diverse *Divine Discontent*.—**CT**

COUNTRY

► **KENNY CHESNEY** *Big Star* (3:35)
PRODUCERS: Norro Wilson, Buddy Cannon, Kenny Chesney
WRITER: S. Smith
PUBLISHERS: EMI Blackwood Music/Singles Only Music, BMI
BNA 69182 (CD promo)
 At first, the title of this single might prompt one to think Chesney is indulging in a bit of autobiographical whimsey since he made the leap to major stardom in 2002 with a chart-topping album and successful tour. Instead, he follows up the pensive recitation "A Lot of Things Different" with a rollicking tribute to a small-town girl who makes her big dreams come true. Penned by Stephony Smith, the lyric follows the exploits of an aspiring singer who goes from "Banana Joe's bar, where she sang karaoke every night," to singing in front of 20,000-plus fans. The production is taut and lively, and Chesney has fun with the good-time lyric. All in all, another strong effort from a young artist who, like the heroine in this song, has paid his dues to become a big star.—**DEP**

★ **TAMMY COCHRAN** *Love Won't Let Me* (2:56)
PRODUCERS: Billy Joe Walker Jr., Anthony Smith
WRITERS: J. Deere, K. Livingston, F. Golde
PUBLISHERS: WB Music, ASCAP; Warner-Tamerlane Publishing/Franne Gee/Dad's Dreamer Music, BMI
Epic 59067 (CD promo)
 The new single from Tammy Cochran's sophomore album, *Life Happened*, is a buoyant uptempo tune accented by tasty guitar work and a soulful dobro. But the real draw here is Cochran's performance. Often touted as the next Loretta or Tammy for her way with a traditional ballad, Cochran proves here that she's just as appealing on a light, bouncy number. The lyric is a salute to the unmistakable way love can

SPOTLIGHTS

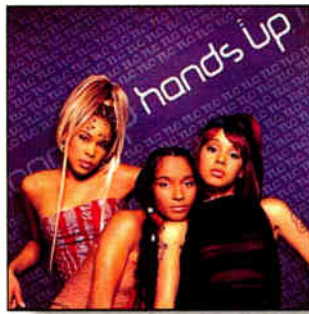


SANTANA FEATURING MUSIQ *Nothing at All* (3:58)
PRODUCERS: Cory Rooney, Dan Shea
WRITERS: R. Thomas, C. Rooney
PUBLISHERS: Bidness/EMI-Blackwood/Cori Tiffani/Sony/ATV, BMI
Arista 5236 (CD promo)
 "The Game of Love" from Santana and Michelle Branch was among the most engaging hits of 2002, gaining mass appeal by serving both adults who could appreciate its crafty musicality and youthful top 40 disciples who dig young Branch. Follow-up "Nothing at All" is perhaps more narrowly focused, with its flamenco-flavored R&B vibe, but again, it's an admirable, upscale musical moment. The song brings to the table a host of disparate talents, with R&B artist Musiq delivering an uncharacteristically silky smooth vocal and Matchbox Twenty's Rob Thomas—Santana's collaborator on Grammy hog "Smooth"—co-writing the track with Cory Rooney, the producer behind much of Marc Anthony's English-language success. This may be a tough sell at mainstream top 40, but adult top 40 and smooth-grooving R&B outlets should be primed for a big bite. Very tasty.—**CT**

draw you in and take over all rational thought. Emotional surrender never sounded so good as it does on this winning single.—**DEP**

AC

★ **BARBRA STREISAND & BARRY MANILOW** *I Won't Be the One to Let Go* (4:13)
PRODUCERS: Walter Afanasieff, Richard Marx
WRITERS: R. Marx, B. Manilow
PUBLISHERS: Obbligato Music, BMI; Chiboy Music, ASCAP
Columbia 59450 (CD promo)
 In the world of soft adult rock, the combination of Barbra Streisand and Barry Manilow is a match made in cheese heaven. Toss in the melodic talents of Richard Marx and you've got the kind of old-fashioned ballad—steeped in beautiful, sweeping harmonies and as melodramatic as a tornado—that is a true rarity in today's rhythmless, rap-driven pop world. Fans of either artist will find themselves giddy over the ever-robust vocals of these two confident powerhouse performers and the delicious larger-than-life production. Who knew; you really can go home again. A real treasure and great fun. From Streisand's current *Duets* disc.—**CT**



TLC *Hands Up* (3:56)
PRODUCERS: Babyface, Daryl Simmons
WRITERS: Babyface, D. Simmons
PUBLISHERS: ECAF/Sony/ATV/Warner-Tamerlane/Boobie and DJ, BMI
Arista 5232 (CD promo)
 "Girl Talk," the launch single from TLC's new *3D*, was hardly the rallying battle cry that one might expect from this superstar act, failing to crack the top 20 at top 40 or R&B radio. Follow-up "Hands Up," again, doesn't sound like a classic in the vein of "No Scrubs" or "Waterfalls," with its creeping, downtempo "Hermanto's Hideaway" vibe. But with a few listens, the track's "my man's a dog" theme gains favor and slowly tickles its way into the brain. T-Boz's trademark husky vocals add to the appeal, as she shares the mike with team member Chilli. It's interesting to note that this track does not contain a rap from the late Lisa "Left Eye" Lopes; it's nice to know that singles are being chosen on merit, not simply as a vehicle to exploit her sad and tragic death. It's great to have TLC in radio's corner and "Hands Up" has its charms, but we're hoping for better to come.—**CT**

R&B

★ **MUSIQ** *Something* (3:55)
PRODUCERS: Ivan "Orthodox" Barias, Carvin "Ransom" Haggins
WRITER: G. Harrison
PUBLISHER: Harrisongs Ltd., PRS/ASCAP
Def Soul 15575 (CD promo)
 Some songs are so complete and perfect that they transcend genre. Musiq tackles such a song with his cover of George Harrison's memorable "Something." Serving as the third single from his platinum sophomore set, *Justisen*, Musiq's version of the classic ballad maintains the lyrical honesty that Harrison was known for, while adding a refreshingly soulful touch that gives him rightful ownership as well. Frequent Musiq collaborators Ivan "Orthodox" Barias and Carvin "Ransom" Haggins are again behind the boards, blending the singer's vocal with the lush guitar-laced track. Musiq's past success at adult R&B radio will make this one an easy sell at that format. Hopefully, adult top 40 will also embrace the song for its classic sound and familiar feel. Add to that his collaboration with Santana (see spotlight review above) and Musiq's new year is off to a fast and furious start.—**RH**

IN CONCERT

PHISH, Dec. 31, 2002
Madison Square Garden, New York
 After a two-year hiatus to pursue individual projects, the members of Phish stormed the stage New Year's Eve at New York's Madison Square Garden for a show featuring all the heady rock and zany showmanship its devoted fans have come to expect.

When the lights dimmed just before 8:20 p.m., the audience responded with a deafening roar as Phish launched into the peppy "Piper," rocking out like the good old days. The group flaunted its super-tight interplay right off the bat via the wildly disparate sections of "Guyute" (the first was jaunty and genteel, the second as complex as a calculus problem). "NICU" and "Horn" brought out Phish's funk and ballad sides, respectively, while "Wilson" found the crowd joining in to shout the title phrase along with the cut's trademark stuttering intro.

A second set opened with the sly new song "Waves" and morphed directly into the epic "The Divided Sky." The latter is traditionally marked by frontman Trey Anastasio holding one note as part of an extended pause. But here, he stood in place for what seemed like eons, soaking in a thunderous ovation that was nothing short of surreal in its sincerity.

Phish returned for a third set about 12 minutes before midnight, easing in with the vintage "Sample in a Jar" and "Seven Below," from the new album *Round Room*. As the venue's scoreboard clock struck 12 to the strains of the traditional "Auld Lang Syne," giant balloons descended from the rafters and obscured the musicians onstage. Phish then embarked off into nearly 12 minutes of "Runaway Jim," its crazed sequence of bouncy strumming and grooves on the verge of total collapse epitomizing the group's sonic extremes.

Some may have been disappointed by the choice of the sentimental "Wading in the Velvet Sea" as the lone encore, but it was a minor complaint at best. On this night, Phish offered something for everyone: great fun, great rock'n'roll, and a great way to begin a new year. It was like they'd never left.—**JC**

LYLE LOVETT, CAITLIN CARY
Dec. 11, 2002, Barbican, London

They say that if you suffer a setback, you should get back on the horse quickly. The phrase has more resonance for Lyle Lovett than most, after the artist was trampled by a bull on his farm last March. No laughing matter, his leg injuries prevented him from working for a considerable time and causing his withdrawal from the Chieftains' Sept. 30 all-star Nashville celebration of their album *Down the Old Plank Road*, to which he had contributed. So it's good to report that Lovett is now happily back in the career saddle, as he proved with a fine performance in London as part of the Further Beyond Nashville season at the Barbican Theater.

Dapper and self-possessed as ever, Lovett pitches a show at exactly the pace he wants, often stopping to sip

water between songs and eye the audience with just a hint of the slightly unnerving oddball he has played on the silver screen in his parallel career. Much of his banter was engagingly absent-minded: Observing that he and his band hadn't visited the U.K. in quite a while, he muttered "We meant to . . ." and the words hung in the air waiting in vain for a punchline.

The set continued with "San Antonio Girl," from 2001's *Anthology, Vol. 1: Cowboy Man*, which was nominated for a best male country vocal performance Grammy Award. It prompted another Lovett ramble about his record company's release of the retrospective, and the irrelevance in his case of using the phrase "hits."

Indeed, Lovett's country alternative is not and never will be the sound of the top 40, and much the better it is for that, working autonomously and inexhaustibly to the side of the chart highway. "Don't Let Your Deal Go Down," he sang on that contribution to the Chieftains' album, and long may that never happen.—**PS**

TOM PETTY AND THE HEARTBREAKERS
Dec. 11, 2002, United Center, Chicago

Tom Petty's an angry guy on *The Last DJ*, a Warner Bros. concept album of sorts that attacks the homogenization of radio, the streamlining of its playlists, and the death of its personal identity. Critics are split on the disc's merit, mostly deeming it well-intentioned but uneven, but all agree on one thing: Tom's rarely sounded so upset.

But anger management seemed the furthest thing from Petty's mind Dec. 11 in Chicago. Save for a brief speech or two, Petty left the business commentary to the CD. He led the Heartbreakers through a loose, generous 135-minute set of grassroots hits, selections from the dustier corners of his catalog, and a smattering of surprises. And for those keeping track of Petty's money and his mouth, the tour was once again sponsor-less and cheap seats topped out at around \$35.

Of particular grace were the elegiac "Free Fallin'," a piano and acoustic guitar version of "Learning to Fly" designed for maximum crowd input, and the Byrds' "Feel a Whole Lot Better," from Petty's *Full Moon Fever*. On the rock side of things, there was the drawl and stomp of "You Don't Know How It Feels" and an amped-up take on the Indiana-themed favorite "Mary Jane's Last Dance."

Petty's still ultra-reliable on the road, and when he's in the mood for it, he remains a fine bet for a killer night of rock'n'roll. At the end of the evening, he used his pulpit to deliver a bluesy spoken-word ramble as a Southern preacher, not unlike the tactic frequently employed by Bruce Springsteen, inventing a conversation with a lady friend and teaching her that "one guitar chord can heal your pain." With that, he and the Heartbreakers tore through "American Girl," a classic-rock staple and sort of obvious capper. But on this night, its opening one chord did just that.—**JV**

MERCHANTS & MARKETING

UMVD Expands Market-Share Dominance In '02

Continued from page 1

existed at Warner Communications under chairman Steve Ross, the late legendary executive who headed the company until his death in 1993. "It's about paying people properly, making sure people get credit for their accomplishments, and making an effort to do things correctly. These are the building blocks of the company, and everyone feels it, whether they work for us here or in the U.K., France, or Japan."

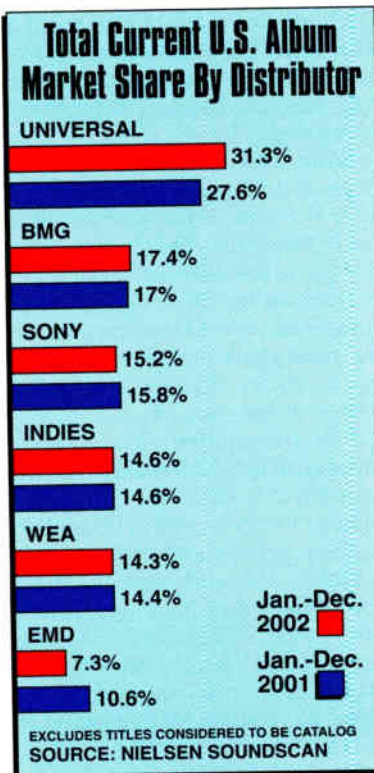
The culture generates an "esprit de corps," which results in an artist-friendly company where everyone works well together, Morris says. "This is a tremendous place, and we have the desire to make it into the Tiffany record company of all time."

FOUR-YEAR REIGN

UMVD has topped the U.S. market every year since Universal merged with PolyGram in 1998. This year's domination was so complete that the company enjoyed market-share gains in every quarter, beginning the year with a 26.7% share in the first quarter, growing to 28.3% halfway and 28.5% by the nine-month point, finishing with 28.9% of the market.

Although it enjoyed a market-share gain, album sales at retail for the company were down about 4.6 million units, based on scans of about 196.8 million units, vs. the 201.4 million units the company moved last year. That's a drop of 2.27%—pretty good, considering that U.S. album sales declined 10.7%. Based on these figures, *Billboard* estimates that UMVD's sales last year were \$2.3 billion.

UMVD's decline in units sold can be attributed to catalog sales, which held steady in terms of market share at 24.3% but dropped by about 6.2 million units, or 9.2%.



By coming in as the No. 1 distributor in total album-market share, UMVD also swiped the No. 1 ranking in practically every genre category tracked by Nielsen SoundScan, including alternative rock, classical, country, hard rock, jazz, R&B, rap, soundtracks, catalog, and deep catalog. It also placed the most albums on *The Billboard 200*. The areas in which it missed out were gospel and new age, where it is not a big player; music video, a growing business in which it ranked third in market share; *Heatseekers*, where it ranked second in total charted albums; and Latin albums, where it also placed third, while gaining almost nine percentage points over 2001.

Looking at current U.S. album-market share, UMVD generated the

highest year total since the inception of SoundScan, with a 31.3% score—nearly four percentage points better than the 27.6% it garnered in 2001. Further, on a unit basis, UMVD was the only major to show an increase in scans, posting a slight uptick of 0.2%, generating about 134.3 million scans this year vs. 134.1 last year.

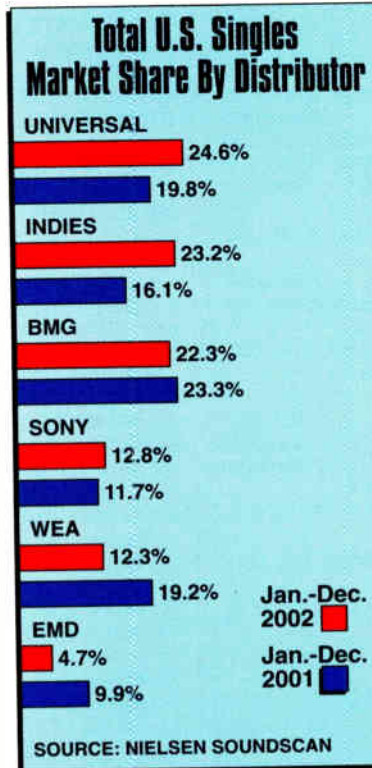
UMVD had the top two sellers in 2002, with Eminem, whose album *The Eminem Show* ranked No. 1 with 7.6 million units, and Nelly, whose *Nellyville* scanned 4.9 million units (see listing, page 54). Overall, UMVD had six of the top 10 sellers last year.

White Plains, N.Y.-based Nielsen SoundScan determines market-share rankings based on point-of-sale information, which it collects for all formats and configurations from retailers, rack accounts, and other merchants, including mail-order companies and online stores. The accounts that provide the data generate 85% of U.S. music sales; based on this data, Nielsen SoundScan estimates totals for the full market.

Looking at market-share rankings for total albums, independent distributors collectively held tightly onto second place with a 16.4% share in 2002, down slightly from 16.7% in 2001. In placing second, independent distributors collectively topped the Latin, gospel, and music-video markets and placed the most titles on the *Billboard Heatseekers* chart. The indie sector was No. 2 in classical, rap, and new age.

HOLDING STEADY

The rest of the major distributors held their places in the market-share rankings, with WEA finishing third, Sony Music Distribution (SMD) fourth, and BMG Distribution fifth. Each garnered almost the same share in 2002 as it did in



2001. EMI Music Distribution (EMD) held at No. 6 but suffered a market-share decline of more than two percentage points.

WEA's share in 2002 was 15.87%, vs. 15.93% in 2001. The company displayed strength in alternative rock and deep catalog, ranking second in both categories. It was first in new age, a genre that is in decline.

At SMD, the company garnered a total album-market share of 15.67% last year, vs. 15.65% in 2001. Sony was No. 2 in R&B, Latin, soundtracks, and music video.

BMG Distribution generated a slight uptick in market share to 14.79%—up from 14.71% in 2001—while ranking second in country and gospel and in placing albums on *The Billboard 200*.

With the industry's downturn, however, WEA, SMD, and BMG each suffered a 10%-11% decline in units sold. WEA finished the year at about 108 million units, down from 2001's scans of 121.5 million units; SMD tallied about 106 million vs. 119 million in the previous year; and BMG dropped to 101 million units from about 112 million scans in 2001. *Billboard* estimates that SMD and WEA's share of the U.S. market in 2002 was worth about \$1.3 billion, while BMG's was about \$1.2 billion.

EMD finished with an 8.4% market share, down from 10.6% in 2001. On a unit basis, EMD's scans totaled about 57 million units, down from about 81 million units in 2001, giving it an estimated sales base of about \$700 million.

In current U.S. market share, BMG placed second with 17.4%, up from 17% in the previous year. The company scored three of the top 10-selling albums, including Avril Lavigne's *Let Go*, which scanned 4.1 million units.

SMD placed third with a 15.2% share of the current album market, down from the 15.8% it had in 2001. Its best-selling title was Dixie Chicks' *Home*, which finished No. 4 for the year with 3.7 million units.

The independent sector collectively finished fourth in current albums, with a 14.6% share—about the same as in 2001—while WEA had 14.3%, down a tick from the previous year's 14.4%. EMD finished last with a 7.3% share, down more than three percentage points from the 10.6% the company held in 2001.

Looking at singles sales, UMVD finished first, with 24.6% of the market, followed by the indie camp, which collectively had 23.2%, and BMG, with 22.2%.

Billboard's "Year in Music" 2002 Issue

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Billboard

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY Nielsen SoundScan

This table includes U.S. sales of albums for the period Dec. 31, 2001-Dec. 29, 2002.

Best-Selling Albums Of 2002

TITLE-ARTIST-LABEL	SALES	TITLE-ARTIST-LABEL	SALES
1) THE EMINEM SHOW Eminem (Web/Aftermath/Interscope)	7,608,000	Enya (Reprise/Warner Bros.)	1,154,000
2) NELLYVILLE Nelly (Fo'Reel/Universal)	4,916,000	53) BRITNEY Britney Spears (Jive)	1,126,000
3) LET GO Avril Lavigne (Arista)	4,121,000	54) REANIMATION Linkin Park (Warner Bros.)	1,110,000
4) HOME Dixie Chicks (Monument/Columbia/CRG)	3,690,000	55) ULTIMATE MANILOW Barry Manilow (BMG Heritage/Arista)	1,104,000
5) 8 MILE Soundtrack (Shady/Interscope)	3,498,000	56) HOOD RICH Big Tymers (Cash Money/Universal/UMRG)	1,104,000
6) MISSUNDAZTOOD Pink (Arista)	3,145,000	57) WATERMELON, CHICKEN & GRITZ Nappy Roots (Atlantic/AG)	1,095,000
7) ASHANTI Ashanti (Murder Inc./A&M/IDJMG)	3,100,000	58) BE NOT NOBODY Vanessa Carlton (A&M/Interscope)	1,094,000
8) DRIVE Alan Jackson (Arista Nashville/RLG)	3,055,000	59) JUSLISEN (JUST LISTEN) Musiq (Def Soul/IDJMG)	1,038,000
9) UP! Shania Twain (Mercury Nashville)	2,909,000	60) UNDER CONSTRUCTION Missy "Misdemeanor" Elliott (The Gold Mind/Elektra/EEG)	1,028,000
10) O BROTHER, WHERE ART THOU? Soundtrack (Lost Highway/Mercury/IDJMG)	2,736,000	61) COME HOME WITH ME Cam'ron (Roc-a-Fella/Def Jam/IDJMG)	1,025,000
11) COME AWAY WITH ME Norah Jones (Blue Note/Capitol)	2,661,000	62) IT HAD TO BE YOU . . . THE GREAT AMERICAN SONGBOOK Rod Stewart (J)	1,020,000
12) A NEW DAY HAS COME Celine Dion (Epic)	2,645,000	63) NO MORE DRAMA Mary J. Blige (MCA)	1,001,000
13) JOSH GROBAN Josh Groban (143/Reprise/Warner Bros.)	2,569,000	64) FULL MOON Brandy (Atlantic/AG)	1,000,000
14) NOW THAT'S WHAT I CALL MUSIC! 9 Various artists (Universal/EMI/Zomba/Sony/UMRG)	2,451,000	65) BETTER DAYZ 2Pac (Amaru/Death Row/Interscope)	1,000,000
15) ELVIS 30 #1 HITS Elvis Presley (RCA)	2,445,000	66) SPIDER-MAN Soundtrack (Roadrunner/Columbia/IDJMG/CRG)	968,000
16) WEATHERED Creed (Wind-up)	2,338,000	67) BELIEVE Disturbed (Reprise/Warner Bros.)	966,000
17) HYBRID THEORY Linkin Park (Warner Bros.)	2,139,000	68) UNDER RUG SWEPT Alanis Morissette (Maverick/Warner Bros.)	944,000
18) CRY Faith Hill (Warner Bros. [Nashville]/WRN)	2,089,000	69) BRUSHFIRE FAIRYTALES Jack Johnson (Enjoy/Universal/UMRG)	938,000
19) COME CLEAN Puddle of Mudd (Flawless/Geffen/Interscope)	2,071,000	70) FEVER Kylie Minogue (Capitol)	915,000
20) UNLEASHED Toby Keith (DreamWorks [Nashville]/Interscope)	2,019,000	71) NIRVANA Nirvana (DGC/Geffen/Interscope)	906,000
21) NO SHOES NO SHIRT NO PROBLEMS Kenny Chesney (BNA/RLG)	2,001,000	72) TOTALLY HITS 2002 Various artists (Warner Music Group/ BMG/Warner Strategic Marketing)	904,000
22) WORD OF MOUF Ludacris (Disturbing Tha Peace/Def Jam South/IDJMG)	1,977,000	73) JIMMY EAT WORLD Jimmy Eat World (DreamWorks/Interscope)	897,000
23) LAUNDRY SERVICE Shakira (Epic)	1,951,000	74) MORNING VIEW Incubus (Immortal/Epic)	888,000
24) SILVER SIDE UP Nickelback (Roadrunner/IDJMG)	1,921,000	75) THE LAST TEMPTATION Ja Rule (Murder Inc./Def Jam/IDJMG)	859,000
25) ROOM FOR SQUARES John Mayer (Aware/Columbia/CRG)	1,856,000	76) OCTOBER ROAD James Taylor (Columbia/CRG)	858,000
26) THE RISING Bruce Springsteen (Columbia)	1,764,000	77) HOOBASTANK Hoobastank (Island/IDJMG)	851,000
27) JUSTIFIED Justin Timberlake (Jive)	1,714,000	78) GREATEST HITS Martina McBride (RCA Nashville)	847,000
28) ROCK STEADY No Doubt (Interscope)	1,714,000	79) B2K B2K (Epic)	818,000
29) NOW THAT'S WHAT I CALL MUSIC! 11 Various artists (Universal/EMI/Zomba/Sony/UMG)	1,694,000	80) THE YOUNG AND THE HOPELESS Good Charlotte (Daylight/Epic)	815,000
30) STRIPPED Christina Aguilera (RCA)	1,673,000	81) NOW THAT'S WHAT I CALL MUSIC! 8 Various artists (EMI/Universal/Sony/Zomba/Virgin)	811,000
31) C'MON C'MON Sheryl Crow (A&M/Interscope)	1,668,000	82) SOUTHERN HUMMINGBIRD Tweet (The Gold Mind/Elektra/EEG)	808,000
32) TIM MCGRAW & THE DANCEHALL DOCTORS Tim McGraw (Curb)	1,653,000	83) ACOUSTIC SOUL India.Arie (Motown/UMRG)	802,000
33) BUSTED STUFF Dave Matthews Band (RCA)	1,638,000	84) I AM SAM Soundtrack (V2)	800,000
34) FORTY LICKS The Rolling Stones (ABKCO/Virgin)	1,527,000	85) THE BEST OF BOTH WORLDS R. Kelly & Jay-Z (Roc-a-Fella/Def Jam/Jive/IDJMG)	798,000
35) TOXICITY System of a Down (American/Columbia/CRG)	1,509,000	86) MELT Rascal Flatts (Lyric Street/Hollywood)	788,000
36) NOW THAT'S WHAT I CALL MUSIC! 10 Various artists (Sony/Universal/EMI/Zomba/Epic)	1,506,000	87) RASCAL FLATTS Rascal Flatts (Lyric Street/Hollywood)	777,000
37) SHAMAN Santana (Arista)	1,500,000	88) ALL THAT YOU CAN'T LEAVE BEHIND U2 (Interscope)	771,000
38) ESCAPE Enrique Iglesias (Interscope)	1,488,000	89) A RUSH OF BLOOD TO THE HEAD Coldplay (Capitol)	761,000
39) 8701 Usher (Arista)	1,423,000	90) PULL MY CHAIN Toby Keith (DreamWorks [Nashville]/Interscope)	758,000
40) PAIN IS LOVE Ja Rule (Murder Inc./Def Jam/IDJMG)	1,411,000	91) SHREK Soundtrack (DreamWorks/Interscope)	756,000
41) SONGS IN A MINOR Alica Keys (J)	1,374,000	92) NOW THAT'S WHAT I CALL CHRISTMAS! Various artists (EMI/Zomba/Sony/Universal/UMRG)	741,000
42) SATELLITE P.O.D. (Atlantic/AG)	1,364,000	93) BIG BOI & DRE PRESENT . . . OUTKAST OutKast (Arista)	740,000
43) THE BLUEPRINT 2: THE GIFT AND THE CURSE Jay-Z (Roc-a-Fella/Def Jam/IDJMG)	1,331,000	94) CHARMBRACELET Mariah Carey (Monarc/Island/IDJMG)	731,000
44) J TO THA L-O! THE REMIXES Jennifer Lopez (Epic)	1,307,000	95) BORN TO DO IT Craig David (Wildstar/Antic)	723,000
45) P. DIDDY & BAD BOY RECORDS PRESENT . . . WE INVENTED THE REMIX Various artists (Bad Boy/Arista)	1,305,000	96) BACK IN THE U.S. LIVE 2002 Paul McCartney (MPL/Capitol)	717,000
46) COCKY Kid Rock (Lava/Antic/AG)	1,288,000	97) OH YEAH! ULTIMATE AEROSMITH HITS Aerosmith (Columbia/CRG)	716,000
47) BY THE WAY Red Hot Chili Peppers (Warner Bros.)	1,284,000	98) J.O.S.E.: JEALOUS ONES STILL ENVY Fat Joe (Terror Squad/Antic/AG)	711,000
48) THIS IS ME . . . THEN Jennifer Lopez (Epic)	1,284,000	99) THE FALLOUT Default (TVT)	711,000
49) UNTOUCHABLES Korn (Immortal/Epic)	1,252,000		
50) THE SPIRIT ROOM Michelle Branch (Maverick/Warner Bros.)	1,231,000		
51) STILLMATIC Nas (Ill Will/Columbia/CRG)	1,169,000		
52) A DAY WITHOUT RAIN			

Declarations Of Independents™



by Chris Morris

CHRISTMAS TIDINGS A MIXED BAG: With music retailers reporting a dreadful Christmas season (*Billboard*, Jan. 11), it's no surprise to find many independent distributors citing sluggish holiday sales. Some distributors that Declarations of Independents contacted after the turn of the year say that their November-December 2002 sales were basically flat. However, not all was grim: Other companies report significant gains, but most chalk the increases up to extraordinary circumstances or to unusually hot product.

Ryko Distribution national director of sales **Rob McDonald** says, "We were flat at Ryko . . . We missed our number for the month of December. As the year goes, we're not crying."

McDonald, who says the New York-based company's biggest hits of the year came out during the summer months, notes that the holiday sales picture "comes down to, 'What do you have that's popping at the moment?'"

New York-based Caroline Distribution GM **Rick Williams** says, "For the Christmas season, we were flat. The last two weeks [of December] were pretty good. The first two weeks of December, I was sitting there sweating."

Select-O-Hits VP **Johnny Phillips** says, "Everybody I talked to said they did about what they did [in 2001]. We were up a little bit in November and December."

Phillips says that some strong rap product from acts like **50 Cent** and the **Headbustlers** accounted for the Memphis firm's small gains. But, he adds, "it's not what we'd expected after so many years of double-digit increases."

Redeye Distribution partner **Tor Hansen** says the Graham, N.C.-based firm saw an increase in holiday sales over 2001 totals but notes that Redeye had few fourth-quarter releases in '01, making for an artificial gain in the '02 picture.

Hansen says of the selling season that just passed, "We felt it was hard to get people to order, to restock . . . The word [from retail] was, 'We're not going to bring in a title unless we know we can have 3,000 move off the shelves.' They raised the bar."

On the plus side, Koch Entertainment Distribution president **Michael Rosenberg** says the Port Washington, N.Y.-based firm saw December sales leap 24% over December '01.

Rosenberg attributes the gains to Koch's World Wrestling Entertainment package and Epitaph's **Transplants** album, among other titles.

He notes, "We don't have December new releases, so it's just having strong catalog [product] . . . Hot releases were getting reordered."



ROSENBERG

He adds, "Video's growing a lot for us." For December, DVD and VHS sales accounted for 17% of Koch's business, according to Rosenberg.

An upbeat report comes from **Burt Goldstein**, president of Big Daddy Distribution in Kenilworth, N.J., who says the Christmas season was "absolutely fantastic for us." Goldstein says a couple of hot titles did a lot of the work for his company: **Prince's** two-CD concert set *One Nite Alone . . . Live!* and an **Irish Tenors** yuletide release.

Joe Micallef, CEO of Allegro Corp. in Portland, Ore., offered another bright view: "We had a great Christmas." Micallef says the company's fourth-quarter sales were up nearly 23%. And **Lou DiBiase**, VP of sales and marketing at Innovative Distribution Network in New York, says, "Our business was actually pretty good. We hit our goal, which was higher than 2001, so we're feeling OK."

But one national distributor who asks not to be named warns that the holiday gains may be illusory: He says his company saw an "unexpected level" of returns in December, and—with a large number of storefront closures looming in the first quarter—he foresees a flood to come through March.

UP AND RUNNING: The new jazz/world label **Motéma Music** has launched in San Francisco. The imprint, founded by musician and company CEO **Jana Herzen** and manager/producer and VP of artist development **Suzi Reynolds**, is being distributed by City Hall Records in San Rafael, Calif. First releases are *Soul Pools* by percussionist **Babatunde Lea**, due Feb. 25, and *Arise* by pianist **Lynne Ariele** (*Billboard*, April 20, 2002), out March 25.

Retail Track™



by Ed Christman

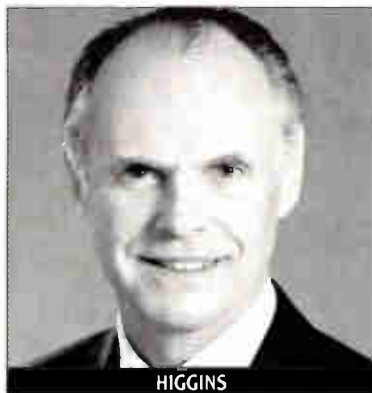
SAY WHAT? While the labels worry about how Best Buy's decisions about Musicland will play out (*Retail Track*, *Billboard*, Jan. 11), the chain's competitors are galvanized by a statement Best Buy president/COO **Allen Lenze** made during the company's fourth-quarter conference call that Sam Goody and Media Play are being hurt by "increased competition from discounters and big box stores, including Best Buy," according to a transcript of the conference call. In the eyes of music-specialty store merchants, Best Buy should take sole responsibility for shooting Musicland in the foot by launching the \$9.99 price war in July 2002 when it advertised that price point for one-day sales in consecutive weeks for new albums by **Red Hot Chili Peppers** and **Dave Matthews Band**. It only took a few weeks before that tactic ignited a price war, with Circuit City, Target, Wal-Mart, and Kmart all responding with multiple titles at that price and for the whole week, too, which is how the holiday selling season played out. Before Best Buy went to the \$9.99 price point, the mass merchants and Circuit City, as well as Best Buy itself, had all exercised restraint in the prior two years since minimum-advertised-price policies were eliminated around April 2000, due to an industry agreement enforced by the Federal Trade Commission. Up until July of last year, with the exception of Black Friday in the preceding two years, sale pricing on superstar albums was mainly at \$11.99, with the occasional \$10.99.

MORE DOWNSIZING: Southwest Wholesale in Houston is experiencing another downsizing, sources say. The company let go of about 30 employees this week, making it the third round of layoffs at Southwest in the past year. In addition to layoffs, the company ran into difficulties and couldn't make timely payments to the majors in October 2002. With the holiday selling season behind it, Southwest management is expected to lay out the company's plans to its major suppliers later this week. Sources repeat that going forward, Southwest's main emphasis will be on its independent distribution business, as opposed to the one-stop operation, which is where most of the people worked who were let go in the current round of layoffs.

GOOD SHOW: Trans World Entertainment reported sales were down 4.2% to \$406 million for the nine-week period ended Jan. 4, as compared with the \$424 million the company generated in the same time period last year. The company operated 889 stores this year

vs. 961 last year. Trans World also reported that the chain had a comparable-store-sales decrease of 2% during the holiday selling period of the five-week period ended Jan. 4.

Bob Higgins, chairman/CEO of the Albany, N.Y.-based chain, notes that while the company was affected by the economy and the shorter holiday selling season, its performance was encouraging, considering the downturn its competitors apparently experienced.



HIGGINS

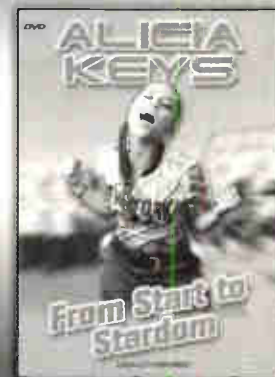
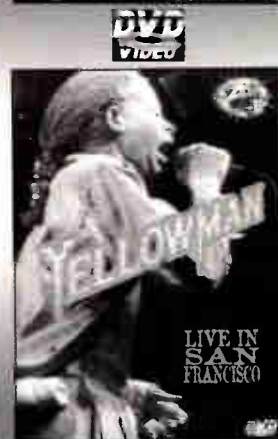
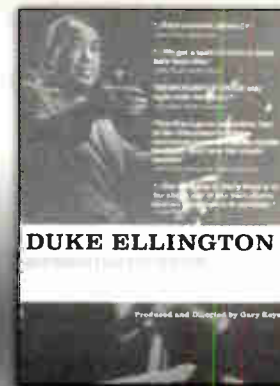
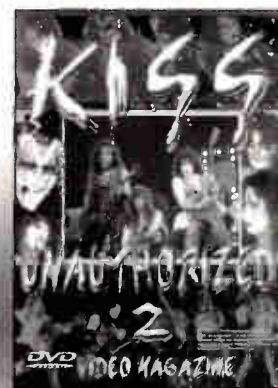
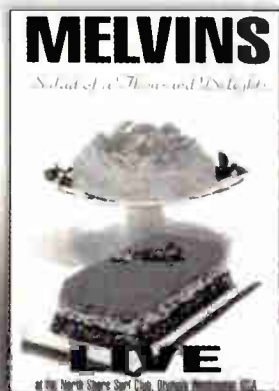
Music sales however, were down about 12% so far in its fiscal fourth quarter, but that is an improvement over the 20% decline that the chain experienced in music in the preceding fiscal quarter. Meanwhile, he reports that DVDs and videogames enjoyed positive sales increases.

COUNTING NUMBERS: In analyzing last year's album sales decline to 681 million units from the previous-year total of 762.8 million units, as counted by Nielsen SoundScan, it's interesting to note that current albums sales decline outpaced catalog album's performance. For the year, total album sales were down 10.7%, while current albums (sales that are counted within the first 18 months of a title's release [12 months for jazz and classical] except for albums that remain in the top half of The Billboard 200) finished the year down 11.6% and catalog was down 9.3%.

Looking at that by units, current sales totaled 429.7 million units in 2002 vs. 485.9 million units in the prior year, while catalog totaled 251.3 million units vs. 276.9 million units in 2001.

Within titles deemed to be catalog, deep catalog sales—titles that are available for more than three years—had a slightly healthier performance, showing a decline of 7%, while the newer catalog album sales—those titles whose sales fall between the 18-month current album cutoff and the three-year deep catalog cutoff—declined 14.2%.

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Table with 4 columns: THIS WEEK, LAST WEEK, TITLE LABEL/DISTRIBUTING LABEL & NUMBER, YEAR OF RELEASE, PRICE. #1: THE LAND BEFORE TIME: JOURNEY TO BIG WATER. #2: RAPUNZEL.

HOME VIDEO

'Thinkeroo' Aims For Mass Market

BY MOIRA MCCORMICK

In the midst of a drought in the category of new independent kids' video productions comes Thinkeroo, a just-launched brand from Bristol, Conn.-based Mazzarella Bros. Productions. The Thinkeroo franchise bows Feb. 11 with educational series Way Cool Science for Curious Kids! comprising three 30-minute VHS programs—Rockfinders: Learn About Rocks and Minerals; Stormchasers: Learn About Weather and Climate; and Biotrackers: Learn All About Habitats—each priced at \$14.95.

Mazzarella Bros. has been producing educational kid-vid titles for 20 years. They plan to take the Thinkeroo titles to the mass-market level, according to VP of sales and marketing Mark Mazzarella. Though it has had previous success at such chains as Toys "R" Us with its 1999 *I Can Go Potty* title, it is helming a two-pronged marketing strategy for Thinkeroo to better attract major retailers.



MAZZARELLA

In November 2002, the Way Cool titles were available for sale at several mom-and-pop retail

chains and through preschool-targeted catalogs "as a preview," Mazzarella says. "We feel like we're indie-music artists with our own label, trying to get on the shelves with Sony and Warner Bros. Only here, we're trying to get placed alongside Disney and DreamWorks."

Kyp Henn, president of Seminole, Fla.-based educational wholesaler Kyp Henn Sales, says the Thinkeroo line has become the company's "fastest-growing and best-selling product line to independent toy and educational stores around the country."

With positive indie-store reaction already, the series is becoming more appealing to larger retailers, according to Mazzarella. He says talks with Wal-Mart, Target, and other mass merchants are under way for the February nationwide release, and a custom 12-piece counter display is being made available for retailers. Mazzarella Bros. is also pitching the Thinkeroo line to TV networks; Mazzarella says the company is talking to PBS about featuring parts of the series in a new program called *Harmony Square*.

Mazzarella says the company's previous focus was on educational titles about social skills and social studies for children in kindergarten through fourth grade. Thinkeroo is aimed at ages 8 and up and discusses basic concepts and structures of science. Hosted by Max Orbit (Todd Alan Crane), each video includes such interactive science activities as do-it-yourself experiments.

More Thinkeroo Way Cool releases are expected this spring.

Table with 4 columns: THIS WEEK, LAST WEEK, TITLE LABEL / DISTRIBUTING LABEL & NUMBER, Principal Performers, TAPE/DVD PRICE. #1: JOSH GROBAN IN CONCERT. #2: BACK IN THE U.S.-LIVE 2002.

Table with 4 columns: THIS WEEK, LAST WEEK, TITLE PROGRAM SUPPLIER & NUMBER, PRICE. #1: AND1 MIXTAPETOUR 2002.

Table with 4 columns: THIS WEEK, LAST WEEK, TITLE PROGRAM SUPPLIER & NUMBER, PRICE. #1: DARRIN'S DANCE GROOVES.

◆ RIAA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◀ RIAA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2003, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

● RIAA gold cert. for sales of 25,000 units for video singles; ◆ RIAA gold cert. for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 50,000 units for video singles. ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◊ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2003, VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.

JANUARY 18 2003 Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		NUMBER 1	3 Weeks At Number 1		
1	2	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23989	Animated	PG	29.95
2	4	ICE AGE FOXVIDEO 2004664	Animated	PG	29.95
3	1	MINORITY REPORT (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 89989	Tom Cruise	PG-13	29.95
4	3	MINORITY REPORT (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT 90131	Tom Cruise	PG-13	29.95
5	6	AUSTIN POWERS IN GOLDMEMBER (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6028	Michael Meyers	PG-13	26.95
6	7	LIKE MIKE FOXVIDEO 2005702	Lil Bow Wow Morris Chestnut	PG	27.95
7	10	AUSTIN POWERS IN GOLDMEMBER (PAN & SCAN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6028	Michael Meyers	PG-13	26.95
8	5	BACK TO THE FUTURE: THE COMPLETE TRILOGY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 22121	Michael J. Fox Christopher Lloyd	PG	59.95
9	11	SPIDER-MAN (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 0961	Tobey Maguire Kirsten Dunst	PG-13	28.95
10	8	THE LORD OF THE RINGS (SPECIAL EDITION-WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5549	Elijah Wood Ian McKellen	PG-13	39.95
11	9	STUART LITTLE 2 COLUMBIA TRISTAR HOME ENTERTAINMENT 60007819	Geena Davis Michael J. Fox	PG-13	27.95
12	13	STAR WARS: EPISODE II-ATTACK OF THE CLONES (WIDESCREEN) FOXVIDEO 2005539	Ewan McGregor Natalie Portman	PG	29.98
13	17	SPIDER-MAN (PAN & SCAN) COLUMBIA TRISTAR HOME ENTERTAINMENT 06190	Tobey Maguire Kirsten Dunst	PG-13	28.95
14	15	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Billy Crystal John Goodman	G	29.99
15	NEW	BALLISTIC: ECKS VS. SEVER (WIDESCREEN) WARNER HOME VIDEO 23416	Antonio Banderas Lucy Liu	R	26.95
16	24	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5542	Elijah Wood Ian McKellen	PG-13	29.95
17	19	MEN IN BLACK II (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 6007821	Tommy Lee Jones Will Smith	PG-13	28.95
18	23	MEN IN BLACK II (PAN & SCAN) COLUMBIA TRISTAR HOME ENTERTAINMENT 6009432	Tommy Lee Jones Will Smith	PG-13	28.95
19	22	STAR WARS: EPISODE II-ATTACK OF THE CLONES (PAN & SCAN) FOXVIDEO 2005615	Ewan McGregor Natalie Portman	PG	29.98
20	27	E.T. THE EXTRA-TERRESTRIAL (LIMITED COLLECTOR'S ED.) UNIVERSAL STUDIOS HOME VIDEO 22256	Henry Thomas Dee Wallace	PG	29.95
21	30	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (PAN & SCAN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5413	Elijah Wood Ian McKellen	PG-13	29.95
22	16	THE CROCODILE HUNTER: COLLISION COURSE MGM HOME ENTERTAINMENT 1003946	Steve Irwin	PG	26.95
23	29	SUM OF ALL FEARS PARAMOUNT HOME ENTERTAINMENT 337224	Ben Affleck Morgan Freeman	R	29.99
24	14	BACK TO THE FUTURE: THE COMPLETE TRILOGY (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 22131	Michael J. Fox Christopher Lloyd	PG	59.95
25	12	UNFAITHFUL (WIDESCREEN) FOXVIDEO 2005894	Richard Gere Diane Lane	R	27.95
26	26	BEAUTY AND THE BEAST (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24982	Animated	G	29.95
27	18	THE COUNTRY BEARS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28406	Haley Joel Osment	G	29.95
28	40	THE MATRIX WARNER HOME VIDEO 17737	Keanu Reeves Laurence Fishburne	R	24.98
29	21	K-19: THE WIDOWMAKER (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 340214	Harrison Ford Liam Neeson	PG-13	29.95
30	25	E.T. THE EXTRA-TERRESTRIAL (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 22257	Henry Thomas Dee Wallace	PG	29.95
31	31	SPIRIT: STALLION OF THE CIMARRON (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT 90154	Animated	G	26.95
32	NEW	UNFAITHFUL (PAN & SCAN) FOXVIDEO 2005862	Richard Gere Diane Lane	R	27.95
33	35	MR. DEEDS (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 07822	Adam Sandler Winona Ryder	PG-13	27.95
34	RE-ENTRY	HOW THE GRINCH STOLE CHRISTMAS (DELUXE EDITION) UNIVERSAL STUDIOS HOME VIDEO 21424	Jim Carrey	PG	29.98
35	RE-ENTRY	GOODFELLAS WARNER HOME VIDEO 2039	Robert De Niro Joe Pesci	R	24.95
36	39	WE WERE SOLDIERS PARAMOUNT HOME ENTERTAINMENT 340024	Mel Gibson	R	29.99
37	32	DIRTY DANCING ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze Jennifer Grey	PG-13	14.98
38	RE-ENTRY	HARRY POTTER AND THE SORCERER'S STONE (PAN & SCAN) WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	PG	26.99
39	RE-ENTRY	REIGN OF FIRE TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27206	Matthew McConaughey Christian Bale	PG-13	29.99
40	20	BAND OF BROTHERS HBO HOME VIDEO/WARNER HOME VIDEO 99206	Ron Livingston	NR	119.98

JANUARY 18 2003 Billboard TOP VHS SALES

Sales data compiled by Nielsen 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	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95
2	2	ICE AGE FOXVIDEO 2004660	Animated	2002	PG	24.95
3	3	STUART LITTLE 2 COLUMBIA TRISTAR HOME ENTERTAINMENT 08148	Geena Davis Michael J. Fox	2002	PG-13	24.95
4	4	LIKE MIKE FOXVIDEO 2005707	Lil Bow Wow Morris Chestnut	2002	PG	19.98
5	9	SPIDER-MAN COLUMBIA TRISTAR HOME ENTERTAINMENT 06188	Tobey Maguire Kirsten Dunst	2002	PG-13	24.95
6	10	AUSTIN POWERS IN GOLDMEMBER NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5723	Michael Meyers	2002	PG-13	22.95
7	5	THE COUNTRY BEARS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23969	Haley Joel Osment	2002	G	22.95
8	7	SPIRIT: STALLION OF THE CIMARRON DREAMWORKS HOME ENTERTAINMENT 90152	Animated	2002	G	24.99
9	8	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23987	Billy Crystal John Goodman	2001	G	24.99
10	11	MEN IN BLACK II COLUMBIA TRISTAR HOME ENTERTAINMENT 08435	Tommy Lee Jones Will Smith	2002	PG-13	24.95
11	6	THE LAND BEFORE TIME: JOURNEY TO BIG WATER UNIVERSAL STUDIOS HOME VIDEO 60161	Animated	2002	NR	19.95
12	12	STAR WARS: EPISODE II-ATTACK OF THE CLONES FOXVIDEO 2005539	Ewan McGregor Natalie Portman	2002	PG	24.95
13	14	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5415	Elijah Wood Ian McKellen	2001	PG-13	22.94
14	NEW	THE CROCODILE HUNTER: COLLISION COURSE MGM HOME ENTERTAINMENT 1003945	Steve Irwin	2002	PG	22.98
15	16	E.T. THE EXTRA-TERRESTRIAL UNIVERSAL STUDIOS HOME VIDEO 60729	Henry Thomas Dee Wallace	1982	PG	22.98
16	13	RAPUNZEL ARTISAN HOME ENTERTAINMENT 12948	Barbie	2002	NR	19.95
17	21	HOW THE GRINCH STOLE CHRISTMAS UNIVERSAL STUDIOS HOME VIDEO 85825	Jim Carrey	2000	PG	24.98
18	15	SCOOBY-DOO WARNER HOME VIDEO 22436	Freddie Prinze Jr. Sara Michelle Geller	2002	PG	24.95
19	20	IT'S A WONDERFUL LIFE ARTISAN HOME ENTERTAINMENT 20623	James Stewart Donna Reed	1946	NR	19.98
20	18	HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	24.99
21	22	A VERY MERRY POOH YEAR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25664	Winnie The Pooh	2002	NR	22.99
22	23	MR. DEEDS COLUMBIA TRISTAR HOME ENTERTAINMENT 6000807	Adam Sandler Winona Ryder	2002	PG-13	22.95
23	17	MARY-KATE & ASHLEY: WHEN IN ROME DUALSTAR VIDEO/WARNER HOME VIDEO 37606	Mary-Kate & Ashley Olsen	2002	G	19.95
24	19	BEAUTY AND THE BEAST (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25125	Animated	1991	G	24.95
25	24	DIVINE SECRETS OF THE YA-YA SISTERHOOD WARNER HOME VIDEO 22827	Sandra Bullock Ellen Burstyn	2002	PG-13	22.98

RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$8 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. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

JANUARY 18 2003 Billboard TOP VHS 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	MINORITY REPORT DREAMWORKS HOME ENTERTAINMENT 89989	Tom Cruise	PG-13
2	2	UNFAITHFUL FOXVIDEO 2005883	Richard Gere Diane Lane	R
3	NEW	BLOOD WORK WARNER HOME VIDEO 23239	Clint Eastwood	R
4	4	K-19: THE WIDOWMAKER PARAMOUNT HOME ENTERTAINMENT 340213	Harrison Ford Liam Neeson	PG-13
5	3	AUSTIN POWERS IN GOLDMEMBER NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5723	Michael Meyers	PG-13
6	7	MEN IN BLACK II COLUMBIA TRISTAR HOME ENTERTAINMENT 08435	Tommy Lee Jones Will Smith	PG-13
7	NEW	BALLISTIC: ECKS VS. SEVER WARNER HOME VIDEO 23239	Antonio Banderas Lucy Liu	R
8	5	LIKE MIKE FOXVIDEO 2005707	Lil Bow Wow Morris Chestnut	PG
9	6	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2398803	Animated	PG
10	RE-ENTRY	DIVINE SECRETS OF THE YA-YA SISTERHOOD WARNER HOME VIDEO 22827	Sandra Bullock Ellen Burstyn	PG-13

IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$8 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. © 2003, VNU Business Media, Inc. All rights reserved.

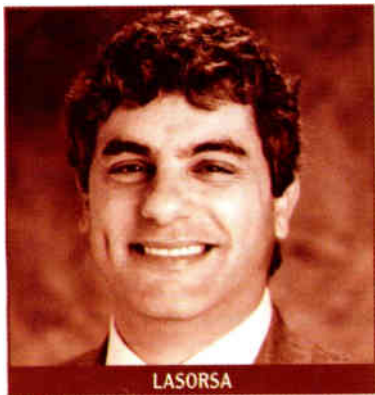
DVD Gives New Life To H'wood's Box-Office Disappointments

Continued from page 1

Century Fox Home Entertainment VP of marketing Peter Staddon says. "If a movie doesn't do well and falls way below expectations, [the theatrical division] looks to the home-entertainment group to get as much of that back as possible. If a film does well, they basically say you should have no trouble beating your budget. Whichever way you look, you're going to be asked to overperform."

With such pressure to deliver, video divisions are using new marketing tools born in the age of DVD to help propel titles.

Since the dawn of DVD, "every aspect of the marketing mix has changed," Warner Home Video (WHV) VP of U.S. marketing Mike



LASORSA

Saksa says. "We now meet with the filmmakers before the property is on home video about the special features. We are able to create more interest with both a rental and a DVD [sell-through] release. We've been able to spend more money. All of this has changed to the benefit of the retailer, and the overall profitability has improved for the studios."

While studios' home-video earnings long ago surpassed theatrical revenue, Carmel, Calif.-based Adams Media Research reports that home-video totals have been increasingly pulling away from box-office totals in the DVD era. For example, in 1999, home-video rental and sell-through titles accounted for \$7.8 billion in studios' U.S. revenue, while theatrical revenue totaled \$3.5 billion. By 2002, home video accounted for \$11.9 billion in revenue and theatrical for \$4.2 billion.

Recent examples abound of videos that outperformed their theatrical counterparts. MGM's *Windtalkers*, a World War II film starring Nicolas Cage, debuted at No. 1 on the *Billboard* Top DVD Sales chart last November and spent five weeks in the top 10 of the Top Video Rentals

chart, despite only generating \$41 million at the box office. *Billboard* sister publication *The Hollywood Reporter* says the title has earned \$51.9 million in rental revenue alone, or about 27% more than its domestic box-office gross.

Similarly, Buena Vista's dragon picture *Reign of Fire*, released Nov. 19, 2002, bowed at No. 1 on the video rentals chart and at No. 3 on the DVD sales chart, even though it only earned \$43 million in theaters, according to box-office research firm Exhibitor Relations.

Universal's *Dragonfly*, starring Kevin Costner, which earned \$30 million at the box office, according to Exhibitor Relations, stayed on the rental chart for 10 weeks and was in the top 10 for half that time. In its first week on video shelves last August, *The Hollywood Reporter* says, it had already earned \$9.37 million in rental revenue.

'LOOKING FOR VALUE'

In several cases, studios are turning box-office duds into DVD studs by creating specific extras that appeal to the largest potential audience for a property.

For many film fans, a DVD with director commentary, deleted scenes, behind-the-scenes documentaries, and many other features is seen as a better value than a trip to the movies. While the film itself is always the initial selling point, Lions Gate Home Entertainment executive VP of North American home video Ron Schwartz says, DVD extras "can help close the sale. People are looking for value."

Artisan Home Entertainment offered different DVD versions of 2002's *National Lampoon's Van Wilder* to generate more sales interest. The teen-oriented comedy earned approximately \$21 million at the box office, according to Exhibitor Relations, and has generated "over \$25 million in revenue on rental and DVD" since its September 2002 release, according to Artisan president of sales and marketing Jeff Fink.

Artisan created an unrated version, with racier menus and added content, to make the title "more marketable to a teen audience," Fink says. That version debuted at No. 4 on the DVD Sales chart and remained there for nine weeks, compared with five weeks for the rated version. Fink says, "The great thing about DVD is that even if you've seen the movie at the theaters, the DVD can be like seeing the movie as a brand-new film."

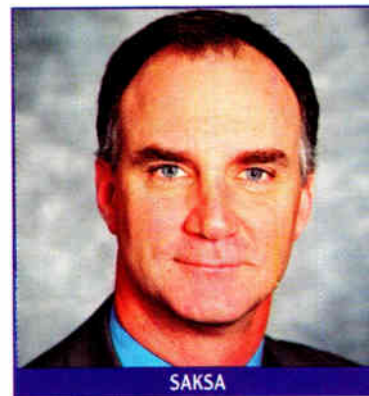
New Line specifically uses DVD to boost the overall performance of its smaller theatrical titles through its Infinifilm line, which offers in-depth, added-value features that are accessible throughout the viewing of the film. The first Infinifilm title—*Thirteen Days*—earned \$34.5 million at the box office with an \$80 million budget, according to Exhibitor Relations. When it was released on DVD, it debuted at No. 1 on the DVD Sales chart and spent six weeks on the chart.



FINK

New Line Home Entertainment senior VP of marketing Matt Lasorsa says that each Infinifilm title—including such underperforming theatrical properties as *Blow* and *15 Minutes*—would have received little support prior to DVD. "DVD has had a lot of success in interesting people in smaller titles," he says. "One thing that is different is that you are seeing TV budgets allocated to titles that never would have had a TV campaign. There is now enough revenue generated with these releases."

Looking ahead, Lasorsa points out that the March 25 home-video release of *Friday After Next*, which will also



SAKSA

be part of the Infinifilm line, is likely to attract a wider audience than its theatrical box office would imply. The film earned approximately \$33 million at the box office—a decrease from its predecessor, *Next Friday*, which generated \$50 million, Lasorsa says. With the extensive features on the Infinifilm DVD and the TV budget that it will be allocated, Lasorsa hopes it will likely perform at *Next Friday's* video levels. (That title debuted at No. 2 on the DVD Sales chart in June 2000 and had a chart position for 11 weeks.)

One of the earliest examples of an underperforming title gaining new



SCHWARTZ

life through DVD was Fox's *Fight Club*. In theaters, the 2000 title generated \$37 million, according to the studio, far below its budget of \$63 million. When it was released on home video, it debuted at No. 1 on the DVD Sales chart, where it maintained a top 10 ranking for six weeks and was listed for 15 weeks. (Fox declined to provide unit-sales figures.)

Because Fox knew that the film was one that "polarizes audiences," it worked closely with director David Fincher on the DVD's extra features, to reach consumers who might have been unsure about seeing it in theaters.

"Expanding the movie with commentary tracks and documentary materials really changed people's view of the movie," Staddon says. "When [Roger] Ebert and [Richard] Roeper reviewed the movie when it came out theatrically, they gave it a big thumbs down. When the DVD came out, they gave it a big thumbs up and picked it as the DVD of the week. It really did change people's perspectives about the movie, and we were able to use that as a way of saying, 'You may not have wanted to go and see this movie, but you owe it to yourself to check it out.'"

TIMING IS EVERYTHING

The studios also have boosted video revenue by breaking with past practice and making movies available for sale and rental at the same time. "In the old VHS days, the product was basically confined to rental retailers. Now you're in rental retailers, mass merchants, audio retailers, groceries, and drug stores," Fink says. "With product available for rental and purchase at the same time, you're able to expand the universe on where the product is going to be available on street date."

Further, studios are increasingly pushing up street dates to give more attention to DVD releases. The traditional six-month window between a film's theatrical release and its home-video debut has been shortened significantly on such properties as *Reign of Fire* and *Country Bears* (Buena Vista), each released on home video four to five months after exiting theaters. *Country Bears*, released Dec. 17, 2002, debuted at No. 18 on the DVD Sales chart and at No. 5 on the Video Rentals chart.

Additionally, *Ballistic: Ecks vs. Sever* (Warner) reached home video Dec. 24, 2002, only three months after playing in theaters.

The shortened-window tactic is a growing one, because it enables studios to seamlessly move from a theatrical campaign into home video without losing out on potential core consumer sales. For example, Fox's Staddon says that the video release of the Angelina Jolie film *Life or Something Like It* was pushed up to capitalize on peoples' awareness of the theatrical release "before it slipped their minds."

"It used to be that you'd do a the-

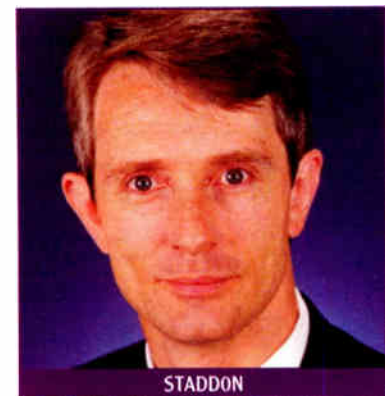
atrical campaign and then there'd be a break, and then you'd do a home-video campaign and then there'd be a break, and then it would go onto TV," Staddon continues. "Those windows are compressing so much now that the campaigns merge into one another."

Video-divisions also are helped by theatrical consumer research, which can offer extensive information about what did or did not work in the film's box-office marketing campaign.

"It's great to be a Monday-morning quarterback," Staddon says. "We can look at the exit scores, see who did go and see the movie, and what they liked about it."

Demographic research also comes into play, executives say. Many films that were not received well in the theaters may appeal to older film fans who tend to be heavy video consumers and are less likely to seek out a movie in theaters.

For example, demographic appeal was a big factor when Warner put together its campaign for the Clint Eastwood project *Blood Work*, which debuted Dec. 27, 2002, on VHS/DVD. Saksa predicts the video will perform better than the box office indicated (a \$26 million gross, according to Ex-



STADDON

hibitor Relations) because of Eastwood's older-demographic appeal. After one week of sales, he says that the volume sold on DVD is already consistent with some of the company's top titles of the year.

Despite their many success stories, home-video divisions still have to live with budgetary restraints. "There's always some measurement of what your video performance is going to be based on how the movie did theatrically," Artisan's Fink says. "Based on that, you have to stay within certain boundaries and guidelines about how you spend on the video release."

Video executives overwhelmingly believe that turning an underperforming theatrical title into a successful video release will only become easier as DVD-player penetration increases.

With an estimated 50 million DVD owners in the U.S. already, "you've got a great opportunity to drive significant revenue," Fink says. "DVD is recognized as a collectible piece now. The DVD consumer is more willing to purchase movies on DVD. I think that studios are more willing to market and create more awareness on a release knowing this end result."

INTERNATIONAL

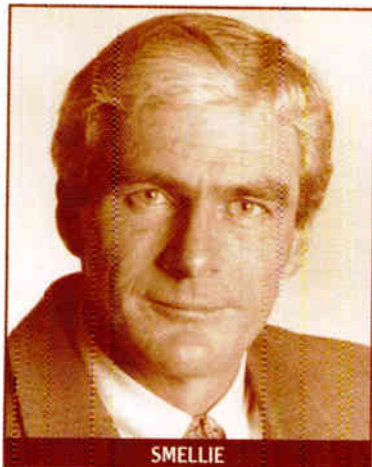
UMI Retains Euro Charts Crown For Yet Another Year

BY EMMANUEL LEGRAND

LONDON—In a market generally considered to be tougher than ever, the European rankings of the major companies have not changed drastically throughout the years.

Based on the annual chart-share compilation calculated by *Billboard* sister publication *Music & Media*, Universal Music maintains its lead in Europe in albums and singles, despite a moderate slip in both categories. Universal's releases were geared mostly toward the end of the year, which explains the lower share compared with previous years. But with more than 25% in albums share and close to 31% in singles, Universal remains the undisputed leader.

"We're delighted to have retained our No. 1 position in both single and albums chart share for 2002, thanks to the strength of releases



SMELLIE

year and rising one place in the albums category.

Unlike the Vivendi Universal affiliate, Sony made most of its year in the first half, with fewer key releases during the second half. Overall, Sony did not have many albums at the top of the charts, but those that made it went high and stayed for most, if not all, of 2002.

Sony's performance owes a lot to a group of female acts: the year's top female act, Shakira; Las Ketchup; Anastacia; Jennifer Lopez; and Celine Dion. Sony's Epic label takes the lead as the year's top label for albums and singles, followed by Columbia in each case, reflecting the strength of both sources of repertoire.

The recovery award of the year goes to BMG, which gained share in both albums and singles, largely thanks to a very strong release schedule during the last quarter. BMG's highlights of the year included Pink, Avril Lavigne, Elvis Presley, Santana, Alicia Keys, and Westlife, and in the U.K., the German-owned major benefited from the massive success of *Pop Idol* artists Will Young and Gareth Gates.

This return to form is highlighted by company chairman/CEO Rolf Schmidt-Holtz and COO Michael Smellie. "2002 will prob-

ably be the best year ever in the history of the company," says Schmidt-Holtz, who takes satisfaction not only from his company managing to score with established acts but also from its development of such new artists as Keys and Lavigne.

For Smellie, 2003 looks set to be equally fair. "It'll be another strong year for us," he says, "because nearly all the records that we have released in the fourth quarter are going to carry forward—[Christina] Aguilera, Whitney [Houston], TLC, Santana, Toni Braxton. These are all artists with a history of long-selling albums." New releases from Dido, Annie Lennox, OutKast, and Sarah McLachlan are also expected for 2003.

In a year dominated by massive restructuring, EMI maintained its third position on the albums-share chart, despite losing almost three points between 2001 and 2002. The

CHART SHARE BY COMPANY (SINGLES)

COMPANY	2002	2001	2000	1999
Universal	30.9	31.7	22.4	19.5
Sony	25.8	22.0	16.1	16.6
BMG	13.9	9.9	13.5	17.6
EMI	11.3	19.0	12.5	13.5
Warner	8.9	9.4	10.1	7.7
Zomba	3.1	3.2	9.4	11.6
Others	6.1	6.2	16.0	13.5

Compiled from Music & Media charts, weeks 1-51.

London-based major slipped from third to fourth on the singles-share chart table, enabling BMG to move ahead. EMI had a series of top albums sales with Robbie Williams, Kylie Minogue, Coldplay, Atomic Kitten, the Rolling Stones, and Norah Jones and also made the best of the strength of its Continental European repertoire with the success of Italy's Tiziano Ferro, Germany's Herbert Grönemeyer, France's Manu Chao and Renaud, Italy's Vasco Rossi, Sweden's Roxette, and Belgium's Axelle Red and Helmut Lotti.

Warner Music managed to stay in fourth position in albums share, despite losing more than one point. The U.S. major suffered from a lack of key international releases during the year (with the exception of Alanis Morissette, Red Hot Chili Peppers, Linkin Park, and David Gray) and by soft performances on the local-repertoire front.

For what was the world's largest independent music company, Zomba, 2002 was not the best of years, with a significant drop in chart share in albums and stability in singles. Since its 1999 peak

—the year Zomba scored a record 6% albums share—the company's share has dropped to less than 1%. At the end of 2002, Bertelsmann finally acquired Zomba, bringing into BMG's fold such acts as Britney Spears, Backstreet Boys, and 'N Sync. Schmidt-Holtz is convinced that the addition of Zomba will boost BMG's share and move it up from fifth- to fourth-largest major.



SCHMIDT-HOLTZ

from key acts like Eminem, Enrique Iglesias, U2, and the incredible success of Johnny Hallyday in France [see Global Music Pulse, page 61], among many others," a Universal Music International spokesman says.

Meanwhile, after sinking to an abysmal low in albums share during 2000 (11.5%), Sony Music went from strength to strength in 2001 and 2002, gaining close to six points in albums share year on

2002 ALBUMS SHARES BY LABEL

1. Epic	11.7
2. Columbia	10.4
3. Interscope	7.6
4. Warner Bros.	7.1
5. Virgin	5.7
6. Arista	5.6
7. RCA	4.8
8. Parlophone	4.7
9. Polydor	3.3
10. EMI	2.6
Others	36.5

Compiled from Music & Media charts, weeks 1-51.

2002 SINGLES SHARES BY LABEL

1. Epic	12.2
2. Columbia	11.2
3. Interscope	10.0
4. Arista	6.0
5. RCA	5.7
6. Polydor	4.6
7. Universal	4.4
8. Warner Bros.	3.6
9. Jive	3.5
10. Island	3.3
Others	35.5

Compiled from Music & Media charts, weeks 1-51.

CHART SHARE BY COMPANY (ALBUMS)

Company	2002	2001	2000	1999
Universal	25.3	26.4	26.0	23.3
Sony	24.0	18.2	11.5	23.3
EMI	18.7	21.9	15.1	14.4
Warner	13.4	14.6	17.3	15.3
BMG	12.9	11.3	11.9	10.1
Zomba	0.9	2.0	4.4	6.0
Others	4.8	5.6	13.8	7.6

Compiled from Music & Media charts, weeks 1-51.

HOLLAND ROCKS NL

Everything you always wanted to know about music from Holland (but were afraid to ask)

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JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 01/06/03		(OFFICIAL UK CHARTS CO.) 01/06/03		(MEDIA CONTROL) 01/06/03		(SNEP/IFOP/TITE-LIVE) 01/07/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	4	1	1	1	NEW	1	1
	UNTITLED 4 BALLADS		SOUND OF THE UNDERGROUND		WE HAVE A DREAM		PARIS LATINO
2	2	2	2	2	2	2	2
	HERO		THE CHEEKY SONG (TOUCH MY BUM)		LOSE YOURSELF		ASEREJE/THE KETCHUP SONG
3	20	3	5	3	1	3	3
	CHUJYO NO HOSHI		LOSE YOURSELF		DER STEUERSONG (LAS KANZLERN)		MARIE
4	NEW	4	6	4	3	4	4
	MORAINAKI		IF YOU'RE NOT THE ONE		FEEL		DES MOTS QUI RESONNENT
5	24	5	3	5	6	5	9
	NADA SOUSOU		SACRED TRUST/AFTER YOU'RE GONE		MUNDANI TO BACH KE (BEWARE OF THE BOY)		ALL THE THINGS SHE SAID
6	NEW	6	4	6	4	6	7
	WAKENAKI NEW DAYS		SORRY SEEMS TO BE THE HARDEST WORD		DILEMMA		PLANTATION
7	15	7	7	7	9	7	6
	OOKINAFURUOKELI		YOU'RE A SUPERSTAR		ABSCHIED NEHMEN		JENNY FROM THE BLOCK
8	10	8	9	8	7	8	8
	TAISETSUNAMONO		SKBER BOI		JENNY FROM THE BLOCK		ADDICTIVE
9	3	9	8	9	5	9	5
	SNOW SMILE		ASEREJE/THE KETCHUP SONG		ASEREJE/THE KETCHUP SONG		PLUS HAUT
10	8	10	11	10	8	10	11
	IT TAKES TWO		DILEMMA		SKIN ON SKIN		TU ES MON AUTRE
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
14	NEW	14	NEW	16	24	14	16
	TAIYO O TSUKANDESHIMATTA		REACT		LONELINESS		LE CHEMIN
16	21	18	NEW	17	21	18	18
	WAKAMONOTACHI		LAND OF THE LIVING		THE GIFT		OBJECTION (TANGO)
17	25	23	NEW	18	26	19	20
	ASEREJE/THE KETCHUP SONG		DREAMER		SKBER BOI		MANHATTAN KABOUL
18	28	28	31	21	25	20	28
	THE PERFECT VISION		LIKE I LOVE YOU		TONIGHT AND FOREVER		REGARDE-MOI (TESTE MOI, DETESTE MOI)
19	NEW	29	34	29	33	20	26
	FREE WILL/VIOLET FLOW		DIE ANOTHER DAY		I'M GONNA GETCHA GOOD!		JE NE VEUX QU'ELLE
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	4	1	2	1	1
	AYUMI HAMASAKI		AVRIL LAVIGNE		ROBBIE WILLIAMS		STAR ACADEMY
2	NEW	2	1	2	1	2	4
	KICK THE CAN CREW		ROBBIE WILLIAMS		HERBERT GRÖNEMEYER		PATRICK BRUEL
3	2	3	3	3	3	3	7
	B'Z		PINK		PHIL COLLINS		CARLA BRUNI
4	4	4	2	4	5	4	2
	KEISUKE KUWATA		BLUE		NENA		JOHNNY HALLYDAY
5	NEW	5	9	5	7	5	3
	KINKI KIDS		COLDPLAY		DIE ARZTE		STAR ACADEMY
6	3	6	10	6	6	6	6
	YO HITOTO		RED HOT CHILI PEPPERS		DIE TOTEN HOSEN		RENAUD
7	NEW	7	5	7	4	7	8
	DO AS INFINITY		WESTLIFE		HELMUT LOTTI		PHIL COLLINS
8	6	8	7	8	10	8	9
	THE GOSPELLERS		DAVID GRAY		JENNIFER LOPEZ		GERALD DE PALMAS
9	7	9	6	9	12	9	5
	CHIHIRO ONITSUKA		ELTON JOHN		EMINEM		WHAT 4
10	5	10	16	10	8	10	10
	W-INDS		SUGABABES		DIE GERD SHOW		URBAN PEACE
CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 1/18/03		(AFYVE) 01/08/03		(ARIA) 01/06/03		(FIMI) 01/06/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	2	1	NEW	1	1	1	1
	DIE ANOTHER DAY		BESAME		LOSE YOURSELF		FEEL
2	1	2	5	2	2	2	4
	JENNY FROM THE BLOCK		ES POR TI		BORN TO TRY		DIE ANOTHER DAY
3	4	3	1	3	3	3	2
	I'M GONNA GETCHA GOOD!		TU NO ME VERAS LLORAR		ASEREJE/THE KETCHUP SONG		PER ME E' IMPORTANTE
4	3	4	2	4	7	4	7
	DILEMMA		NO QUIERO SUFRIR		STOLE		ASEREJE/THE KETCHUP SONG
5	5	5	4	5	5	5	5
	HEY SEXY LADY		TU VOLVERAS		JENNY FROM THE BLOCK		LOSE YOURSELF
6	6	6	3	6	4	6	9
	ASEREJE/THE KETCHUP SONG		MI ALMA		DILEMMA		OBJECTION (TANGO)
7	7	7	5	7	6	7	3
	DIRTY		VUELVE		THE TIDE IS HIGH (GET THE FEELING)		VIENI A VEDERE PERCHE
8	9	8	6	8	8	8	6
	LANDSLIDE		MARIA JOSE		DO IT WITH MADONNA		JENNY FROM THE BLOCK
9	10	9	9	9	12	9	10
	ELECTRICAL STORM (IMPORT)		LOSE YOURSELF		HEY SEXY LADY		CI SONO ANCH'IO
10	8	10	7	10	15	10	8
	THROUGH THE RAIN		BENDITOS MALDITOS		THUG LOVIN'		SKBER BOI
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
12	15	12	NEW	15	18	14	24
	COME AWAY WITH ME		SORRY SEEMS TO BE THE HARDEST WORD		FAMILY PORTRAIT		I'M GONNA GETCHA GOOD!
17	22	17	NEW	16	20	15	33
	FEEL		EL ESPIRITU DE LA NAVIDAD		WORK IT		CLEANIN' OUT MY CLOSET
22	26	22		22	29	22	26
	COME INTO MY WORLD				WE'VE GOT TONIGHT		LIKE I LOVE YOU
25	28	25		26	30	22	43
	THESE ARE THE DAYS				SHINY DISCO BALLS		SORRY SEEMS TO BE THE HARDEST WORD
29	RE	29		28	32	29	NEW
	PRAYER				THE GAME OF LOVE		IL PAESE DEI BALOCCHI
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	1	1	1
	SHANIA TWAIN		UPA		AVRIL LAVIGNE		VASCO ROSSI
2	3	2	2	2	2	2	2
	VARIOUS ARTISTS		OPERACION TRIUNFO II		EMINEM		ADRIANO CELENTANO
3	4	3	4	3	4	3	3
	AVRIL LAVIGNE		ALEX UBAGO		EMINEM		QUEEN
4	2	4	3	4	5	4	4
	SOUNDTRACK		JOAQUIN SABINA		RED HOT CHILI PEPPERS		ROBBIE WILLIAMS
5	5	5	NEW	5	3	5	5
	VARIOUS ARTISTS		VARIOUS ARTISTS		ROBBIE WILLIAMS		ESCAPOLOGY CHRYSALIS
6	RE	6	9	6	10	6	6
	NORAH JONES		AMARAL		SILVERCHAIR		U2
7	7	7	8	7	7	7	7
	JENNIFER LOPEZ		DAVID BISBAL		U2		GIORGIA
8	8	8	5	8	12	8	11
	EMINEM		SHAKIRA		VARIOUS ARTISTS		ALEX BARONI
9	RE	9	12	9	13	9	8
	SUM 41		LUIS MIGUEL		THE GAME OF LOVE		DANIELE/DE GREGORI/MANNOIA/RON
10	9	10	NEW	10	9	10	9
	JOSH GROBAN		VARIOUS ARTISTS		SHANIA TWAIN		CESARE CREMONINI

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

Global Music Pulse



Edited by Nigel Williamson

VIVE JOHNNY! He may be nearing 60, but legendary French rocker **Johnny Hallyday** fended off all the youthful competition to end 2002 back on top of the French albums and singles charts. After a record-breaking first-week shipment in November of a staggering 800,000 units, his double album, *A La Vie, A La Mort* (To life, to Death) (Mercury/Universal), swiftly went four-times platinum (1.2 million units). First single "Marie" also shot to No. 1 and stayed there for several weeks, returning to the top slot during the holiday period. *A La Vie, A La Mort* features songwriting collaborations with **Gérald de Palmas**, **Axel Bauer**, **Stephane Eicher**, **Patrick Bruel**, **Marc Lavoine**, and **Hawkey Workman**. Produced by de Palmas with Hallyday's son, **David**, and **Pierre Jaconelli**, the album was mixed in large part by **Bob Clearmountain** at his Los Angeles studio, **Mix This**. After a three-year hiatus from the live stage, Hallyday celebrates his 60th birthday this June with three already-sold-out concerts at Paris' 180,000-capacity **Parc des Princes**.

bursting onto the U.K. charts six months ago with the raucous, explosive debut single, "What a Waster," an excited music press has repeatedly described the cockney rockers as "the U.K.'s answer to the Strokes." With an extensive European tour recently completed, the Libertines kicked off the new year with the Jan. 6 release of single "Time for Heroes." Singer/guitarist **Peter Doherty** praises Jones' contribution. "We didn't know much about him," he admits. "But ever since we worked with him, we've been listening to a lot of the Clash. He's so laid-back in the way that he doesn't give a fuck."

CHRISTOPHER BARRETT

GERMANY ROCKS: Twenty-one-year-old singer **Jeanette** has been racking up major success in the crisis-ridden German record market. Released Nov. 25, 2002, her latest album, *Rock My Life* (Polydor Germany), and its title track have both achieved gold status, selling in excess of 150,000 and 250,000 units, respectively. Jeanette has also recorded a duet with labelmate **Ronan Keating** "We've Got Tonight," which has already gone gold. In 2001, the petite Jeanette won an Echo Award for best female rock/pop artist and the following year won a Top of the Pops European Award for best German act. A 50-date European tour has been announced for March-May. "She's a pop queen who is going from strength to strength," Polydor managing director **Tom Bohne** says. "She puts on a fantastic two-hour show with her band. In Jeanette, Germany has found a major star of international caliber." The "Rock My Life" single is slated for a spring release in France and the U.K.

WOLFGANG SPAHR



SWAN LEE

winner **Saybia** went on to achieve a double-platinum album (100,000 units). Swan Lee's debut album, *Enter*, was released in 2001 on its own label, **Go Go Records**, after the pop-rock act failed to win a major-label contract. *Enter* is distributed in Denmark by **Playground**. Swan Lee frontwoman **Pernille Rosendahl** tells *Billboard*, "We're working on material for the next album right now."

CHARLES FERRO

LONDON CALLING: East London punk-rock quartet **the Libertines** look likely to be major contenders in 2003, following the release of the group's critically acclaimed debut album, *Up the Bracket*, late last year. Produced by ex-**Clash** guitarist **Mick Jones** and released via **Rough Trade**, the album bristles with a guttural energy and streetwise swagger. After

PETAR JANJATOVIC

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) 01/08/03
		SINGLES
1	2	LOSE YOURSELF EMINEM INTERSCOPE
2	1	ASEREJE/THE KETCHUP SONG LAS KETCHUP SHAKETOWN/COLUMBIA
3	3	FEEL ROBBIE WILLIAMS CHRYSALIS
4	4	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
5	5	JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC
6	6	PARIS LATINO STAR ACADEMY 2 MERCURY
7	7	SOUND OF THE UNDERGROUND/STAY ANOTHER DAY GIRLS ALoud POLYDOR
11	11	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
NEW		WE HAVE A DREAM VARIOUS ARTISTS HANSA
10	10	THE CHEEKY SONG (TOUCH MY BUM) THE CHEEKY GIRLS MULTIPLY
		HOT MOVER SINGLES
15	15	SK8ER BOI AVRIL LAVIGNE ARISTA
17	17	OBJECTION (TANGO) SHAKIRA EPIC
22	22	IF YOU'RE NOT THE ONE DANIEL BOONFIELD POLYDOR
28	28	PLANTATION KARA PALMA
31	31	TU ES MON AUTRE LARA FABIAN & MAURANE POLYDOR
		ALBUMS
1	1	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
2	2	AVRIL LAVIGNE LET GO ARISTA
3	3	PHIL COLLINS TESTIFY WEA
4	4	JENNIFER LOPEZ THIS IS ME... THEN EPIC
5	5	U2 THE BEST OF 1990-2000 ISLAND
6	6	PINK MISSUNDAZTOOD ARISTA
12	12	EMINEM THE EMINEM SHOW INTERSCOPE
7	7	HERBERT GRÖNEMAYER MENSCH EMI
8	8	ELVIS PRESLEY ELVIS 30 #1 HITS RCA
16	16	NORAH JONES COME AWAY WITH ME BLUE NOTE

THE NETHERLANDS		
THIS WEEK	LAST WEEK	(STICHTING MEGA TOP 100) 01/08/03
		SINGLES
1	1	LOSE YOURSELF EMINEM INTERSCOPE
2	2	FEEL ROBBIE WILLIAMS CHRYSALIS
3	3	CAN'T STOP LOVING YOU PHIL COLLINS WEA
4	4	DIRTY CHRISTINA AGUILERA FEATURING REDMAN RCA
5	5	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
		ALBUMS
1	1	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
2	2	PHIL COLLINS TESTIFY WEA
3	3	NORAH JONES COME AWAY WITH ME BLUE NOTE
4	4	ACDA EN DE MUNNIK GROETEN UIT HET MAARVELD SML/SONY
5	5	GORDON & RE-PLAY G&R DINO/EMI

SWEDEN		
THIS WEEK	LAST WEEK	(GLF) 01/03/03
		SINGLES
1	1	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	2	TU ES FOUTU (TU M'AS PROMIS) IN-GRID MEDLEY
3	3	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
4	4	SOMETIMES WHEN WE TOUCH FIFTH AVENUE WEA
5	5	PSYCHO JAMIE MEYER COLUMBIA
		ALBUMS
1	1	PETER JOBACK JAG KOMMER HEM IGEN TILL JUL COLUMBIA
2	2	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
3	3	NORAH JONES COME AWAY WITH ME EMI
4	4	KENT VAPEN & AMMUNITION RCA
5	5	ELVIS PRESLEY ELVIS 30 #1 HITS RCA

DENMARK		
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) 01/07/03
		SINGLES
1	5	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
2	2	LOSE YOURSELF EMINEM INTERSCOPE
3	3	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
4	4	RIGHT HERE NEXT TO YOU JON CAPITOL
5	1	EVERY LITTLE PART OF ME JULIE CAPITOL
		ALBUMS
1	1	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
2	2	ELTON JOHN THE GREATEST HITS 1970-2002 UNIVERSAL
3	5	NIK & JAY NIK & JAY CAPITOL
4	3	KIM LARSEN & KJUKKEN DET VAR EN TORS DAG AFTEN CAPITOL
5	14	EMINEM 8 MILE SOUNDTRACK INTERSCOPE

NORWAY		
THIS WEEK	LAST WEEK	(VERDEN'S GANG NORWAY) 01/08/03
		SINGLES
1	2	LOSE YOURSELF EMINEM INTERSCOPE
2	3	FEEL ROBBIE WILLIAMS CHRYSALIS
3	1	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
4	4	DIRTY CHRISTINA AGUILERA FEATURING REDMAN RCA
5	6	I'M GONNA GETCHA GOOD! SHANIA TWAIN MERCURY
		ALBUMS
1	1	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
2	3	EMINEM 8 MILE SOUNDTRACK INTERSCOPE
3	NEW	STEVIE WONDER THE DEFINITIVE COLLECTION MOTOWN
4	NEW	STAGE DOLLS GOOD TIMES—THE ESSENTIAL POLYDOR
5	5	U2 THE BEST OF 1990-2000 ISLAND

NEW ZEALAND		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) 01/06/03
		SINGLES
1	1	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	26	LOSE YOURSELF EMINEM INTERSCOPE
3	2	THE TIDE IS HIGH (GET THE FEEUNG) ATOMIC KITTEN VIRGIN
4	3	SK8ER BOI AVRIL LAVIGNE ARISTA
5	4	I'M GONNA GETCHA GOOD! SHANIA TWAIN MERCURY
		ALBUMS
1	3	U2 THE BEST OF 1990-2000 ISLAND
2	4	AVRIL LAVIGNE LET GO ARISTA
3	2	EMINEM 8 MILE SOUNDTRACK INTERSCOPE
4	5	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
5	7	FLEETWOOD MAC THE VERY BEST OF FLEETWOOD MAC WARNER STRATEGIC

PORTUGAL		
THIS WEEK	LAST WEEK	(PORTUGAL/AFPI) 01/07/03
		SINGLES
1	1	FEEL ROBBIE WILLIAMS CHRYSALIS
2	3	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
3	2	ASEREJE—CHRISTMAS REMIX LAS KETCHUP COLUMBIA
4	2	ELECTRICAL STORM U2 ISLAND
5	6	WHENEVER, WHEREVER SHAKIRA EPIC
		ALBUMS
1	2	LAS KETCHUP HIJAS DEL TOMATE COLUMBIA
2	1	PEDRO ABRUNHOSA MOMENTO POLYDOR
3	4	U2 THE BEST OF 1990-2000 ISLAND
4	5	SHAKIRA LAUNDRY SERVICE COLUMBIA
5	3	CABECAS NO AR CABECAS NO AR CAPITOL

ARGENTINA		
THIS WEEK	LAST WEEK	(CAPIF) 11/19/02
		ALBUMS
1	2	MAMBRÚ MAMBRÚ BMG
2	NEW	JOAQUIN SABINA DIMELO EN LA CALLE BMG
3	NEW	U2 THE BEST OF 1990-2000 ISLAND
4	3	JOAN MANUEL SERRAT VERSOS EN LA BOCA BMG
5	4	DIEGO TORRES UN MUNDO DIFERENTE RCA
6	6	RITA LEE BOSSA 'N BEATLES UDERES
7	1	LOS NOCHEROS LOS NOCHEROS EN VIVO EN EL TEATRO COLON EMI
8	15	ELVIS PRESLEY ELVIS 30 #1 HITS RCA
9	NEW	SHAKIRA GRANDES EXITOS EPIC
10	NEW	SKAY BEILINSON A TRAVES DEL MAR DE LOS SARGADOS DBN

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
PHIL COLLINS Testify (W)				3	7	3				2
EMINEM The Eminem Show (U)				9		8		3		
NORAH JONES Come Away With Me (E)	2					6				3
AVRIL LAVIGNE Let Go (B)	3		1					1		
JENNIFER LOPEZ This Is Me... Then (S)	6			8		7				10
SOUNDTRACK 8 Mile (U)	1					4		2		
SHANIA TWAIN Up! (U)	8					1		10		
U2 The Best of 1990 - 2000 (U)								7	5	6
ROBBIE WILLIAMS Escapology (E)			2	1				5	4	1

Cold War Technology Fires Anti-Piracy Fight

Potential Cure For Online Epidemic Was Pioneered By Russian KGB Agents

BY JULIANA KORANTENG

LONDON—Visitors to this month's MIDEM trade fair in Cannes will be treated to demonstrations of anti-piracy technology invented by Russian spies.

U.K.-based international label/distribution company Apex Entertainment Group will showcase a digital anti-piracy technology invented by Russia's KGB during the Cold War.

Apex's German subsidiary, Mazur Media (in Berlin and Hanover), originally adapted the high-definition (HD) sound-enhancement system to convert poor-quality analog recordings into high-quality surround-sound digital tracks. But it discovered that the same system could also operate as a coding device that can track the source of any digitally distributed recording.

"Built into the technology is every scrap of information that we have about the recording, such as the title and when the recording was made, so it functions as a digital watermark," London-based Apex chairman Harry Maloney says. "If a pirated copy came up on the Internet, we can trace its origins."

Apex's journey into the world of espionage—and its discovery of a possible cure for the current online-

'It functions as a digital watermark. If a pirated copy came up on the Internet, we can trace its origins.'

—HARRY MALONEY, APEX

enhanced recordings, it realized the HD system could also act as a dedicated digital watermark on copies of tracks streamed online or burned onto a blank CD.

"If we were releasing a new pop recording and sending out copies to be reviewed by the media, we could build a specific code into each copy," Maloney says. "So if a pirated one came up, we would be able to track down its origins."

Japanese Labels Reach Settlement After Long Dispute With Daiichikoshō

BY STEVE MCCLURE

TOKYO—Thirteen Japanese labels have reached a court-brokered settlement in a long-running dispute with Daiichikoshō, a Tokyo-based company offering digital broadcasts of music via its Star Digio 100 service on satellite broadcaster SKY PerfecTV.

Daiichikoshō told the Tokyo Superior Court that it will respect the neighboring rights of record companies by taking the following steps:

- Announcements concerning broadcasting schedules either via fax or Internet Web sites will not display the starting and ending times of each piece of music.
- New singles will not be broadcast on Star Digio 100 for four days following the release date. Material from new albums will not be broadcast on Star Digio for 10 days following the release date.
- Material from albums will "generally" be broadcast during a period of two to three weeks from 10 days after the album is released.

The Recording Industry Assn. of Japan (RIAJ) and Daiichikoshō also reached an agreement concerning the fees to be paid for the use of recordings on Star Digio. The payment rate is confidential.

The RIAJ, acting on behalf of the 13 labels, filed a lawsuit against Daiichikoshō in 1998 claiming the Star Digio service constituted "intangible delivery of sound recordings infringing the

In addition to licensing the technology to other users, Apex plans to use it to digitize protected versions of the 72,000 copyright tracks belonging to its five labels: Unlimited Classics, High Definition Classics, High Definition Jazz, Road Classics, and the urban music label Hood Life.

The future plans of Maloney, a former artist manager and BMG executive, include working with major independent labels by acquiring the digital rights to their catalogs.

In addition, the group is hoping to reposition itself as a major supplier of music to cell-phone operators. Maloney argues that the massive mobile-phone market, which London-based market research group Baskerville Research says has more than 1 billion paying customers worldwide, is the most reliable avenue for digitally distributing Apex's catalogs.

reproduction right of producers of phonograms."

The plaintiffs said that the "near-CD" quality of the service encourages home recording on such media as MiniDiscs and cuts into their sales.

In June 2000, the Tokyo District Court rejected the RIAJ's suit, saying that the defendants were acting within their rights as broadcasters under Japan's Copyright Law.

The RIAJ then appealed to the Tokyo Superior Court, which urged the two sides to reach a compromise solution in the dispute.

"The agreement reached by the parties upholds the rights of record manufacturers and to a certain extent corrects the imbalance that exists between record manufacturers and music broadcasters," the RIAJ said in a statement. "The RIAJ and its member companies would like to use this settlement as a springboard to further the protection of record manufacturers' rights concerning musical broadcasting, thereby contributing to the healthy development of the music industry."

The 13 labels the RIAJ represented are Columbia Music Entertainment, Victor Entertainment, King Record, Teichiku Entertainment, Universal Music K.K., Toshiba-EMI, Sony Music Entertainment (Japan), Pony Canyon, Warner Music Japan, BMG Funhouse, Pioneer LDC, Avex, and For Life Music Entertainment.

NEWSLINE...



TOMITSUKA

Recording Industry Assn. of Japan (RIAJ) chairman Isamu Tomitsuka will resign March 1 for health reasons. He will be replaced by Avex chairman Tom Yoda, currently one of the RIAJ's four vice chairmen. The RIAJ made the announcement only one day after Tomitsuka pledged closer cooperation between the RIAJ and other music-industry groups in the copyright-protection fight. In a speech Jan. 6 at the RIAJ's New Year party, he said, "With the development of digital technology, anyone today can make a high-quality copy of a piece of music. This means that the foundations of the music industry are in dire danger." Tomitsuka added that 2003 is shaping up to be

an even tougher year for the industry than 2002.

STEVE MCCLURE

The New Zealand parliament will consider legislation this year that would partially ban parallel imports of DVDs and other video formats. But the bill, introduced last month, stops short of providing the same protection for music. In 1998, the country's Copyright Act was amended so that overseas product could be imported without the consent of the local copyright owner, to promote a competitive environment. The creative industries—including the music industry—have lobbied hard to make their products exempt. By introducing the new legislation, the government has acknowledged that parallel importation of DVDs is harming the local film and video industries but apparently believes there is no compelling evidence that the music industry is suffering to the same degree. But the government says it will continue to monitor the effects of parallel imports on the music industry. The bill now before parliament would prohibit the importation of films on DVD, VHS, and video-CD for nine months after the title's international release. It also will attempt to battle piracy by placing on importers, rather than retailers, the onus of proof to show that imported goods are not pirated.

JOHN FERGUSON

Italy's anti-piracy network, FPM, has seized 124 CD burners and 120,000 pirated CDs as part of a nationwide investigation into illegal online sales. The operation in the northeastern city of Udine—which was coordinated by prosecutors and officers from Polpost, Italy's "postal police force"—began as an investigation into pedophile sites but expanded to include illegal CDs, DVDs, and software. So far, 100 people have been reported to the authorities. In a statement, investigators said: "We will now shift our attention to identifying the purchasers of this illegal material, who face fines of 300 euros [\$314] for copyright infringement."

MARK WORDEN

Universal Music Malaysia (UMM) has signed a distribution deal with newly established Kuala Lumpur, Malaysia-based label Silver Tortoise. Having signed a similar distribution deal with Kuala Lumpur-based Synchronsound Music Malaysia in June, UMM managing director Sandy Monteiro explains: "Joint ventures and distribution deals, rather than direct signings, will now be the cornerstone of the company's A&R strategy." UMM expects to release five albums from Synchronsound this year, while the first release on the Silver Tortoise label, an album by pop-rock band Alam, is scheduled for a Jan. 13 release. Monteiro hopes to expand UMM's market share from 17% to 21% by the end of 2003. He estimates UMM to be in third place in overall market-share terms in Malaysia, after EMI and Warner.

STEVEN PATRICK

Copenhagen-based management firm Goldmind has effectively shut down as it attempts to settle its financial matters. Goldmind, owned by Michael Guldhammer and Fritz Jensen, lost one of its biggest clients, Danish dance act Safri Duo, two months ago. The act claimed there were accounting irregularities at the firm. "We lost on a couple of big deals, there was the Safri case, and we had bad liquidity," Guldhammer says. "But we're looking for a solution, and our obligations are not so big that we can't pay." Goldmind, launched two years ago, will continue to exist as a limited company until all financial matters are settled. Goldmind has released all of its acts, including EMI-Medley hitmaker Zididada, from their contracts.

CHARLES FERRO

Robbie Williams' *Escapology* (EMI) was the biggest album of the year in the U.K., selling more than 1 million units in the five weeks since its release, according to the Official U.K. Charts Co., which draws electronic point-of-sale data from 5,600 stores. EMI says the set has topped charts in 11 territories and shipped 4.4 million units worldwide, excluding Japan and North America, where it will be released next year.

LARS BRANDLE



piracy epidemic—began shortly after the 1990 collapse of the communist Iron Curtain separating Eastern Europe from the West. By 1993, unemployed former KGB spies had come to work at Media Mazur's classical-music label, Unlimited Classics, at the St. Petersburg office in Russia.

The former secret agents were experts in using tracking systems installed in Russian tanks and MIG fighter planes to locate secretive conversations from a distance. Maloney explains, "While spying, they could pick up particular sound frequencies and isolate them for information."

But Media Mazur, led by Berlin-based managing director Memo Rhein, learned that the same technology featured the ability to locate and enhance the weak frequencies on the old analog classical and jazz recordings licensed from the Russian authorities. Maloney adds, "We could bring out weak bits and make them surround, as if they were recorded in a digital 5.1 surround-sound studio."

In the past three years, Media Mazur, which also has offices in New York and Singapore, made another breakthrough. As the company built a database of the digitally sound-

U.S. Indies Bring Bright Outlook To MIDEM

A good year for stateside indies has reignited interest in the annual confab



BY STEVE TRAIMAN

Buoyed by a good year overall in the U.S. market, more independent labels, distributors and management firms will be on hand at this year's MIDEM, including several



DORF

presence in the music-industry market share this year," she says.

Rounder Records is one of the companies that skipped MIDEM last year but is returning. Cofounder Bill Nowlin, who has been attending

"We'll be talking to artists who are falling off major-label rosters and are looking for a strong return from other revenue streams."

—MICHAEL DORF,
KNITMEDIA LABEL GROUP

major players that missed the 2002 event.

"We've certainly seen a lot more interest from the independent sector for this MIDEM," says U.S. market sales VP Bill Craig. "Overall, indie representation is up, and we expect even more of a last-minute rush than a year ago."

The Assn. for Independent Music (AFIM), successor to the former NAIRD group of indie distributors, is a good example of renewed interest in MIDEM. Absent in 2002, the organization has a stand this year, and executive director Courtney Proffitt observes that members are much more optimistic. "We're absolutely thrilled over our strong

since 1976, observes, "The impoverished state of most indie labels last year has seen a complete turnaround for us and many others."

Ryko has been in business for 20 years, notes Ryko Distribution president Jim Cuomo. "Arthur Mann, one of our four original founders, is still with us as head of Ryko International and Ryko Music, so MIDEM is very important to the company," he says. "Rykodisc was the first CD-only label, and we really set the table for success over there."

Noting a terrific year, Cuomo points to the distributor's focus on a limited number of about 24 labels. Top sellers included Rykodisc's own Kelly Willis' *Easy* and the Frank Zappa catalog.

Koch Entertainment president Bob Frank reports one of the biggest years ever, with demand for indie product leading to a healthy profit. He points to *WWE: The Anthology* and the Ying Yang Twins' *Alley*.

Michael Dorf, founder/president of the Knitmedia Label Group, won't be attending MIDEM for the first time in 13 years. He cites the acquisition of Instinct Records and its 300 titles. "Instinct brought us Amos Jared Hoffman, who now heads the group, and manager Peter Wright, our official MIDEM rep," he notes.

Putumayo World Music (PWM) founder/president/CEO Dan Storper attended his first MIDEM in 1994, shortly after the label's first release. The firm's mission is to introduce the music of other cultures through what he calls "feel good" songs.

Malaco Records started as a booking agency and studio 33 years ago, recalls director Tom Couch, Jr. The label launched in 1969. "It was a real good year," he says about 2002, pointing to a Street Level P&D deal that brought Da Headbussaz' *Dat's How It Happen To 'M*.

Since 1969, San Juan Music has specialized in licensing to small indies like Cleopatra, St. Clair, Madacy and Direct Source, notes president Michael Chernow. "We supply those companies and about 50 others worldwide with a large portion of their catalog," he says. "Success for greatest-hits packages by Teddy Pendergrass, Harold Melvin & The Blue Notes and the Delfonics, among others, has led to new projects for Starship with Mickey (Continued on page 66)

Int'l Indies: Working Smarter In Tougher Times

Executives cite cost-conscious moves and smart A&R choices as keys to survival and expansion

BY THOM DUFFY

Three months before this year's MIDEM conference in Cannes, new figures from the International Federation of the Phonographic Industry (IFPI) confirmed a trend: It's an indie world out there.

Independent music companies—which dominate the deal-making at MIDEM—are collectively responsible for the single largest share of global record sales, according to the most recent annual figures. In *The Recording Industry in Numbers 2002*, the IFPI for the first time reported worldwide and regional market shares for the calendar years 1999, 2000 and 2001. The total market share of record sales, based on value of shipments by all independent record companies in 2001,

tion of declining sales led his company to adopt a "group concept," expanding into publishing, concert promotion, artist management and regional offices in Asia and the U.S. "So, even though we did have a hard time in the first six months [of the business year in the record division], we were able to make up for a good proportion of our loss from our other businesses," says Yoda. "We see ourselves as a unique content provider, and, of course, our core business is music. [But] we can survive the difficulties as an independent group of companies."

Yoda points to Avex's launch of copy-protected CDs in March—the first Japanese record company to do so—as a key development for the company in the past year. "We



YODA



COKELL

stands at 28.9%, edging out the five multinational majors: Universal (23.5%), Sony (14.7%), EMI (12.9%), Warner (11.8%) and BMG (8.2%).

But that report was scant consolation for the dramatically difficult times facing the entire music industry, majors and indies alike. The IFPI reported in October that worldwide sales of recorded music fell by 9.2% in value and by 11.2% in units in the first half of 2002.

Against this backdrop, as indie executives convene in Cannes for the 37th annual MIDEM expo, Billboard's global team of correspondents contacted several independent companies to ask what specific steps they've taken in the past year to adjust to a harsh business climate.

In Japan, the world's second-largest music market, Avex chairman Tom Yoda says the expecta-

[as an industry] have to keep fighting against CD-R copying and file-sharing," says Yoda. "We have to protect our rights from anyone who tries to steal from us."

A focused A&R strategy has been key to the success of the Sanctuary Records Group in the U.K., says CEO Joe Cokell. "As a company, we maintain strong financial disciplines to ensure our margins aren't eroded, and this all helps to realize growth," says Cokell. "It's no secret that SRG isn't chasing the next 'popstar' phenomenon and that our A&R policy is low-risk and high-return. Our portfolio of artists continues to grow, and we're constantly adding legendary acts to the labels, as well as breaking brand new artists via our joint-venture label agreements with Rough Trade and Fantastic Plastic Records."

(Continued on page 64)

Int'l Indies

Continued from page 63

As an independent U.K. publisher, SGO Music recognizes that "there has been a fundamental 'sea change' in the music industry," says MD Stuart Ongley. "and, if we are to survive, we must take swift and radical action."

"Staff training is essential," he adds. "They are fewer [in number], but more highly trained. We have cut our cash investment in writer/artist development by 50%, with further reductions to follow. But, fortunately, our success rate will work out at one-in-two. We will approach future artist development very differently to anytime in our 11-year history."

Ongley says other cost savings are a result of occupying smaller quarters and moving nonessential records into off-site, low-cost storage, closely watching legal and accountancy costs, out-sourcing administrative activities and "general streamlining."

Few European territories have been harder hit by declining music sales as Germany. That has prompted independent labels like In-

Akustik, which releases its own product and distributes a number of smaller German and European labels, to readdress their business models.

"It's essential for independent record companies to work efficiently and with foresight...to sensibly make their business more economical," says Bernhard Rössle, CEO of the record department at In-Akustik. For example, the company will no longer extend distribution deals with labels that did not achieve a set average number of sales per release. "We also cut costs by deleting our bimonthly printed newsletter on new releases and switching to an e-mail information system for the print media," he notes.

"At the same time, we expanded our offerings on music DVD and expanded our selection of special projects," he adds. "We increased promotion activities for priority releases such as DVDs [featuring] Steve Lukather, Larry Carlton and the *Super Drumming* series presented by Peter York."

As DVD sales grow, In-Akustik is prepared, nabbing rights for the renown German TV music show *Ohne Filter* and rights it acquired from Germany's ARD network to

performances from '60s and '70s music shows.

Music Network Records Group (MNR) in Sweden has also taken practical steps to cut expenses, says Per Helin, senior VP of A&R. Those include trimming staff, reducing the



MONTGOMERY

number of labels MNR distributes and the number of releases and being "very careful about everything we spend."

Smart A&R moves are also seen as essential. "On the label side, we have signed unique artists performing in Swedish and English for both

domestic and international audiences," says Helin, citing Staffan Hellstrand, Johan Rothstein, Irma, Kamera, De Stijl and Satirine. MNR also has tapped its back catalog for the *MNR Klassic* series, which has been warmly received by retailers.

While the past two years have brought the dot-com meltdown and a dramatic reassessment of the value of many Internet companies, the online music-marketing firm MP3.com Europe, owned by Vivendi Universal, remains bullish on its prospects, says Chris Montgomery, Europe CEO of the U.S.-based company. Serving local markets is crucial, he says. "In Europe, MP3.com launched its localized Web sites in the U.K., Germany, France and Spain, followed by Holland and Italy," reports Montgomery. "The objective is to localize the content, the marketing and promotion experience across Europe. For example, someone in France might want to listen to just French bands as well as international acts like Madonna. For a record label with varying release dates, they can create a buzz or a story in one country and then spin that in another territory. So, it's very important to the labels for us to localize [their marketing message] and be pan-European."

Proving there is still business to be done in the online sector, Montgomery says, "We've been developing relationships with brand owners, such as Coke and [Microsoft's] Xbox, since the beginning of 2002. This solidifies what we've already been doing in the U.S. We feature more than 225,000 artists worldwide and 30,000 from Europe. We also have 3 million e-mail-able users in Europe, who've asked to receive music from MP3.com and whom we can target. We then try to combine a brand owner interested in targeting a particular segment, bring in a label and come up with a [marketing] campaign that suits everyone."

"With the current unhealthy advertising market," adds Montgomery, "there's now an opportunity for companies like ours to bring new ways of marketing as part of the campaigns the labels set up."

Crossing borders with local acts in search of increased sales is also a primary goal in Europe, and one such success story is the release by Italy's Carosello Records of the album *Des Visages, Des Figures* from veteran French rockers Noir Desir, which resulted in some 80,000 units sold.

(Continued on page 66)

4ad bar de lune bbe beggars banquet black hole blood & fire crs deep funk discipline global mobile eagle edel far out f-communications flute/beechnood frontiers genuine hedkandi hightone imusic infectious jazz fm jeepster jet star juju records kitty-yo landspeed mastercuts mantra matador mo' wax munich mushroom mute nation ninja tune obsessive outcaste perfecto pias pluxemburg react righteous babe rounder ruff life snapper spv strut subspace communications sugar hill too pure ultimate dilemma wiiiija xl recordings

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MANKIND LIBERATION FRONT

The MLF alter all previous notions of traditional pop and electronica with the album "Automind" featuring a remix by the Sofa Surfers.

**slow
roosevelt**

Texas' own favorite sons, Slow Roosevelt is poised to take over the world, with the album "Weightless." Look for the video on Viva for "Boys Lie, Girls Steal."

Marcy Playground

Look for "Deadly Handsome Man" to lead the new album at radio as the follow-up to the multi-platinum success of "Sex and Candy."

gODHEAD

With the follow-up to "2000 years of Human Error," gODHEAD returns with their best album yet in early 2003.

freakhouse

A compelling combination of pop and metal with cross-over potential. "Beautiful Misery" is their debut release.

Robin Beck

With much anticipation, the re-mix of "First Time" with DJ's at Work has the DJ mafia talking, to be followed by her long awaited return album with songs by Desmond Child.

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Come visit us at MIDEM at the AIM stand (03.24 - 05.23)

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MIDEM

AN EXPANDED INTERNATIONAL SECTION

U.S. Indies

Continued from page 63

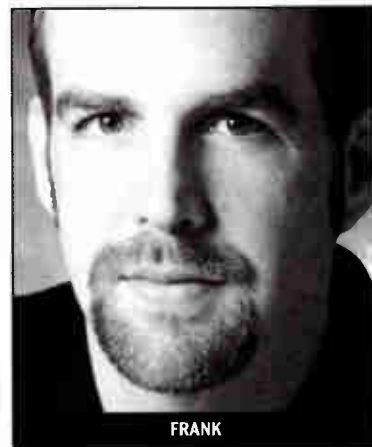
Thomas and Howard Jones and Holly Dunn."

MIDEM PRIORITIES

AFIM's Proffitt reports a growing number of members have committed to MIDEM, including Righteous Babe and So Much Moore. "There are huge business opportunities for smaller indie firms at MIDEM," she says. "Everyone will be 'showing the AFIM flag' and focusing on new



NOWLIN



FRANK

marketing and licensing deals."

Rounder's Nowlin expresses the sentiment of most attendees, saying he'll meet with people the company already does business with, both U.S. and overseas contacts. "Our new collaboration with Amazon.com has worked very well," he notes, "and we'll be discussing more potential licensing projects at MIDEM."

For Ryko Distribution's Cuomo, MIDEM offers a chance to meet all of the company's partners in a series of one-on-ones. "Through one of our distributed labels, Verve France is now in our group, and we have the option on any music not picked up by Verve USA. There are similar deals pending with other European labels."

"Since we started Koch Entertainment in 1999, MIDEM has been very important," Koch's Frank emphasizes. "We're there to renegotiate deals with our key worldwide partners who have grown with us, including Shock Entertainment

for Australia, High Note for China, JVC in Japan and Rock Records in Korea."

Knitmedia's Dorf has entrusted what he calls "the maintenance job" to Peter Wright. "As one of the largest indie music companies," he says, "we'll be talking to artists who are falling off major-label rosters and are looking for a strong return from other revenue streams." He cites growing online sales at www.knittingfactory.com and a new Knitting Factory club in Paris that will join successful venues in New York and L.A.

For PWM's Storper, who credits



STORPER



CUOMO

MIDEM with helping to build a network of more than 50 countries, this year he hopes to pick up more smaller territories, pointing out Cape Verde, Angola and Zanzibar, which were added last year.

MIDEM is vital to Malaco, Couch observes, noting that European rep Eddie Stout worked out a warehouse situation with Continental Record Service in the Netherlands for distribution of about 35 top titles. "A key priority this year is to renew our relationship with BMG International for the rest of the world," he says.

San Juan Music's Chernow observes that he picked up a lot of business for Korea and new links in Germany and France at the last MIDEM. This year, he hopes to do more in Asia—particularly Korea, Singapore and China—once piracy is more under control. Citing a successful giveaway deal in Poland in 2002, he also sees more opportunities in Eastern Europe.

Int'l Indies

Continued from page 64

"The market is certainly tough, but we've had a good year and have even managed to improve our margins," says Carosello MD Claudio Ferrante. "Obviously, the success of *Noir Desir* has helped. But we've also reorganized our resources, both in terms of our staff and our roster. We have, for example, decided to concentrate on fewer artists, while increasing the investments on each one. I guess you could call it specialization. One artist we're particularly working on is Pacifico, a talented singer-songwriter who has written material for more famous Italian names such as Adriano Celentano, Samuele Bersani and Fiorella Mannoia. As far as smart business moves are concerned, our best one was undoubtedly signing a distribution deal with Warner Music Italy, whom we see as a genuine business partner."

In fact, Ferrante is far from gloomy about the future. "I actually think that, in the current climate, the indies are becoming more important as they are playing an increasingly important creative role," he says. "In order to keep this up, however, they have to get more records on the charts. The indies are the laboratory for success in today's market."

And the importance of putting artists first, even in tough times, is affirmed by Ingmar van Wijnsberge, GM of Munich Records in the Netherlands. "We basically stuck to our guns of simply treating artists with respect, which also means being completely clear to everyone involved about our realistic expectations and possibilities," he says. "If you treat your artists fair, they will tell each other. Our hands are our best reps."

"And we still only hire people who love and care about music," he adds. "We still choose the labels we approach for our distribution network by musical interest rather than shifting units. And we only add artists to our label that are unique, rather than follow the hype."

The greatest challenge facing independent labels in the year ahead, says van Wijnsberge, is to "not let the music itself out of [your] sight. It's the music that is most important."

This story was written with contributions from Japan bureau chief Steve McClure and correspondents Adam Howarth, David Stark and Juliana Koranteng in the U.K.; Ellie Weinert in Germany; Howell Llewellyn in Spain; Mark Worden in Italy; Jeffrey de Hart in Sweden; and Jennifer Dempsey in the Netherlands.

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Canada's Modest Pre-Christmas Gains Not Enough For Final-Quarter Turnaround

BY LARRY LeBLANC

TORONTO—Pummeled by dismal sales throughout 2002, Canada's major music retailers had hoped for a turnaround in the final quarter, but modest pre-Christmas gains in trade offered no solace.

Total Canadian album sales finished down 16.3% for 2002 with 49.9 million units scanned vs. 59.7 million the previous year, according to Nielsen SoundScan.

While Canadian consumers significantly delayed making music purchases for the Christmas period for the fifth straight year, new titles generally sold below previous years, and no retailer claims sales increases over 2001 in the 10 days leading up to Dec. 25.

"Right up until Christmas I had the razor blade at my wrist," jokes Tim Baker, buyer for Sunrise Records, which has 30 stores in Ontario. "I was gearing up for a poor Christmas. But it really wasn't bad. We had better [music] titles than last year."

Bruce Mackenzie, senior buyer at Pindoff Record Sales—which operates the 102-store Music World chain nationally—says, "We were flat to 2001, but flat was more than what we thought we'd be."

According to figures from Nielsen SoundScan, music sales in Canada rose 1.4%, from 8.8 million units in December 2001 to 9.1 million units the same month in 2002.

"We were very happy with our December sales," says Chris Walker, president of HMV North America, which operates 98 stores in Canada.

LOOKING 'UP!'

Ken Kozey, purchasing manager at Handleman Co. of Canada—which racks the 166-store Wal-Mart Canada chain and the 302-store Zellers department chain—agrees: "It was a good Christmas."

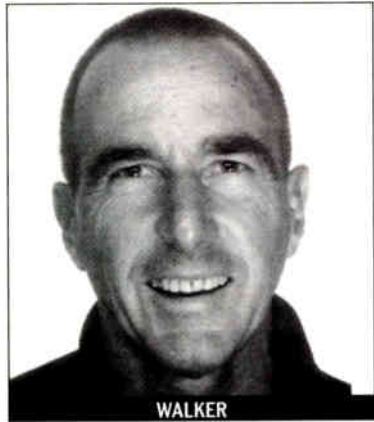
Key factors in keeping the 2002 holiday season from being a disaster were Shania Twain's Mercury album *Up!* and Christmas and New Year's Day both falling on Wednesdays, providing weekend buying opportunities. Retailers concur that *Up!*—which so far has scanned 580,690 units, according to Nielsen SoundScan—and Sony's compilation *MuchDance 2003*, which has scanned 183,000 units, led the way in music sales by a sizable margin.

"Shania, Shania, Shania," Baker bellows. "It was Shania selling, and there wasn't anybody in the ballpark in terms of quantity that we moved week to week."

Lane Orr, head buyer at the 22-store A&B Sound chain in western Canada, says, "We did well with Shania, but we also did well with catalog. DVD was huge for us."

Also performing strongly in the seasonal period were titles from international acts Eminem, Josh

Groban, Elvis Presley, Santana, Tupac Shakur, Christina Aguilera, Jennifer Lopez, and U2; Canadians Diana Krall, Avril Lavigne, Sum 41, Shawn Desman, Our Lady Peace, and Blue Rodeo; and Quebec-based French-speaking acts Jean Leloup and Marie Desrosiers.



WALKER

"Both Tupac Shakur and Eminem were just monsters," Baker reports. "Eminem's *8 Mile* and *The Eminem Show* finished in our top five. Tupac was a huge surprise. We don't generally see hip-hop as great Christmas sellers, because parents don't buy it for their kids."

SERIES OUT, DVD IN

Retailers claim that among the disappointments were series compilations, usually market leaders in this period. While *MuchDance 2003* performed well, other compilations—such as Universal's *Big Shiny Tunes 7* and Warner's *Women & Songs 6*—had disappointing sales compared with previous years.

"We have somewhat burned out [compilations], though *MuchDance* is still very strong," Mackenzie says. "Big Shiny Tunes was a disappointment this year. *Women & Songs* has run its course."

Orr agrees: "*Women & Songs 6*, I can honestly tell you, should have been priced as a CD single."

Canadian retailers report that for the second consecutive year, there was increased public enthusiasm for DVDs during Christmas. But they say that the heavy discounting on DVDs at mass merchants and consumer-electronics chains affected their sales. Mackenzie notes, "The big titles were everywhere, and they were cheap."

Baker sees music video as a future bright spot, suggesting that there's a bigger market than many industry figures suspect. "We did really well with the Paul McCartney DVD," he says. "It was heads above everything else. But overall, music-DVD sales were pretty consistent. The industry might have something here."

Kozey agrees. "Our industry needs to strengthen its DVD-music strategy. The Paul McCartney [DVD]

set a bar our industry needs to take sight of. The Josh Groban DVD is another. It's sold out as fast as we could ship it."

Rather than characteristically blaming unauthorized CD burning for poor sales for 2002, music merchants chide labels for having unbalanced release schedules of top hits.

"Too many [major] releases are now being put into the last quarter," Walker says. "Retailers can't do justice to [them all]. Also this practice generates a poor sales performance in the first three quarters. People then lose confidence and pull back on marketing spending, store upgrades, store openings, and other things."

HMV Canada VP of product Jonathan Rees adds, "During the first three quarters, retailers are missing sales to computer games and whatever. People are going out of the music market and only coming back at Christmas."

Senior VP Rupert Perry Leaves EMI After 32 Years

BY HAMISH CHAMP

LONDON—EMI Records' longest-serving senior executive, Rupert Perry, has left the U.K.-based major after more than three decades.

Billboard understands that the Dec. 31, 2002, departure of the EMI Recorded Music senior VP is a result of his contract—which was set to terminate at the end of March—not being renewed. EMI does not intend to replace him.

It is believed that Perry has already had conversations with a number of companies, though nothing specific has so far resulted from these talks. "I'm not packing it in," he tells *Billboard*. "This is a new year, a new start, and I definitely want to be active in the [music] industry."

Perry joined EMI in 1971 as personal assistant to EMI Records worldwide group director Len Wood before moving to manage EMI affiliates in the U.S., Australia, and the U.K. He then became president/chairman of EMI Europe and, in 1999, senior VP of EMI Recorded Music.

During his time at EMI, Perry worked with artists as diverse as David Bowie, Tina Turner, Iron Maiden, and Radiohead. He was chairman of U.K. labels body the British

U.K. Industry Sees Albums Up, Singles Down In 2002

BY PAUL SEXTON

LONDON—The U.K. industry is taking cheer from a year-on-year growth in album sales that many had thought unlikely. By the same token, it would probably rather draw a discreet veil over 2002 figures for the singles market.

Artist album sales for the year reached a record 112.4 million units, an increase from 2001 of 4.1%, at a time when many other leading world markets posted depressing declines.

Though sales of artist albums during Christmas week fell by 3.2% against the same period in 2001, information supplied to *Billboard* by compiler the Official U.K. Charts Co. shows sales during all of November and December 2002 up 4.9% year on year.

Artist album sales in the Dec. 22-28, 2002, chart period totaled 5.33 million, with titles by Robbie

Williams, Blue, Pink, and Avril Lavigne, as well as best-of sets by Elton John, Westlife, and Elvis Presley (all in the marketplace for at least one month and some much longer) still resilient.

Returns for the Dec. 29, 2002-Jan. 4, 2003, week came crashing to earth at 2.71 million, but even that was a 14% improvement on 12 months earlier.

During 2002, a total of 36.8 million compilation albums were sold in the U.K.—down

0.3% on the year before. Grouping compilations and the artist sets together, the market improved by 2.9% over 2001.

Nick Chilcott, music buyer for supermarket chain Asda's 260 music-selling U.K. stores, reflects the relief at the figures that many retailers will feel. "Seeing how [the market] was going early in the fourth quarter, the outturn numbers were a pleasant surprise," he says. "We had a very good performance in Q4, as we had done earlier. The Robbie Williams and Blue albums [*Escapology*, EMI, and *One Love*, Innocent/Virgin, respectively] were the key winners. I'm not sure how the market would have done without them."

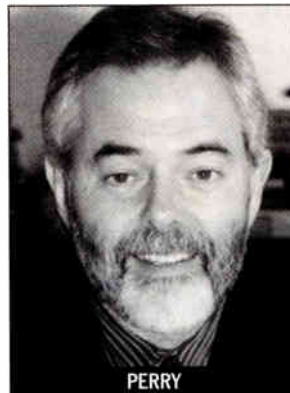
The U.K. singles market, by contrast, continued to shrink before the industry's eyes: It was down 14.2% against 2001, with 44 million units sold vs. 51 million in 2001.

There was consolation in total singles sales for the Dec. 29, 2002-Jan. 4, 2003, chart week of 485,000, slightly more than 10% up year-on-year. But that figure was also 43% down on the week before.

Sales of this year's No. 1 U.K. Christmas single, Girls Aloud's "Sound of the Underground" (Polydor)—usually the most lucrative berth of the year—were disappointing. Nevertheless, total singles sales for that Dec. 15-21, 2002, chart week were, at 1.32 million, up 13.2% on Christmas 2001.

U.K. indie retailers report mixed blessings for 2002 business. "[December sales] took a while to get going, but nearer Christmas they were good," says Philippa Jarman, co-director of Piccadilly Records in Manchester. "But generally, we found sales were lower than [the previous] year by quite a bit."

But Matt Cosway, manager of vinyl dance specialist Play Music in Leeds, says that rumors of a sharp downturn in club-music sales do not tally with his experience. "Christmas wasn't a bad time, and dance is not declining," he notes. "I can't be one of those pessimists that says it is."



PERRY

Phonographic Industry from 1993 to 1995. In 1997, Queen Elizabeth II awarded him the title of Commander of the British Empire for his contribution to the U.K. music industry, and he was chairman of the regional board of the International Federation of the Phonographic Industry (IFPI) from 2000 to 2002.

In a statement, EMI Recorded Music chairman/CEO Alain Levy said: "Rupert is one of the music industry's most respected and best-loved executives. During his years with EMI, he has been the custodian of many important parts of the business around the world and has

helped develop the careers of many of our artists." Levy also paid tribute to Perry's diligent work defending intellectual property and copyright protection.

Recently, Perry has been active as a roving troubleshooter for the IFPI, meeting leading government ministers worldwide to argue the industry's case for tighter copyright legislation.

Tony Wadsworth, who was appointed chairman of EMI Recorded Music U.K. and Ireland by Perry, says: "He is an inspiration, both professionally and personally. His key strengths [at EMI] were experience, honesty, and discretion."

Studio Monitor™

by Christopher Walsh



TAKING ADVANTAGE: It's a new year, but the pressures of a struggling music industry—within an equally challenging economic climate—will likely mean more of the same for the commercial recording business. With challenges, though, come opportunities, and one of Atlanta's newer recording facilities—Trollsound Studios—seems tailored to succeed in an era in which long-term album projects are increasingly rare.

Opened in 2001, Trollsound is the brainchild of Bill Tullis, a 26-year veteran of Turner Broadcasting Systems (where he served as audio and music director until choosing early

times are getting tougher and tougher. After my 26-year stint at Turner, I decided to do my own thing. Fortunately, we don't have any real overhead as far as having to make a huge profit to pay off anybody. That's what we're trying to poise ourselves to do. People have helped me all my life; now I'm going to start helping people. We're there for the artist that can't afford the huge place but needs the expertise."

Trollsound features a Sony DMX-R100 digital console and two Tascam MX-2424 24-track hard-disk recorders, as well as Ampex ATR-100 half-inch and Otari MTR-10C quarter-inch tape machines, the latter two seeing plenty of action due to the remastering work the facility offers. Equally important is the 16-channel Pro Tools interface, Tullis says. "Somebody who has Pro Tools and no studio can come in and record everything they want, and we either mix it on their system or our system, or they take it back home and

mix it. It's seamless." The remote truck, known as Bubba, is an off-road-capable, four-wheel-drive vehicle that also employs one or both Tascam MX-2424s. Alternatively, the truck can record live to DAT or MiniDisc or use an external multitrack recorder.

With a scarcity of big-budget projects, and ample studios in the area to serve such clients—Tree Sound Studios and Southern Tracks, for example—Trollsound Studios is the type of facility that, by virtue of its versatility, flexibility, and low overhead, can prosper despite a sluggish economy and an industry in the doldrums. Independent, Christian, rock, blues, jazz, and solo artists, as well as digital audio workstation-equipped home recordists, have all found the facility a valuable and affordable resource.

"There's always going to be a need for the big room and the large studio," Tullis says. "The way that I'm doing it is, I'm catering to the people that don't need that. But if they're better off in a live situation, we've got a truck that can get a pristine sound, then we come back here and mix it. I used everything I learned in my 26 years at Turner and elsewhere to put this all together so I *didn't* make mistakes."



TROLLSOUND STUDIOS

retirement upon the Time Warner/AOL merger). Tullis also worked at such commercial recording facilities as Power Station (now Avatar Studios) and the defunct Media Sound in New York and A&M Studios (now Henson Recording Studios) in Hollywood, Calif.

Trollsound is a two-room facility specializing in recording, editing, and mixing; audio restoration and archiving; and mastering/remastering. While Studios A and B, both video-linked, can accommodate eight and nine musicians, respectively, parent company Creative Services' remote recording truck can capture the ambiance of an acoustically treated space, such as a concert hall, or an outdoor performance venue. The often-prohibitive cost of a large commercial facility, with its large-format console, is circumvented by this flexibility, along with inexpensive yet powerful digital recording gear.

Just as long-term bookings are fewer in number, a corresponding increase in artists taking their career into their own hands—recording and touring without the backing of a major label—means a potentially vast client base in need of low-cost, high-quality recording. "I know the niche is there," Tullis says, "because

Despite Biz Downturns, Humberto Gatica Enjoys A Full Plate Of Superstar Projects

BY CHRISTOPHER WALSH

Although he's based primarily at Westlake Audio in Los Angeles, super-producer Humberto Gatica's non-stop schedule takes him far and wide. At the close of 2002, Gatica was in Las Vegas, recording new resident Celine Dion's upcoming release at Digital Insight. From there, he flew to New York to mix one of the songs he had just produced with Dion at the Hit Factory. He can also be found at Hit Factory/Criteria in Miami, and, back in Los Angeles at the Record Plant.

As in-demand as he is, a facility with multiple rooms—and equally plentiful Solid State Logic J Series consoles—is an advantage. Recently, red-eye flights have been the norm: He's working on the Dion project in Las Vegas and New York, and he's also helming Chilean rock band La Ley's upcoming release and the next project by Josh Groban. Gatica co-produced and mixed the recent *Josh Groban in Concert* CD and DVD-Video, as well as Groban's self-titled debut.

Gatica's preference for SSL consoles extends to the XL K Series, which he has used at the Hit Factory, the only studio that currently features three of SSL's most recent music recording/mixing offerings. As he is increasingly being called on to create 5.1-channel mixes for DVD, the 2002 introduction of the K Series was fortuitous.

"It's absolutely incredible," Gatica

says of the XL K Series. "It's fast, the sonics are superb, the sound just feels right, and the automation system is so much quicker. It's everything I wanted in a console."

Regarding surround mixing and the K Series, Gatica adds, "Before, there were some obstacles that made you re-route things and do things in a fashion that was a little uncomfortable. Now, it allows you to move fast and more accurately."



GATICA

As a producer/engineer who has worked with superstars as diverse as Aretha Franklin, Julio and Enrique Iglesias, Michael Jackson, and Kenny Rogers, Gatica is in the advantageous position of working at the world's top recording facilities. This status, unfortunately, is shared by fewer audio professionals, as an industry beset by falling sales amid

ongoing Internet piracy and CD-burning spends less on album production. Many producers, responding to technology and changes at major labels, are opting to work in home-based digital audio workstation environments.

"Everything has changed drastically," Gatica says. "I own a Pro Tools system, and I think it's incredible. I think it's great that some people can sit at home and—just with a mouse—mix a record. I think that's a gift. But there's no way it will be as good as if you sit in front of an SSL or a Neve [console]. It seems to me that the business, in some way, has been affected by the fact that many records have been done in that fashion, due to financial considerations. It's a shame. There was a time when people were proud to find a great studio, a great console, a great tape machine aligned a certain way and make records sound a certain way. Fortunately, we still have access to those studios."

New formats such as DVD and Super Audio CD, Gatica feels, may win back a generation accustomed to MP3, bringing prosperity back to the music industry at large. "The kids are used to hearing things in a certain fashion, and that's all they know," he says. "Of course, if you expose them to something better within the style of music they like, they're going to go wild. I think that's the ticket."

JANUARY 18
2003

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 11, 2003)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	DANCE/MAXI-SINGLES SALES
TITLE Artist/ Producer (Label)	LOSE YOURSELF Eminem/ Producer (Shady/Interscope)	LOVE OF MY LIFE (AN ODE TO HIP HOP) Erykah Badu Featuring Common/ E. Badu, R. Saadiq (Fox/MCA)	19 SDMETHIN' Mark Wills/ C. Lindsey (Mercury)	WORK IT Missy "Misdemeanor" Elliott/ Timbaland (The Gold Mind/Elektra/EEG)	DIE ANOTHER DAY Madonna/ Madonna, Mirwais (Warner Bros.)
RECORDING STUDIO(S) (Location) Engineer(s)	54 SOUND (Ferndale, MI) Steve King, Michael Strange, Jr.	BLAKESLEE (N. Hollywood, CA) ELECTRIC LADY (New York) Gerry Brown, Tom Soares	OCEAN WAY (Nashville, TN) AIMEE LAND (Brentwood, TN) Ricky Cobble	HIT FACTORY CRITERIA (Miami, FL) Carlos "El Loco" Bedoya, Senator Jimmy D	SARM WEST (London) Mark "Spike" Stent
CONSOLE(S)/ DAW(S)	SSL 4000 G	SSL 4000, SSL 9000 J	Custom Ocean Way Neve 8078/Pro Tools	SSL 9000 J	SSL 9000 J
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348/Pro Tools	Pro Tools	Sony 3348/Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Quantegy 456/Pro Tools	Pro Tools	Quantegy 467
MIX DOWN STUDIO(S) (Location) Engineer(s)	54 SOUND (Ferndale, MI) Eminem, Steve King	ELECTRIC LADY (New York) Tom Soares	SOUND KITCHEN (Franklin, TN) Greg Droman	MANHATTAN CENTER (New York) Timbaland, Jimmy Douglass	THE MIX SUITE @ OLYMPIC (London) Mark "Spike" Stent
CONSOLE(S)/ DAW(S)	SSL 4000 G	SSL 9000 J	Neve VR Legend	Neve VR72	SSL 4064 G
RECORDER(S)	Pro Tools	Pro Tools	Otari Radar II	Studer A827/Pro Tools	Studer 3348/Pro Tools
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Quantegy GP9	Quantegy 499	Quantegy GP9
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Los Angeles) Brian Gardner	STERLING SOUND (New York) Tom Coyne	MASTERMIX (Nashville, TN) Hank Williams	STERLING SOUND (New York) Chris Gehringer HIT FACTORY (New York) Herb Powers	METROPOLIS (London) Tim Young
CD/CASSETTE MANUFACTURER	UMVD	UMVD	UMVD	WEA	WEA

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JANUARY 18 2003 Billboard® VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS
"New Ons" are reported by the networks (not by Nielsen BDS) for the week ahead

For week ending
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 - 2 AALIYAH, MISS YOU
 - 3 SNOOP DOGG, FROM THA CHUUCH TO DA PALACE
 - 4 ASHANTI, BABY
 - 5 BUSTA RHYMES, MAKE IT CLAP
 - 6 LL COOL J, PARADISE
 - 7 B2K & P. DIDDY, BUMP, BUMP, BUMP
 - 8 NELLY, AIR FORCE ONES
 - 9 ERYKAH BADU, LOVE OF MY LIFE (IAN ODE TO HIP HOP)
 - 10 BABY, DO THAT
 - 11 JA RULE, THUG LOVIN'
 - 12 50 CENT, WANKSTA
 - 13 SMILEZ & SOUTHSTAR, TELL ME
 - 14 DRU HILL, I SHOULD BE
 - 15 MUSIQ, DON'T CHANGE
 - 16 NAS, MADE YOU LOOK
 - 17 MISSY ELLIOTT, GOSSIP FOLKS
 - 18 ROOTS, BREAK YOU OFF
 - 19 JAY-Z, 03 BONNIE & CLYDE
 - 20 JAHEIM, FABULOUS
 - 21 LIL JON & THE EAST SIDE BOYZ, I DON'T GIVE A**
 - 22 COMMON, COME CLOSE TO ME
 - 23 EVE, SATISFACTION
 - 24 AMERIE, TALKIN' TO ME
 - 25 TRICK DADDY, IN DA WIND
 - 26 INDIA ARIE, LITTLE THINGS
 - 27 504 BOYZ, TIGHT WHIPS
 - 28 NELLY, HOT IN HERRE
 - 29 YING YANG TWINS, BY MYSELF
 - 30 CLIPSE, WHEN THE LAST TIME
 - 31 TRINA, B R RIGHT
 - 32 LL COOL J, LUV U BETTER
 - 33 MISSY ELLIOTT, WORK IT
 - 34 BENZINO, ROCK THE PARTY
 - 35 TRICK DADDY, THUG HOLIDAY
 - 36 BIG TYMERS, OH YEAH
 - 37 D'ANGELO, UNTITLED (HOW DOES IT FEEL)
 - 38 WYCLEF JEAN, TWO WRONGS
 - 39 HEATHER HEADLEH, HE IS
 - 40 ASHANTI, FOOLISH
- NEW ONS**
JA RULE, MESMERIZE
VIVIAN GREEN, EMOTIONAL ROLLERCOASTER
JUSTIN TIMBERLAKE, CRY ME A RIVER
K. CI & JOJO, THIS VERY MOMENT
FAT JOE, ALL I NEED
MARQUES HUSTON, THAT GIRL
504 BOYZ, GET BACK
THICKE, WHEN I GET YOU ALONE

- 1 SHANIA TWAIN, I'M GONNA GETCHA GOOD!
 - 2 KENNY CHESNEY, BIG STAR
 - 3 FAITH HILL, WHEN THE LIGHTS GO DOWN
 - 4 DIXIE CHICKS, TRAVELIN' SOLDIER
 - 5 TIM MCGRAW, SHE'S MY KIND OF RAIN
 - 6 ALAN JACKSON, THAT'D BE ALRIGHT
 - 7 MARTINA MCBRIDE, CONCRETE ANGEL
 - 8 EMERSON DRIVE, FALL INTO ME
 - 9 TOBY KEITH, WHO'S YOUR DADDY
 - 10 MARK WILLS, I'S SOMETHIN'
 - 11 BLAKE SHELTON, THE BABY
 - 12 TERRI CLARK, I JUST WANNA BE MAD
 - 13 KEITH URBAN, RAINING ON SUNDAY
 - 14 FAITH HILL, CRY
 - 15 DEANA CARTER, THERE'S NO LIMIT
 - 16 TRACE ADKINS, CHROME
 - 17 JENNIFER HANSON, BEAUTIFUL GOODOBYE
 - 18 BRAD PAISLEY, I WISH YOU'D STAY
 - 19 TIM MCGRAW, THE COWBOY IN ME
 - 20 KEITH URBAN, SOMEBODY LIKE YOU
 - 21 BRUCE SPRINGSTEEN, LONESOME DAY
 - 22 GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
 - 23 RASCAL FLATTS, THESE DAYS
 - 24 DARRYL WORLEY, I MISS MY FRIEND
 - 25 MONTGOMERY GENTRY, MY TOWN
 - 26 LEANN RIMES, LIFE GOES ON
 - 27 STEVE AZAR, WAITIN' ON JOE
 - 28 JOE NICHOLS, BROKENHEARTSVILLE
 - 29 BRAD PAISLEY, I'M GONNA MISS HER
 - 30 ALISON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR AWHILE
 - 31 TOBY KEITH, MY LIST
 - 32 DIAMOND RID, BEAUTIFUL MESS
 - 33 DARRYL WORLEY, FAMILY TREE
 - 34 AARON LINES, YOU CAN'T HIDE BEAUTIFUL
 - 35 NICKEL CREEK, THIS SIDE
 - 36 ALAN JACKSON, DRIVE (FOR DADDY GENE)
 - 37 KENNY CHESNEY, THE GOOD STUFF
 - 38 KENNY CHESNEY, YOUNG
 - 39 DIXIE CHICKS, LANDSLIDE
 - 40 TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE
- NEW ONS**
JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU
KID ROCK, PICTURE
MONTGOMERY GENTRY, SPEED

- 1 EMINEM, LOSE YOURSELF
 - 2 JUSTIN TIMBERLAKE, CRY ME A RIVER
 - 3 EMINEM, WITHOUT ME
 - 4 GOOD CHARLOTTE, LIFESTYLES OF THE RICH AND FAMOUS
 - 5 JAY-Z, 03 BONNIE & CLYDE
 - 6 NELLY, HOT IN HERRE
 - 7 NEW FOUND GLORY, HEAD ON COLLISION
 - 8 B2K & P. DIDDY, BUMP, BUMP, BUMP
 - 9 SUM 41, STILL WAITING
 - 10 50 CENT, WANKSTA
 - 11 JENNIFER LOPEZ, JENNY FROM THE BLOCK
 - 12 AVRIL LAVIGNE, I'M WITH YOU
 - 13 CHRISTINA AGUILERA, BEAUTIFUL
 - 14 JC CHASEZ, BLOWIN' ME UP (WITH HER LOVE)
 - 15 HOWE DAY, GHOST
 - 16 EVE, SATISFACTION
 - 17 FOO FIGHTERS, ALL MY LIFE
 - 18 AVRIL LAVIGNE, COMPLICATED
 - 19 TWEET, OOPS, OH MY
 - 20 BUSTA RHYMES, PASS THE COURVOISIER PART II
 - 21 TRUTH HURTS, ADDICTIVE
 - 22 JUSTIN TIMBERLAKE, LIKE I LOVE YOU
 - 23 NO DOUBT, UNDERNEATH IT ALL
 - 24 LIL FLIP, THE WAY WE BALL
 - 25 RODNEY, IF IT WERE UP TO ME
 - 26 HOT HOT HEAT, BANDAGES
 - 27 DATSUNS, IN LOVE
 - 28 CODY CHESNUTT, LOOK GOOD IN LEATHER
 - 29 USED, THE TASTE OF INK
 - 30 KORN, ALONE I BREAK
 - 31 AUDIOSLAVE, COCHISE
 - 32 DONNAS, TAKE IT OFF
 - 33 PUDDLE OF MUDD, SHE HATES ME
 - 34 MISSY ELLIOTT, GOSSIP FOLKS
 - 35 QUEENS OF THE STONE AGE, NO ONE KNOWS
 - 36 MISSY ELLIOTT, WORK IT
 - 37 JOHN MAYER, YOUR BODY IS A WONDERLAND
 - 38 BUSTA RHYMES, MAKE IT CLAP
 - 39 GANG STARR, DWYCK
 - 40 NAS, STREET DREAMS
- NEW ONS**
NO NEW ONS THIS WEEK

- 1 CHRISTINA AGUILERA, BEAUTIFUL
 - 2 JOHN MAYER, YOUR BODY IS A WONDERLAND
 - 3 JENNIFER LOPEZ, JENNY FROM THE BLOCK
 - 4 NO DOUBT, UNDERNEATH IT ALL
 - 5 DIXIE CHICKS, LANDSLIDE
 - 6 RED HOT CHILI PEPPERS, ZEPHYR SONG
 - 7 BON JOVI, MISUNDERSTOOD
 - 8 SHANIA TWAIN, I'M GONNA GETCHA GOOD!
 - 9 AVRIL LAVIGNE, I'M WITH YOU
 - 10 MATCHBOX TWENTY, DISEASE
 - 11 MADONNA, DIE ANOTHER DAY
 - 12 PINK, FAMILY PORTRAIT
 - 13 MARIAN CAREY, THROUGH THE RAIN
 - 14 JIMMY EAT WORLD, THE MIDDLE
 - 15 AVRIL LAVIGNE, COMPLICATED
 - 16 CREED, DON'T STOP DANCING
 - 17 KELLY ROWLAND, STOLE
 - 18 MOBY, IN THIS WORLD
 - 19 TLC, GIRL TALK
 - 20 DAVE MATTHEWS BAND, GREY STREET
 - 21 SANTANA, THE GAME OF LOVE
 - 22 TORI AMOS, A SORTA FAIRYTALE
 - 23 JOHN RZEZNIK, I'M STILL HERE (JIM'S THEME)
 - 24 RED HOT CHILI PEPPERS, BY THE WAY
 - 25 PINK, DON'T LET ME GET ME
 - 26 CREED, ONE LAST BREATH
 - 27 FAITH HILL, CRY
 - 28 3 DOORS DOWN, WHEN I'M GONE
 - 29 COUNTING CROWS, BIG YELLOW TAXI
 - 30 NICKELBACK, HOW YOU REMIND ME
 - 31 DANA GLDVER, THINKING OVER
 - 32 DAVID GRAY, THE OTHER SIDE
 - 33 UNCLE KRACKER, IN A LITTLE WHILE
 - 34 KYLIE MINOGUE, COME INTO MY WORLD
 - 35 NO DOUBT, HEY BABY
 - 36 SHAKIRA, OBJECTION (TANGO)
 - 37 LIFEHOUSE, HANGING BY A MOMENT
 - 38 LENNY KRAVITZ, AGAIN
 - 39 FATBOY SLIM, WEAPON OF CHOICE
 - 40 SHAKIRA, UNDERNEATH YOUR CLOTHES
- NEW ONS**
KID ROCK, PICTURE
JENNIFER LOPEZ, ALL I HAVE
JUSTIN TIMBERLAKE, CRY ME A RIVER

Tuned In: Radio

by Marc Schiffman



COMMISSIONER COPPS SPEAKS: With the Federal Communications Commission (FCC) hearing from interested parties in its biennial review of ownership limits, one of the two Democratic commissioners on the five-member FCC, **Michael Copps**, has been outspoken about the need for broader hearings. He is not against the Telecommunications Act of 1996 but says the FCC needs more information on how that law has affected broadcasting.

"We do have practical experience now as to what has happened," he says. "We have 30% fewer radio-station owners in the U.S. [now] than we had in 1996. We have fairly well-grounded suspicions that this has had a pernicious

effect on the kind of entertainment that consumers are presented with [and the] diversity of programming."

Further change in ownership rules will affect the quality of radio programming, Copps believes. "At stake is how this whole industry is going to look—not just next year but probably for the next generation and beyond," he says. "Are we going to have entertainment and music that percolates up from local and regional areas rather than being decided upon in some Madison Avenue ad agency?"

FCC chairman **Michael Powell** has a hearing set to take place next month in Richmond, Va., but Copps believes that's not enough. "I don't think there's any more important issue that the commission faces in the next several months until we get this decided, and I don't think we should decide it without having a national dialogue," Copps says. "We should not be relying on data and information that's sent in by the lobbyists and the big companies alone."

Copps has yet to reach out to labels on the ownership question. "I haven't had an opportunity to discuss much with them, but that's an important perspective," he says. "I intend to talk with everybody I possibly can."

Perhaps one area where Copps and

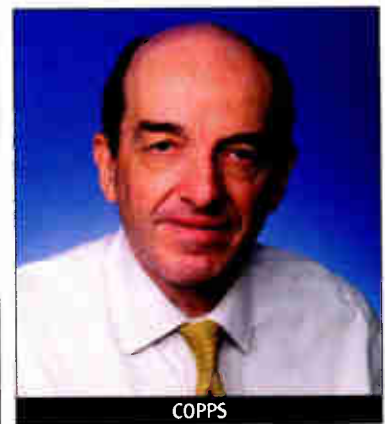
the labels can work together is around the pay-for-play issue. When asked if consolidation has affected the growth of pay for play, Copps says, "The ability of large companies to push playlists and things like that would seem to be extensive. We need to know more about that, but there is certainly enough information out there already to raise some pretty profound questions."

Broadcast indecency is also high on Copps' agenda, and he says that, too, has "a possible relationship" with consolidation. The worry is that programming decisions for stations are made in "a corporate boardroom far removed" from the small town where a station may be broadcasting. "Programming is increasingly geared toward the lowest common denominator, [and] that may be more likely to include indecent material." His question is, "Is it more likely for that to happen when a lot of the programming is done a little closer to home?"

Copps would like to see broadcasters revive the "voluntary code of broadcaster conduct," much like what radio had in place through the '80s.

Copps says that in the latter weeks of 2002, the FCC had enough complaint e-mails to crash its computer system, but since many of these complaints come without a tape or transcript, they're disregarded. "We have to have a system where we are responsive to complaints that are coming in here by people who allege that this is an infraction of the law," Copps says. "I suggested that stations ought to keep voluntarily tapes of what goes out on the airwaves. I don't want them to send that to Mike Copps so I can pore over them. I don't have time or interest in doing that, but I think when a complaint comes in that something has been said that somebody thinks is indecent on the people's airwaves, then we ought to have a record of what was said."

Copps says he's a historian and friend of the First Amendment and takes to task those whom he sees as hiding behind it. "I get a little bit weary about those who trot it out at the first mention of any problem that impacts them financially or personally, and they think all they have to do is say 'First Amendment!' and the argument comes to a screeching halt. The idea behind the First Amendment is not to let a few advertisers or financiers control the people's airwaves; it's to expand the system of deliberative democracy that we live in and make it open and accessible to diversity," he says. "The First Amendment sometimes gets mistreated by people who claim they are its best friends but are differently motivated."



COPPS

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200 Jencho Quadrangle, Jericho, NY 11753

JENNIFER LOPEZ, ALL I HAVE (NEW)
MISSY "MISDEMEANOR" ELLIOTT, GOSSIP FOLKS
UNWRITTEN LAW, REST OF MY LIFE
SHAKIRA, THE ONE
HOT HOT HEAT, BANDAGES
XZIBIT, SYMPHONY IN X MAJOR
LL COOL J, PARADISE
ZPAC, THUGZ MANSION
ALLISTER, SOMEWHERE ON FULLERTON

Continuous programming
1515 Broadway, New York, NY 10036

ZPAC, THUGZ MANSION
THE EXIES, MY GODDESS
CRAZY TOWN, ORDROWING
BREAKING BENJAMIN, POLYAMOROUS
TRUSTCOMPANY, RUNNING FROM ME
THE WHITE STRIPES, WE'RE GOING TO BE FRIENDS

Continuous programming
Hawley Crescent, London NW18BT

ROBBIE WILLIAMS, FEEL
JENNIFER LOPEZ, JENNY FROM THE BLOCK
AVRIL LAVIGNE, SKRER BOI
EMINEM, LOSE YOURSELF
CHRISTINA AGUILERA, DIRTY
NELLY, DILEMMA
TA TU, ALL THE THINGS SHE SAID
JUSTIN TIMBERLAKE, CRY ME A RIVER
N"E*R*D", PROVIDER
DEATH IN VEGAS, SCORPIO RISING
PINK, FAMILY PORTRAIT
COLDPLAY, THE SCIENTIST
JUSTIN TIMBERLAKE, LIKE I LOVE YOU
MISSY "MISDEMEANOR" ELLIOTT, WORK IT
CRAIG DAVID, WHAT'S YOUR FLAVA?
SUGAR BABES, STRONGER
KYLIE MINOGUE, COME INTO MY WORLD
MADONNA, DIE ANOTHER DAY
ATOMIC KITTEN, BE WITH YOU

Continuous programming
9697 E. Mineral Ave., Englewood, CO 80112

TERRI CLARK, I JUST WANNA BE MAD
DIXIE CHICKS, LANDSLIDE
GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
JAMIE LEE THURSTON, IT CAN ALL BE GONE
TIM MCGRAW, SHE'S MY KIND OF RAIN
MARK WILLS, I'S SOMETHIN'
BRAD PAISLEY, I WISH YOU'D STAY
EMERSON DRIVE, FALL INTO ME
TOBY KEITH, WHO'S YOUR DADDY?
RASCAL FLATTS, THESE DAYS
TRICK PONY, ON A MISSION
FAITH HILL, CRY
THE CHARLIE DANIELS BAND, SOUTHERN BOY
KEITH URBAN, SOMEBODY LIKE YOU
JOE NICHOLS, BROKENHEARTSVILLE
DARRYL WORLEY, FAMILY TREE
AARON LINES, YOU CAN'T HIDE BEAUTIFUL
TRAVIS TRITT, STRONG ENOUGH TO BE YOUR MAN
SHANIA TWAIN, I'M GONNA GETCHA GOOD!

Continuous programming
404 Washington Ave., Miami Beach, FL 33139

JUANES, ES POR TI
THALIA, NO ME ENSEÑASTE
MARIA, ERES MI RELIGION
RICARDO ARJONA, EL PROBLEMA
BACILDOS, CARALUNA
PAULINA RUBIO, TODD MI AMOR
DAVID BISBAL, AVE MARIA
SHAKIRA, QUE ME QUEDAS TU
ENRIQUE IGLESIAS, QUIZAS
SANTANA, THE GAME OF LOVE

Continuous programming
299 Queen St West, Toronto, Ontario M5V2Z5

CLASSIFIED, UNEXPECTED (NEW)
BENZINO, ROCK THE PARTY (NEW)
MISSY "MISDEMEANOR" ELLIOTT, WORK IT
KELLY ROWLAND, STOLE
PINK, FAMILY PORTRAIT
JENNIFER LOPEZ, JENNY FROM THE BLOCK
SUM 41, STILL WAITING
OUR LADY PEACE, INNOCENT
EMINEM, LOSE YOURSELF
QUEENS OF THE STONE AGE, NO ONE KNOWS
RASCALZ, MOVIE STAR
AUDIOSLAVE, COCHISE
MATTHEW GOOD BAND, WEAPON
TREBLECHARGER, DON'T BELIEVE IT ALL
AVRIL LAVIGNE, I'M WITH YOU
JUSTIN TIMBERLAKE, CRY ME A RIVER
JAY-Z, 03 BONNIE & CLYDE
PUDDLE OF MUDD, SHE HATES ME
SAM ROBERTS, DON'T WALK AWAY EILEEN
FOO FIGHTERS, ALL MY LIFE

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SAHARA HDTHINGS, ALRIGHT ALRIGHT
HOT HOT HEAT, BANDAGES
ZEO, STARLIGHT
TRUSTCOMPANY, RUNNING FROM ME
ILL NINO, UNREAL
THE WICKS, COME ON!
JULY FOR KINGS, NORMAL LIFE
THE EXIES, MY GODDESS
SONIC YOUTH, THE EMPTY PAGE
BECK, LOST CAUSE
DEAD POETIC, AUGUST WINTERMAN
BJORK, IT'S IN YOUR HANDS
BADLY DRAWN BOY, YOU WERE RIGHT
12 STONES, THE WAY I FEEL
PRIMAL SCREAM, MISS LUCIFER

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SHAKIRA, WHENEVER, WHEREVER
CHRISTINA AGUILERA, BEAUTIFUL
JENNIFER LOPEZ, JENNY FROM THE BLOCK
PAUL MCCARTNEY, MAYBE I'M AMAZED
QUEENS OF THE STONE AGE, NO ONE KNOWS
VIVIAN GREEN, EMOTIONAL ROLLERCOASTER
MADONNA, DIE ANOTHER DAY
ERYKAH BADU, LOVE OF MY LIFE (IAN ODE TO HIP HOP)
DAVE MATTHEWS BAND, GREY STREET
LEANN RIMES, LIFE GOES ON
RUSTY WATERS, CORNBREAD
MARIAN CAREY, THROUGH THE RAIN
SIMPLE PLAN, TO DO ANYTHING
THE EXIES, MY GODDESS
TRINA, NO PANTIES
AUDIOSLAVE, COCHISE
SHANIA TWAIN, I'M GONNA GETCHA GOOD!
INSANE CLOWN POSSE, HOMIES
LYRIC FEATURING LOON, YOUNG & SEXY
INDIA ARIE, LITTLE THINGS

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Brian Krysz, Archway Broadcast Group
Jerry Lembo, Jerry Lembo Entertainment Group
John "Horse" McMann, Atlantic Records
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World Radio History

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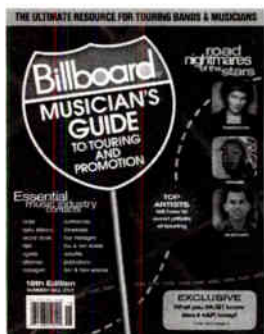
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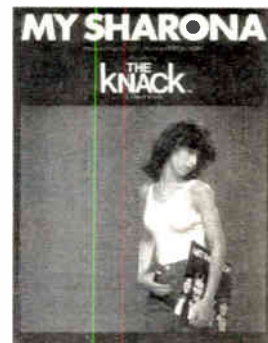
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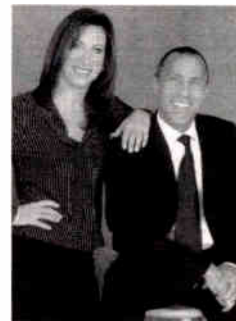
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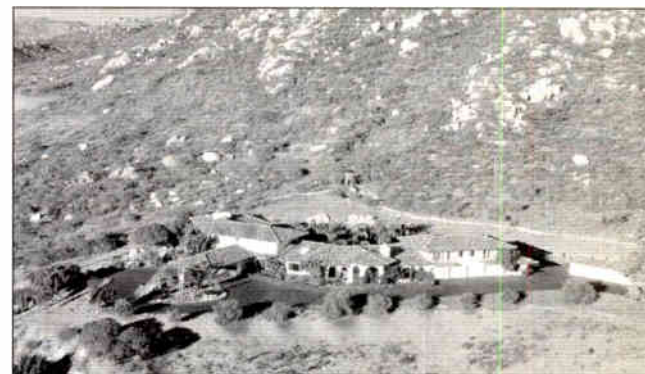
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Communication Makes Ballard's Life 'Complete'

BY NIGEL HUNTER

LONDON—Russ Ballard feels that his recent publishing deal with Complete Music represents a welcome journey to past publishing practices.

"Music publishing has changed big-time over the last 15 years or so," observes the songwriter/artist, who has been writing hits for nearly five decades. "I wanted to find some people who would not only communicate with me on a regular basis but also with producers and artists, promoting my songs like the old days."

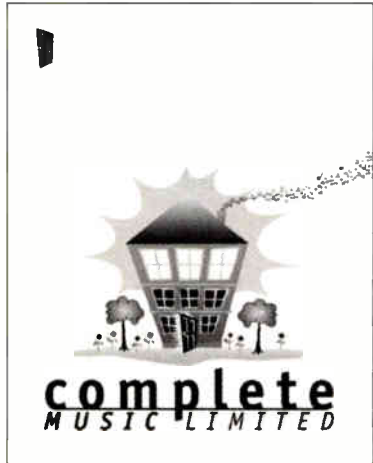
Communication, Ballard notes, "is the key word in publishing—or it should be." Having previously been affiliated with Island Music, April Music USA, Virgin Music, EMI Music Publishing, and Sony Music—which retains his back catalog—Ballard senses that Complete's staffers, specifically managing director Martin Costello and professional manager Jonathan Kyte, excel in that department.

CONSTANTLY IN TOUCH

"It's great to be with a company again that is constantly in touch and listens to my ideas and demos and makes useful and perceptive suggestions about them as well as putting forward ideas of its own about which songs might suit which artists," Ballard says. "Then, when we've reached mutual agreement on how to do things and whom to pitch, they get on and do it, keeping me informed every step of the way."

Complete, which formed in 1984 in a merger between Cherry Red Music and Bayswater Music (the companies represented writers and catalogs including Everything But the Girl, Blancmange, the The, and the Miles Davis jazz horn catalog), has repped the publishing interests of such independent labels as Creation Records while acquiring varied catalogs including Albion Music, Getaway Music, Rough Trade, No Future, Jazz Workshop, and Alfred Lengnick and Co. Key signings in recent years have included Aztec Camera's Roddy Frame, Bay City Rollers, and Bill Wyman.

Even "with the best will in the world," Ballard continues, "the major multinational publishers can't achieve this level of personal communication and backup for everybody on their lists. Their catalogs and writing rosters are too big, they often seem to let go the staffers with the best knowledge of their catalogs—perhaps because they're usually the oldest—and



they're ruled by the bottom line."

Ballard knows what he's talking about. He penned his first song when he was 14, an opus titled "The Lost City" that was recorded two years later by Cliff Richard's backing group, the Shadows, and was included on their top 10 *Sound of the Shadows* album.



'Even with the best will in the world, the major multinational publishers can't achieve this level of communication and backup.'

—RUSS BALLARD

"That gave me confidence," he recalls, though confidence was in short supply during Ballard's teen years. He was in and out of the hospital for operations following an eye injury sustained when he was 12. The cumulative effect was a lingering depression that he didn't finally dispel until his mid-20s. Two Ballard songs that celebrated his victory were "God Gave Rock 'N' Roll to You" and "Winning," hits for Kiss and Santana, respectively.

"I wrote 'Winning' for me," he admits, yet even during his depression years, he was strong enough to emerge as a performer. At 16 he co-founded the Roulottes, the mid-1960s band that originally backed Adam Faith. He was also a member of Unit 4 + 2 and played on its No. 1 U.K. hit "Concrete and Clay."

Ballard also served as vocalist with Argent, the group formed by Rod Argent, the keyboardist of the legendary British Invasion band the Zombies. With Argent Ballard recorded six successful albums, culminating in *All Together Now* and the hit single "Hold Your Head Up." But he left the band when his wife became pregnant and he couldn't face the prospect of being separated from her during long months of overseas touring.

MORE SONGWRITING TIME

The decision provided more time for songwriting. Among his many hits are Three Dog Night's "Liar," Rainbow's "Since You've Been Gone" and "I Surrender," Hot Chocolate's "So You Win Again," Elkie Brooks' "No More the Fool," and America's "The Border" and "You Can Do Magic," both of which earned Ballard most-performed-song awards from ASCAP in 1985. He was likewise recognized for "I Know There's Something Going On," which was a hit by ex-ABBA songstress Frida and covered by Bomfunk MC's under the title of "(Crack It) Something Going On," which was a chart hit in Germany. "Since You've Been Gone," meanwhile, also charted stateside, with covers by Head East and Cherie & Marie Currie. Ballard himself made the U.S. singles charts in 1980 with "On the Rebound."

Ballard has just completed a new solo album. "It's a very personal project called *Book of Love*," he says. "It's about emotional growth and is colored by what I see in the world today—a mess of personal relationships and religious and ethnic hatreds."

Hence, Ballard says he's happiest when he's writing, "possibly because it's an absorbing distraction from life." And while he likes to write both words and music, "Love on the Line," which was recently covered by U.K. group Blazin' Squad, was co-written with his son Christian, an expert sampler, and keyboardist Andrew Murray. Cut in Ballard's own studio in Hertfordshire, it marked his first collaboration.

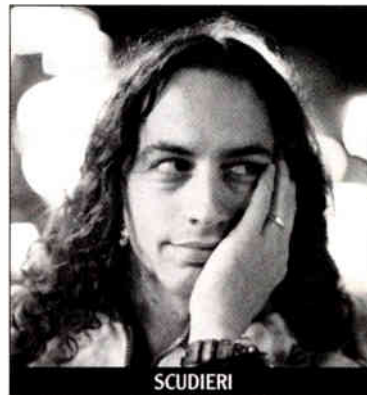
Words & Music™



by Jim Bessman

SCOOTER'S SELF-PROMOTION: Next to quality, the trick to successful songwriting is probably hustling. And if Scooter Scudieri didn't write the book on hustling, he's at least developed a lecture/workshop series focusing on it.

The singer/songwriter debuted his "The Art and Science of Self Promotion" program in October 2002 at Berklee College of Music and the University of Massachusetts-Lowell. It proved so successful, Scudieri says, that Berklee wants him back for a full residency and is assisting him and the Music & Entertainment Industry Educators Assn. in taking it to other colleges that offer music programs.



SCUDIERY

"I eat, sleep, and breathe my music and business, and [I] speak from experience in a no-holds-barred approach," the indefatigable Scudieri says. "I give a very honest, straightforward account of my career moves, utilizing the Internet and merging online and offline marketing techniques. I have no agent, manager, or record company, and I live in Shepherdstown, W.Va.—but the stories I tell are those of a seasoned musician whose accomplishments are directly related to his belief in self- and tireless promotion."

Scudieri's insights, according to Berklee career development director Peter Spellman, provide "a well of inspiration and encouragement" to music students who now face "unprecedented [career] challenges." Spellman sought Scudieri after hearing him perform and speak on a panel at last year's Global Entertainment & Media Summit in New York.

"I had postcards, posters, and CDs everywhere—including the restrooms of the New Yorker Hotel and Ballroom," continues Scudieri, whose performances and self-released debut album, *Ancient Rituals*, have drawn comparisons to James Taylor and Elton John. "You couldn't take a piss without seeing my face."

But the idealistic Scudieri, whose music focuses on the positive aspects

of the human spirit, made another key contact there in Jewel's mother and manager, Lenedra Carroll. He went on to open for Jewel last summer, and on March 2 will release *This Moment Alive*, a live set cut at Jewel's tour stop in Salt Lake City. Scudieri says the disc will be distributed online as a "cooperative music venture" between his Web site firstrockstar.com (the name reflects his mission of "reinventing the rock star from the Internet out") and Jewel's grassroots music scene-supportive Soul City Café site.

Meanwhile, the Scooter Scudieri Publishing (ASCAP) writer is looking ahead to addressing the 2003 Global Entertainment and Media Summit and performing there with a three-piece band, as well as returning to Berklee to lecture in September.

"I really dig deep into 'How I did it,'" Scudieri says, encapsulating his lectures. "Along with luck is preparation-meeting-opportunity... knowing your goals and what will be necessary to achieve them. How did I raise \$50,000 to record my album? How did I land the Jewel gig? How did I get press? How do I use the Internet every day to my advantage? What is networking? How have I opened for 25 national acts? How do I balance all my responsibilities? I answer all these questions and more in about one hour and 20 minutes and then open up the floor for questions."

Scudieri is also commencing a campaign with Modern Postcard to blanket his image at next month's National Assn. of Music Merchants Convention in Anaheim, Calif., and direct people to his new Web sites, worldwithoutfear.com and musicians4peace.com.

"I'm working on touring with Ani DiFranco this spring and summer," Scudieri adds. "She's an acoustic artist who really pioneered the DIY experience. I believe I offer the other side of the equation: the acoustic male DIY pioneer."

BY THE WAY: In an addendum to the discussion of the Lennon-McCartney controversy in last issue's column, Ray Evans of Livingston & Evans songwriting fame offers this personal recollection:

"When the Beatles were just starting out, we heard they were doing a version of our 'Que Sera Sera,'" Evans recalls, referring to Doris Day's No. 2 hit from 1956. "They never did it, but later on [Paul] McCartney did produce a cover of it with Mary Hopkin, which was very good. So we did get a cover that he produced—so at least in my life I had a semi-Beatles record."

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

FROM 'WHO?' TO TOP 2: Outside of Blue Note and the EMI Music family of companies, most of our readers didn't know **Norah Jones** one year ago. This week, with the smallest deterioration of any album in the top 30, the rookie singer/songwriter ends up less than 1,000 units shy of replacing the soundtrack to **Eminem's** *8 Mile* at No. 1 on The Billboard 200. (Jones moves 7-2, down 45.6%.)

As one of the lesser-known names among the eight artists who snag five Grammy

Award nominations (see story, page 1), Jones stands an excellent chance of reaching the head of the class on next issue's chart. If she makes the climb, her *Come Away*

With Me will be the first album to reach No. 1 without starting in the top slot since *O Brother, Where Art Thou?* grew in the wake of last year's Grammy Awards triumph (*Billboard*, March 23, 2002).

Look for **Avril Lavigne**, another rookie with five Grammy nods, to keep the race interesting. She holds at No. 3, some 6,000 units shy of *8 Mile's* chart-leading 119,000. That's the lowest sum for the big chart's No. 1 since last year's March 9 issue, when **Jennifer Lopez** led the list with 101,500. The gap between this issue's top two albums is the smallest in 18 months, when less than 500 units put the debut set from another Eminem vehicle, **D12**, ahead of **Alicia Keys'** first album in the issue dated July 21, 2001.

JANUARY SHIFT: At the start of every calendar year, the album volume at music stores slows from the freeway-paced bustle of the holiday season to what feels like the trickle of a two-lane, small-town road. The transition this time around is even steeper than that witnessed last January, indicated in part by the 8.5% decline from the same week of 2001 (see Market Watch, page 8). There are only three titles above 100,000 units on the current Billboard 200, compared with four during the first sales week of '01, but the chart leader then, **Creed**, stood at 166,000—39% higher than *8 Mile's* new sum.

In this week's top 50, 40 albums have declines of 50% or more, including 17 with drops of more than 60%. This time last year, only 33 of the top 50 had declines of 50% or more, with just five suffering evaporations exceeding 60%.

For the first time since the Jan. 17, 1998, issue of *Billboard*—which tracked the first

sales week of that year—there is no Greatest Gainer on the big chart. This is also the first week since then when only one album among the list's 200 titles shows *any* kind of increase. The lone gain this week belongs to the **XXX** soundtrack, which, in the wake of the film's home-video bow, re-enters at No. 85 with a 6,000-unit spike (up 60%). Apropos of January's climate, the only gainer in the first stanza of '98 was also a soundtrack, when *Jackie Brown* snared the Hot Shot Debut at No. 91.

In this transition week, bullet criteria on The Billboard 200 rewards any title with a decline of less than 40%. The big chart's Pacesetter goes to **Next**, which posts the smallest percentage decline (183-121, down 26.4%). Similar adjustments are made on all of this issue's sales charts.

IN WITH THE NEW: The down-shift in album sales that greets the start of each year allows newer artists to shine brighter than they can in the fourth quarter's heavy traffic. Thus, **Nivea** leaps off the Heatseekers chart with a 107-94 jump on The Billboard 200 only a week after **Simple Plan** graduated with a 148-98 leap.

This is the first time since the June 15 and June 22, 2002, issues—when **the Hives** and **Khia Featuring DSD**, respectively, exited the developing-act chart—that The Billboard 200 has seen Heatseeker Impact awards in consecutive weeks. The only act to reach Impact status in the last five months of 2002 was **Las Ketchup**, which pulled away with a 109-84 burst in the Nov. 2 issue. There were 17 Heatseeker Impact acts last year—more than the 16 that graduated in 2001 but fewer than the 24 that made the move in 2000.

Nivea was one of eight artists featured on **Dick Clark's** New Year's Eve specials on ABC, a night when MTV and Fox also staged music shows. Of the 17 acts that were featured that night on those three channels, the two with the smallest unit declines both played Clark's block: **O-Town**, at No. 156, sees a 12,000-unit drop, while **Uncle Kracker**, absent from the chart since the Dec. 28 issue, has a 5,500-unit drop.

The smallest percentage decline from the night's three specials belongs to **Busta Rhymes**, who advances 69-52 on the big chart after rapping on MTV's *New Year's Eve Pajama Party*. The most resilient among Fox's five performers is **Bon Jovi**, which shows a 17,000-unit slide at No. 136.



Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

WHERE THE BOYS ARE: Much has been made throughout country music's commercial history of male artists' dominance of the genre. Rarely has it been more evident than during the past year on Hot Country Singles & Tracks, where not one solo single by a female artist has hit No. 1 since last spring. **Martina McBride's** "Blessed" was the last such single to dominate the chart in the April 6, 2002, issue, and one of



McBRIDE

only five solo female songs to reach No. 1 in the past two years. The 41 weeks since McBride's reign is the longest stretch without a solo female chart-topper in the Nielsen Broadcast Data Systems (BDS) era (this issue marks exactly 13 years since we published our first BDS-based charts) and the longest such period in 36 years (see Chart Beat, page 90).

In the modern era, the longest span between No. 1 solo female singles was 34 weeks, between **K.T. Oslin's** "Come Next Monday" in December 1990 and **Trisha Yearwood's** "She's in Love With the Boy" in August 1991.

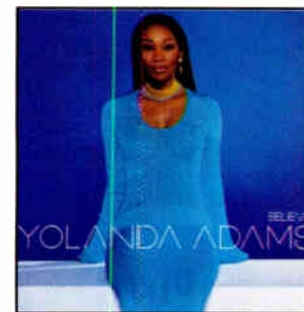
The ladies' recent dry spell can be partially attributed to a pair of highly anticipated lead singles from **Faith Hill** and **Shania Twain**, which failed to ring the top bell despite intrepid chart debuts. Hill's "Cry" opened at No. 32 in the Sept. 29, 2002, issue but stopped at No. 12 four weeks later, while Twain's "I'm Gonna Getcha Good!" popped on at No. 24 last Oct. 19 and peaked at No. 7.

POP LIFE: For the fifth consecutive week, the top five of The Billboard Hot 100 is without any rock or pop-only titles, as R&B/hip-hop continues to rule the roost. The last pop title to make its way into that region was "The Game of Love" by **Santana Featuring Michelle Branch**, which hit No. 5 in the Dec. 14 issue. The last time there was such a lengthy interval between non-hip-hop titles was a 10-week span from August to October 2001.

R&B/hip-hop titles have the upper hand on the Hot 100, as they can attain airplay at that specific format as well as at various top 40 mainstream and rhythmic outlets, three of the most highly rated radio formats. In the past couple of years, the lag time between a song crossing from R&B/hip-hop to top 40 has severely diminished; thus, it peaks at each format concurrently and maximizes its audience reach. Pure pop titles break at mainstream and

get additional play at adult top 40 and sometimes adult contemporary radio. Although we have 60% more adult stations than R&B stations on the Hot 100 panel, current tracks are not played with the same frequency at adult as they are at R&B, nor do they progress as quickly to other formats. The same can be said for the very few rock titles that move to top 40.

WHEN OLD IS NEW AGAIN: Patience is a virtue for **Yolanda Adams**, who charts the 9-year-old "The Battle Is the Lord's." The song entered Hot R&B/Hip-Hop Singles & Tracks at No. 79 three weeks ago and bullets at No. 78. It's from her 1993 album, *Save the World*, which was released on Tribute, before she moved to Verity and later Elektra. "Battle" bowed on the Bubbling Under R&B/Hip-Hop Singles chart at billboard.com in December 2001.



It spent a record 57 weeks on that chart until it hit R&B/Hip-Hop Singles & Tracks during *Billboard's* unpublished week... After collecting 13 earlier chart weeks based on album play, **Dixie Chicks'** "Travelin' Soldier" spends its third week inside Hot Country Singles & Tracks' top 40 (34-34), after being serviced to country stations Dec. 20, 2002. The song was introduced at the 2001 Country Music Assn. Awards and was available only as a download track until it appeared on the trio's *Home* last September. It entered at No. 59 in the Jan. 26, 2002, issue, charting for seven weeks, then returned for two more in September.

BULLETS OVER BROADWAY: All 60 titles bullet on Hot Country Singles & Tracks, as the chart begins its post-holiday return to normalcy. Unlike the Country chart, where any gain is automatically bulleted, Hot 100 Singles and Hot R&B/Hip-Hop Singles & Tracks (and their accompanying airplay charts) operate on a sliding scale based on that week's activity. Because most songs post audience gains, bullets this week are based on percentage gains and, where applicable, sales gains. All the positive performances for the songs already on the chart lead to only two new entries and one re-entry each on both the Hot 100 and Hot R&B/Hip-Hop charts. Fed by sales, "Faithful To" by **Poww Bros.** barely makes the latter list at No. 97—the lowest rank that chart's Hot Shot Debut has seen since "Love Is on the Way" by **Billy Porter** debuted at No. 99 in the Jan. 11, 1997, issue.

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST		Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST		Title	PEAK POSITION
			IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL										
			NUMBER 1		4 Weeks At Number 1	51	60	90	17		QUEENS OF THE STONE AGE		Songs For The Deaf	17
1	1	2	SOUNDTRACK ³		8 Mile	1	52	69	106	4	BUSTA RHYMES ●		It Ain't Safe No More...	43
	7	11	NORAH JONES ³		Come Away With Me	2	53	52	68	16	DISTURBED ▲		Believe	1
3	3	4	AVRIL LAVIGNE ⁵		Let Go	2	54	51	52	24	RED HOT CHILI PEPPERS ▲		By The Way	2
4	4	3	DIXIE CHICKS ³		Home	1	55	55	72	11	FOO FIGHTERS ●		One By One	3
5	8	10	CHRISTINA AGUILERA ²		Stripped	2	56	42	37	9	ANDREA BOCELLI		Sentimento	12
6	5	5	JENNIFER LOPEZ		This Is Me...Then	5	57	76	102	4	THE ROOTS		Phrenology	28
7	6	8	JUSTIN TIMBERLAKE ²		Justified	2	58	45	33	7	LIL' ROMEO		Game Time	33
8	2	1	SHANIA TWAIN		Up!	1	59	70	89	7	JAHEIM ●		Still Ghetto	8
9	10	17	AALIYAH		I Care 4 U	3	60	59	74	4	DRU HILL		Dru World Order	21
10	12	7	VARIOUS ARTISTS		Now 11	2	61	47	55	11	TLC ▲		3D	6
11	19	24	MISSY ELLIOTT ▲		Under Construction	3	62	83	107	4	504 BOYZ		Ballers	49
12	16	13	NAS		God's Son	12	63	57	67	40	ASHANTI ³		Ashanti	1
13	11	16	EMINEM ⁷		The Eminem Show	1	64	79	80	24	VANESSA CARLTON ▲		Be Not Nobody	5
14	15	23	2PAC		Better Dayz	5	65	56	70	11	KELLY ROWLAND ●		Simply Deep	12
15	17	14	NELLY ⁵		Nellyville	1	66	67	86	8	SALIVA		Back Into Your System	19
16	20	21	THE ROLLING STONES ³		Forty Licks	2	67	61	54	74	MICHELLE BRANCH ▲		The Spirit Room	28
17	21	28	JA RULE ▲		The Last Temptation	4	68	100	116	7	TONI BRAXTON ●		More Than A Woman	13
18	14	12	JOSH GROBAN ²		Josh Groban	8	69	98	148	5	SIMPLE PLAN		No Pads, No Helmets...Just Balls	69
19	18	15	ELVIS PRESLEY ³		Eiv1s: 30 #1 Hits	1	70	94	130	8	SEAN PAUL		Dutty Rock	26
20	9	6	TIM MCGRAW		Tim McGraw And The Dancehall Doctors	2	71	80	117	7	MUDVAYNE		The End Of All Things To Come	17
21	27	36	GOOD CHARLOTTE ▲		The Young And The Hopeless	7	72	75	92	48	JACK JOHNSON ▲		Brushfire Fairytales	34
22	24	29	JAY-Z ³		The Blueprint 2: The Gift And The Curse	1	73	65	66	54	NO DOUBT ²		Rock Steady	9
23	26	20	ROD STEWART ▲		It Had To Be You... The Great American Songbook	4	74	99	113	4	COMMON		Electric Circus	47
24	23	19	SANTANA ²		Shaman	1	75	72	51	6	BARBRA STREISAND		Duets	38
25	28	38	SYSTEM OF A DOWN ●		Steal This Album!	15	76	90	85	24	SOUNDTRACK ●		Disney's Lilo & Stitch	11
26	13	9	FAITH HILL ²		Cry	1	77	49	42	11	ALAN JACKSON ³		Drive	1
27	29	35	JOHN MAYER ²		Room For Squares	15	78	74	65	12	FLEETWOOD MAC ●		The Very Best Of Fleetwood Mac	12
28	35	43	3 DOORS DOWN ●		Away From The Sun	8	79	113	124	4	VARIOUS ARTISTS		Swizz Beatz Presents G.H.E.T.T.O. Stories	50
29	22	25	B2K		Pandemonium!	10	80	84	98	25	DAVE MATTHEWS BAND ²		Busted Stuff	1
30	25	18	MARIAH CAREY		Charmbracelet	3	81	89	110	12	LL COOL J		10	2
31	30	26	PAUL MCCARTNEY		Back In The U.S. Live 2002	8	82	43	34	5	JOSH GROBAN		Josh Groban In Concert	34
32	34	39	NIRVANA ▲		Nirvana	3	83	106	94	16	VARIOUS ARTISTS		Disneymania: Superstar Artists Sing Disney... Their Way!	61
33	39	46	SNOOP DOGG		Paid Tha Cost To Be Da Bo\$\$	12	84	71	48	23	BRUCE SPRINGSTEEN ²		The Rising	1
34	32	31	PINK ⁴		M!ssundaztood	6	85	109	114	4	SOUNDTRACK ●		XXX	9
35	50	60	VARIOUS ARTISTS		The Source Presents: Hip Hop Hits Vol. 6	35	86	78	93	15	INDIA.ARIE ●		Voyage To India	6
36	38	45	AUDIOSLAVE ●		Audioslave	7	87	77	73	10	VARIOUS ARTISTS		Totally Country Vol. 2	23
37	31	27	MATCHBOX TWENTY ▲		More Than You Think You Are	6	88	64	58	9	U2		The Best Of 1990-2000	34
38	53	50	KID ROCK ²		Cocky	7	89	87	91	9	DAVID GRAY		A New Day At Midnight	17
39	48	63	COLDPLAY ●		A Rush Of Blood To The Head	5	90	119	151	16	LIL JON & THE EAST SIDE BOYZ		Kings Of Crunk	15
40	41	41	ELTON JOHN ▲		Greatest Hits 1970-2002	12	91	66	56	59	CREED ⁶		Weathered	1
41	36	30	WHITNEY HOUSTON		Just Whitney...	9	92	91	101	10	TORI AMOS ●		Scarlet's Walk	7
42	33	22	TOBY KEITH ²		Unleashed	1	93	81	61	21	SOUNDTRACK ●		Lizzie McGuire	61
43	62	71	SOUNDTRACK		The Lord Of The Rings: The Two Towers	43					HEATSEEKER IMPACT			
44	40	44	PUDDLE OF MUDD ²		Come Clean	9	94	107	123	4	NIVEA		Nivea	94
45	63	69	TYRESE		I Wanna Go There	45	95	97	87	64	MARTINA MCBRIDE ▲		Greatest Hits	5
46	44	40	KENNY CHESNEY ²		No Shoes, No Shirt, No Problems	1	96	92	78	14	DIANA KRALL ●		Live In Paris	18
47	54	82	BABY		Birdman	24	97	73	81	9	DAVE MATTHEWS BAND ●		Live At Folsom Field Boulder Colorado	9
48	46	59	SUM 41		Does This Look Infected?	32	98	88	109	23	LINKIN PARK ▲		[Reanimation]	2
49	37	32	RASCAL FLATTS ▲		Melt	5	99	101	122	70	SYSTEM OF A DOWN ²		Toxicity	1
50	58	75	CHEVELLE ●		Wonder What's Next	14	100	93	88	9	U2		The Best Of 1990-2000 & B-Sides	3

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS IN CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS IN CHART	ARTIST	Title	PEAK POSITION
101	82	57	7	TONY BENNETT & K.D. LANG RPM/COLUMBIA 86734/CRG (12 98 EQ/18 98)	A Wonderful World	41	151	128	115	8	JIM JOHNSTON ▲ SMACK DOWN!/8832/COCH (24 98 CD)	World Wrestling Entertainment Presents: WWE Anthology (Soundtrack)	13
102	108	96	7	ALISON KRAUSS + UNION STATION ● ROUNDER 61051/UME (19 98 CD)	Live	36	152	167	189	23	AMERIE RISE COLUMBIA 85959/CRG (12 98 EQ CD)	All I Have	9
103	129	181	7	CLIPSE ● STAR TRAK 14735*/ARISTA (12 98/18 98)	Lord Willin'	4	153	150	147	10	SHAGGY ● BIG WAPD 112370*/MCA (18 98 CD)	Lucky Day	24
104	118	134	7	NEW FOUND GLORY ● DRIVE THRU 1120*/MCA (18 98 CD)	Sticks and Stones	4	154	122	108	4	PHISH ELEKTRA 62950/EEG (18 98 CD)	Round Room	46
105	110	137	7	STONE SOUR ROADRIPPER 618425/IDJMG (18 98 CD)	Stone Sour	46	155	RE-ENTRY	7	7	VIVIAN GREEN COLUMBIA 85357/CRG (7 98 EQ/11 98)	Love Story	93
106	131	179	10	THE USED REPRISE 48287/WARNER BROS (11 98 CD) [M]	The Used	106	156	138	126	8	O-TOWN J 20033 (12 98/18 98)	02	28
107	86	79	41	CELINE DION ▲ ² EPIC 86400 (12 98 EQ/18 98)	A New Day Has Come	1	157	152	155	14	LEANN RIMES ● CURB 78747 (12 98/18 98)	Twisted Angel	12
108	112	141	12	TAPROOT VELVET HAMMER/ATLANTIC 83561/AG (11 98 CD)	Welcome	17	158	200	198	31	SOUNDTRACK ● REPRISE 48110/WARNER BROS (19 98 CD)	The Lord Of The Rings: The Fellowship Of The Ring	29
109	85	53	14	VARIOUS ARTISTS EMI CMG/PROVIDENT/WORD 39776/SPARROW (21 98 CD)	WOW Hits 2003	34	159	148	163	10	SHAKIRA ▲ ³ EPIC 62900 (12 98 EQ/18 98)	Laundry Service	3
110	127	145	7	BECK DGC/GEFFEN 493339/INTERSCOPE (18 98 CD)	Sea Change	8	160	181	—	27	OUR LADY PEACE ● COLUMBIA 86585/CRG (6 98 EQ/12 98)	Gravity	9
111	124	114	3	DASHBOARD CONFESSIONAL VAGRANT J78 (18 98 CD) [M]	MTV Unplugged V 2.0	111	161	160	—	8	BONE THUGS-N-HARMONY RUTHLESS 86594*/EPIC (12 98 EQ/18 98)	Thug World Order	12
112	117	125	7	CRAIG DAVID ● WILDSTAR/ATLANTIC 80022/AG (12 98/18 98)	Slicker Than Your Average	32	162	RE-ENTRY	17	17	SOUNDTRACK A&M 493304/INTERSCOPE (15 98 CD)	Spirit: Stallion Of The Cimarron	40
113	115	104	12	KEITH URBAN ● CAPITOL (NASHVILLE) 32936 (10 98/18 98)	Golden Road	11	163	RE-ENTRY	4	4	SMILEZ & SOUTHSTAR ARTISTDIRECT 01030 (11 98/17 98) [M]	Crash The Party	159
114	130	168	14	EVE ● RUFF RYDERS 493381*/INTERSCOPE (12 98/18 98)	Eve-olution	6	164	153	159	16	LIFEHOUSE DREAMWORKS 450377/INTERSCOPE (18 98 CD)	Stanley Climbball	7
115	105	99	38	SHERYL CROW ▲ A&M 43250/INTERSCOPE (12 98/18 98)	C'mon, C'mon	2	165	102	62	41	JAMES TAYLOR ▲ COLUMBIA 63584/CRG (12 98 EQ/18 98)	October Road	4
116	140	119	9	PHIL COLLINS ATLANTIC 83563/AG (12 98/18 98)	Testify	30	166	157	—	18	TRICK DADDY ● SLIP & SLIDE/ATLANTIC 83356*/AG (12 98/18 98)	Thug Holiday	6
117	125	83	20	KIDZ BOP KIDS ● RAZOR & TIE 88055 (11 98/17 98)	Kidz Bop 2	37	167	RE-ENTRY	4	4	K-CI & JOJO MCA 113069* (18 98 CD)	Emotional	61
118	123	95	36	GEORGE STRAIT ● MCA NASHVILLE 170220 (11 98/18 98)	The Road Less Traveled	9	168	168	196	99	INCUBUS ▲ ² IMMORTAL 85227*/EPIC (12 98 EQ/18 98)	Morning View	2
119	95	77	34	VARIOUS ARTISTS ▲ SONY/UNIVERSAL/EMI/ZOMBA 96788/EPIC (12 98 EQ/19 98)	Now 10	2							
120	175	—	1	SOUNDTRACK ROC-A-FELLA/DEF JAM 063201*/IDJMG (12 98/18 98)	Paid In Full	53	169	NEW	1	1	SOUNDTRACK ✓ NICK/JIVE 48503/ZOMBA (12 98/18 98)	The Wild Thornberrys Movie ✓	169
121	183	190	3	NEXT J 20016 (12 98/18 98)	The Next Episode	121	170	184	—	19	TRUSTCOMPANY ● GEFFEN 493312/INTERSCOPE (12 98 CD)	The Lonely Position Of Neutral	11
122	145	156	38	SOUNDTRACK ● EPIC 85311 (18 98 EQ CD)	A Walk To Remember	34	171	177	175	8	XZIBIT ● LOU/ATLANTIC 85925*/CRG (12 98 EQ/18 98)	Man vs Machine	3
123	134	195	10	LIL' FLIP ▲ SUCKAFREE/LOU/COLUMBIA 86521*/CRG (7 98 EQ/12 98)	Undaground Legend	12	172	190	—	10	SHAKIRA EPIC 61967 (18 98 EQ CD)	Laundry Service : Washed And Dried	112
124	103	105	8	PEARL JAM ● EPIC 86825* (18 98 CD)	Riot Act	5	173	172	186	82	JURASSIC 5 INTERSCOPE 493437* (18 98 CD)	Power In Numbers	15
125	136	166	44	THE WHITE STRIPES THIRD MAN 27124*/V2 (18 98 CD) [M]	White Blood Cells	61	174	175	158	49	JENNIFER LOPEZ ▲ ³ EPIC 85965 (12 98 EQ/18 98)	J.Lo	1
126	176	—	1	LOUIE DEVITO DEE VEE 0004/MUSICRAMA (19 98 CD)	N.Y.C. Underground Party 5	68	175	159	183	7	P.O.D. ▲ ³ ATLANTIC 83475*/AG (11 98/17 98)	Satellite	6
127	111	76	11	MICHAEL W. SMITH REUNION 10074/ZOMBA (11 98/17 98)	Worship Again	14	176	195	183	7	MARK WILLS MERCURY (NASHVILLE) 170313 (11 98/18 98)	Greatest Hits	140
128	114	111	10	VARIOUS ARTISTS BMG 73768/WARNER MUSIC GROUP (12 98/18 98)	Totally Hits 2002: More Platinum Hits	21	177	RE-ENTRY	3	3	SHAKIRA △ SONY DISCS 87611 (15 98 EQ CD)	Grandes Exitos	80
129	121	139	30	KORN ▲ IMPACT/A&M 4350*/EPIC (12 98 EQ/18 98)	Untouchables	2	178	RE-ENTRY	3	3	SYLEENA JOHNSON JIVE 30856/ZOMBA (11 98/17 98) [M]	Chapter 2: The Voice	126
130	162	—	4	THE DONNAS ATLANTIC 83567*/AG (11 98 CD) [M]	Spend The Night	130	179	189	—	53	LUDACRIS ▲ ³ DISTURBING THE PEACE/DEF JAM SOUTH 586446*/IDJMG (12 98/18 98)	Word Of Mouf	3
131	151	—	23	THE VINES ● ENGINEEROM 37527*/CAPITOL (17 98 CD)	Highly Evolved	11	180	178	165	4	PAUL SIMON WARNER BROS. 73774/WARNER STRATEGIC MARKETING (18 98 CD)	The Paul Simon Collection: On My Way, Don't Know Where I'm Goin'	108
132	154	171	4	GZA/GENIUS MCA 113083* (15 98 CD)	Legend Of The Liquid Sword	75	181	156	154	7	LED ZEPPELIN ATLANTIC 83619/AG (18 98 CD)	Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two	116
133	164	—	2	SOUNDTRACK FOX/JIVE 41810/ZOMBA (12 98/18 98)	Drumline	133	182	139	128	9	ERIC CLAPTON DUCK/REPRISE 48374/WARNER BROS (24 98 CD)	One More Car, One More Rider: Live On Tour 2001	43
134	132	132	5	PLAY MUSIC WORLD/COLUMBIA 86607/CRG (8 98 EQ CD) [M]	Play (EP)	74	183	137	127	15	KENNY G ● ARISTA 14739 (12 98/18 98)	Paradise	9
135	147	—	16	SEETHER WIND-UP 13058 (18 98 CD)	Disclaimer	92	184	RE-ENTRY	6	6	DEBORAH COX J 20014 (12 98/18 98)	The Morning After	38
136	116	100	13	BON JOVI ISLAND 063055/IDJMG (12 98/18 98)	Bounce	2	185	166	135	27	BARRY MANILOW ▲ BMG HERITAGE 10600/ARISTA (12 98/18 98)	Ultimate Manilow	3
137	109	84	4	CHARLOTTE CHURCH COLUMBIA 86990/CRG (18 98 EQ CD)	Prelude: The Best Of Charlotte Church	76	186	RE-ENTRY	12	12	THE FLAMING LIPS WARNER BROS. 48141* (13 98 CD)	Yoshimi Battles The Pink Robots	50
138	143	162	44	JIMMY EAT WORLD ▲ DREAMWORKS 450338*/INTERSCOPE (17 98 CD)	Jimmy Eat World	31	187	149	140	6	KELLY OSBOURNE EPIC 86870 (18 98 EQ CD) [M]	Shut Up	101
139	155	—	4	TALIB KWELI RAWKUS 113048*/MCA (18 98 CD)	Quality	21	188	171	150	1	STEVIE WONDER MOTOWN/UTV 066164/UME (18 98 CD)	The Definitive Collection	35
140	179	—	2	KYLIE MINOGUE ▲ CAPITOL 37670 (6 98/18 98)	Fever	3	189	RE-ENTRY	2	2	GARY ALLAN ● MCA NASHVILLE 170201 (11 98/17 98)	Alright Guy	39
141	16	—	2	SO CENT FULL CLIP 2003* (16 98 CD) [M]	Guess Who's Back?	141	190	174	142	14	MERCYME INDIA/20 COMMUNICATIONS/AVORD 96218/WARNER BROS (17 98 CD)	Spoken For	41
142	RE-ENTRY	11	11	HEATHER HEADLEY RCA 88376 (9 98/13 98)	This Is Who I Am	38	191	NEW	1	1	T.A.T.U. INTERSCOPE 064107 (12 98 CD) [M]	200 KM/H In The Wrong Lane	191
143	141	131	14	VARIOUS ARTISTS INTEGRITY 86846/EPIC (19 98 EQ CD)	iWorship: A Total Worship Experience	60	192	RE-ENTRY	5	5	DAVID BOWIE EMI 41929/IRGIN (18 98 CD)	Best Of Bowie	70
144	120	97	7	GEORGE HARRISON ● DARK HORSE 41969*/CAPITOL (12 98/18 98)	Brainwashed	18	193	194	177	78	SOUNDTRACK ▲ ² INTERSCOPE 493035 (12 98/18 98)	Moulin Rouge	3
145	142	118	2	AEROSMITH ▲ COLUMBIA 86700/CRG (17 99 EQ/24 98)	O, Yeah! Ultimate Aerosmith Hits	4	194	RE-ENTRY	41	41	ENRIQUE IGLESIAS ▲ ³ INTERSCOPE 493148 (12 98/18 98)	Escape	2
146	135	133	6	NICKELBACK ▲ ⁴ ROADRIPPER 618485/IDJMG (12 98/18 98)	Silver Side Up	2	195	161	146	35	SOUNDTRACK ▲ ROADRIPPER/COLUMBIA 86402/IDJMG/CRG (12 98 EQ/18 98)	Spider-Man	4
147	126	120	4	BOB DYLAN LEGACY/COLUMBIA 87047/CRG (25 98 EQ CD)	The Bootleg Series Volume 5: Bob Dylan Live 1975 The Rolling Thunder Revue	56	196	RE-ENTRY	38	38	THE STROKES ● RCA 68101* (17 98 CD)	Is This It	33
148	144	193	45	NAPPY ROOTS ▲ ATLANTIC 83524*/AG (11 98/17 98)	Watermelon, Chicken & Gritz	24	197	RE-ENTRY	4	4	JO DEE MESSINA CURB 79755 (18 98 CD)	A Joyful Noise	147
149	169	167	15	LAS KETCHUP ▲ ² SHAKETOWN/COLUMBIA 86980/CRG (15 98 EQ CD) [M]	Las Ketchup	65	198	182	178	14	SOUNDTRACK SO SO DEF/COLUMBIA 86676*/CRG (6 98 EQ/13 98)	Like Mike	18
150	158	—	13	TRINA SLIP-N-SLIDE/ATLANTIC 83517*/AG (11 98/18 98)	Diamond Princess	14	199	RE-ENTRY	3	3	SUGARCULT ULTIMATEUM 076673/ARTEMIS (13 98 CD) [M]	Start Static	194
151	158	—	13	TRINA SLIP-N-SLIDE/ATLANTIC 83517*/AG (11 98/18 98)	Diamond Princess	14	200	196	—	73	MUSIQ ▲ DEF SOUL 586772*/IDJMG (12 98/18 98)	Justisen (Just Listen)	1

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Gold), Certification for net shipment of 200,000 units (Platinum), Certification for net shipment of 300,000 units (Multi-Platinum). * Asterisk indicates LP is available. † Multi-price, and CD prices for BMG and WEA labels, are suggested lists. ‡ Tape prices, and CD prices for BMG and WEA labels, are suggested lists. § 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. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JANUARY 18 2003 Billboard TOP BLUES ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	SUSAN TEDESCHI	EMPIRE 75114/ARTEMIS [M]	Wait For Me
2	2	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY 86423/EPIC	The Essential Stevie Ray Vaughan And Double Trouble
3	3	DELBERT MCCLINTON	NEW WEST 6042	Room To Breathe
4	4	SHEMEKIA COPELAND	ALLIGATOR 4817	Talking To Strangers
5	5	ETTA JAMES	CHESS 112490/WKA	Love Songs
6	7	DELBERT MCCLINTON	NEW WEST 6024	Nothing Personal
7	15	JEFF PITCHELL	PYRAMID 90211/ORPHEUS	Heavy Hitter
8	8	ETTA JAMES & THE ROOTS BAND	PRIVATE MUSIC 11633/CA VICTOR	Burnin' Down The House
9	11	ROY ROGERS	EVIDENCE 26121	Slideways
10	13	TAB BENOIT & JIMMY THACKERY	TELARC BLUE 12569/TELARC	Whiskey Store
11		ROBERT CRAY	WEA 62111/WEA	The Best Of Robert Cray: 20th Century Masters The Millennium Collection
12	14	TYRONE DAVIS	MALACID 3814	Love Line
13	9	JOHN LEE HOOKER & MUDDY WATERS	UNIVERSAL SPECIAL PRODUCTS 112646/UMRG	Winning Combinations
14		CEPHAS & WIGGINS	ALLIGATOR 4888	Somebody Told The Truth
15	6	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY 86151/EPIC	Live At Montreux 1982 & 1985

JANUARY 18 2003 Billboard TOP REGGAE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	SEAN PAUL	2 HARD/VP ATLANTIC 93620/AG	Dutty Rock
2	2	SHAGGY	BIG FATED 1100/IMPACT	Lucky Day
3	4	BEENIE MAN	SHOCKING VIBES/VP 13134/VIRGIN	Tropical Storm
4	3	VARIOUS ARTISTS	VP 1679*	Reggae Gold 2002
5	5	BOB MARLEY AND THE WAILERS	TUFF GONDS/ISLAND 58671/UMJMG	Legend (Deluxe Edition)
6	8	VARIOUS ARTISTS	VP 1659*	Strictly The Best: Vol. 29
7	6	VARIOUS ARTISTS	SANTUARY 80293	Reggae Pulse: The Heartbeat Of Jamaica
8	10	VARIOUS ARTISTS	VP 1650*	Strictly The Best: Vol. 30
9	7	VARIOUS ARTISTS	GREENSLEEVES 4004*	Ragga Dancehall Anthems 2002
10	12	SIZZLA	VP 1648*	Oa Real Thing
11	9	SHAGGY	VIRGIN 11823	Mr. Lover Lover (The Best Of Shaggy...Part 1)
12	11	DAMIAN "JR. GONG" MARLEY	MOTOWN 014741/IMPACT	Halfway Tree
13	13	VARIOUS ARTISTS	GREENSLEEVES 727*	Oi-wali: Greensleeves Rhythm Album #27
14		KYA-PI	CAMBRIAN GOLD 0821	Me U Want
15		WARRIOR KING	VP 1648*	Virtuous Woman

JANUARY 18 2003 Billboard TOP WORLD ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	BAHA MEN	S CURVE 42946/CAPITOL	Greatest Movie Hits
2	3	SOUNDTRACK	DECCA 62154/UNIVERSAL CLASSICS GROUP	Frida
3	2	THE CHIEFTAINS	RCA VICTOR 63971	Down The Old Plank Road/The Nashville Sessions
4	4	SINEAD O'CONNOR	HUMMINGBIRD 79724/VANGUARD	Sean-Nos Nua
5	6	ISRAEL KAMAKAWIWO'OLE	BIG BOY 5907/MOUNTAIN APPLE COMPANY	Alone In Iz World
6	5	BAHA MEN	S CURVE 37980/CAPITOL	Move It Like This
7	9	VARIOUS ARTISTS	MCA 113075*	Red Hot + Riot-Music & Spirit
8		ORCHESTRA BAOBAB	MCA 113075*	Specialist In All Styles
9	11	SOUNDTRACK	MILK AND HONEY	Monsoon Wedding
10	10	SOUNDTRACK	VIRGIN 10790	Amelie
11	8	CESARIA EVORA	BLUEBIRD 63984/RCA VICTOR/BMG HERITAGE	The Very Best Of Cesaria Evora
12		PILAR MONTENEGRO	UNIVERSAL 31000/UG [M]	Desahogo
13	7	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN	VIRGIN 10790	The Very Best Of The Irish Tenors
14	14	YOUSOU N'DOUR	ATLANTIC 79654	Nothing's In Vain
15		TEN FEET	MASS APPEAL 57012	Island Feeling Part II

JANUARY 18 2003 Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	VARIOUS ARTISTS	EMI CMG/PROVIDENT/WORD/SPARROW 9776/CHORDANT	WOW Hits 2003
2	2	2	MICHAEL W. SMITH	REUNION 10074/PROVIDENT	Worship Again
3	3	4	VARIOUS ARTISTS	INTEGRITY 82336/WORD CURB	iWorship: A Total Worship Experience
4	5	8	LIFEHOUSE	DREAMWORKS 450377/CHORDANT	Stanley Climbfall
5	6	7	P.O.D.	ATLANTIC 82456*/WORD CURB	Satellite
6	7	6	MERCYME	INQ/M2.0 COMMUNICATIONS 86218/WORD CURB	Spoken For
7	9	9	JUMP5	SPARROW 1992/CHORDANT	All The Time In The World
8	8	5	MICHAEL W. SMITH	REUNION 10025/PROVIDENT	Worship
9	10	10	MERCYME	INQ 86133/WORD CURB [M]	Almost There
10	14	13	NICHOLE NORDEMAN	SPARROW 1934/CHORDANT [M]	Woven & Spun
11	13	16	KIRK FRANKLIN	GOSPO CENTRIC 70037/PROVIDENT	The Rebirth Of Kirk Franklin
12	16	14	VARIOUS ARTISTS	INTEGRITY 61001/TIME LIFE	Songs 4 Worship — Shout To The Lord
13	12	15	MARY MARY	COLUMBIA/INTEGRITY 82273/WORD CURB	Incredible
14	11	11	JOHN TESH	GARDEN CITY 34595/WORD CURB	Christmas Worship
15	15	12	RANDY TRAVIS	WORD CURB/WARNER BROS 86236/WORD CURB	Rise And Shine
16	18	29	FRED HAMMOND	VERITY 43197/PROVIDENT	Speak Those Things: PDL Chapter 3
17	28	—	JOHN P. KEE & NEW LIFE	VERITY 43200/PROVIDENT [M]	Blessed By Association
18	22	33	VARIOUS ARTISTS	DEXTERITY SOUNDS/EMI GOSPEL 0385/CHORDANT	Bishop T.O. Jakes Presents: God's Leading Ladies
19	25	26	RELIANT K	GOTEE 2842/CHORDANT [M]	The Anatomy Of The Tongue In Cheek
20	4	3	VARIOUS ARTISTS	EMI CMG/PROVIDENT 86078/WORD CURB	WOW Christmas
21	38	—	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/PROVIDENT [M]	Family Affair II: Live At Radio City Music Hall
22	21	31	YOLANDA ADAMS	ELEKTRA 62690/WORD CURB	Believe
23	30	—	12 STONES	WIND UP 13063/PROVIDENT [M]	12 Stones
24	17	19	AMY GRANT	WORD CURB/WARNER BROS 86211/WORD CURB	Legacy...Hymns & Faith
25	26	32	SIXPENCE NONE THE RICHER	SQUINT/REPRISE 86010/WORD CURB	Divine Discontent
26	27	24	REBECCA ST. JAMES	FOREFRONT 2687/CHORDANT	Worship God
27	23	21	STEVEN CURTIS CHAPMAN	SPARROW 1770/CHORDANT	Declaration
28	19	17	THIRD DAY	ESSENTIAL 10668/PROVIDENT	Come Together
29	24	20	POINT OF GRACE	WORD CURB/WARNER BROS 86204/WORD CURB	Girls Of Grace
30	37	—	TRIN-I-TEE 5:7	B-RITE/GOSPO CENTRIC 70038/PROVIDENT	The Kiss
31	34	27	TOBYMAC	FOREFRONT 5294/CHORDANT [M]	Momentum
32	31	23	NEWSBOYS	SPARROW 1846/CHORDANT	Thrive
33	36	37	NEWSBOYS	SPARROW 0547/CHORDANT	Newsboys Remixed
34			KUTLESS	BEC 9153/CHORDANT [M]	Kutless
35			BEBO NORMAN	ESSENTIAL 10691/PROVIDENT [M]	Myself When I Am Real
36	35	25	ZOEGIRL	SPARROW 0546/CHORDANT [M]	Mix Of Life
37			VARIOUS ARTISTS	HILLSONG AUSTRALIA 82318/INTEGRITY	Blessed
38			GRITS	GOTEE 2871/CHORDANT [M]	The Art Of Translation
39			DELIRIOUS?	FURIOUS? 0203/CHORDANT [M]	Touch
40			JOHN TESH	FAITH MO GARDEN CITY 34591/WORD CURB	A Deeper Faith

JANUARY 18 2003 Billboard TOP GOSPEL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	2	KIRK FRANKLIN	GOSPO CENTRIC 70037/ZOMBA	The Rebirth Of Kirk Franklin
2	1	1	MARY MARY	COLUMBIA 82273/CRG	Incredible
3	3	3	FRED HAMMOND	VERITY 43197/ZOMBA	Speak Those Things: PDL Chapter 3
4	6	6	JOHN P. KEE & NEW LIFE	VERITY 43200/ZOMBA [M]	Blessed By Association
5	5	5	VARIOUS ARTISTS	DEXTERITY SOUNDS 20385/EMI GOSPEL	Bishop T.O. Jakes Presents: God's Leading Ladies
6	8	8	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA [M]	Family Affair II: Live At Radio City Music Hall
7	4	4	YOLANDA ADAMS	ELEKTRA 62690/EEG	Believe
8	7	9	TRIN-I-TEE 5:7	B-RITE/GOSPO CENTRIC 70038/ZOMBA	The Kiss
9	15	15	GEORGIA MASS CHOIR	SAVOY 7129/MALACD	I Owe You The Praise
10	16	18	SHEKINAH GLORY MINISTRY	KINGDOM 001 [M]	Praise Is What I Do
11	11	11	SMOKIE NORFUL	EMI GOSPEL 20374 [M]	I Need You Now
12	18	14	JUANITA BYNUM	SHEKINAH INTERNATIONAL 1662	Behind The Veil: Morning Glory 2
13	14	19	DORINDA CLARK-COLE	GOSPO CENTRIC 70033/ZOMBA [M]	Dorinda Clark-Cole
14	9	7	THE BLIND BOYS OF ALABAMA	REAL WORLD 12793/VIRGIN [M]	Higher Ground
15	10	10	VARIOUS ARTISTS	EMI CHRISTIAN/WORD/VERITY 43188/ZOMBA	WOW Gospel 2002
16	12	12	KAREN CLARK-SHEARD	ELEKTRA 62767/EEG	2nd Chance
17	23	23	DOUG & MELVIN WILLIAMS	BLACKBERRY 1831/MALACD	Quets
18	21	20	DOTTIE PEOPLES	ATLANTA INT L 10279	Churchin' With Dottie
19	27	28	NORMAN HUTCHINS	JULI 1263 [M]	Nobody But You
20	19	21	DONALD LAWRENCE & THE TRI-CITY SINGERS	CRYSTAL ROSE 20360/EMI GOSPEL [M]	Go Get Your Life Back
21	24	33	LUTHER BARNES	ATLANTA INT L 10278	Come Fly With Me
22	30	37	MAURETTE BROWN CLARK	AIR GOSPEL 10277/ATLANTA INT L	By His Grace
23	13	13	JEFF MAJORS	NAS 87022/MUSIC ONE	Sacred 4 You
24	25	24	DETRICK HADDON	TYSCOT/VERITY 43195/ZOMBA	Lost And Found
25	40	—	THE SHEPHERDS	AMEN 1504	Trilogy: Live In Augusta, GA
26	17	17	MICHELLE WILLIAMS	MUSIC WORLD/COLUMBIA 86432/CRG	Heart To Yours
27	28	25	MARVIN SAPP	VERITY 43192/ZOMBA [M]	I Believe
28			DR. CHARLES G. HAYES & THE COSMOPOLITAN WARRIORS	MEEK 4020	Rise & Sing Forever
29	36	35	JOE PACE	INTEGRITY/WORD 86644/EPIC	Shake The Foundation
30			PASTOR KEITH SMITH	MEEK 4019	Old Time Churchin': Let's Have Church
31			ISRAEL AND NEW BREED	INTEGRITY GOSPEL 86755/EPIC	Real
32	34	36	THE CANTON SPIRITUALS	VERITY 43169/ZOMBA [M]	Walking By Faith
33	20	22	CECE WINANS	WELLSPRING GOSPEL 51826/SPARROW	CeCe Winans
34	35	27	KIRK WHALUM	SQUINT CURB/WORD 86232/WARNER BROS.	The Gospel According To Jazz - Chapter II
35	32	32	VARIOUS ARTISTS	VERITY 43198/ZOMBA	Verity Presents The Gospel Greats Vol. 9: My Prayer
36	38	—	TONEX	VERITY/JIVE 43177/ZOMBA [M]	02
37	26	26	BISHOP T.D. JAKES	DEXTERITY SOUNDS 20334/EMI GOSPEL	Woman Thou Art Loosed: Worship 2002 — Run To The Water... The River Within
38	22	16	THE BLIND BOYS OF ALABAMA	REAL WORLD 50918/VIRGIN [M]	Spirit Of The Century
39	29	29	VARIOUS ARTISTS	EMI/WORD/VERITY 43163/ZOMBA	WOW Gospel 2001
40	31	30	YOLANDA ADAMS	ELEKTRA 62629/EEG	The Experience

● 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). 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 LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title. Includes entries like BOB SEGER & THE SILVER BULLET BAND, BARBRA STREISAND, EMINEM, SOUNDTRACK, THE BEATLES, DIXIE CHICKS, LINKIN PARK, SOUNDTRACK, TIM MCGRAW, RASCAL FLATTS, COLDPLAY, AC/DC, JAMES TAYLOR, GOOD CHARLOTTE, PHIL COLLINS, DISTURBED, EMINEM, KID ROCK, SHANIA TWAIN, MANNHEIM STEAMROLLER, TOM PETTY AND THE HEARTBREAKERS, KENNY CHESNEY, PINK FLOYD, CREED, FAITH HILL, BOB MARLEY AND THE WAILERS, SUBLINE, LYNRYD SKYNYRD, LENNY KRAVITZ, QUEEN, ROSIE O'DONNELL, ENYA, DEF LEPPARD, AC/DC, TONI BRAXTON, ZZ TOP, TOBY KEITH, ROSIE O'DONNELL, CELINE DION, 2PAC, STYX, VAN MORRISON, SUBLINE, BRUCE SPRINGSTEEN, AL GREEN, ENYA, SYSTEM OF A DOWN, FRANK SINATRA, ABBA.

Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on the Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distributors, including those that are fulfilled via major branch distributors. [M] Albums with the greatest sales gains this week. [R] Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). [P] RIAA certification for net shipment of 1 million units (Platinum). [D] 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: [C] Certification for net shipment of 100,000 units (Dro). [T] Certification of 200,000 units (Platino). [A] Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title. Includes entries like THE USED, DASHBOARD CONFESSIONAL, THE DONNAS, 50 CENT, SMILEZ & SOUTHSTAR, SYLEENA JOHNSON, KELLY OSBOURNE, T.A.T.U., SUGARCULT, JOE NICHOLS, BREAKING BENJAMIN, NICHOLE NORDEMAN, JUANES, STEVE TYRELL, LOS BUKIS, ROYCE DA 5'9", TAKING BACK SUNDAY, OK GO, RICARDO ARJONA, INTERPOL, RA, EMERSON DRIVE, DASHBOARD CONFESSIONAL, TRAPT, THE HAPPY BOYS, THE STREETS, JOHN P. KEE & NEW LIFE, FINCH, SOMETHING CORPORATE, LIMITE, INDUSTRIA DEL AMOR, RELIENT K, MARIO FRANGOULIS, THURSDAY, AUTHORITY ZERO, HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR, JOAN SEBASTIAN, LORIE LINE, ALEJANDRO FERNANDEZ, THE ALL-AMERICAN REJECTS, 12 STONES, BRIGHT EYES, THIEVERY CORPORATION, THE STARTING LINE, BOWLING FOR SOUP, EL CHICHICUILOTE, AUDIOVENT, THE HAPPY BOYS, FLOGGING MOLLY, TOBYMAM.

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Table with columns: THIS WEEK, LAST WEEK, WKS ON, ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL, Title, BILLBOARD 200 RANK. Top entries include Norah Jones (Come Away With Me), Josh Groban (Home), Dixie Chicks (Forty Licks), Paul McCartney (Back In The U.S. Live 2002), Rod Stewart (It Had To Be You... The Great American Songbook).

Table with columns: THIS WEEK, LAST WEEK, WKS ON, TITLE, IMPRINT & NUMBER/DISTRIBUTING LABEL, ID Weeks At Number 1. Top entries include 8 Mile, The Lord of the Rings: The Two Towers, Disney's Lilo & Stitch, Lizzie McGuire, O Brother, Where Art Thou?.

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts.

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Chart Codes: -ALBUMS- The Billboard 200 (B200), Bluegrass (BG), Blues (BL), Classical (CL), Classical Crossover (CX), Contemporary Christian (CC), Country (CA), Country Catalog (CCA), Electronic (EA), Gospel (GA), Heatseekers (HS), Holiday (HOL), Independent (IND), Internet (INT), Jazz (JZ), Contemporary Jazz (CJ), Latin Albums (LA), Latin: Latin Pop (LPA), Latin: Regional Mexican (RMA), Latin: Tropical/Salsa (TSA), New Age (NA), Pop Catalog (PCA), R&B/Hip-Hop (RBA), R&B/Hip-Hop Catalog (RBC), Reggae (RE), World Music (WM), -SINGLES- Hot 100 (H100), Hot 100 Airplay (HA), Hot 100 Singles Sales (HSS), Adult Contemporary (AC), Adult Top 40 (A40), Country (CS), Country Singles Sales (CSS), Dance/Club Play (DC), Dance/Sales (DS), Hot Latin Tracks (LT), Latin: Latin Pop (LPS), Latin: Regional Mexican (RMS), Latin: Tropical/Salsa (TSS), R&B Hip-Hop (RBH), R&B Hip-Hop Airplay (RA), R&B Hip-Hop Singles Sales (RS), Rap Tracks (RP), Mainstream Rock (RO), Modern Rock (MO), Top 40 Tracks (T40), Rankings from biweekly charts are listed in italics during a chart's unpublished week.

- List of artists and their chart positions across various categories: Stones, Pac, B200, NA, Boors Down, 50 Cent, 504 Boyz, 702, Aaliyah, Aaliyah, Abba, AC/DC, ACosta, Yolanda Adams, Trace Adkins, Aerosmith, Afro Medusa, Pepe Aguilar, Christina Aguilera, Al, Alberto V. Roberto, All, All-American Rejects, Gary Allan, Karrin Allyson, Herb Alpert, Amber, Amerie, Tori Amos, Jessica Andrews, Los Angeles De Charly, Anny, Marc Anthony, Area, Ricardo Arjona, Armageddon, Arom, Ashanti, Rodney Atkins, Audislove, Authority Zero, Automagic, Aventura, Steve Azar, BaK, Baby, Bacilos, Erykah Badu, Baha Men, Anita Baker, Bob Baldwin, Banda El Recodo, Banda Machos, Banda Tierra Blanca, Patricia Barber, Barnes, Luther Barnes, Pancho Barraza, Cecilia Bartoli, Jeff Bates, Nikie Batey, Beanie Sigel, The Beatles, Beenie Man, Belinda, Tony Bennett, Tab Benoit, Benzino, Beto Y Sus Canarios, Sophie Ellis Bextor, Big "C", Big Tymers, David Bisbal, Bjork, Clint Black, BLACKstreet, Ruben Blades, Mary J. Blige, The Blind Boys of Alabama, Andrea Bocelli, Bond, Bonecrusher, Bone Thugs-N-Harmony, Bon Jovi, Boomkat, Pat Boone, Boston, David Bowie, Bowling For Soup, Michelle Branch, Brandy, Toni Braxton, RA 43, RBH, Breaking Benjamin, Michael Brecker, Jm Brickman, Bright Eyes, Sarah Brightman, Garth Brooks, Brooks & Dunn, Bobby Brown, Norman Brown, Joe Budden, Los Bukis, Busta Rhymes, bwit, Juanita Bynum, Tracy Byrd, Chris Cagle, Tego Calderon, The Calling, Cam'ron, The Canton Spirituals, Blu Cantrell, Mariah Carey, Vanessa Carlton, Jose Carreras, Deana Carter, Brandon Casey, Brian Casey, Johnny Cash, Butch Cassidy, Eva Cassidy, Cassius, Ricardo Castillon, Ceovec, Cephas & Wiggins, Chanticleer, Steven Curtis Chapman, JC Chasez, Chayanne, Cher, Kenny Chesney, Chelle, El Chichicuilote, The Chieftains, Chopper, Charlotte Church, Cinder, Eric Clapton, Maurette Brown Clark, Terri Clark, Dorinda Clark-Cole, Karen Clark-Sheard, Kelly Clarkson, Clipse, Rosemary Clooney, Tammy Cochran, Kellie Coffey, Coldplay, Natalie Cole, Phil Collins, John Coltrane, Common, RBH, Conjunto Primavera, Harry Connick Jr., Control, Stephanie Cooke, Cooler Kids, Shemeka Copeland, Counting Crows, Deborah Cox, El Coyote Y Su Banda Tierra Santa, Robert Cray, Crazy Town, Creed, Faith Evans, Elvis Crespo, Cristian, Sheryl Crow, H100, Celia Cruz, Cuisillos De Arturo Macias, Da Headbussaz, Dashboard Confessional, Craig David, Miles Davis, Tyrone Davis, Aselin Debison, Default, Leppard, Delirious?, Kevin Denney, John Denver, Devin, Louie DeVito, Diamond Rio, Dido, Ani DiFranco, Celine Dion, The Dirty South Divas, Dirty Vegas, Distillers, Disturbed, Dixie Chicks, Choppa, DJ Geoff, DJ Encore, DJ Ecko, DJ Quik, DJ Sammy, DJ Shadow, Do, Doce, Placido Domingo, The Donnas, Will Downing, Dr. Dre, Dream Street, Dream Theater, Dru Hill, Duo, Rocio Durcal, Bob Dylan, Dyshon & Squabble, Steve Earle, Steve Edwards, Elbereth Orchestra, Missy "Misdemeanor" Elliott, Stephanie Cooke, Chris Emerson, Emerson Drive, Eminem, Faith Evans, Eve, e-ni, Bill Engvall, Enya, Faith Evans, Eve, Fabelous, Ralph Falcon, DJ Mark Farina, Fat Joe, Cheo Feliciano, Alejandro Fernandez, Vicente Fernandez, Field Mob, Finch, Five For Fighting, The Flaming Lips, Fleetwood Mac, Renee Fleming, Floetry, Flogging Molly, Nico Flores Y Su Banda Puro Mazatlan, Joseph Fonseca, Luis Fonsi, Foo Fighters, Fourplay, Mario Frangoulis, Kirk Franklin, Freekey Zekey, Russ Freeman, Freeway, Mannie Fresh, Frou Frou, Funky Green Dogs, Nelly Furtado, Kenny G, Warren G, Gang Starr, Vivica Genaux, El General, Georgia Mass Choir, Ghostface Killah, Vince Gill, Ginuwine, Gisselle, Dana Glover, Fabian Gomez, Good Charlotte, Glenn Gould, Gov't Mule, El Gran Combo De Puerto Rico, Amy Grant, David Gray, Al Green, Vivian Green, Lee Greenwood, Andy Griggs, Grits, Josh Groban, Grupo Mania, Grupo Mojado, G-Wiz, Banda El Recodo, Banda Machos, Patricia Barber, Barnes, Luther Barnes, Pancho Barraza, Cecilia Bartoli, Jeff Bates, Nikie Batey, Beanie Sigel, The Beatles, Beenie Man, Belinda, Tony Bennett, Tab Benoit, Benzino, Beto Y Sus Canarios, Sophie Ellis Bextor, Big "C", Big Tymers, David Bisbal, Bjork, Clint Black, BLACKstreet, Ruben Blades, Mary J. 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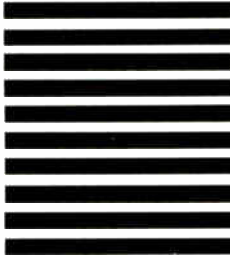
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Haddon GA 24
Charlie Haden: JZ 14
Sammy Hagar: RO 39
Daryl Hall John Oates: AC 10
Reggie Hammond: CC 16; GA 3
Fred Hammond: CC 16; GA 3
Jennifer Hanson: CS 21; CSS 2; H100 97; HSS 34
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Billie Holiday: JZ 22
Dave Holland Big Band: JZ 13
Dave Hollister: RBA 70; RBH 100
Steve Holy: CS 38
John Lee Hooker: BL 13
Whitney Houston: B200 41; RBA 8; H100 76; HA 74; HSS 53; RA 31; RBH 32; RS 71
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Norman Hutchins: GA 19

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Ice Cube: RBH 92
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Iio: DS 20
Illegals: TSS 33
Incubus: B200 168
India: LA 22; TSA 1; LPS 27; LT 18; TSS 2
India.Arie: B200 86; RBA 37; RA 47; RBH 47
Industria Del Amor: HS 31; LA 14; RMA 5
Insane Clown Posse: IND 9
Interpol: HS 20; IND 15
Intocable: LA 65; LT 2; RMS 1
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Jaheem: B200 59; RBA 18, 84; H100 28; HA 26; RA 7; RBH 7
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Boney James: C/ J 3
Etta James: BL 5, 8
Tim Janis: NA 8
Al Jarreau: C/ J 5
Ja Rule: B200 17; RBA 6; H100 18, 89; HA 18; HSS 23, 72; RA 13, 39; RBH 15, 42; RP 6, 23; RS 9, 38; T40 25
Jay-Z: B200 22; RBA 10; RBC 24; H100 5; HA 5; HSS 51, 56; RA 10, 58; RBH 11, 57, 98; RP 3; RS 30, 32, 45; T40 8
Jazze Pha: RBH 89
Waylon Jennings: CA 58
Jewel: DS 19
Jews: DC 34
Jimmy Eat World: B200 138; MO 16
Joe: RBH 80, 96; RS 73
Elton John: B200 40; INT 15; AC 28; DC 28
Carolyn Dawn Johnson: CA 65
Jack Johnson: B200 72; A40 28
Syleena Johnson: B200 178; HS 6; RBA 34; RA 46; RBH 46; RS 69
Jim Johnston: B200 151; IND 5; STX 11
Norah Jones: B200 2; C/ J 1; INT 1; A40 12; AC 16; H100 56; HA 57; T40 27
Richard Joo: C/ J 15
Jordi: LPS 31
Juanes: HS 13; LA 3; LPA 3; LPS 3, 9; LT 6, 16
Cledus T. Judd: CA 67
The Judds: CCA 13
Jump5: CC 7
Jurassic 5: B200 173

-K-

Tonu Kalluste: CL 14
Israel Kamakawiwo'ole: WM 5
K-Ci & JoJo: B200 167; RBA 42; RA 64; RBH 60
Anthony Keams: WM 13
John P. Kee: CC 17; GA 4; HS 27; RBA 88
Toby Keith: B200 42; CA 6, 24; CCA 10; PCA 38; CS 4, 5; H100 39; HA 35
Kelis: RA 71; RBH 71; RS 58
R. Kelly: RBH 16; H100 38; HA 39; HSS 4; RA 12, 74; RBH 8, 76; RS 1
Las Ketchup: B200 149; LA 1; LPA 1; LPS 15; LT 15; TSS 26
Alicia Keys: HSS 8; RS 6
Khia: IND 20
Kid Rock: B200 38; PCA 19; A40 14; CS 53; CSS 1; H100 24; HA 44; HSS 3; T40 21
Kidz Bop Kids: B200 117
Killer Mike: RS 52
Kings Of Tomorrow: DC 46
Kiw Dreams: DC 30
D.D. Klein: DC 36
Beyonce Knowles: H100 5; HA 5; HSS 56; RA 10; RBH 11; RP 3; RS 30; T40 8
Korn: B200 129; RO 25
Jane Krakowski: AC 15
Diana Krall: B200 96; JZ 1, 5
Alison Krauss: BG 3; CA 36
Alison Krauss + Union Station: B200 102; BG 1; CA 12
Lenny Kravitz: PCA 30
Krazy Kle: RA 52; RBH 53
Kumbia Kings: EA 7; LA 9; LPA 7; RMS 37
Kurtiss: CC 34
Kya-Pl: RE 14
Kyjuan: H100 3; HA 3; RA 4; RBH 4; RP 2; T40 11

-L-

Lady Saw: A40 2; H100 16; HA 16; T40 7
Mark Lane: HSS 57; RS 26
k.d. lang: B200 101; INT 23; JZ 2
Lasgo: EA 16; DS 10; H100 45; HA 50; T40 19
The Latin All-Stars: LA 53
Avril Lavigne: B200 3; INT 16; A40 8, 15, 33; AC 13; H100 11, 75; HA 12; T40 4, 28

Donald Lawrence & The Tri-City Singers: GA 20
Led Zeppelin: B200 181
Jaimee Lee: HSS 22; RS 8
Murphy Lee: H100 3; HA 3; RA 4; RBH 4; RP 2; T40 11
Gerald Levert: RBA 60
Liberacion: LA 32; RMA 14
Lifeshouse: B200 164; CC 4; A40 17; H100 84; T40 34
Lil' Flip: B200 123; RBA 35; RBC 4; RBH 90
Lil Jon & The East Side Boyz: B200 90; IND 1; RBA 22; RA 52, 68; RBH 53, 68
Lil' Mo: T40 29
Lil' Romeo: B200 58; RBA 21
Lim'l: B200 21; LA 36; TSA 3; LPS 37; LT 41; TSS 6
Limite: HS 30; LA 13; RMA 4; LT 17; RMS 5
Lorie Line: HS 38; IND 26; NA 2
Aaron Lines: CS 10; H100 54; HA 53
Linkin Park: B200 98; PCA 8
Johannes Linstead: NA 13
German Lizarraga: LT 31; RMS 9
Lil Cool J: B200 81; RBA 33; H100 12, 35, 42; HA 10, 33, 45; HSS 58; RA 16, 17, 25; RBH 14, 18, 25; RP 13, 14; RS 23, 62; T40 13
London Symphony Orchestra: CX 11
Lonestar: CA 41; CS 16
Loon: DC 6; H100 100; RA 43; RBH 39; RS 40
Loona: DS 6; HSS 63
Angel Lopez: LPS 32
Jennifer Lopez: B200 6, 174; INT 18; RBA 13; DS 3; H100 7, 12; HA 7, 10; HSS 33, 43; LPS 33; RA 25, 53; RBH 25, 51; RS 22; T40 3, 13; TSS 16
Patty Loveless: BG 5, 12; CA 49
Lucadaris: B200 179; RBA 85; H100 48, 98; HA 47; RA 27, 55; RBH 28, 52; RP 15; RS 51, 56
Stephen Lynch: INT 25
Lynyrd Skynyrd: CA 29

-M-

Yo-Yo Ma: CL 8; CX 15
Mack 10: RBH 92
Madeline: DC 44
Madonna: DC 21; DS 1, 22; H100 79; HSS 1
Raven Maize: DC 43
Jeff Majors: GA 23
Mana: LA 11; LPA 8; LPS 17, 29; LT 24, 47; TSS 24
Barry Manilow: B200 185
Aimee Mann: IND 30
Mannheim Steamroller: PCA 21
Victor Manuelle: LA 64; TSA 9; LT 25; TSS 1
Benny Mardones: AC 25
Mario: RBA 87
Bob Marley: PCA 27; RBC 7; RE 5
Damian "JR Gong" Marley: RE 12
Maroon 5: MO 40
Branford Marsalis Quartet: JZ 25
Angie Martinez: RA 71; RBH 71; RS 58; T40 29
Mary Mary: CC 13; GA 2; RBA 91; RBC 19
Masque: C/ J 16
Master P: RA 70; RBH 70
matchbox twenty: B200 37; A40 5; H100 51; HA 51; T40 22
Keiko Matsui: C/ J 9
Dave Matthews Band: B200 80, 97; A40 9, 19; MO 38
John Mayer: B200 27; INT 17; A40 3; AC 26; H100 21; HA 20; T40 14
Maysa: C/ J 21
Martina McBride: B200 95; CA 11; CS 32, 35
Paul McCartney: B200 31; INT 5
Delbert McClinton: BL 3, 6; CA 47; IND 31
Donnie McClurkin: RBC 13
John McDermott: WM 13
Reba McEntire: CA 70
Tim McGraw: B200 20; CA 4, 29; CCA 5, 14; PCA 10; CS 11; H100 67; HA 64
Brian McKnight: RBA 73
Brad Mehldau: JZ 18
Melody: LA 70
MercyMe: B200 190; CC 6, 9
Jo Dee Messina: B200 197; CA 18; CS 59
Luis Miguel: LA 16; LPA 10; LPS 12; LT 22; TSS 39
Kylie Minogue: B200 140; DC 29; H100 92
Ismael Miranda: LT 44; TSS 3
Moby: EA 8; DC 27
Monchy & Alexandra: TSA 14; TSS 13
Jane Monheit: JZ 6
Alejandro Montaner: LPS 20; LT 32
Ricardo Montaner: LPS 18; LT 27
Ricky Montanez: TSS 27
Pilar Montenegro: LA 61; WM 12
John Michael Montgomery: CA 71; CS 33
Montgomery Gentry: CA 30; CS 50; H100 95
Allison Moore: A40 14; CS 53; CSS 1; H100 24; HA 44; HSS 3; T40 21
Jessie Morales: El Original De La Sierra: RMS 27
Craig Morgan: CS 46
Van Morrison: PCA 43
Mos Def: DS 17
Brandy Moss-Scott: RS 64
Mr. Cheeks: HSS 60; RS 41
Ms. Jade: RBH 93; RS 42
Mudvayne: B200 71; MO 39; RO 19
Murk: DC 2
Anne Murray: CA 26; CCA 24
Musiq: B200 200; RBA 63; H100 34; HA 30; RA 8, 61; RBH 9, 62; RS 70
Mystikal: RA 52; RBH 53

-N-

Nappy Roots: B200 148; RBA 66; RBH 88
Narvae: HSS 44; RS 14
Nas: B200 12; RBA 2, 97; RBC 14, 22; DS 3; H100 47; HA 43; HSS 33; RA 15; RBH 13, 75; RP 12
Nashom: DC 39
Nate Dogg: RA 56; RBH 58, 81
Ednita Nazario: LA 33; LPA 17; LPS 22; LT 40; TSS 21
Youssou N'Dour: WM 14
Nelly: B200 15; RBA 11; RBC 10; H100 3, 33; HA 3, 36; HSS 28; RA 4, 37, 59; RBH 4, 41, 63; RP 2, 20; RS 18, 66; T40 11
Willie Nelson: CA 31, 69; CCA 18
New Found Glory: B200 104; MO 29
Newsboys: CC 32, 33
Next: B200 121; RBA 30; RA 69; RBH 69
Nia: RBA 100
Joe Nichols: CA 19; HS 10; CS 22; CSS 8
Nickelback: B200 146; RO 17
Nickel Creek: BG 2; CA 20; CCA 17; IND 8
Tito Nieves: LT 44; TSS 3
Nirvana: B200 32; H100 58; HA 58; MO 6; RO 9
The Nititty Gritty Dirt Band: BG 4; CA 45
Nivea: B200 94; RBA 47; H100 8; HA 8; HSS 10, 69; RA 35, 54; RBH 35, 56; RS 12; T40 6
No Doubt: B200 73; A40 2; H100 16; HA 16; T40 7

Noise Therapy: RO 37
Nichole Nordeman: CC 10; HS 12
Smokie Norful: GA 11
Bebo Norman: CC 35
No Secret: HSS 75
The Notorious B.I.G.: RBC 15, 25; HSS 74; RA 41; RBH 44; RS 47, 59
Nueva Era: TSS 7

-O-

Paul Oakenfold: EA 3
Sinead O'Connor: IND 43; WM 4; DC 12, 20; DS 13
Rosie O'Donnell: PCA 32, 39
OK Go: HS 18
Old & In The Gray: BG 14
La Onda: LA 37; RMA 16; LT 48; RMS 21
Ono: DC 17
Oobie: RA 68; RBH 68
Orchestra Baobab: WM 8
Kelly Osbourne: B200 187; HS 7; HSS 24
Oscar G: DC 5
O-Town: B200 156
Our Lady Peace: B200 160

-P-

Petey Pablo: RBH 99
Joe Pace: GA 29
Paclifer: RO 30
Brad Paisley: CA 27; CS 13; H100 72; HA 69
Palomo: LA 21; RMA 10; LT 26; RMS 6
Dolly Parton: BG 6; CA 53; IND 46
Pastor Troy: RBA 94
Sean Paul: B200 70; RBA 32; RE 1; H100 26; HA 25; HSS 27, 31; RA 20; RBH 20; RP 10; RS 15, 50; T40 35
Laura Pausini: DC 3; DS 11
Luciano Pavarotti: CL 4
Pavement: IND 47
Pay The Girl: A40 32
P. Diddy: H100 4, 44; HA 4, 40; HSS 36, 54; RA 2, 24, 73; RBH 2, 21, 72; RP 11; RS 33, 34; T40 16
Pearl Jam: B200 124; HSS 47; MO 30; RO 24, 34
Jennifer Pena: LA 38; RMA 17; LPS 19; LT 3; RMS 13
Dottie Peoples: GA 18
Murray Perahia: CL 13
Amanda Perez: IND 49; RA 65; RBH 66
Tom Petty And The Heartbreakers: PCA 22
Phish: B200 154
Pink: B200 34; A40 31; DS 7; H100 20; HA 23; HSS 66; T40 12
Pink Floyd: PCA 24
Pinmonkey: CA 73; CS 49
Jeff Pitchell: BL 7
Play: B200 134; HSS 71
P.O.D.: B200 175; CC 5
El Poder Del Norte: RMS 26
Point Of Grace: CC 29
Poww Bros.: HSS 25; RBH 97; RS 5
Elvis Presley: B200 19; CA 3; INT 13
Pretenders: IND 33
Prince EP: HSS 38; RS 55
Puddle Of Mudd: B200 44; A40 39; H100 13; HA 15; MO 11; RO 11; T40 15

-Q-

Queen: PCA 31
Queens Of The Stone Age: B200 51; H100 71; HA 68; MO 3; RO 14
Domingo Quinones: TSS 14
A.B. Quintanilla Y Los Kumbia Kings: LA 50

-R-

RA: HS 21; RO 18
Racket City: RS 27
RajeShwari: RBH 93
Rampage: RS 69
Rascal Flatts: B200 49; CA 8; CCA 6; PCA 11; CS 5; H100 36; HA 31
Los Razos: LA 66
Red Hot Chili Peppers: B200 54; A40 18; H100 86; MO 19, 25; RO 29
Redman: H100 70, 87; HA 71; HSS 2, 50; RA 29; RBH 29; RP 18; RS 21; T40 40
Joshua Redman: JZ 17
Relient K: CC 19; HS 32
Los Rieleros Del Camino: RMS 40
Los Rieleros Del Norte: LT 33; RMS 11
Andre Rieu: CC 12
LeAnn Rimes: B200 157; CA 15, 64; AC 12; CSS 3, 6; HSS 67
Lee Ritenour: C/ J 15
Jerry Rivera: TSA 17; LPS 24; LT 23; TSS 8
Lupillo Rivera: LA 44; RMA 19; RMS 29, 38
Lourdes Robles: LPS 28
Roy Rogers: BL 9
The Rolling Stones: B200 16; INT 4; RO 40
Linda Ronstadt: CA 48
The Roots: B200 57; RBA 24; RA 61; RBH 62; RS 70
Tono Rosario: TSS 29
Kelly Rowland: B200 65; RBA 56; H100 33, 63; HA 36, 70; HSS 28; RA 37; RBH 41; RP 20; RS 18; T40 26
Royce Da 5'9": HS 16; IND 11; RBA 57; RS 46
Royksopp: EA 22; DC 40
Paulina Rubio: LPS 7; LT 11
John Rzeznik: A40 10; T40 38

-S-

Sacario: T40 29
Sade: DS 21
Sallva: B200 66; H100 53; HA 54; MO 2; RO 2
Joe Sample: C/ J 18
Adan Chalino Sanchez: RMS 33, 34
Sandman: HSS 49; RS 28
Santana: B200 24; INT 12; A40 1; AC 4; H100 10; HA 11; T40 10
Juelz Santana: H100 40; HA 41; RA 49; RBH 49; RP 24; RS 68; T40 23
Gilberto Santa Rosa: LA 48; TSA 5; LT 39, 44, 49; TSS 3, 4, 19
Antony Santos: TSS 23
Marvin Sapp: GA 27
Scarface: RBA 75
La Tocha Scott: H100 94; RA 44; RBH 40
Joan Sebastian: HS 37; IND 25; LA 17, 60; RMA 7; LT 37; RMS 14
Jon Secada: LPS 14; LT 21; TSS 32
Secret Garden: NA 12
Seether: B200 135; H100 68; HA 66; MO 7; RO 7
Bob Seger & The Silver Bullet Band: PCA 1
Selena: LA 7; LPA 6
Erick Sermon: RBA 45; H100 70; HA 71; HSS 50; RA 29; RBH 29; RP 18; RS 21

Sev: HSS 41
Shade Sheist: RA 56; RBH 58
Shaggy: B200 153; RBA 78; RE 2, 11
Shakira: B200 159, 172, 177; LA 2; LPA 2; LPS 6; LT 9; TSS 15

Sham: RS 69
SHEDAI: CA 63
Shekinah Glory Ministry: GA 10; IND 42
Blake Shelton: CA 46; CS 6; H100 43; HA 42
The Shepherds: CA 25
Wayne Shorter: JZ 11
The Sicilians: DS 4; HSS 40
The Silk Road Ensemble: CX 15
Paul Simon: B200 180; AC 22
Simple Plan: B200 69
Frank Sinatra: PCA 49
Sin Bandera: LA 42; LPS 13, 35, 38; LT 13
Daryle Singletary: CS 56
Sixence None The Richer: CC 25
Sizzla: RE 10
Slum Village: RBH 93
Smilez & Southstar: B200 163; HS 5; RBA 38; H100 66; HA 65; RA 45; RBH 43; RP 22
Anthony Smith: CS 57
Keely Smith: JZ 21
Michael W. Smith: B200 127; CC 2, 8
Pastor Keith Smith: GA 30
Snoop Dogg: B200 33; RBA 16; HSS 68; RA 50, 73; RBH 50, 72; RS 44
Socialbun: MO 23; RO 15
Socios Del Ritmo: RMS 24
Solange: DS 2; HSS 13; RBH 73; RS 4
Marco Antonio Solis: LA 40; LPA 20; LPS 21; LT 34
Shauna Solomon: DC 19
Soluna: HSS 46
Something Corporate: HS 29
Jimmy Sommers: C/ J 8
Son De Calli: TSS 10
Spacefunk: DC 47
Spanish Harlem Orchestra: TSA 19
Sparta: RO 38
Spiff Starr: H100 46; HA 48; HSS 15; RA 18; RBH 17; RP 16; RS 3, 69
Bruce Springsteen: B200 84; PCA 45
The Starting Line: HS 44
Terry Steele: HSS 35; RS 16
Sterbinsky & Tranzident: DC 34
Stereo Fuse: A40 26
Rod Stewart: B200 23; INT 6; AC 19
Angie Stone: RBH 80
Stone Sour: B200 105; A40 30; H100 69; HA 72; MO 14; RO 6
George Strait: B200 118; CA 14, 22; CS 2; H100 29; HA 27
The Streets: EA 6; HS 26; IND 18
Barbra Streisand: B200 75; PCA 2
The Strokes: B200 196
Tadeusz Strugala: CL 7
Styles: H100 7; HA 7; HSS 43; LPS 33; RA 53; RBH 51; RS 22; T40 3; TSS 16
Styx: PCA 42
Sublime: PCA 28, 44
Sugarcult: B200 199; HS 9; IND 6
Sum 41: B200 48; MO 9
Tony Sunshine: RA 66; RBH 65
Superchumbo: DC 49
Suzy K: DC 45
Keith Sweat: RBC 21
Sweet Inspirations: DC 10
Swizz Beatz: RA 73; RBH 72
System Of A Down: B200 25, 99; PCA 48; MO 15; RO 13, 16

Taking Back Sunday: HS 17; IND 12
Talib Kweli: B200 139; RBA 43
Tank: RBA 52; RBH 89
Olga Tanon: LA 20; LPA 11; LPS 16; LT 19; TSS 5
Tanooki: B200 108; MO 10; RO 12
L.A.T.U.: B200 191; HS 8; H100 78; HSS 6; T40 37
James Taylor: B200 165; PCA 14; AC 21
Tebey: CS 58
Tech N9ne: IND 45
Susan Tedeschi: BL 1; IND 7
Telepopmusik: EA 12; DC 22; H100 99; TSS 35
Los Temerarios: IND 50; LA 31, 75; RMA 13; LT 30; RMS 10
The Temptations: RBC 11
Ten Feet: WM 15
John Tesh: CC 14, 40; NA 10
TG4: HSS 12; RS 17
Jimmy Thackery: BL 10
Thalia: LA 26; LPA 14; DC 18; LPS 4; LT 5; RMS 31; TSS 30
Tha Rayne: H100 28; HA 26; RA 7; RBH 7
Theory Of A Deadman: RO 33
Thicke: HSS 17
Thievery Corporation: EA 9; HS 43; IND 29
Third Day: CC 28
Thunderpuss: DC 8
Thursday: HS 34; IND 21
Los Tigres Del Norte: IND 19; LA

Billboard MODERN ROCK TRACKS™

JANUARY 18 2003

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	9	ALL MY LIFE	ROSWELL/RCA	Foo Fighters
2	2	1	ALWAYS	ISLAND/DJMG	Saliva
3	3	1	NO ONE KNOWS	INTERSCOPE	Queens Of The Stone Age
4	4	1	THE RED	EPIC	Chevelle
5	5	1	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
6	6	1	YOU KNOW YOU'RE RIGHT	DG/GEFFEN/INTERSCOPE	Nirvana
7	7	1	FINE AGAIN	WIND-UP	Seether
8	8	1	HONESTLY	REPRISE	Zwan
9	9	1	STILL WAITING	ISLAND/DJMG	Sum 41
10	11	1	POEM	VELVET HAMMER/ATLANTIC	Taproot
12	10	1	SHE HATES ME	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
13	12	1	COCHISE	INTERSCOPE/EPIC	Audioslave
14	13	1	PRAYER	REPRISE	Disturbed
15	14	1	BOTHER	ROADRUNNER/DJMG	Stone Sour
16	15	1	INNERVISION	AMERICAN/COLUMBIA	System Of A Down
17	16	1	A PRAISE CHORUS	DREAMWORKS	Jimmy Eat World
18	17	1	CLOCKS	CAPTOL	Coldplay
19	18	1	LOSE YOURSELF	SHADY/INTERSCOPE	Eminem
20	19	1	CAN'T STOP	WARNER BROS	Red Hot Chili Peppers
21	20	1	SWING, SWING	DOGHOUSE/DREAMWORKS	The All-American Rejects
22	21	1	OUTTATHAWAY	ENGINEER/DCA/CAPTOL	The Vines
23	22	1	RUNNING FROM ME	GEFFEN/INTERSCOPE	TRUSTcompany
24	23	1	DOWN	ELEKTRA/VEEG	Socialburn
25	24	1	DIAMONDS AND GUNS	HELLCAT/EPITAPH	Transplants
26	25	1	THE ZEPHYR SONG	WARNER BROS	Red Hot Chili Peppers
27	26	1	REST OF MY LIFE	LAVA	Unwritten Law
28	27	1	LIFESTYLES OF THE RICH AND FAMOUS	DAYLIGHT/EPIC	Good Charlotte
29	28	1	THE TASTE OF INK	REPRISE	The Used
30	29	1	HEAD ON COLLISION	DRIVE-THRU/MCA	New Found Glory
31	30	1	SAVE YOU	EPIC	Pearl Jam
32	31	1	DROWNING	COLUMBIA	Crazy Town
33	32	1	MY GODDESS	MELISMA/VIRGIN	The Exies
34	33	1	WEATHERED	WIND-UP	Creed
35	34	1	TAKE IT OFF	ATLANTIC	The Donnas
36	35	1	HEADSTRONG	WARNER BROS	Trapt
37	36	1	REMEMBER	REPRISE	Disturbed
38	37	1	POLYAMOROUS	HOLLYWOOD	Breaking Benjamin
39	38	1	GREY STREET	RCA	Dave Matthews Band
40	39	1	NOT FALLING	EPIC	Mudvayne
	40	1	HARDER TO BREATHE	OCTONE	Maroon 5

Billboard MAINSTREAM ROCK TRACKS™

JANUARY 18 2003

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	8	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
2	2	1	ALWAYS	ISLAND/DJMG	Saliva
3	3	1	COCHISE	INTERSCOPE/EPIC	Audioslave
4	4	1	THE RED	EPIC	Chevelle
5	5	1	ALL MY LIFE	ROSWELL/RCA	Foo Fighters
6	6	1	BOTHER	ROADRUNNER/DJMG	Stone Sour
7	7	1	FINE AGAIN	WIND-UP	Seether
8	8	1	PRAYER	REPRISE	Disturbed
9	9	1	YOU KNOW YOU'RE RIGHT	DG/GEFFEN/INTERSCOPE	Nirvana
10	10	1	WEATHERED	WIND-UP	Creed
11	11	1	SHE HATES ME	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
12	12	1	POEM	VELVET HAMMER/ATLANTIC	Taproot
13	13	1	AERIALS	AMERICAN/COLUMBIA	System Of A Down
14	14	1	NO ONE KNOWS	INTERSCOPE	Queens Of The Stone Age
15	15	1	DOWN	ELEKTRA/VEEG	Socialburn
16	16	1	INNERVISION	AMERICAN/COLUMBIA	System Of A Down
17	17	1	NEVER AGAIN	ROADRUNNER/DJMG	Nickelback
18	18	1	DO YOU CALL MY NAME	REPUBLIC/UNIVERSAL/UMRG	RA
19	19	1	NOT FALLING	EPIC	Mudvayne
20	20	1	REMEMBER	REPRISE	Disturbed
21	21	1	HEADSTRONG	WARNER BROS	Trapt
22	22	1	MY GODDESS	MELISMA/VIRGIN	The Exies
23	23	1	HONESTLY	REPRISE	Zwan
24	24	1	SAVE YOU	EPIC	Pearl Jam
25	25	1	ALONE I BREAK	IMMORTAL/EPIC	Korn
26	26	1	RUNNING FROM ME	GEFFEN/INTERSCOPE	TRUSTcompany
27	27	1	SOUL CREATION	GEFFEN/INTERSCOPE	Cinder
28	28	1	WON'T BACK DOWN	WIND-UP/EPIC	Fuel
29	29	1	CAN'T STOP	WARNER BROS	Red Hot Chili Peppers
30	30	1	BULLITPROOF	HIFI/ARISTA	Pacifier
31	31	1	DROWNING	COLUMBIA	Crazy Town
32	32	1	FOUR LETTER WORD	ISLAND/DJMG	Def Leppard
33	33	1	NOTHING COULD COME BETWEEN US	604/ROADRUNNER/DJMG	Theory Of A Deadman
34	34	1	I AM MINE	EPIC	Pearl Jam
35	35	1	DRIVIN' RAIN	ATD	Gov't Mule
36	36	1	TAKE IT OFF	ATLANTIC	The Donnas
37	37	1	GET UP	REDLINE	Noise Therapy
38	38	1	AIR	DREAMWORKS	Sparta
39	39	1	THINGS'VE CHANGED	33RD STREET	Sammy Hagar And The Waboritas
40	40	1	DON'T STOP	VIRGIN	The Rolling Stones

Billboard TOP 40 TRACKS™

JANUARY 18 2003

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	2	1	BEAUTIFUL	CHRISTINA AGUILERA/RCA	Christina Aguilera
2	1	1	LOSE YOURSELF	EMINEM/SHADY/INTERSCOPE	Eminem
3	3	1	JENNY FROM THE BLOCK	JENNIFER LOPEZ FEATURING JADAKISS & STYLES/EPIC	Jennifer Lopez
4	6	1	I'M WITH YOU	AVRIL LAVIGNE/ARISTA	Avril Lavigne
5	4	1	WORK IT	MISSY "MISDEMEANOR" ELLIOTT/THE GOLD MIND/ELEKTRA/VEEG	Missy Elliott
6	7	1	DON'T MESS WITH MY MAN	NVEA FEATURING BRIAN & BRANDON CASEY/JIVE	Nvea
7	5	1	UNDERNEATH IT ALL	NO DOUBT FEATURING LADY SAW/INTERSCOPE	No Doubt
8	8	1	'03 BONNIE & CLYDE	JAY-Z FEATURING BEYONCE KNOWLES/ROC-A-FELLA/DEF JAM/DJMG	Jay-Z
9	9	1	CRY ME A RIVER	JUSTIN TIMBERLAKE/JIVE	Justin Timberlake
10	10	1	THE GAME OF LOVE	SANTANA FEATURING MICHELLE BRANCH/ARISTA	Santana
11	11	1	AIR FORCE ONES	NELLY FEATURING KYJIAN, ALI & MURPHY LEE/FO'REPUBLIC/UNIVERSAL/UMRG	Nelly
12	12	1	FAMILY PORTRAIT	PINK/ARISTA	Pink
13	16	1	ALL I HAVE	JENNIFER LOPEZ FEATURING LL COOL J/EPIC	Jennifer Lopez
14	13	1	YOUR BODY IS A WONDERLAND	JOHN MAYER/AWARE/COLUMBIA	John Mayer
15	14	1	SHE HATES ME	PUDDLE OF MUDD/FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
16	15	1	BUMP, BUMP, BUMP	B2K & P. DIDDY/EPIC	B2K & P. Diddy
17	17	1	ONE LAST BREATH	CREED/WIND-UP	Creed
18	18	1	LANDSLIDE	DIXIE CHICKS/MONUMENT/COLUMBIA	Dixie Chicks
19	19	1	SOMETHING	LASGO/ROBBINS	Lasgo
20	24	1	LIFESTYLES OF THE RICH AND FAMOUS	GOOD CHARLOTTE/DAYLIGHT/EPIC	Good Charlotte
21	20	1	PICTURE	KID ROCK FEATURING SHERYL CROW/LAVA/ATLANTIC	Kid Rock
22	21	1	DISEASE	MATCHBOX TWENTY/ATLANTIC	Matchbox Twenty
23	22	1	HEY MA	CAM RON FEAT. JUELZ SANTANA, FREEKEY ZEEKEY & TOY/ROC-A-FELLA/DEF JAM/DJMG	Cam Ron
24	23	1	LIKE I LOVE YOU	JUSTIN TIMBERLAKE/JIVE	Justin Timberlake
25	31	1	MESMERIZE	JA RULE FEATURING ASHANTI/MURDER INC./DEF JAM/DJMG	Ja Rule
26	26	1	STOLE	KELLY ROWLAND/MUSIC WORLD/COLUMBIA	Kelly Rowland
27	28	1	DON'T KNOW WHY	NORAH JONES/BLUE NOTE/VIRGIN	Norah Jones
28	27	1	SKBER BOI	AVRIL LAVIGNE/ARISTA	Avril Lavigne
29	29	1	IF I COULD GO!	ANGIE MARTINEZ FEATURING LIL' MD & SACARIO/ELEKTRA/VEEG	Angie Martinez
30	38	1	BLOWIN' ME UP (WITH HER LOVE)	JC CHASEZ/FOX/JIVE	JC Chasez
31	32	1	MISS YOU	AALIYAH/UNIVERSAL/BLACKGROUND/UMRG	Aaliyah
32	30	1	WHEN THE LAST TIME	CLIPSE/STAR TRAK/ARISTA	Clipse
33	33	1	IN A LITTLE WHILE	UNCLE KRACKER/LAVA	Uncle Kracker
34	36	1	SPIN	LIFHOUSE/DREAMWORKS	Lifhouse
35	34	1	GIMME THE LIGHT	SEAN PAUL/BLACK SHADOW/2 HARD/ATLANTIC	Sean Paul
36	40	1	THUGZ MANSION	2PAC/AMARU/DEATH ROW/INTERSCOPE	2Pac
37	NTV	1	ALL THE THINGS SHE SAID	T.A.T.U./INTERSCOPE/UNIVERSAL	T.A.T.U.
38	38	1	I'M STILL HERE (JIM'S THEME)	JOHN RZEZNIK/WALT DISNEY/HOLLYWOOD	John Rzeznik
39	39	1	SATISFACTION	EVE/RUFF RYDERS/INTERSCOPE	Eve
40	37	1	DJ RRTY	CHRISTINA AGUILERA FEATURING REDMAN/RCA	Christina Aguilera

Billboard ADULT CONTEMPORARY™

JANUARY 18 2003

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	8	CRY	WARNER BROS	Faith Hill
2	3	1	CAN'T STOP LOVING YOU	ATLANTIC	Phil Collins
3	2	1	A THOUSAND MILES	AR&A/INTERSCOPE	Vanessa Carlton
4	4	1	THE GAME OF LOVE	ARISTA	Santana Featuring Michelle Branch
5	5	1	A MOMENT LIKE THIS	RCA	Kelly Clarkson
6	8	1	LANDSLIDE	MONUMENT/COLUMBIA	Dixie Chicks
7	6	1	SOAK UP THE SUN	A&M/INTERSCOPE	Sheryl Crow
8	7	1	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
9	9	1	HERO	INTERSCOPE	Enrique Iglesias
10	11	1	FOREVER FOR YOU	U-WATCH	Daryl Hall John Oates
11	12	1	I'M GONNA GETCHA GOOD!	MERCURY/DJMG	Shania Twain
12	14	1	LIFE GOES ON	CURB	LeAnn Rimes
13	15	1	COMPLICATED	ARISTA	Avril Lavigne
14	18	1	WHEN YOU LIE NEXT TO ME	BNA	Kellie Coffey
15	13	1	YOU	WINDHAM HILL/RCA VICTOR	Jim Brickman Featuring Jane Krakowski
16	17	1	DON'T KNOW WHY	BLUE NOTE/VIRGIN	Norah Jones
17	20	1	AT LAST	EPIC	Celine Dion
18	19	1	THROUGH THE RAIN	MONARC/ISLAND/DJMG	Mariah Carey
19	22	1	THESE FOOLISH THINGS	J	Rod Stewart
20	23	1	BEAUTIFUL	RCA	Christina Aguilera
21	25	1	WHENEVER YOU'RE READY	COLUMBIA	James Taylor
22	24	1	FATHER AND DAUGHTER	NICK/JIVE	Paul Simon
23	29	1	HEAVEN	ROBBINS	DJ Sammy & Yanou Featuring Do
24	28	1	IF ONLY	CURB	Tamara Walker
25	26	1	I WANT IT ALL	CRAZY BOY/GO KART	Benny Mardones
26	27	1	YOUR BODY IS A WONDERLAND	AWARE/COLUMBIA	John Mayer
27	27	1	ALL BECAUSE OF YOU	MONDO/MOY	Chris Emerson
28	28	1	ORIGINAL SIN	ROCKET/UNIVERSAL/UMRG	Elton John
29	29	1	IN A LITTLE WHILE	LAVA	Uncle Kracker
30	30	1	BABIES	REFUGEE	Regie Hamm

Billboard ADULT TOP 40 TRACKS™

JANUARY 18 2003

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	9	THE GAME OF LOVE	ARISTA	Santana Featuring Michelle Branch
2	2	1	UNDERNEATH IT ALL	INTERSCOPE	No Doubt Featuring Lady Saw
3	3	1	YOUR BODY IS A WONDERLAND	AWARE/COLUMBIA	John Mayer
4	4	1	LANDSLIDE	MONUMENT/COLUMBIA	Dixie Chicks
5	6	1	DISEASE	ATLANTIC	Matchbox Twenty
6	5	1	ONE LAST BREATH	WIND-UP	Creed
7	7	1	IN A LITTLE WHILE	LAVA	Uncle Kracker
8	8	1	COMPLICATED	ARISTA	Avril Lavigne
9	9	1	WHERE ARE YOU GOING	RCA	Dave Matthews Band
10	10	1	I'M STILL HERE (JIM'S THEME)	WALT DISNEY/HOLLYWOOD	John Rzeznik
11	12	1	A THOUSAND MILES	AR&A/INTERSCOPE	Vanessa Carlton
12	11	1	DON'T KNOW WHY	BLUE NOTE/VIRGIN	Norah Jones
13	13	1	WHEREVER YOU WILL GO	RCA	The Calling
14	14	1	PICTURE	LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
15	15	1	I'M WITH YOU	ARISTA	Avril Lavigne
16	16	1	A SORTA FAIRYTALE	EPIC	Tori Amos
17	17	1	SPIN	DREAMWORKS	Lifhouse
18	18	1	THE ZEPHYR SONG	WARNER BROS	Red Hot Chili Peppers
19	19	1	GREY STREET	RCA	Dave Matthews Band
20	20	1	CRY	WARNER BROS	Faith Hill
21	21	1	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
22	22	1	GOODBYE TO YOU	MAVERICK/WARNER BROS	Michelle Branch
23	23	1	THINKING OVER	DREAMWORKS	Dana Glover
24	26	1	BIG YELLOW TAXI	GEFFEN/INTERSCOPE	Counting Crows
25	24	1	DON'T STOP DANCING	WIND-UP	Creed
26	25	1			

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

*03 **BONNIE & CLYDE** (Carter Boys, ASCAP/Ye World, ASCAP/Universal, ASCAP/Controversy, ASCAP/WB, ASCAP/Suge, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/EMI April, ASCAP), HL/WBM, H100 5; RBH 11
19 SOMETIMIN' (EMI April, ASCAP/Sea Gayle, ASCAP/Careers-BMG, BMI), HL, CS 1; H100 23
8 MILE (Eight Mile Style, BMI) RBH 77

-A-

AFORTUNADO (Edimusa, ASCAP) LT 37
AIR FORCE ONES (BMG Songs, ASCAP/Jackie Frost, ASCAP/Universal, ASCAP/Da Bess, ASCAP/Dz Pro, ASCAP/Young Dude, ASCAP/Sam Swap, ASCAP/Tarpo, ASCAP), HL/WBM, H100 3; RBH 4
ALL I HAVE (Nuyorican, BMI/EMI Blackwood, BMI/Janic Combs, BMI/Adorable, BMI/Eagle Note, BMI/Axiom, BMI/Ron G, BMI/15th Floor, ASCAP/Jeffix, ASCAP), HL, H100 12; RBH 25
ALL I NEED (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Geddy, ASCAP/Flyte Tyme, ASCAP/EMI April, ASCAP/Dade Co. Project Music, BMI/EMI Blackwood, BMI), HL, RBH 65
ALL MY LIFE (M.J. Twelve, BMI/EMI Virgin Songs, BMI/Living Under A Rock, ASCAP/Flying Fingers, ASCAP/How The Punk Rock Music, BMI/Universal, ASCAP), HL, H100 52
ALL THE THINGS SHE SAID (Unforgettable Songs, BMI/SPZ, BMI/Martin Chyrestree, BMI/Neofomat, STIM) H100 78
ALMOST HOME (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) CS 46
ALWAYS (Five Superstars, ASCAP/Rondor, ASCAP/Universal, ASCAP/Black Lava, ASCAP), HL, H100 53
ANGEL (Powerhouse, BMI) RBH 66
ANGEL DE AMOR (EMI April, ASCAP/Big Cojones, ASCAP) LT 47
ARRANCA EN FAI (Katiana, BMI/EMI Blackwood, BMI) LT 41
ASEREJE (Sony/ATV Discos, ASCAP) LT 4B
ASEREJE (Sony/ATV Latin, BMI/Shaketown, BMI) LT 15
ASI ES LA VIDA (Manben, ASCAP/Sony/ATV Discos, ASCAP) LT 19
AT THE END OF THE DAY (WB, ASCAP/Kelodies, ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 18
AYI PAPANCO (UYI DADDY) (Iron Tigga, BMI/Warner-Tamerlane, BMI) LT 17

-B-

BABY (Pookietoots, ASCAP/Soldier Touch, ASCAP/DJ Irv, BMI/N-The Water, ASCAP/Sill N-The Water, BMI/Baeza, ASCAP/Universal, ASCAP), HL/WBM, RBH 36
THE BABY (Coburn, BMI/Zomba, ASCAP/Eye On The Ball, ASCAP/Bigger Picture, ASCAP), WBM, CS 6; H100 43
BABY DO THOSE THINGS (Big Bert, BMI/Songs Of Windswept Pacific, BMI/E.D. Duz-It, BMI/Roy/Son, BMI/Greg Cham, BMI/Broken English, BMI/Prodigal Son, BMI/Drano's, BMI/Universal-PolyGram International, ASCAP/Oh! God, ASCAP) RBH 100
THE BATTLE IS THE LORD'S (Schaif, SESAC/Walker And Associates, SESAC) RBH 78
BEAUTIFUL (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 6
BEAUTIFUL GOODBYE (Sony/ATV Acuff Rose, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP), HL, CS 21; H100 97
BEAUTIFUL MESS (Songs Of API, BMI/Monkey C, BMI/Songs Of Nashville DreamWorks, BMI/Affiliated, BMI/Chrysalis, ASCAP/Creative Artist Agency, ASCAP/EMI Blackwood, BMI/Shane Minor, BMI), HL/WBM, CS 14
BIGGER BUSINESS (Swizz Beatz, ASCAP/Universal, ASCAP/Mr. Biggs, ASCAP/WB, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Money Mack, BMI/Jae'wons, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/Easy Man, ASCAP), HL/WBM, RBH 72
BIG STAR (EMI April, ASCAP/WB, BMI/Singles Only, BMI), HL, CS 51
BLOVIN' ME UP (WITH HER LOVE) (EMI Blackwood, BMI/Cypton, BMI/Fox Film, BMI/TCF, ASCAP/Chasez, ASCAP/Zomba, ASCAP/Gauch, ASCAP/Next Decade, ASCAP/Universal, ASCAP), HL/WBM, H100 85
BOTHER (EMI April, ASCAP/WB/That Music, ASCAP), HL, H100 69
BREAK YOU OFF (Grand Negaz, BMI/Careers-BMG, BMI/Killah Stealth, BMI/ONE CRC, BMI/Benjamin Kenney, ASCAP/Soulchild, ASCAP/Universal, ASCAP/Baby Blues, ASCAP), HL, RBH 62
BREATHE (BMG France) H100 99
BREATHE (God's Cryin', ASCAP/Sony/ATV Tunes, ASCAP/Ghetto Fabulous, ASCAP/VOCO, BMI/City Housing, BMI/Hard Workin Black Folks, ASCAP/WB, ASCAP/Melvin Bradford, ASCAP/Famous, ASCAP/Hennessy For Everyone, ASCAP/Eight Mile Style, BMI/Editions Bretien, SAC/EMI), HL/WBM, RBH 83
BROKENHEARTSVILLE (House Of Hubbell, ASCAP/Sony/ATV Acuff Rose, BMI/Hubbell, ASCAP), HL, CS 22
B R RIGHT (First N' Gold, BMI/Ms. Trina, BMI/Bgates Muzik, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL, H100 98; RBH 52
BUMP, BUMP, BUMP (Zomba, BMI/R.Kelly, BMI), WBM, H100 4; RBH 2

-C-

CAPRICO MALDITO (Arpa, BMI) LT 33
CARALUNA (Warner-Tamerlane, BMI) LT 38
CHOPPA STYLE (LP Boyz, BMI) RBH 70
CHROME (Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI/Almo, ASCAP), HL/WBM, CS 17
CLUB BANGER (Zomba, ASCAP/3rd, BMI), WBM, RBH 99
COCHISE (Disappearing One, ASCAP/LBV Songs, BMI/Simmering T, BMI/Me 3, BMI) H100 77
COME CLOSE TO ME (Songs Of Universal, BMI/Senseless, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, H100 88; RBH 30
COME INTO MY WORLD (19, PRS/EMI April, ASCAP), HL, H100 92
COMER A BESOS (ADG, SESAC) LT 30
CONCRETE ANGEL (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Glitterfish, BMI), WBM, CS 32
CORAZON CHQUITO (Eliaz, BMI) LT 29
COZ DAMN (GenMarc, ASCAP/Terradome, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 67
CRUSH TONIGHT (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Shelly's House, SESAC/Gold Daddy, ASCAP/EMI April, ASCAP/Marvelous Things Of Music, ASCAP/Po Folk, BMI/Hand In My Pocket, ASCAP/Music Of Windswept, ASCAP/Black Fountain, ASCAP), HL/WBM, RBH 94

CRY (Warner-Tamerlane, BMI/Potty Mouth, BMI/EMI Blackwood, BMI), WBM, H100 50
CRY ME A RIVER (Tennman Tunes, ASCAP/Zomba, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), WBM, H100 15; RBH 55
CUANDO ME MIRAS ASI (EMI April, ASCAP) LT B

-D-

DEEP (Deta Bob, SESAC/Zomba, SESAC/Ilthoughtz, SESAC/Churchboy, SESAC/DreamWorks Songs, ASCAP), WBM, RBH 59
DE UNO Y DE TODOS LOS MODOS (Vander, ASCAP) LT 26
DIE ANOTHER DAY (WB, ASCAP/Webo Girl, ASCAP/1000 Lights, BMI/Warner-Tamerlane, BMI), WBM, H100 79
DILEMMA (Warner-Tamerlane, BMI/BMG Songs, ASCAP/Jackie Frost, ASCAP/Suga Shack, ASCAP/Phat Nasty, ASCAP/EMI April, ASCAP), HL/WBM, H100 33; RBH 41
DIMELO (Telearte Florida, ASCAP) LT 32
A DIOS LE PIDO (Peermusic III, BMI/Camaleon, BMI) LT 16
DIRTY (Xtina, BMI/Da'Ya's Day, BMI/Warner-Tamerlane, BMI/Funky Noble, ASCAP/WB, ASCAP/Jahque Joints, SESAC/Universal, SESAC/Ostaf, BMI/Jasper Cameron, BMI), HL/WBM, H100 87
DISCO (Donut Boy, ASCAP/EMI April, ASCAP/Zifi, ASCAP), HL, RBH 93
DISEASE (EMI Blackwood, BMI/Bidnis, BMI/Jagged Edge, BMI), HL, H100 51
EL DOLOR DE TU PRESENCIA (Rubet, ASCAP/Universal Musica, ASCAP) LT 3
DONDE ESTARA MI PRIMAVERA (Crisma, SESAC) LT 34
DONDE VAYAS (Valmen, BMI) LT 31
DONTCHANGE (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Universal, ASCAP/Soulchild, ASCAP/Tetra Grammaton, ASCAP/Jesse Jaye, ASCAP), HL/WBM, H100 34; RBH 9
DON'T KNOW WHY (Beanly, BMI/Sony/ATV Songs, BMI), HL, H100 56
DON'T MESS WITH MY MAN (Babyboy's Little, SESAC/Nootime South, SESAC/EMI April, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/WBM, SESAC), HL/WBM, H100 8; RBH 35
DO THAT... (Money Mack, BMI/Bubo, ASCAP/That's What's Up, ASCAP/Bubba Gee, BMI/Nootime South, SESAC/W.B.M., ASCAP) H100 44; RBH 21

-E-

EMOTIONAL ROLLERCOASTER (EMI April, ASCAP/Blue Ero Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, RBH 45
EN NUMBRE DE LOS DOS (EMOA, ASCAP) LT 25
ENTRA EN MI VIDA (Sony/ATV Discos, ASCAP/Peer-music III, BMI) LT 13
ERES MI RELIGION (Tulum, ASCAP/EMI April, ASCAP) LT 24
ES POR TI (Peermusic III, BMI/Camaleon, BMI) LT 6
EVERY RIVER (Mighty Nine, BMI/Wait No More, BMI/Bluewater, BMI/Universal-PolyGram International, ASCAP/Green Wagon, ASCAP/Universal-Songs Of PolyGram International, BMI/Door Number One, BMI), HL/WBM, CS 29

-F-

FABULOUS (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Jahque Joints, SESAC/Universal, SESAC/Miss Mary's, BMI/Warner-Tamerlane, BMI/EMI April, ASCAP), HL/WBM, H100 28; RBH 7
FAITHFUL TO (Hit Potential, BMI) RBH 97
FALL INTO ME (Universal-MCA, ASCAP/Halhanna, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 3; H100 41
FAMILY PORTRAIT (Pink Panther, ASCAP/EMI April, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 20
FAMILY TREE (Chuck Wagon Gourmet, ASCAP/Famous, ASCAP), HL/WBM, CS 26
FEELIN' YOU (Solange MWP, ASCAP/Hitco South, ASCAP/Beyonce, ASCAP/Music Of Windswept, ASCAP/My Tomato, BMI/Warner-Tamerlane, BMI), WBM, RBH 73
FINE AGAIN (Seether, BMI/Dwight Frye, BMI) H100 68
FOCUS (Copyright Control) RBH 85
FOREVER EVERYDAY (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP/Devon's Farm, ASCAP), HL/WBM, CS 42
FROM THE CHUUCHU TO DA PALACE (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Zomba, BMI/R.Kelly, BMI), HL/WBM, RBH 50

-G-

THE GAME OF LOVE (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/EMI April, ASCAP), HL, H100 10
GET UP (Q Baby, ASCAP/Nate Dogg, BMI/Blondie Rockwell, ASCAP/Dead Game, ASCAP/EMI April, ASCAP/Universal, ASCAP), HL, RBH 81
GIMME THE LIGHT (Dutty Rock, ASCAP/Black Shadow, BMI/TWR, BMI/EMI April, ASCAP), HL, H100 26; RBH 20
GIRL TALK (Butterman's Land, BMI/Guccizm, ASCAP/Universal, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/U.N.I., ASCAP/Max-Hill, ASCAP/Smooth C, BMI/Songs Of Windswept Pacific, BMI/Grunge Girl, ASCAP), HL/WBM, H100 91; RBH 61
GOSSIP FOLKS (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 48; RBH 28
GUESS WHAT (Zomba, BMI/R.Kelly, BMI), WBM, RBH 46

-H-

HASTA QUE VUELVAS (Peer Int'l, BMI) LT 22
HEADZ UP (Nappy Roots, BMI/Serious Scriptures, ASCAP/Full Circle, ASCAP/Universal, ASCAP/18th And Vine, ASCAP) RBH 88
HE IS (Spiders & Rice, ASCAP/Jam Carver, ASCAP) H100 93; RBH 38
HEY MA (Killa Cam, BMI/Next Level Groove, ASCAP/Jobete, ASCAP/EMI April, ASCAP/Libren, ASCAP), HL, H100 40; RBH 49
HIT THE FREEWAY (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Donceno, ASCAP), HL, H100 100; RBH 39
HOTI BABY (EMI April, ASCAP/Carter Boys, ASCAP/F.O.B., ASCAP/ECAP, BMI/Sony/ATV Songs, BMI), HL, RBH 98
HOW YOU GONNA ACT LIKE THAT (Zovoktion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-It, BMI), HL, H100 64; RBH 31
I BELIEVE (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, CS 27
I CAN (Zomba, ASCAP/Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP), HL/WBM, RBH 75
I CARE 4 U (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Living, BMI), HL/WBM, RBH 27
I'D LOVE TO LAY YOU DOWN (Music City Music, ASCAP/EMI April, ASCAP), HL, CS 56
I DON'T GIVE A @#&% (TVT, ASCAP/Swole, ASCAP/Zomba, ASCAP/The Braids, ASCAP/WB, ASCAP/B4, ASCAP), WBM, RBH 53
I'D RATHER (Shep 'n Shep, ASCAP/Almo, ASCAP/Universal, ASCAP), HL/WBM, H100 96
I DROVE ALL NIGHT (Sony/ATV Tunes, ASCAP), HL, CS 49
IGNITION (Zomba, BMI/R.Kelly, BMI), WBM, H100 3B; RBH 8
I JUST WANNA BE MAD (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI/Hold Jack, BMI), HL, CS 7; H100 49
IMAGINE THAT (Uh Oh, BMI/Divine Mill, ASCAP/WB, ASCAP/Sharay's, ASCAP/Eddie F, ASCAP/Famous, ASCAP/Ensign, BMI/Universal-Duchess, BMI/Perk's, BMI), HL/WBM, RBH 69
I'M GONNA GETCHA GOOD! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 31; H100 82
I'M NOT BREAKIN' (CDB, BMI/Wooley Swamp, BMI/Careers-BMG, BMI/Lingle, BMI), HL, CS 3B
I'M WITH YOU (Almo, ASCAP/Avril Lavigne, ASCAP/Warner-Tamerlane, BMI/Hollylodge, BMI/Rain-bow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tx, ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 11
IN A LITTLE WHILE (Gaje, BMI/Warner-Tamerlane, BMI/Chunky Style, ASCAP/Seven Peaks, ASCAP), HL/WBM, H100 74
IN DA CLUB (High on Life, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP), WBM, H100 55; RBH 23
IN THE NAME OF LOVE (Zomba, BMI/R.Kelly, BMI), WBM, RBH 76
IRRESISTIBLE (WEST SIDE CONNECTION) (Sony/ATV Songs, BMI/Rye Songs, BMI/Baby Ree Toonz, BMI/WC Music, ASCAP/WB, ASCAP/Gangsta Boogie, ASCAP/Music Of Windswept, ASCAP/Deep Technology, ASCAP/Unichappell, BMI), HL/WBM, RBH 92
I SHOULD BE... (ADS Music Writers, ASCAP/EMI April, ASCAP/Urban Warfare, ASCAP/Mr. Yeah, ASCAP), HL, H100 25; RBH 6
IT'LL GO AWAY (March Family, BMI/Maleah, BMI/EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 45
I WANT A GIRL LIKE YOU (EMI Blackwood, BMI/Cypton, BMI/Zomba, BMI/563, ASCAP/Conversation Tree, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP/Jae'wons, ASCAP/Funk Groove, ASCAP/TCF, ASCAP/Fox Film, BMI/Zomba, BMI/DW, ASCAP), HL/WBM, RBH 96
I WISH YOU'D STAY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 13; H100 72

-J-

JENNY FROM THE BLOCK (Chocolate Factory, ASCAP/Tuesmith, BMI/Jaedon Christopher, ASCAP/Sony/ATV Tunes, ASCAP/Nuyorican, BMI/Sony/ATV Songs, BMI/BMG Songs, ASCAP/Zomba, ASCAP/Songs Of Universal, BMI/Irving, BMI) RBH 63
JOHNNY BLANCHARD (Almo, ASCAP/Music Of Windswept, ASCAP/Songs Of Bud Dog, ASCAP), HL/WBM, CS 57

-L-

LA CHICA SEXY (Flamingo, BMI) LT 10
LANDSLIDE (Welsh Witch, BMI/Sony/ATV Tree, BMI), HL, CS 15; H100 9
LA REINA DEL SUR (TN Ediciones, BMI) LT 12
LA SALSA VIVE (Piloto, ASCAP/Universal Musica, ASCAP/Sir George, ASCAP/WB, ASCAP) LT 44
LA SUEGRA (EMI April, ASCAP/Promociones Musicales HR, S.A., BMI/American III, BMI) LT 35
LAS VIAS DEL AMOR (LGA, BMI) LT 28
LATELY (BEEN DREAMIN' 'BOUT BABIES) (Designer, SESAC/Brentwood-Benson, SESAC/Songs Of Lehsem, SESAC/Regie Hamm, SESAC), HL, CS 43
LAUNDROMAT (Zomba, BMI/R.Kelly, BMI), WBM, RBH 56

LET ME LIVE (Tank 1176, ASCAP/Money Mack, BMI/Bubba Gee, BMI/Nootime Tunes, BMI/Warner-Tamerlane, BMI/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, RBH 80
LIFESTYLES OF THE RICH AND FAMOUS (EMI April, ASCAP) 21.1, ASCAP, HL, H100 30
LIKE I LOVE YOU (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, H100 59
LITTLE THINGS (Universal-MCA, ASCAP/Universal, ASCAP/Big Elk, ASCAP/Don Williams, BMI/Gold & Iron, ASCAP/Warner-Tamerlane, BMI/Wang Out, BMI/Sony/ATV Songs, BMI/Key 2 My Heart, BMI/WB, ASCAP), HL/WBM, RBH 47
LOSE YOURSELF (Eight Mile Style, BMI/Ensign, BMI), HL, H100 16; RBH 16
A LOT OF THINGS DIFFERENT (Sony/ATV Tree, BMI/Mr. Bubba, BMI/Sony/ATV Acuff Rose, BMI), HL, CS 8; H100 57
LOVE LIKE THERE'S NO TOMORROW (TCT, BMI/Thea Later, BMI) CS 60
LOVE OF MY LIFE (AN ODE TO HIP HOP) (Umgoo, ASCAP/Universal-PolyGram International, ASCAP/BMG Songs, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/Jake & The Phatman, ASCAP/Universal, ASCAP/Jajapo, ASCAP/Songs Of Universal, BMI/Senseless, BMI/Fox Film, BMI/TCF, ASCAP), HL/WBM, H100 17; RBH 1

-M-

MADE YOU LOOK (Ill Will, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP), HL/WBM, H100 47; RBH 13
MA, I DON'T LOVE HER (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 54
MAKE IT CLAP (T'Ziah's, BMI/Dutty Nigga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, H100 46; RBH 17
MAN TO MAN (Sony/ATV Tree, BMI/Magic Knee, BMI), HL, CS 12; H100 62
MARCHATE (World Deep, BMI/Sony/ATV Latin, BMI) LT 20
A MEMORY LIKE I'M GONNA BE (Cousin Mike, BMI/Murrah, BMI), WBM, CS 41
MESMERIZE (Slavery, BMI/Songs Of Universal, BMI/DJ Irv, BMI/Soldier Touch, ASCAP/Universal, ASCAP/Pookietoots, ASCAP/Baeza, ASCAP/WB, ASCAP), WBM, H100 18; RBH 15
MI PRIMER MILLON (Warner-Tamerlane, BMI/Sir George, ASCAP/WB, ASCAP) LT 36
MISS YOU (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Nootime Tunes, BMI/Warner-Tamerlane, BMI), WBM, H100 14; RBH 5
A MOMENT LIKE THIS (BMG Scandinavia, STIM/Sony/ATV Timber, SESAC/Sony/ATV Tree, BMI), HL, H100 80
MORE THAN A WOMAN (Eddie F, ASCAP/Sharay's, ASCAP/WB, ASCAP/I Want My Daddy's Records, ASCAP/Jahque Joints, SESAC/Southern Boy, ASCAP), WBM, RBH 80
THE MORNING AFTER (Deborah Cox, BMI/EMI April, ASCAP/Nyrraw, ASCAP/Naked Under My Clothes, ASCAP/Csun, ASCAP/Black Soul Connection, BMI/Ethan Country Farmer, ASCAP), HL, RBH 64
MULTIPLY (Hennessy For Everyone, BMI/VOCO, BMI/Alexra, BMI/EMI Blackwood, BMI/EMI April, ASCAP), HL, RBH 74
MY OLD MAN (Mike Curb, BMI/Diamond Storm, BMI/Curb, ASCAP), WBM, CS 62
MY TOWN (Single Track, BMI/Gottahaveable, BMI/Songs Of Windswept Pacific, BMI), WBM, H100 95

-N-

NEVER SCARED (Bonercrusher, ASCAP) RBH 87
NEXT BIG THING (Vinnie Mae, BMI/Chad Jensen, BMI/Stairway To Bitter's, BMI/Songs Of Windswept Pacific, BMI/Little Blue Box, ASCAP), WBM, CS 43
NOCHES ETERNAS (Not Listed) LT 23
NO LETTING GO (Greensleeves, PRS) H100 73; RBH 33
NO ME ENSEÑATE (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 5
NO ONE KNOWS (Board Stiff, BMI/Ripplestick, BMI) H100 71
NOTHIS FREE (TVT, ASCAP) RBH 68

-O-

ON A MISSION (WB, ASCAP/Beechtree, ASCAP/Old Desperados, ASCAP/N2D, ASCAP), WBM, CS 19
ONE LAST BREATH (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI) H100 27
ONE OF THOSE DAYS (Shek'em Down, BMI/Hitco South, ASCAP/Buttaphy 2Phy Muzik, ASCAP/Classic Music South, ASCAP/Music Of Windswept, ASCAP/D.A.S., ASCAP/Group Breaking, ASCAP/Sony/ATV Tunes, ASCAP/Bovina, ASCAP/EMI April, ASCAP), HL/WBM, H100 76; RBH 32

-P-

PARADISE (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/ENOT, ASCAP/EKOP, BMI/Sony/ATV Songs, BMI/Mi Suk, ASCAP/Third Palm, BMI/Jobur, BMI/Top Bound, BMI), HL, H100 42; RBH 14
PERDONAME MI AMOR (Seg Son, BMI) LT 7
PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, CS 53; H100 24
PIMP JUICE (Jackie Frost, ASCAP/BMG Songs, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP/Songs Of Universal, BMI/Irving, BMI) RBH 63
POR MAS QUE INTENTO (Kike Santander, BMI) LT 49
POR UN MINUTO DE TU AMOR (Fonmusic, SESAC) LT 46
PRACTICE LIFE (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP/Almo, BMI), HL, CS 35
PRAYER (Mother Culture, ASCAP/WB, ASCAP), WBM, H100 83
EL PROBLEMA (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 1

-Q-

QUE ME QUEDES TU (Aniwi, BMI/Sony/ATV Latin, BMI/F.I.P.P., BMI/Sonido Azulado, BMI) LT 9
QUERIDO LADRON (Fonmusic, BMI) LT 45
QUIERO QUE ME HAGAS EL AMOR (Don Cat, ASCAP) LT 40
QUIZAS (EMI April, ASCAP/Enrique Iglesias, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 4

-R-

RAINING ON SUNDAY (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/ST, Julien, ASCAP), HL, WBM, CS 28
REACT (Erick Sermon, ASCAP/Zomba, ASCAP/Funky Noble, ASCAP/WB, ASCAP/F.O.B., ASCAP), WBM, H100 70; RBH 29
REALST NIGGAZ (EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP), HL, RBH 44
THE RED (Loeffler, ASCAP) H100 60
RED RAG TOP (Sony/ATV Acuff Rose, BMI/Sony/ATV Songs, BMI), HL, CS 11; H100 67
ROCK THE PARTY (Big T-Rock, BMI/Marsky, BMI/Janic Combs, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Hot Heat, ASCAP), HL, H100 90; RBH 37
ROCK YOU BABY (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 55

-S-

SATISFACTION (WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP), WBM, H100 37; RBH 22
SEDUCEME (Salimatu, BMI/Racy, BMI/Soul Azul, BMI/Tribal Rhythm, BMI) LT 18
SHE HATES ME (WB, ASCAP/Puddle Of Music, ASCAP/Stereo Supersonic, ASCAP), WBM, H100 13
SHE'LL LEAVE YOU WITH A SMILE (Cal Iv, ASCAP/Larga Vista, ASCAP/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 2; H100 29
SIC K OF BEING LONELY (Kontry Slim, BMI/Two Four Fifteen, BMI/Bubba Gee, BMI/Nootime Tunes, BMI/Pride And Joy, BMI/Black Tunes Montana's, BMI/Warner-Tamerlane, BMI), WBM, H100 65; RBH 26
SINGLES FOR THE REST OF MY LIFE (State Of Mind Muzik, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/L. Boyd, ASCAP/C.Sills, ASCAP), HL/WBM, RBH 95
SI NO ESTAS (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Universal-PolyGram Latin, ASCAP) LT 14
SI NO FUERA POR TI (Estefan, ASCAP) LT 21
SI TUVIERA QUE ELEGER (Hecho A Mano, ASCAP/EMI April, ASCAP/Songs Of Castillo, BMI/Universal-Musica Unica, BMI) LT 27
SKBER BOI (Almo, ASCAP/Avril Lavigne, ASCAP/Warner-Tamerlane, BMI/Hollylodge, BMI/Rain-bow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tx, ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 75
SKILLS (Ill Kid, ASCAP/EMI April, ASCAP/Gifted Pearl, ASCAP), HL, RBH 91
SOMEBODY LIKE YOU (Coburn, BMI/Ten Ten, BMI/WB, ASCAP/Dylan Jackson, ASCAP), WBM, CS 9
SOMETHING (EMI Blackwood, BMI), HL, H100 45

-T-

TAKE YOU HOME (Media Noche, ASCAP/Lili Masiell's, BMI/Dade Co. Project Music, BMI/Issy & Nemo Tunes, ASCAP/EMI April, ASCAP), HL, RBH 71
TALKIN' TO ME (Darrich, BMI/EMI Blackwood, BMI), HL, H100 61; RBH 24
TE AMO TANTO (Lideres, ASCAP) LT 50
TELL ME (WHAT'S GOIN' ON) (Just Another Smash, ASCAP/Mitchell Bay, ASCAP/Warner-Tamerlane, BMI), WBM, H100 66; RBH 43
TE VAS (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Universal-PolyGram Latin, ASCAP) LT 42
THAT'D BE ALRIGHT (Universal-MCA, ASCAP/Yampa Tunes, ASCAP/EMI Blackwood, BMI/Ty Land, BMI/Life Is Fine, BMI/Ensign, BMI), HL/WBM, CS 37
THERE'S MORE TO ME THAN YOU (Jessica Andrews, ASCAP/Warner-Tamerlane, BMI/Green Ivy, BMI/Chaggy Buss, ASCAP), WBM, CS 47
THERE'S NO LIMIT (Deanaling, ASCAP/PBJ, ASCAP/Warner-Tamerlane, BMI), WBM, CS 25
THESE DAYS (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI/Songs Of Terecel, BMI/Rondor, PRS/Irving, BMI), HL/WBM, CS 5; H100 36
THIS IS GOD (EMI April, ASCAP/Vassarsongs, ASCAP), HL, CS 44

THIS IS MY PARTY (Desert Storm, BMI) RBH 79
THIS VERY MOMENT (Von-Ti, BMI) RBH 60
THREE WOODEN CROSSES (Sydney Erin, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 48
THROUGH THE RAIN (Sony/ATV Songs, BMI/Rye Songs, BMI), HL, H100 81
THUG HOLIDAY (First N' Gold, BMI/Trick N' Rick, BMI/FNG 75, BMI/Who Wrote That Music, BMI/Juicy Tyme, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL, H100 94; RBH 40
THUG LOVIN' (Slavery, BMI/Songs Of Universal, BMI/DJ Irv, BMI/Soldier Touch, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/EMI April, ASCAP), HL/WBM, H100 89; RBH 42
THUGZ MANSION (Universal, ASCAP/Black Hispanic, ASCAP/BMG Songs, ASCAP/Aurelius, ASCAP/Tappy Whyte's, BMI), HL, H100 19; RBH 10
TIGHT WHIPS (LP Boyz, BMI) RBH 84
'TIL NOTHING COMES BETWEEN US (Curb Congregation, SESAC/Monkies, SESAC/Lil-Stratton, SESAC/Hope-N-Cal, BMI/Rebecca Marshall, ASCAP), HL, CS 33
TODD MI AMOR (THE ONE YOU LOVE) (Songs Of Universal, BMI/Macadoo, BMI/Sony/ATV Songs, BMI/Songs Of Terecel, BMI) LT 11
TRAVELIN' SOLDIER (Titawhir, BMI/Bruce Robison, BMI), HL, CS 34

-U-

UNDERNEATH IT ALL (World Of The Dolphin, ASCAP/Universal, ASCAP/Eligible, ASCAP/BMG Songs, ASCAP), HL/WBM, H100 16
UN MONTON DE ESTRELLAS (Lusafira, BMI) LT 39
UNUSUALLY UNUSUAL (WB, ASCAP), WBM, CS 16
UP! (Universal-Songs Of PolyGram International, BMI

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TOP 10

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SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart	
ROCK							
PICTURE (FEAT. SHERYL CROW)	ATLANTIC	KID ROCK	1	1	3	7	
COWBOY	ATLANTIC	KID ROCK	2	2	1	163	
HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	3	3	2	42	
IN THE END	WARNER BROS.	LINKIN PARK	4	4	4	31	
ONLY GOD KNOWS WHY	ATLANTIC	KID ROCK	5	5	5	125	
HOTEL CALIFORNIA (LIVE)	GEFFEN RECORDS	EAGLES	6	6	7	58	
SMOOTH (FEAT. ROB THOMAS)	ARISTA	SANTANA	7	9	9	154	
WITH ARMS WIDE OPEN	WIND-UP	CREED	8	7	6	148	
YOU SHOOK ME ALL NIGHT LONG	ATCO	AC/DC	9	8	8	69	
SWEET HOME ALABAMA	MCA	LYNYRD SKYNYRD	10	10	10	38	
POP							
GET THE PARTY STARTED	ARISTA	PINK	1	1	1	37	
JUST LIKE A PILL	ARISTA	PINK	2	2	2	7	
LANDSLIDE	REPRISE	FLEETWOOD MAC	3	4	6	145	
MUSIC	MAVERICK	MADONNA	4	3	4	96	
BELIEVE	WARNER BROS.	CHER	5	5	3	205	
DON'T SPEAK	TRAUMA	NO DOUBT	6	6	5	125	
DANCING QUEEN	POLYDOR	ABBA	7	7	7	199	
DON'T LET ME GET ME	ARISTA	PINK	8	10	10	19	
HELLA GOOD	INTERSCOPE	NO DOUBT	9	8	9	10	
IF I HAD \$1000000	REPRISE	BARENAKED LADIES	10	9	8	57	
R&B/RAP							
IT WASN'T ME (FEAT. RICARDO DUCENT)	MCA	SHAGGY	1	1	1	67	
LET'S GET IT ON	MOTOWN	MARVIN GAYE	2	2	2	229	
CLEANIN OUT MY CLOSET	AFTERMATH RECORDS	EMINEM	3	3	5	5	
ANGEL (FEAT. RAYVON)	MCA	SHAGGY	4	4	3	49	
THE DOCK OF THE BAY	ATLANTIC	OTIS REDDING	5	5	4	140	
WHAT'S GOING ON	MOTOWN	MARVIN GAYE	6	6	6	217	
BECAUSE I GOT HIGH	UNIVERSAL RECORDS	AFROMAN	7	7	7	5	
RIDE WIT ME (FEAT. CITY SPUD)	UNIVERSAL RECORDS	NELLY	8	8	8	70	
NICE & SLOW	LA FACE	USHER	9	9	10	21	
(HOT SH*T)	COUNTRY GRAMMAR	UNIVERSAL RECORDS	NELLY	10	10	9	27
COUNTRY							
MARGARITAVILLE	MCA	JIMMY BUFFETT	1	1	1	46	
COPPERHEAD ROAD	MCA	STEVE EARLE	2	2	2	229	
FRIENDS IN LOW PLACES	CAPITOL NASHVILLE	GARTH BROOKS	3	3	3	52	
LUCKENBACH, TEXAS	BMG RECORDS	WAYLON JENNINGS	4	4	5	103	
NEON MOON	ARISTA	BROOKS & DUNN	5	5	4	191	
POP A TOP	ARISTA	ALAN JACKSON	6	8	6	125	
CRAZY	MCA	PATSY CLINE	7	6	7	237	
MY MARIA	ARISTA	BROOKS & DUNN	8	7	8	229	
AMARILLO BY MORNING	MCA	GEORGE STRAIT	9	9	9	37	
THIS KISS	WARNER BROS.	FAITH HILL	10	10	*	148	
LATIN							
CORAZON ESPINADO (FEAT. MANA)	ARISTA	SANTANA	1	1	1	122	
BAILAMOS	INTERSCOPE	ENRIQUE IGLESIAS	2	2	2	183	
COMO LA FLOR	EMI LATIN	SELENA	3	3	3	141	
LA BAMBOLA	WARNER BROS.	LOS LOBOS	4	4	5	201	
BIDI BIDI BOM BOM	EMI LATIN	SELENA	5	5	4	169	
CLAVADO EN UN BAR	WEA LATINA	MANA	6	6	6	123	
ME CAI DE LA NUBE	BMG RECORDS	CORNELIO REYNA	7	9	8	73	
QUIZAS SI, QUIZAS NO	POLYGRAM	LOS TOROS BAND	8	7	7	105	
TU SOLO TU	EMI LATIN	SELENA	9	NEW	*	1	
LA CUMBIA DEL GARROTE	UNIVERSAL RECORDS	LOS DEL GARROTE	10	10	10	101	
INDIE							
HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	1	1	1	42	
NEVER AGAIN	ROADRUNNER	NICKELBACK	2	2	3	40	
TOO BAD	ROADRUNNER	NICKELBACK	3	3	2	40	
FOLSOM PRISON BLUES	SUN ENTERTAINMENT	JOHNNY CASH	4	5	5	135	
LEADER OF MEN	ROADRUNNER	NICKELBACK	5	4	4	52	
THE DEVIL WENT DOWN TO GEORGIA	BLUE HAT	CHARLIE DANIELS BAND	6	7	7	52	
BAD MOON RISING	FANTASY	CREEDECE CLEARWATER REVIVAL	7	6	8	73	
HAVE YOU EVER SEEN THE RAIN?	FANTASY	CREEDECE CLEARWATER REVIVAL	8	9	9	78	
DOWN ON THE CORNER	FANTASY	CREEDECE CLEARWATER REVIVAL	9	10	10	80	
BREATHE	ROADRUNNER	NICKELBACK	10	8	6	52	

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Billboard HOT 100 AIRPLAY

JANUARY 18 2003

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Die Another Day <small>NUMBER 1</small>	MADONNA (WARNER BROS.)	26	19	Day + Night	ISYSS FEAT. JADAMISS (ARISTA)	51	—	What We Do	FREEMAN (RCA A-FELLA/DEF JAM/UMRG)
2	2	Dirty	CHRISTINA AGUILERA FEAT. REDMAN (RCA)	27	53	Gimme The Light (Remix)	SEAN PAUL FEAT. BUSTA RHYMES (VP/ATLANTIC)	52	62	When The Last Time	CLIPSE (STAR TRAK/ARISTA)
3	3	Picture	KID ROCK (UNIVERSAL SOUTH)	28	31	Dilemma/Air Force Ones	NELLY (FO REEL/UNIVERSAL/UMRG)	53	51	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)
4	5	Ignition	R. KELLY (JIVE)	29	54	Heatseeker	YOUNG M.C. (ISTIMULUS)	54	48	Do That...	BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)
5	5	This Is My Party	FABOLOUS (DESERT STORM/ELEKTRA/VEEG)	30	41	Shady	BIG C (SOUTHPAW/WEA)	55	71	It Just Happened	MILLIE BATH (JAYS)
6	7	All The Things She Said	T.A.T.U. (INTERSCOPE)	31	23	Gimme The Light	SEAN PAUL (BLACK SHADOW/2 HARD/VP)	56	59	'03 Bonnie & Clyde	JAY-Z FEAT. BEYONCE KNOWLES (RCA A-FELLA/DEF JAM/UMRG)
7	4	A Moment Like This	KELLY CLARKSON (RCA)	32	34	Machine	YEAH YEAH YEAHS (TOUCH AND GO)	57	—	Run 4 Us	MARK LANE (INTELLIGENT/FEAT CLEVELAND)
8	8	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	33	26	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	58	60	Paradise	LL COOL J FEAT. AMERIE (DEF JAM/UMRG)
9	9	Auld Lang Syne (Freedom Mix)	KENNY G (ARISTA)	34	45	Beautiful Goodbye	JENNIFER HANSON (CAPITOL/NASHVILLE)	59	68	Nuclear War	YO LA TENGO (MATAOOR)
10	10	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	35	50	Here And Now (Full Circle)	TERRY STEELE (JITS)	60	46	Lights, Camera, Action!	MIC CHEEKS (UNIVERSAL/UMRG)
11	11	Lose Yourself	EMINEM (SHADY/INTERSCOPE)	36	32	Bump, Bump, Bump	B2K & P. DIDDY (EPIC)	61	—	Grindin'	CLIPSE (STAR TRAK/ARISTA)
12	15	Virginity	TG4 (TUG A&M/INTERSCOPE)	37	64	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	62	—	Anyway (Men Are From Mars)	AMBER (TOMMY BOY)
13	13	Feelin' You	SOLANGE (MUSIC WORLD/COLUMBIA/CRG)	38	42	Can I	PRICE EP (JAYS/LIGHTYEARS)	63	—	The Boys Of Summer	DJ SAMMY FEAT. LODNA (ROBBINS)
14	17	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J)	39	21	Gots To Be	B2K (EPIC)	64	28	A New Day Has Come	CELINE DION (EPIC)
15	20	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J)	40	24	L'Italiano	THE SIOULIANS FEAT. ANGELO VENUTO (NERVOUS)	65	—	Just Like You	G-WIZ (COMPOUND/ORPHEUS)
16	12	With All My Heart	DREAM STREET (COLUMBIA)	41	33	Same Old Song	DEV (INTERSCOPE)	66	47	Don't Let Me Get Me	PINK (ARISTA)
17	14	When I Get You Alone	THICKE (NU AMERICA/INTERSCOPE)	42	44	Rock The Party	BELLY (RUFF RYDERS/ELEKTRA/VEEG)	67	—	Can't Fight The Moonlight	LEANN RIME (CUBB)
18	16	Don't Stop Dancing	CREED (WIND-UP)	43	65	Jenny From The Block	JENNIFER LOPEZ (EPIC)	68	52	From Tha Chuuch To Da Palace	SNOOP D.O.G. (REPRO/STYLE/PRIORIT/CAPITOL)
19	25	Work It	MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)	44	67	Truly Yours	NARAE (KIRV)	69	39	Don't Mess With The Radio	NIVEA (JIVE)
20	27	Play Wit It	THE DIRTY SOUTH DIVAS (DIRTY DOWN/WARLOCK)	45	55	Under God	PAT BODINE (THE GOLD LABEL)	70	75	Full Moon	BRANDY (ATLANTIC)
21	35	Thug Lady	DYSHON & SQUABBLE (ROMEO)	46	43	For All Time	SOLUNA (DREAMWORKS)	71	70	Us Against The World	PLAY (MUSIC WORLD/COLUMBIA)
22	29	Dance With Me	JAMIE LEE (RIPE)	47	30	I Am Mine	PEARL JAM (EPIC)	72	72	Thug Lovin'	JAY-Z FEAT. BOBBY BROWN (MURDER INC./DEF JAM/UMRG)
23	37	Mesmerize	JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/UMRG)	48	36	Wherever You Will Go	THE CALLING (RCA)	73	—	Focus	JOE BUDDEN (SPIT/DEF JAM/UMRG)
24	22	Papa Don't Preach	SANDMAN (EPIC)	49	49	Ahh!! Dee!! Ahh!!	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	74	—	Big Poppa/Warmin'	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
25	—	Faithful To	POW!LL BROS. (POW!LLER MOVES/ORPHEUS)	50	40	React	ERICK SERMON FEAT. REDMAN (J)	75	—	That's What Girls Do	NO SECRETS (JIVE)

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Billboard HOT 100 SINGLES SALES

JANUARY 18 2003

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2	2	Dirty	CHRISTINA AGUILERA FEAT. REDMAN (RCA)	27	53	Gimme The Light (Remix)	SEAN PAUL FEAT. BUSTA RHYMES (VP/ATLANTIC)	52	62	When The Last Time	CLIPSE (STAR TRAK/ARISTA)
3	3	Picture	KID ROCK (UNIVERSAL SOUTH)	28	31	Dilemma/Air Force Ones	NELLY (FO REEL/UNIVERSAL/UMRG)	53	51	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)
4	5	Ignition	R. KELLY (JIVE)	29	54	Heatseeker	YOUNG M.C. (ISTIMULUS)	54	48	Do That...	BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)
5	5	This Is My Party	FABOLOUS (DESERT STORM/ELEKTRA/VEEG)	30	41	Shady	BIG C (SOUTHPAW/WEA)	55	71	It Just Happened	MILLIE BATH (JAYS)
6	7	All The Things She Said	T.A.T.U. (INTERSCOPE)	31	23	Gimme The Light	SEAN PAUL (BLACK SHADOW/2 HARD/VP)	56	59	'03 Bonnie & Clyde	JAY-Z FEAT. BEYONCE KNOWLES (RCA A-FELLA/DEF JAM/UMRG)
7	4	A Moment Like This	KELLY CLARKSON (RCA)	32	34	Machine	YEAH YEAH YEAHS (TOUCH AND GO)	57	—	Run 4 Us	MARK LANE (INTELLIGENT/FEAT CLEVELAND)
8	8	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	33	26	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	58	60	Paradise	LL COOL J FEAT. AMERIE (DEF JAM/UMRG)
9	9	Auld Lang Syne (Freedom Mix)	KENNY G (ARISTA)	34	45	Beautiful Goodbye	JENNIFER HANSON (CAPITOL/NASHVILLE)	59	68	Nuclear War	YO LA TENGO (MATAOOR)
10	10	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	35	50	Here And Now (Full Circle)	TERRY STEELE (JITS)	60	46	Lights, Camera, Action!	MIC CHEEKS (UNIVERSAL/UMRG)
11	11	Lose Yourself	EMINEM (SHADY/INTERSCOPE)	36	32	Bump, Bump, Bump	B2K & P. DIDDY (EPIC)	61	—	Grindin'	CLIPSE (STAR TRAK/ARISTA)
12	15	Virginity	TG4 (TUG A&M/INTERSCOPE)	37	64	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	62	—	Anyway (Men Are From Mars)	AMBER (TOMMY BOY)
13	13	Feelin' You	SOLANGE (MUSIC WORLD/COLUMBIA/CRG)	38	42	Can I	PRICE EP (JAYS/LIGHTYEARS)	63	—	The Boys Of Summer	DJ SAMMY FEAT. LODNA (ROBBINS)
14	17	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J)	39	21	Gots To Be	B2K (EPIC)	64	28	A New Day Has Come	CELINE DION (EPIC)
15	20	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J)	40	24	L'Italiano	THE SIOULIANS FEAT. ANGELO VENUTO (NERVOUS)	65	—	Just Like You	G-WIZ (COMPOUND/ORPHEUS)
16	12	With All My Heart	DREAM STREET (COLUMBIA)	41	33	Same Old Song	DEV (INTERSCOPE)	66	47	Don't Let Me Get Me	PINK (ARISTA)
17	14	When I Get You Alone	THICKE (NU AMERICA/INTERSCOPE)	42	44	Rock The Party	BELLY (RUFF RYDERS/ELEKTRA/VEEG)	67	—	Can't Fight The Moonlight	LEANN RIME (CUBB)
18	16	Don't Stop Dancing	CREED (WIND-UP)	43	65	Jenny From The Block	JENNIFER LOPEZ (EPIC)	68	52	From Tha Chuuch To Da Palace	SNOOP D.O.G. (REPRO/STYLE/PRIORIT/CAPITOL)
19	25	Work It	MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)	44	67	Truly Yours	NARAE (KIRV)	69	39	Don't Mess With The Radio	NIVEA (JIVE)
20	27	Play Wit It	THE DIRTY SOUTH DIVAS (DIRTY DOWN/WARLOCK)	45	55	Under God	PAT BODINE (THE GOLD LABEL)	70	75	Full Moon	BRANDY (ATLANTIC)
21	35	Thug Lady	DYSHON & SQUABBLE (ROMEO)	46	43	For All Time	SOLUNA (DREAMWORKS)	71	70	Us Against The World	PLAY (MUSIC WORLD/COLUMBIA)
22	29	Dance With Me	JAMIE LEE (RIPE)	47	30	I Am Mine	PEARL JAM (EPIC)	72	72	Thug Lovin'	JAY-Z FEAT. BOBBY BROWN (MURDER INC./DEF JAM/UMRG)
23	37	Mesmerize	JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/UMRG)	48	36	Wherever You Will Go	THE CALLING (RCA)	73	—	Focus	JOE BUDDEN (SPIT/DEF JAM/UMRG)
24	22	Papa Don't Preach	SANDMAN (EPIC								

JANUARY 18
2003

Billboard

HOT 100

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes sections for NUMBER 1, GREATEST GAINER/AIRPLAY, and GREATEST GAINER/SALES.

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Video clip availability. Indicates retail single available and is removed upon Recording Industry Association of America (RIAA) certification. 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 a number following the symbol. Retail Launch. Indicates first full week that retail release contributes to song's total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. 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 M, D, S, or R respectively, based on availability. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Complete Nominations For 45th Annual Grammy Awards

Following is the National Academy of Recording Arts and Sciences' complete nominations list for the 45th annual Grammy Awards.

Album of the year: *Home*, Dixie Chicks (Open Wide/Monument/Columbia Records), produced by Dixie Chicks, Lloyd Maines; *The Eminem Show*, Eminem (Aftermath/Interscope Records), produced by Jeff Bass, Dr. Dre, Eminem, Denaun Porter; *Come Away With Me*, Norah Jones (Blue Note Records), produced by Norah Jones, Arif Mardin, Jay Newland, Craig Street; *Nellyville*, Nelly (Universal Records), produced by Jason "Jay E" Epperson, Just Blaze, the Neptunes, the Trackboyz, Wael "Wally" Yaghnam; *The Rising*, Bruce Springsteen (Columbia Records Group), produced by Brendan O'Brien.

Record of the year: "A Thousand Miles," Vanessa Carlton (A&M Records), produced by Ron Fair; "Without Me," Eminem (Aftermath/Interscope Records), produced by Jeff Bass, Eminem; "Don't Know Why," Norah Jones (Blue Note Records), produced by Norah Jones, Arif Mardin, Jay Newland; "Dilemma," Nelly Featuring Kelly Rowland (Universal Records), produced by Bam & Ryan Bowser; "How You Remind Me," Nickelback (Roadrunner Records), produced by Nickelback, Rick Parashar.

Song of the year: "Complicated," written by Avril Lavigne, the Matrix; "Don't Know Why," written by Jesse Harris; "The Rising," written by Bruce Springsteen; "A Thousand Miles," written by Vanessa Carlton; "Where Were You (When the World Stopped Turning)," written by Alan Jackson.

Best new artist: Ashanti, Michelle Branch, Norah Jones, Avril Lavigne, John Mayer.

POP

Best female pop vocal performance: "Soak Up the Sun," Sheryl Crow (A&M Records); "Don't Know Why," Norah Jones (Blue Note Records); "Complicated," Avril Lavigne (Arista Records); "Get the Party Started," Pink (Arista Records); "Overprotected," Britney Spears (Jive Records).

Best male pop vocal performance: "7 Days," Craig David (Wildstar Records/Atlantic Records); "Original Sin," Elton John (Rocket/Universal Records); "Your Body Is a Wonderland," John Mayer (Aware Records/Columbia Records); "Fragile," Sting (A&M Records); "October Road," James Taylor (Columbia Records).

Best pop performance by a duo or group with vocal: "Everyday," Bon Jovi (Island/Def Jam); "Girl All the Bad Guys Want," Bowling for Soup (Jive Records); "Where Are You Going," Dave Matthews Band (RCA Records); "Hey Baby," No Doubt (Interscope Records); "Girlfriend," 'N Sync (Jive Records).

Best pop collaboration with vocals: "Dirrty," Christina Aguilera Featuring Redman (RCA Records); "The Christmas Song," India.Arie & Stevie Wonder (Motown Records); "What a Wonderful World," Tony Bennett & k.d. lang (RPM Records/Columbia Records); "Better Than Anything," Natalie Cole & Diana Krall (Verve Records); "It's So Easy," Sheryl Crow & Don Henley (A&M Records); "The Game of Love," Santana Featuring Michelle Branch (Arista Records).

Best pop instrumental performance: "Auld Lang Syne," B.B. King (MCA Records); "Blackbird," Dave Koz & Jeff Koz (Warner Bros. Records); "As It Is," Pat Metheny Group (Warner Bros. Records); "18," Moby (V2 Records); "Playing With Fire," Kirk Whalum (Warner Bros. Records).

Best pop instrumental album: *Just Chillin'*, Norman Brown (Warner Bros. Records); *Paradise*, Kenny G (Arista Records); *Ride*, Boney James (Warner Bros. Records); *The Power of Love*, John Tesh (Garden City Music); *The Christmas Message*, Kirk Whalum (Warner Bros. Records).

Best pop vocal album: *Come Away With Me*, Norah Jones (Blue Note Records); *Let Go*, Avril Lavigne (Arista Records); *Rock Steady*, No Doubt (Interscope Records); *M!ssundaztood*, Pink (Arista Records); *Britney*, Britney Spears (Jive Records).

Best traditional pop vocal album: *Playin' With My Friends: Bennett Sings the Blues*, Tony Bennett (Columbia/RPM Records); *Michael Feinstein With the Israel Philharmonic Orchestra*, Michael Feinstein (Concord Records); *Bernadette Peters Loves Rodgers & Hammerstein*, Bernadette Peters (Angel Records); *It Had to Be You . . . The Great American Songbook*, Rod Stewart (J Records); *Christmas Memories*, Barbra Streisand (Columbia Records Group).

DANCE

Best dance recording: "Cotta Cet Thru This," Daniel Bedingfield (Island/Def Jam); "Days Go By," Dirty Vegas (Capitol Records); "Superstynin'," Groove Armada (Jive Electro Records); "Love at First Sight," Kylie Minogue (Capitol Records); "Hella Good," No Doubt (Interscope Records).

ROCK

Best female rock vocal performance: "Steve McQueen," Sheryl Crow (A&M Records); "The Weakness in Me," Melissa Etheridge (Island Records); "Sk8er Boi," Avril Lavigne (Arista Records); "Gnawin' on It," Bonnie Raitt (Capitol Records); "Alone," Susan Tedeschi (Tone-Cool Records).

Best male rock vocal performance: "Slow Burn," David Bowie (Columbia Records Group); "45," Elvis Costello (Island Records); "The Barry Williams Show," Peter Gabriel (Geffen/DG); "Darkness, Darkness," Robert Plant (Universal Records); "The Ris-

ing," Bruce Springsteen (Columbia Records).

Best rock performance by a duo or group with vocal: "Girls of Summer," Aerosmith (Columbia/Geffen); "In My Place," Coldplay (Capitol Records); "My Sacrifice," Creed (Wind-up Records); "Hero," Chad Kroeger Featuring Josey Scott (Columbia/Roadrunner/Island Def Jam/Sony Music Soundtrax); "When I'm Gone," 3 Doors Down (Republic/Universal Records); "Take Me As I Am," Tonic (Universal Records); "Walk On," U2 (Universal/Sony/BMG/EMI/Warner Bros. Records).

Best hard rock performance: "All My Life," Foo Fighters (RCA/Roswell Records); "I Stand Alone," Godsmack (Universal Records); "Youth of the Nation," P.O.D. (Atlantic Records); "No One Knows," Queens of the Stone Age (Interscope/Geffen/A&M Records); "Aerials," System of a Down (Columbia Records Group).

Best metal performance: "Here to Stay," Korn (Epic/Immortal Records); "Portrait," P.O.D. (Atlantic Records); "My Plague," Slipknot (Roadrunner Records); "Get Inside," Stone Sour (Roadrunner Records); "Never Gonna Stop (The Red, Red Kroovy)," Rob Zombie (Geffen Records).

Best rock instrumental performance: "Approaching Pavonis Mons by Balloon (Utopia Planitia)," The Flaming Lips (Warner Bros. Records); "Sco-Mule," Gov't Mule (ATO Records); "Apollo," Tony Levin (Narada); "Starry Night," Joe Satriani (Epic Records); "Love Theme From the Godfather," Slash (Milan Records).

Best rock song: "All My Life," written by Foo Fighters; "Hero," written by Chad Kroeger; "I Stand Alone," written by Sully Erna; "The Rising," written by Bruce Springsteen; "When I'm Gone," written by Brad Arnold, Todd Harrell, Chris Henderson, Matt Roberts.

Best rock album: *When I Was Cruel*, Elvis Costello (Island Records); *C'mon, C'mon*, Sheryl Crow (A&M Records); *Dreamland*, Robert Plant (Universal Records); *The Rising*, Bruce Springsteen (Columbia Records); *Head on Straight*, Tonic (Universal Records).

Best alternative music album: *Sea Change*, Beck (Geffen/DG); *Walking With Thee*, Clinic (Domino/Universal Records); *A Rush of Blood to the Head*, Coldplay (Capitol Records); *Cruel Smile*, Elvis Costello & the Imposters (Island Records); *Behind the Music*, the Soundtrack of Our Lives (Republic Records/Universal Records).

R&B

Best female R&B vocal performance: "More Than a Woman," Aaliyah (Blackground Records); "Foolish," Ashanti (Murder, Inc.); "He Think I Don't Know," Mary J. Blige (MCA Records); "I'm Still Standing," Eartha (AFRT Music); "He Loves Me (Lyzel in E Flat) (Movements I, II, III)," Jill Scott (Hidden Beach Recordings).

Best male R&B vocal performance: "Let's Stay Home Tonight," Joe (Jive Records); "The World's Greatest," R. Kelly (Interscope Records); "haliczky," Musiq (Def Soul Records); "Take a Message," Remy Shand (Motown Records); "U Don't Have to Call," Usher (Arista Records).

Best R&B performance by a duo or group with vocal: "All the Way," Kenny G Featuring Brian McKnight (Arista Records); "Don't Mess With My Man," Nivea Featuring Brian & Brandon Casey of Jagged Edge (Jive Records); "More Than a Woman," Angie Stone & Joe (J Records); "Girl Talk," TLC (Arista Records); "Love's in Need of Love Today," Stevie Wonder & Take Six (Universal/Sony/BMG/EMI/Warner Bros. Records).

Best traditional R&B vocal performance: "What's Going On," Chaka Khan & the Funk Brothers (Hip-O Records); "Put It on Paper," Ann Nesby Featuring Al Green (Universal Records/It's Time Child Records); "Rocksteady," Remy Shand (Motown Records); "Lady," the Temptations (Motown Records); "Any Day Now," Luther Vandross (J Records).

Best urban/alternative performance: "Little Things," India.Arie (Motown Records); "Love of My Life (An Ode to Hip Hop)," Erykah Badu Featuring Common (MCA Records/Magic Johnson Music/UMG Soundtrax/Fox Music); "Gettin' Grown," Cee-Lo (Arista Records); "Floetic," Floetry (DreamWorks Records); "Be Here," Raphael Saadiq Featuring D'Angelo (Universal Records).

Best R&B song: "Be Here," written by Michael Archer, Bobby Ozuna, Raphael Saadiq, Glenn Standridge (Universal Records); "Floetic," written by Marsha Ambrosius, Darren "Limitless" Henson, Keith "Keshon" Pelzer, Natalie Stewart (DreamWorks Records); "Good Man," written by Will Baker, Andrew Ramsey, Shannon Sanders, India Simpson (Sony Music Soundtrax); "Love of My Life (An Ode to Hip Hop)," written by Erykah Badu, Robert Ozuna, James Poyser, Raphael Saadiq, Glen Standridge (MCA Records/Magic Johnson Music/UMG Soundtrax/Fox Music); "Take a Message," written by Remy Shand (Motown Records).

Best R&B album: *Voyage to India*, India.Arie (Motown Records); *Better Days*, Joe (Jive Records); *Justisen (Just Listen)*, Musiq (Def Soul Records); *Instant Vintage*, Raphael Saadiq (Universal Records); *The Way I Feel*, Remy Shand (Motown Records).

Best contemporary R&B album: *Ashanti*, Ashanti (Murder, Inc.); *Full Moon*, Brandy (Atlantic Records); *Faithfully*, Faith Evans (Arista/Bad Boy Records); *Floetic*, Floetry (DreamWorks Records); *Cookie: The Anthropological Mixtape*, Me'shell Ndegeocello (Maverick Records).

RAP

Best female rap solo performance: "Diary . . ." Charli Baltimore (Murder Inc./Def Jam); "Scream a.k.a. Itchin'," Missy Elliott (Goldmind Inc./Elektra); "Satisfaction," Eve (Ruff Ryders/Interscope Records); "Na Na Be Like," Foxy Brown (Def Jam Records); "Mystery of Iniquity," Lauryn Hill (Columbia Records).

Best male rap solo performance: "Without Me," Eminem (Aftermath/Interscope Records); "Song Cry," Jay-Z (Roc-a-Fella Records); "Rollout (My Business)," Ludacris (Def Jam South); "Bouncin' Back (Bumpin' Me Against the Wall)," Mystikal (Jive Records); "Hot in Herre," Nelly (Universal Records).

Best rap performance by a duo or group: "The Essence," AZ Featuring Nas (Motown Records); "Still Fly," Big Tymers (Universal Records); "Pass the Courvoisier Part II," Busta Rhymes Featuring P.

Diddy & Pharrell (J Records); "Oh Boy," Cam'ron Featuring Juelz Santana (Roc-a-Fella Records); "The Whole World," OutKast Featuring Killer Mike (Arista Records).

Best rap/sung collaboration: "What's Lovin'?" Fat Joe Featuring Ashanti (Terror Squad/Atlantic Records); "Always on Time," Ja Rule Featuring Ashanti (Murder, Inc.); "Po' Folks," Nappy Roots Featuring Anthony Hamilton (Atlantic Records); "Dilemma," Nelly Featuring Kelly Rowland (Universal Records); "Like I Love You," Justin Timberlake Featuring Clipse (Jive Records).

Best rap album: *The Eminem Show*, Eminem (Aftermath/Interscope Records); *Word of Mouf*, Ludacris (Def Jam South); *Tarantula*, Mystikal (Jive Records); *Nellyville*, Nelly (Universal Records); *Diary of a Sinner: 1st Entry*, Petey Pablo (Jive Records).

COUNTRY

Best female country vocal performance: "Cry," Faith Hill (Warner Bros. Records); "Blessed," Martina McBride (RCA Label Group-Nashville); "Dagger Through the Heart," Dolly Parton (Sugar Hill Records); "Lately," Lucinda Williams (Red House Records); "Something Worth Leaving Behind," Lee Ann Womack (MCA Nashville).

Best male country vocal performance: "Give My Love to Rose," Johnny Cash (American Recordings/Lost Highway Records); "Three Days," Pat Green (Republic Records/Universal Records); "Where Were You (When the World Stopped Turning)," Alan Jackson (Arista Nashville); "The Impossible," Joe Nichols (Universal South Records); "I'm Gonna Miss Her (The Fishin' Song)," Brad Paisley (Arista Nashville).

Best country performance by a duo or group with vocal: "Beautiful Mess," Diamond Rio (Arista Nashville); "Long Time Gone," Dixie Chicks (Open Wide/Monument/Columbia Records); "Not a Day Goes By," Lonestar (BNA Records); "Roll the Stone Away," Nitty Gritty Dirt Band (Capitol Records); "Just What I Do," Trick Pony (H2E Records/Warner Bros. Records).

Best country collaboration with vocals: "Squeeze Me In," Garth Brooks and Trisha Yearwood (Capitol Records); "Flesh and Blood," Mary Chapin Carpenter, Sheryl Crow, and Emmylou Harris (Lucky Dog Records); "Bridge Over Troubled Water," Johnny Cash and Fiona Apple (American Recordings/Lost Highway Records); "Mendocino County Line," Willie Nelson With Lee Ann Womack (Lost Highway Records); "Will the Circle Be Unbroken (Glory, Glory)," Nitty Gritty Dirt Band, Taj Mahal, Alison Krauss, and Doc Watson (Capitol Records).

Best country instrumental performance: "Bearing Straight," Bering Strait (Universal South); "Sally Goodin," the Chieftains With Earl Scroggs (RCA Victor); "Lil' Jack Slade," Dixie Chicks (Open Wide/Monument/Columbia Records); "Bear Mountain Hop," Béla Fleck (Walt Disney Records); "Smoothie Song," Nickel Creek (Sugar Hill Records).

Best country song: "The Impossible," written by Kelley Lovelace, Lee Thomas Miller; "Long Time Gone," written by Darrell Scott; "Mendocino County Line," written by Matt Serletic, Bernie Taupin; "Three Days," written by Radney Foster, Pat Green; "Where Were You (When the World Stopped Turning)," written by Alan Jackson.

Best country album: *Home*, Dixie Chicks (Open Wide/Monument/Columbia Records); *Drive*, Alan Jackson (Arista Nashville); *The Great Divide*, Willie Nelson (Lost Highway Records); *Man With a Memory*, Joe Nichols (Universal South); *Halos & Horns*, Dolly Parton (Sugar Hill Records).

Best bluegrass album: *Lost in the Lonesome Pines*, Jim Lauderdale, Ralph Stanley, and the Clinch Mountain Boys (Dualtone); *The Hard Game of Love*, Doyle Lawson & Quicksilver (Sugar Hill Records); *Stanley Blues*, Ralph Stanley II (Rebel Records); *Ralph Stanley*, Ralph Stanley (Columbia/DMZ); *Jelly on My Tofu*, the Roland White Band (Copper Creek Records).

NEW AGE

Best new age album: *Heaving Voices*, Will Ackerman (Windham Hill); *An Ancient Journey*, Kitaro (Domo Records); *Fourth World*, R. Carlos Nakai (Canyon Records); *Acoustic Garden*, Eric Tingstad & Nancy Rumbel (Narada Productions); *Mondo Rama*, Jai Uttal & the Pagan Love Orchestra (Narada World).

JAZZ

Best contemporary jazz album: *Deep Into It*, Larry Carlton (Warner Bros. Records); *Speaking of Now*, Pat Metheny Group (Warner Bros. Records); *Überjam*, the John Scofield Band (Verve Music Group); *Mint Jam*, Yellowjackets (Buzz Promotions); *Faces & Places*, Joe Zawinul (ESC Records).

Best jazz vocal album: *For Ella*, Patti Austin (Playboy Jazz); *Ask a Woman Who Knows*, Natalie Cole (Verve Records); *Etta Jones Sings Lady Day*, Etta Jones (High Note Records); *Live in Paris*, Diana Krall (Verve Records); *Brazilian Duos*, Luciana Souza (Sunmynside).

Best jazz instrumental solo: "Naima," Michael Brecker (Verve Music Group); "Chelsea Bridge," Pete Christlieb (Fenwood Music); "Sunset & the Mockingbird," Tommy Flanagan (Playboy Jazz); "My Ship," Herbie Hancock (Verve Music Group); "Proof," Pat Metheny (Warner Bros. Records).

Best jazz instrumental album, individual or group: *Triangulo*, Michel Camilo (Telarc Jazz); *The Infinite*, Dave Douglas (Bluebird); *Directions in Music: Live at Massey Hall*, Herbie Hancock, Michael Brecker, and Roy

Hargrove (Verve Music Group); *Footprints Live!*, Wayne Shorter (Verve Music Group); *McCoy Tyner Plays John Coltrane: Live at the Village Vanguard*, McCoy Tyner (Impulse Records).

Best large jazz ensemble album: *Jazz Matinee*, Slide Hampton & SWR Big Band (Hänssler Classics); *What Goes Around*, Dave Holland Big Band (ECM); *Tonight at Noon . . . Three or Four Shades of Love*, Mingus Big Band (Dreyfus Jazz); *This Is the Moment*, Sammy Nestico (Fenwood Music); *Can I Persuade You?*, the Vanguard Jazz Orchestra (Planet Arts Recordings).

Best Latin jazz album: *Alma De Santiago*, Jane Bunnett (Blue Note Records); *The Gathering*, Caribbean Jazz Project (Concord Picante); *Samba Jazz Fantasia*, Duduka Da Fonseca (Malandro Records); *S.F. Bay*, John Santos & the Machete Ensemble (Machete Records); *Sentir*, Omar Sosa (OTA Records).

GOSPEL

Best rock gospel album: *Lift*, Audio Adrenaline (ForeFront Records); *The Art of Translation*, Cnifs (ForeFront Records); *The Way I Am*, Jennifer Knapp (Gotee Records); *Come Together*, Third Day (Essential Records); *Momentum*, TobyMac (ForeFront Records).

Best pop/contemporary gospel album: *New Map of the World*, Paul Colman Trio (Essential Records); *The Eleventh Hour*, Jars of Clay, (Essential Records); *The Christmas Shoes*, NewSong (Reunion Records); *The Heart of Me*, Kathy Troccoli (Reunion Records); *See the Light*, True Vibe (Essential Records).

Best Southern, country, or bluegrass gospel album: *How Sweet the Sound: 25 Favorite Hymns and Gospel Greats*, the Charlie Daniels Band (Sparrow Records); *Everything Good*, Gaither Vocal Band (Spring Hill Music Group); *We Called Him Mr. Gospel Music: The James Blackwood Tribute Album*, the Jordanaires, Larry Ford & the Light Cross Doughboys (Art Greenhaw Records); *An Inconvenient Christmas*, the Oak Ridge Boys (Spring Hill Music).

Best traditional soul gospel album: *Higher Ground*, the Blind Boys of Alabama (Real World); *Walking by Faith*, the Canton Spirituals (Verity Records); *Live in Charlotte*, Twinkie Clark & Friends (Verity Records); *Live at Home*, Dorothy Norwood (Malaco Records); *Bishop T.D. Jakes Presents Woman Thou Art Loosed!*; *Worship 2002*, various artists (EMI Gospel).

Best contemporary soul gospel album: *The Commissioned Reunion "Live"*, Commissioned (Verity Records); *Sidebars*, Eartha (AFRT Music); *Lost and Found*, Deitrick Haddon (Verity Album/Zomba Recording Corp.); *Speak Those Things: POL Chapter 3*, Fred Hammond (Verity Records); *Live and up Close*, BeBe Winans (Motown Records).

Best gospel choir or choral album: *Be Glad*, the Brooklyn Tabernacle Choir, directed by Carol Cymbala (M2.0 Communications); *Family Affair II: Live at Radio City Music Hall*, the Love Fellowship Choir, directed by Hezekiah Walker (Verity Records); *Go Get Your Life Back*, the Tri-City Singers, directed by Donald Lawrence (EMI Gospel); *Mighty in the Spirit*, Victory in Praise Mass Choir, directed by John P. Kee (Verity Records); *Soul Interpretations*, Excelsior, directed by Bobby Champion (Verity Records).

LATIN

Best Latin pop album: *Caraluna*, Bacilos (Warner Music); *Moreno*, Jorge Moreno (Maverick Music); *Bohemio Enamorado*, Donato Poveda (BMG U.S. Latin); *Sin Bandera*, Sin Bandera (Sony Discos); *Un Mundo Diferente*, Diego Torres (RCA Records).

Best Latin rock/alternative album: *Un Día Normal*, Juanes (Surco/Universal Music Latino); *Kinky*, Kinky (Netwerk America/Sonic 360); *Revolución de Amor*, Maná (Warner Music); *Emigrante*, Orishas (Surco/Universal Music Latino); *Un Paso a la Eternidad*, Sindicato Argentino Del Hip Hop (Universal Music Latino).

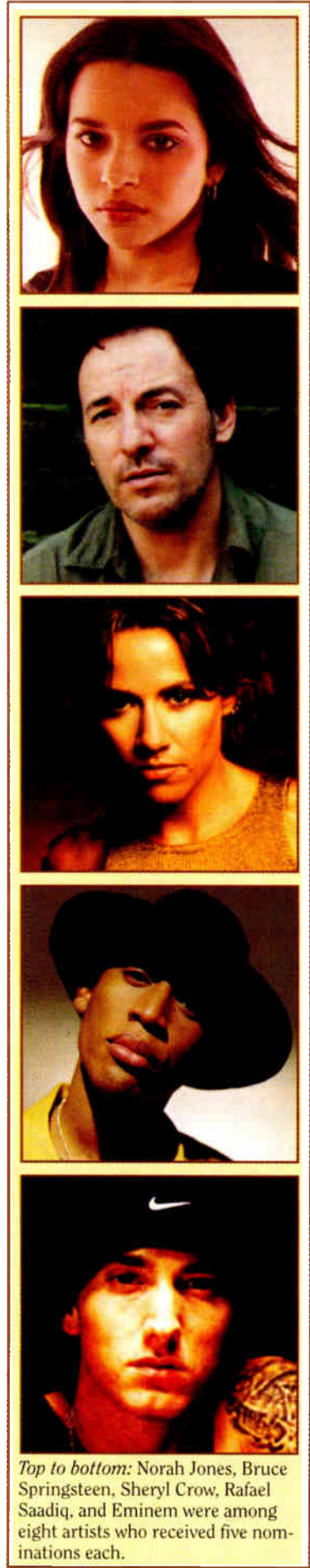
Best traditional tropical Latin album: *Generoso Que Bueno Toca Usled*, Grand Afro Cuban Orchestra of Generoso Jimenez, (Pimienta); *En Route*, Orquesta Aragon (World Village); *Mi Ritmo*, Plena Libre (Latin World Entertainment Group); *El Arte Del Sabor*, Bebo Valdés Trio With Israel López "Cachao" and Carlos "Patato" Valdés (Blue Note Records); *Cuban Masters Los Originales*, various artists (Pimienta).

Best salsa album: *Libre*, Marc Anthony (Columbia Records Group/Sony Discos); *Un Nuevo Amanecer*, Anthony Cruz (Musical Productions); *Lo Negra Tiene Tumbao*, Celia Cruz (Sony Discos); *Tremenda Rumba!*, Maraca (Ahi Nama Music); *Un Gran Día en el Barrio*, the Spanish Harlem Orchestra (Ropead-ope Records).

Best merengue album: *Latino*, Grupo Mania (Universal Music Latino); *Calle Sabor*, Esquina Amor, Limi-T 21 (EMI Latin); *Manny Manuel*, Manny Manuel (RMM/Universal Music Latino); *Pienso Así . . .*, Milly Quezada (Sony Discos); *Mal Acostumbrado*, Fernando Villalona (Sony Discos).

Best Mexican/Mexican-American album: *No Me Se Rajar*, Banda el Recodo de Cruz Lizárraga (Fonovisa Records); *Sueños*, Intocable (EMI Latin); *Jugo a La Vida*, Los Tucanes de Tijuana (Universal Music Latino); *Libre*, Jennifer Peña (Univision Music); *Lo Dijo el Corazón*, Joan Sebastian (Balboa Records/Dis-cos Musart).

Best Tejano album: *Estamos Unidos*, David Lee Garza y Los Musicales (Sony Discos); *Celebration of Life: Volume One—Live*, Little Joe & La Familia (Foy Lee Records); *Acuérdate*, Emilio Navaira (BMG U.S.



Top to bottom: Norah Jones, Bruce Springsteen, Sheryl Crow, Rafael Saadiq, and Eminem were among eight artists who received five nominations each.

Latin): *A Taste of Texas*, Mingo Saldívar y Sus Tremendos Cuatro Espadas (Rounder Select); *Por Amor*, Siggno (Crown Records).

BLUES

Best traditional blues album: *Burnside on Burnside*, R.L. Burnside (Fat Possum Records); *35th Anniversary Jam of the James Colton Blues Band*, James Colton Blues Band (Telarc Blues); *Down in the Alley*, Alvin Youngblood Hart (Memphis International); *A Christmas Celebration of Hope*, B.B. King (MCA Records); *Preachin' the Blues: The Music of Mississippi* Fred McDowell, various artists (Telarc Blues).

Best contemporary blues album: *Don't Give Up on Me*, Solomon Burke (Fat Possum Records/Anti); *Burnin' Down the House*, Etta James & the Roots Band (Private Music); *Room to Breathe*, Delbert McClinton (New West Records); *One Night in America*, Charlie Musselwhite (Telarc Blues); *51 Phantom*, North Mississippi Allstars (Tone-Cool Records).

FOLK

Best traditional folk album: *Fiddlers 4*, Fiddlers 4 (Compass Records); *Postcards*, Cathy Fink & Marcy Marxer (Community Music); *Blue Country Heart*, Jorma Kaukonen (Columbia Records); *High Lonesome Cowboy Featuring Tony Rice and Norman Blake*, Peter Rowan & Don Edwards (Western Jubilee Recording Co./Shanachie); *Evangeline Made: A Tribute to Cajun Music*, various artists (Vanguard Records); *Legacy*, Doc Watson and David Holt (High Windy Audio).

Best contemporary folk album: *American IV: The Man Comes Around*, Johnny Cash (American Recordings/Lost Highway Records); *Down the Old Plank Road*, the Chieftains (RCA Victor); *Jerusalem*, Steve Earle (E-Squared/Artemis Records); *1000 Kisses*, Patty Griffin (ATO Records); *This Side*, Nickel Creek (Sugar Hill Records).

Best Native American music album: *Spirits in the Wind*, Burning Sky (Canyon Records); *Sacred Season*, Redheart (Soar); *Faith in the House*, Vince Redhouse (Red Sea); *Round Dance the Night Away*, Randy Wood (Canyon Records Productions); *Beneath the Raven Moon*, Mary Youngblood (Silver Wave Records).

REGGAE

Best reggae album: *Merci*, Alpha Blondy (Shanachie Records); *Ghetto Dictionary: The Mystery*, Bounty Killer (V.P. Records); *Still Blazin'*, Capleton (V.P. Records); *Anything for You*, Freddie McGregor (V.P. Records); *Jamaican E.T.*, Lee "Scratch" Perry (Sanctuary Records/Trojan Records).

WORLD MUSIC

Best world music album: *Mundo*, Rubén Blades (Columbia Records Group); *Moffou*, Salif Keita (Decca US [Classics]); *Black Ivory Soul*, Angélique Kidjo (Columbia Records); *Fight to Win*, Femi Kuti (MCA Records/Barclay); *Anoushka Shankar: Live at Carnegie Hall*, Anoushka Shankar (Angel Records).

POLKA

Best polka album: *My Father's Shoes*, Eddie Blazonczyk's Versatones (Bel-Aire Records); *Let the Good Times Roll*, Jerry Darlak & the Touch (Sunshine Diversified Ent.); *The Polka Record*, LynnMarie (Squeeze Records); *Good Time Polkas & Waltzes*, Walter Ostanek & His Band (Sunshine Records); *Top of the World*, Jimmy Sturr (Rounder Select).

CHILDREN'S

Best musical album for children: *Beethoven's Wig: Sing Along Symphonies*, Richard Perlmutter (Rounder Kids); *Big Songs for Little Kids: I Feel Like Praising*, various artists (Brentwood Records); *Monsters, Inc. Scream Factory Favorites*, Riders in the Sky (Walt Disney Records); *Pocket Full of Stardust*, Cathy Fink & Marcy Marxer (Rounder Kids); *Your Shoes, My Shoes*, Tom Paxton (Red House Records).

Best spoken word album for children: *Halloween*, performed by Jerry Seinfeld (Time Warner Audiobooks); *The Jamie Lee Curtis Audio Collection*, performed by Jamie Lee Curtis (Harper Children's); *Monsters, Inc. DVD Read-Along*, performed by various artists (Walt Disney Records); *Ogden Nash's The Christmas That Almost Wasn't*, performed by John Lithgow and various artists (Red Eye/Cleopatraz); *There Was an Old Lady Who Swallowed a Fly*, performed by Tom Chapin (Live Oak Media).

SPOKEN WORD

Best spoken word album: *The Great Gatsby*, written by F. Scott Fitzgerald, performed by Tim Robbins (Caedmon); *The Kid Stays in the Picture*, written and performed by Robert Evans (New Millennium Audio); *Lucky Man*, written and performed by Michael J. Fox (Simon and Schuster Audio); *Nothing Is Impossible*, written and performed by Christopher Reeve (Simon and Schuster Audio); *A Song Flung up to Heaven*, written and performed by Maya Angelou (Random House Audio Publishing Group).

Best spoken comedy album: *The Bathroom Wall*, Jimmy Fallon (DreamWorks Records); *Complaints and Grievances*, George Carlin (Atlantic Records); *Oh, the Things I Know!* *A Guide to Success, or, Failing That, Happiness*, Al Franken (HighBridge Audio); *The Rant Zone*, Dennis Miller (Harper Audio); *Robin Williams: Live 2002*, Robin Williams (Columbia Records Group).

MUSICAL

Best musical show album: *Elaine Stritch at Liberty*, Elaine Stritch, produced by Hugh Fordin, music and lyrics by various artists (DRG Theater); *Gays and Dolls*, the 50th Anniversary Cast With Maurice Hines,

produced by Hugh Fordin, music and lyrics by Frank Loesser (DRG Theater); *Hairspray*, original Broadway cast including Marissa Jaret Winokur and Harvey Fierstein, produced by Marc Shaiman, music by Marc Shaiman, lyrics by Scott Wittman and Marc Shaiman (Sony Classical); *Into the Woods*, musical cast with Vanessa Williams and John McMartin, produced by Steven Epstein, music and lyrics by Stephen Sondheim (Nonesuch Records); *Thoroughly Modern Millie*, original Broadway cast including Sutton Foster, Sheryl Lee Ralph, and Marc Kudisch, produced by Jay David Saks, music by Jeanine Tesori, lyrics by Dick Scanlan (RCA Victor Group).

COMPOSING

Best compilation soundtrack album for a motion picture, television or other visual media: *Dogtown and Z-Boys*, various artists (Enjoy Records/Universal Records); *I Am Sam*, various artists (V2 Records); *Six Feet Under*, various artists (Universal Records); *Standing in the Shadows of Motown*, various artists (Hip-O Records); *Y Tu Mamá También*, various artists (Volcano).

Best score soundtrack album for a motion picture, television or other visual media: *A Beautiful Mind*, composed by James Horner (Decca Records); *Harry Potter and the Sorcerer's Stone*, composed by John Williams (Warner Sunset Records); *The Lord of the Rings: The Fellowship of the Ring*, composed by Howard Shore (Reprise Records); *Monsters, Inc.*, composed by Randy Newman (Walt Disney Records); *Spider-Man*, composed by Danny Elfman (Sony Music Soundtrax/Columbia Records).

Best song written for a motion picture, television or other visual media: "Hero," from *Spider-Man*, written by Chad Kroeger, performed by Chad Kroeger Featuring Josey Scott (Columbia/Roadrunner/Island Def Jam/Sony Music Soundtrax); "If I Didn't Have You," from *Monsters, Inc.*, written and performed by Randy Newman (Walt Disney Records); "Love of My Life (An Ode to Hip Hop)," from *Brown Sugar*, written by Erykah Badu, Madukwu Chinwah, Rashid Lonné Lynn, Robert Ozuna, James Poyser, Raphael Saadiq, and Glen Standridge, performed by Erykah Badu (MCA Records); "May It Be," from *The Lord of the Rings: The Fellowship of the Ring*, written by Enya and Roma Ryan, performed by Enya (Reprise/New Line Cinema Records); "Vanilla Sky," from *Vanilla Sky*, written and performed by Paul McCartney (Reprise Records).

Best instrumental composition: "Hedwig's Theme," from *Harry Potter and the Sorcerer's Stone* (soundtrack), written and performed by John Williams (Warner Sunset/Nonesuch/Atlantic Records); "Inspiration," from *Toots Thielemans & Kenny Werner*, written by Kenny Werner, performed by Toots Thielemans and Kenny Werner (Verve Music Group); "The Ride of the Doors," from *Monsters, Inc.*, written and performed by Randy Newman (Walt Disney Records); "Signs (Main Titles), from *Signs* (score soundtrack), written and performed by James Newton Howard (Hollywood Records); "Six Feet Under Title Theme," from *Six Feet Under: Music From the HBO Original Series*, written and performed by Thomas Newman (Universal Records).

ARRANGING

Best instrumental arrangement: "Angel Eyes" (from *Lonely Town*), Bill Cunliffe, arranger (Alan Kaplan, artist), Rylan Records; "Kiji Takes a Ride" (from *This Is the Moment*), Sammy Nesticco, arranger (Sammy Nesticco, artist), Fenwood Music; "Plaza Oscura" (from *Poeta De Arrabal*), Carlos Franzetti, arranger (Carlos Franzetti and Allison Brewster Franzetti, artists), Amapola Records; "Six Feet Under Title Theme" (from *Six Feet Under: Music From the HBO Original Series*), Thomas Newman, arranger (Thomas Newman, artist), Universal Records; "You've Changed" (from *Danzon*), David Balakrishnan, arranger (Turtle Island String Quartet Featuring Paquito D'Rivera, artists), Koch International Classics.

Best instrumental arrangement accompanying vocalist(s): "Esta Tarde Vi Llover" (from *Boleros*), Jorge Calandrelli, arranger (José Cura, artist), Warner Classics; "I'm Glad There Is You" (from *Ask a Woman Who Knows*), Alan Broadbent, arranger (Natalie Cole, artist), Verve Records; "Mean Old Man" (from *October Road*), Dave Grusin, arranger (James Taylor, artist), Columbia Records; "Since You've Asked" (from *In the Sun*), Vince Mendoza, arranger (Jane Monheit, artist), N-Coded Music/Warlock Records; "A Thousand Miles" (from *Be Not Nobody*), Vanessa Carlton and Ron Fair, arrangers (Vanessa Carlton, artist), A&M Records.

PACKAGE

Best recording package: *Dirty Vegas*, Simon Eairth, art director (Dirty Vegas, artist), Capitol Records; *The Great Divide*, Rick Patrick, art director (Willie Nelson, artist), Lost Highway Records; *Home*, Kevin Reagan, art director (Dixie Chicks, artist), Open Wide/Monument/Columbia Records; *Release*, Greg Foley, art director (Pet Shop Boys, artist), Sanctuary Records; *Worship and Tribute*, Mick Haggerty, art director (Glassjaw, artist), Warner Bros. Records.

Best boxed or special limited edition package: *Can You Dig It?: The '70s Soul Experience*, Sieve Bates, art director (various artists), WSM/Rhino Entertainment; *Capitol Records Sixtieth Anniversary 1942-2002*, Mary Fagot, Joshua Liberson, George Mimnaugh, and Ethan Trask, art directors (various artists), *Capitol Records: Like Omigod! The '80s Pop Culture Box (Totally)*, Hugh Brown and Julie Vlasak, art directors (various artists), Rhino Records; *Scream'n' and Holler'n' the Blues: The Worlds of Charley Patton*, Susan Archie, art director (Charley Patton, artist), Revenant Records; *Ultra-Lounge: Vegas Baby!*, Michelle Azzopardi and Andy Engel, art directors (various artists), Capitol Records,



Top to bottom: Dixie Chicks, Alan Jackson, Chad Kroeger, and Remy Shand received four nominations each.

ALBUM NOTES

Best album notes: *Artie Shaw: Self Portrait*, Artie Shaw, album notes writer (Artie Shaw, artist), Bluebird; *The Golden Road (1965-1973)*, Dennis McNally, album notes writer (Grateful Dead, artist), Warner Bros. WSM/Rhino Entertainment; *Scream'n' and Holler'n' the Blues: The Worlds of Charley Patton*, David Evans, album notes writer (Charley Patton, artist), Revenant Records; *Sinatra in Hollywood (1940-1964)*, Will Friedwald, album notes writer (Frank Sinatra, artist), Reprise Records/Turner Classic Music; *A State of Wonder: The Complete Goldberg Variations 1955 & 1981*, Tim Page, album notes writer (Glenn Gould, artist), Sony Classical/Legacy Recordings.

HISTORICAL

Best historical album: *Artie Shaw: Self Portrait*, Orrin Keepnews, compilation producer (Artie Shaw, artist), Bluebird; *The Complete Okeh and Brunswick Bix Beiderbecke, Frank Trumbauer and Jack Teagarden Sessions (1924-36)*, Scott Wenzel, compilation producer (Bix Beiderbecke, Frank Trumbauer, and Jack Teagarden, artists), Mosaic Records; *Dylan Thomas: The Caedmon Collection*, Rick Harris and David Nolan, compilation producers (Dylan Thomas, artist), Caedmon Records; *The Genius of the Electric Guitar*, Michael Brooks and Michael Cuscuna, compilation producers (Charlie Christian, artist), Columbia/Legacy Recordings; *Scream'n' and Holler'n' the Blues: The Worlds of Charley Patton*, Dean Blackwood, compilation producer (Charley Patton, artist), Revenant Records.

PRODUCTION

Best engineered album, non-classical: *Ask a Woman Who Knows*, Natalie Cole, Verve Records. Engineers: Elliot Scheiner and Al Schmitt. *C'mon, C'mon*, Sheryl Crow, A&M Records. Engineers: Trina Shoemaker and Eric Tew. *Come Away With Me*, Norah Jones, Blue Note Records. Engineers: Husky Hutscholds,

Arif Mardin, and Jay Newland. *Home*, Dixie Chicks, Open Wide/Monument/Columbia Records. Engineer: Gary Paczosa. *Morning View*, Incubus, Epic/Immortal Records. Engineers: Mike Einzinger, Dave Holdredge, Scott Litt, and Rick Will.

Producer of the year, non-classical: Dr. Dre, Nellee Hooper, Jimmy Jam & Terry Lewis, Arif Mardin, Rick Rubin.

Best remixed recording, non-classical: "He Loves Me (Illegal Mix)," Jill Scott, Hidden Beach Recordings. Remixers: Your Friends From San Francisco. "Hella Good (Roger Sanchez Remix Main)," No Doubt, Interscope Records. Remixer: Roger Sanchez. "Lost Love (Felix Da Housecat The Clubhead Mix)," rinôçérose, V2 Records. Remixer: Felix Da Housecat. "What About Us (SilkMix.Com Mix)," Brandy, Silk Entertainment. Remixer: Steve "Silk" Hurley. "Work It Out (Maurice's Nu Soul Mix)," Beyoncé Knowles, Columbia Records. Remixer: Maurice Joshua.

CLASSICAL

Best engineered album, classical: *Chadwick: Orchestral Works (Thalia; Melpomene; Euterpe)*, Kenneth Schermerhorn, Naxos of America. Engineer: John Newton. *Orff: Carmina Burana*, Donald Runnicles and Norman Mackenzie, Telarc Digital. Engineer: Jack Renner. *Rachmaninoff: Symphonic Dances; Vocalise, Etc.*, Eiji Oue, Reference Recordings. Engineer: Keith O. Johnson. *Shostakovich: Symphony No. 11*, Mstislav Rostropovich, LSO Live. Engineer: Tony Faulkner. *Vaughan Williams: A Sea Symphony (Sym. No. 1)*, Robert Spano and Norman Mackenzie, Telarc Digital. Engineer: Michael Bishop.

Producer of the year, classical: Andrew Cornall, Manfred Eicher, James Mallinson, Robert Woods, Robina G. Young.

Best classical album: *Beethoven: String Quartets ("Razumovsky" Op. 59, 1-3; "Harp" Op. 74)*, Andrew Keener, producer (Takács Quartet), Decca Records; *Bel Canto (Bellini, Donizetti, Rossini, Etc.)*, Patrick Summers, conductor; Renée Fleming, soprano; Erik Smith, producer (Orchestra of St. Luke's), Decca Records; *Mahler: Symphony No. 6*, Michael Tilson Thomas, conductor; Andreas Neubronner, producer (San Francisco Symphony), SFS Media; *Part: Orient & Occident*, Tõnu Kaljuste, conductor; Manfred Eicher, producer (Swedish Radio Cho., Swedish Radio Symphony Orchestra), ECM New Series; *Vaughan Williams: A Sea Symphony (Symphony No. 1)*, Robert Spano, conductor; Norman Mackenzie, cho. director; Thomas C. Moore, producer (Christine Goerke, soprano, and Brett Polegato, baritone; Atlanta Symphony Orchestra Cho.; Atlanta Symphony Orchestra), Telarc Digital.

Best orchestral performance: *Dvorák: Slavonic Dances*, Nikolaus Harnoncourt, conductor (Chamber Orchestra of Europe), Teldec Classics International; *Furtwängler: Symphony No. 2*, Daniel Barenboim, conductor (Chicago Symphony Orchestra), Teldec Classics International; *Mahler: Symphony No. 6*, Michael Tilson Thomas, conductor (San Francisco Symphony), SFS Media; *Shostakovich: Symphony No. 11*, Mstislav Rostropovich, conductor (London Symphony Orchestra), LSO Live; *Turina: Danzas Fantásticas; Sinfonía Sevillana, Etc./Debussy: Iberia*, Jesús López-Cobos, conductor (Cincinnati Symphony Orchestra), Telarc Digital.

Best opera recording: *Britten: The Turn of the Screw*, Daniel Harding, conductor; Ian Bostridge and Joan Rodgers, John Fraser, producer (Jane Henschel, Julian Leang, Vivian Tierney, and Caroline Wick; Mahler Chamber Orchestra), Virgin Classics; *Gluck: Alceste*, Sir John Eliot Gardiner, conductor; Paul Groves and Anne Sofie von Otter; Martha de Francisco, producer (Monteverdi Cho.; English Baroque Soloists), Philips; *Handel: Hercules*, Marc Minkowski, conductor; Richard Croft, David Daniels, Lynne Dawson, Gidon Saks and Anne Sofie von Otter; Michel Gache and Arend Prohmman, producers (Cho. des Musiciens du Louvre; Les Musiciens du Louvre, Grenoble), Archiv Produktion; *Mozart: Idomeneo*, Sir Charles Mackerras, conductor; Ian Bostridge, Barbara Frittoli, Anthony Rolfe Johnson, Lorraine Hunt Lieberson and Lisa Milne; John Fraser, producer (Edinburgh Festival Cho.; Scottish Chamber Orchestra), EMI Classics; *Wagner: Tannhäuser*, Daniel Barenboim, conductor; Jane Eaglen, Thomas Hampson, Waltraud Meier, René Pape and Peter Seiffert; Christoph Classen, producer (Chor der Deutschen Staatsoper Berlin; Staatskapelle Berlin), Teldec Classics International.

Best choral performance: *Bach: St. John Passion*, Philippe Herreweghe, conductor (various artists); Cho. du Collegium Vocale Gent; Orchestre du Collegium Vocale Gent), Harmonia Mundi; *Cubaidulina: Johannes-Passion*, Valery Gergiev, conductor (Chamber Cho., St. Petersburg & Cho. of the Mariinsky Theatre, St. Petersburg; Orchestra of the Mariinsky Theatre, St. Petersburg), Hänssler Classic; *Orff: Carmina Burana*, Donald Runnicles, conductor; Norman Mackenzie, cho. director (Gwinnett Young Singers; Atlanta Symphony Orchestra Cho. and Atlanta Symphony Orchestra), Telarc Digital; *Vaughan Williams: A Sea Symphony (Symphony No. 1)*, Robert Spano, conductor; Norman Mackenzie, choir director (Atlanta Symphony Orchestra Cho.; Atlanta Symphony Orchestra), Telarc Digital; *Verdi: Messa da Requiem*, Claudio Abbado, conductor; José Antonio Sainz Alfaro and Bo Wannefors, choir masters (Eric Ericson Chamber Cho., Orfeón Donostiarra and Swedish Radio Cho.; Berliner Philharmonie), EMI Classics.

Best instrumental soloist(s) performance (with orchestra): *Bach: Keyboard Concertos Nos. 3, 5, 6, 7*, Murray Perahia, piano/conductor (Academy of St. Martin in the Fields), Sony Classical; *Barber: Violin Concerto; Music for a Scene From Shelley, Etc.*, James Buswell, violin; Marin Alsop, conductor (Royal Scottish National Orchestra), Naxos of America; *Brahms/Stravinsky: Violin Concertos*, Hilary

Hahn, violin; Sir Neville Marriner, conductor (Academy of St. Martin in the Fields), Sony Classical; *Kancheli: Stux/Gubaidulina: Viola Concerto*, Yuri Bashmet, viola; Valery Gergiev, conductor (Nikolay Kornev; St. Petersburg Cham. Cho.; Orchestra of the Mariinsky Theatre), Deutsche Grammophon; *Saint-Saëns: The Complete Works for Piano and Orchestra*, Stephen Hough, piano; Sakari Oramo, conductor (City of Birmingham Symphony Orchestra), Hyperion Records.

Best instrumental soloist performance (without orchestra): *Chopin: Études, Op. 10 & Op. 25*, Murray Perahia, piano, Sony Classical; *Grieg: Lyric Pieces (Op. 12, Book 1; Op. 38, Book 2, Etc.)*, Leif Ove Andnes, piano, EMI Classics; *Hahn: Le Rossignol Éperdu: Poèmes Pour Piano (Complete)*, Earl Wild, piano, Ivory Classics; *Kaleidoscope (Woods, Hofmann, Blumenfeld, Etc.)*, Marc-André Hamelin, piano, Hyperion Records; *Wolpe: Compositions for Piano (1920-1952)*, David Holzman, piano, Bridge Records.

Best chamber music performance: *Beethoven: String Quartets ("Razumovsky" Op. 59, 1-3; "Harp" Op. 74)*, Takács Quartet, Decca Records; *Golijov: Yiddishbuk*, Mark Dresser, double bass; Tara Helen O'Connor, flute; Todd Palmer, clarinet(s); St. Lawrence String Quartet and Ying Quartet, EMI Classics; *Handel: Complete Violin Sonatas*, Richard Egarr, harpsichord; Andrew Manze, violin, Harmonia Mundi; *Live in Japan (Chopin, Franck, Debussy)*, Martha Argerich, piano; Mischa Maisky, violoncello, Deutsche Grammophon; *Silvestro: Leggiero, Pesante (Son. for Violoncello and Piano, Etc.)*, Silke Avenhaus, piano; Maacha Deubner, soprano; Rosamunde Quartett and Valentin Silvestrov, piano, ECM New Series.

Best small ensemble performance (with or without conductor): *Birtwistle: The Woman and the Hare*, Martyn Brabbins, conductor; Claron McFadden, soprano; the Nash Ensemble and Julia Watson, narrator, Black Box Music; *Cancionero: Music for the Spanish Court 1470-1520*, the Dufay Collective, Avie; *Enescu: Octet, Op. 7; Quintet, Op. 29*, Kremerata Baltica and Gidon Kremer, violin/conductor, Nonesuch Records; *Stravinsky: Histoire Du Soldat Suite*, Steven Richman, conductor; Harmonie Ensemble New York (Martin Bruns, baritone, Mark Peskanov, violin, Doris Stevenson, piano, Mikhail Svetlov, bass), Koch International Classics; *Taverner: Lamentations and Praises*, Joseph Jennings, conductor; Chanticleer (Handel & Haydn Society of Boston), Teldec Classics International.

Best classical vocal performance: *Arias for Farnelli (Porpora, Hasse, Broschi, Etc.)*, Vivica Genaux, mezzo-soprano (René Jacobs; Akademie für Alte Musik Berlin), Harmonia Mundi; *Bel Canto (Bellini, Donizetti, Rossini, Etc.)*, Renée Fleming, soprano (Patrick Summers; Coro del Maggio Musicale Fiorentino; Orchestra of St. Luke's), Decca Records; *Boulez: Pli Selon Pli*, Christine Schäfer, soprano (Pierre Boulez; Ens. Inter-Contemporain), Deutsche Grammophon; *Carter: Tempo E Tempi*, Susan Narucki, soprano (Speculum Musicae), Bridge Records; *Chaminade: Mélodies: Mots D'Amour*, Anne Sofie von Otter, mezzo-soprano (Bengt Forsberg, piano I, Peter Jablonski, piano II, and Nils-Erik Sparf, violin), Deutsche Grammophon.

Best classical contemporary composition: Adams: *Naive and Sentimental Music*, John Adams, composer (Esa-Pekka Salonen; Los Angeles Philharmonic), Nonesuch Records; *Golijov: Yiddishbuk Inscriptions for String Quartet*, Osvaldo Golijov, composer (St. Lawrence String Quartet), track from *Golijov: Yiddishbuk (Last Round: Lullaby and Doina, Etc.)*, EMI Classics; *Gubaidulina: Johannes-Passion*, Sofia Gubaidulina, composer (Genady Bezenbenkov, bass; Natalia Korneva, soprano; Viktor Lutsiuk, tenor; Fedor Mozhaev, baritone; Valery Gergiev; Chamber Cho. of St. Petersburg & Cho. of the Mariinsky Theatre, St. Petersburg; Orchestra of the Mariinsky Theatre, St. Petersburg), Hänssler Classic; *Part: Orient & Occident*, Arvo Part, composer (Tinu Kaljuste; Swedish Radio Symphony Orchestra Strings), track from *Part: Orient & Occident*, ECM New Series; *Taverner: Lamentations and Praises*, John Tavener, composer (Chanticleer; Joseph Jennings; Handel & Haydn Society of Boston), Teldec Classics International.

Best classical crossover album: *Franzetti: Poeta de Arrabal: Tango Ballet (Plaza Oscura: Virgilio, Etc.)*, Carlos Franzetti, keyboards/conductor; Allison Brewster Franzetti, piano (Néstor Marconi, bandoneon; Buenos Aires Tango Orchestra), Amapola Records; *LAGQ Latin (Fragile: Hasta Alicia Baila: La Trampa, Etc.)*, Los Angeles Guitar Quartet, Telarc Digital; *The Noël Coward Songbook (Parisian Pierrot: World Weary, Etc.)*, Ian Bostridge, tenor (Sophie Daneman, soprano; Jeffrey Tate, piano), EMI Classics; *Nuevo (El Silencio: Mini Skirt: Perfidia, Etc.)*, Kronos Quartet, Nonesuch Records; *Pevin Conducts Korngold (Sea Hawk: Captain Blood, Etc.)*, André Previn, conductor; (London Symphony Orchestra), Deutsche Grammophon; *Virtuosos (Ravel, Barber, Rachmaninoff, Etc.)*, Gary Burton, vibraphone, and Makoto Ozone, piano, Concord Jazz.

MUSIC VIDEO

Best short form music video: "Days Go By," Dirty Vegas, Capitol Records. Anna Brunoro, producer; Rob Leggett and Leigh Marling, directors. "Without Me," Eminem, Aftermath/Interscope Records. Greg Tharp, producer; Joseph Kahn, director. "Knoc-Turn-At-Featurin' Dr. Dre & Missy Elliott," Elektra Entertainment Group. Chris Palladino, producer; Jeff Richter, director. "One Mic," Nas, Columbia Records. Dawn Rose, producer; Chris Robinson, director. "My Culture," I Giant Leap Featuring Robbie Williams & Maxi Jazz, Palm Pictures. Tim Hope, director.

Best long form music video: *Westway to the World*, the Clash, Epic Records. Don Letts, director. *The World According to Nappy*, Nappy Roots, Atlantic Records. David Anthony and Gloria Gabriel, producers; Gloria Gabriel, director. *I Giant Leap*, I Giant Leap, Palm Pictures. Duncan Bridgeman and Jamie Catto, producers and directors. *Welcome to the Club: The Women of Rockabilly*, various artists. PBS. Beth Harrington, producer and director. *Live at the Albert*, Robbie Williams, Capitol Records. Lee Lodge, producer; Hamish Hamilton, director.

New Acts In Spotlight As Grammy Nominees

Continued from page 1

also scored five nominations.

"I feel like I've been invited to sit at the big table with the grown-ups," Mayer said with a laugh. "It's extremely exciting and a little scary."

Mayer is also nominated for best male pop vocal performance for his current Billboard Hot 100 hit "Your Body Is a Wonderland" alongside Craig David (for "7 Days" on Atlantic). Elton John ("Original Sin," Rocket/Universal), Sting ("Fragile," A&M), and James Taylor ("October Road," Columbia).

The nominees were chosen by the voting members of the National Academy of Recording Arts and Sciences (NARAS), which presents the Grammy Awards.

In addition to Lavoigne, Ashanti, and Jones, five other artists landed five nominations: Nelly (Universal), Eminem (Aftermath/Interscope), Bruce Springsteen (Columbia), Sheryl Crow (A&M), and Raphael Saadiq (Universal). Four of those artists are in the running for the top prize of album of the year: Springsteen

(for *The Rising*), Eminem (*The Eminem Show*), Nelly (*Nellyville*), and Jones (*Come Away With Me*). Rounding out the category are Dixie Chicks, who were cited for their Open Wide/Monument/Columbia set *Home*.

Dixie Chicks are among the acts that earned four nods apiece. The others are Arista country star Alan Jackson, Motown R&B newcomer Remy Shand, and Chad Kroeger, who scored one with his band, Nickelback, and three others for his song "Hero," written for the soundtrack to *Spider-Man*.

India.Arie, Erykah Badu, Johnny Cash, Elvis Costello, Dr. Dre, Randy Newman, Arif Mardin, No Doubt, and Vanessa Carlton each grabbed three nominations.

Carlton is among those competing for the coveted record of the year prize, with her A&M hit "A Thousand Miles." She will face off against Eminem ("Without Me"), Jones ("Don't Know Why"), Nelly Featuring Kelly Rowland ("Dilemma"), and Nickelback ("How You Remind Me").

ANALYZING THE NOMINEES

Although a broad range of artists were nominated this year, there are several notable omissions—including pop diva Celine Dion, who ended semi-retirement last year with the hotly touted *A New Day Has Come* (Epic), and classical baritone Josh Groban, who enjoyed critical praise and commercial success with his eponymous Warner Bros. debut. Also left out were



Say 'Grammy': This celebrity gathering was all smiles during the media event announcing the nominees for the 45th Annual Grammy Awards. Pictured, from left, are nominees Ashanti, Avril Lavigne, Nelly, and John Mayer; National Academy of Recording Arts and Sciences president Neil Portnow; Cyndi Lauper; Kenny Chesney; and nominees Jimmy Jam and Justin Timberlake.

much-hyped new rock bands the Strokes, the Vines, the Hives, and the White Stripes.

In handicapping potential winners, much attention will be placed upon Jones, who is represented in the top four Grammy Award categories, although her presence in the song of the year race is as the voice for Jessie Harris' composition "Don't Know Why." Jones and her full-length debut album also received nods for best female pop vocal performance, best pop vocal album, and best engineered album, non-classical, while the set's producer, Arif Mardin, scored a nomination in the producer of the year, non-classical, category. That gives the Jones camp eight nominations overall.

The lingering effects of Sept. 11, 2001, are strongly felt in the song of the year category: Springsteen and

Jackson were cited for their respective compositions "The Rising" and "Where Were You (When the World Stopped Turning)." Both were written after the tragic events of that day. Carlton and Lavigne round out the category with "A Thousand Miles" and "Complicated" (penned by Lavigne with the Matrix), respectively.

NEW CATEGORIES

Announcing this year's nominees, NARAS president Neil Portnow noted the establishment of two new categories. The R&B field was redefined when NARAS added two extra categories: best contemporary R&B album and best urban/alternative performance.

In the best contemporary R&B album category, the nominees are Ashanti (*Ashanti*), Brandy (*Full Moon*, Atlantic), Faith Evans (*Faithfully*, Bad

Boy/Arista), Floetry (*Floetic*, DreamWorks), and Meshell Ndegeocello (*Cookie: The Anthropological Mixtape*, Maverick).

The best urban/alternative performance nominees are "Little Things" by India.Arie (Motown), "Love of My Life (An Ode to Hip Hop)" by Erykah Badu Featuring Common (MCA), "Gettin' Grown" by Cee-Lo (Arista), "Floetic" by Floetry, and "Be Here" by Raphael Saadiq Featuring D'Angelo.

This year also marks a first for the dance music genre. A separate dance music field was created to include a best dance-recording category,

where the nominees are "Gotta Get Thru This" by Daniel Bedingfield (Island Def Jam), "Days Go By" by Dirty Vegas (Capitol), "Superstylin'" by Groove Armada (Jive Electro), "Love at First Sight" by Kylie Minogue (Capitol), and "Hella Good" by No Doubt (Interscope).

BACK TO THE BIG APPLE

The 45th annual ceremony marks the Grammy Awards ceremony's return to New York, after Los Angeles hosted the previous four events.

During the announcement of the nominees, New York Mayor Michael Bloomberg thanked NARAS for bringing the event back to the city, noting that its return will translate into more than \$40 million in estimated revenue for local businesses.

The full list of nominees appears on pages 86-87.

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UPDATE

Events Calendar

JANUARY

Jan. 13, **American Music Awards**, Shrine Auditorium, Los Angeles. 323-931-8200.

Jan. 16-19, **102nd Annual NAMM Winter Trade Show**, Anaheim Convention Center, Anaheim, Calif. 323-965-1990.

Jan. 17, **2003 NAMM Concert Honoring Sir Elton John: A Benefit for Music Education**, Arrowhead Pond, Anaheim, Calif. 323-965-1990.

Jan. 19-23, **MIDEM 2003**, Palais des Festivals, Cannes. 212-370-7470.

Jan. 24, **MTV Asia Awards**, Singapore Indoor Stadium, Singapore. 212-258-8000.

Jan. 28-Feb. 2, **Country in the Rockies**, presented by the T.J. Martell Foundation, Club Med, Crested Butte, Colo. 615-401-2808.

FEBRUARY

Feb. 4-6, **Digital Content Delivery Expo (DCD Expo)**, San Jose Convention Center, San Jose, Calif. 978-474-1900.

Feb. 6-8, **Ninth Annual Billboard/Airplay Monitor Radio Seminar & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

Feb. 7-8, **15th Annual Frank Sinatra Celebrity Golf Tournament**, presented by the Barbara Sinatra Children's Center, Renaissance Esmeralda Resort, Indian Wells, Calif. 760-674-8447.

Feb. 9, **2003 San Francisco Governors Awards**, presented by the San Francisco chapter of NARAS, Grand Ballroom, Regency Building, San Francisco. 415-749-0779.

Feb. 17-20, **EventPro Forum 2003**, Green Valley Ranch Resort & Spa, Las Vegas. 860-738-3801.

Feb. 19-21, **34th Annual Country Radio Seminar & Trade Show**, Nashville Convention Center. 615-329-2615.

Feb. 20, **Brit Awards**, Earls Court, London. 44-207-385-1200.

Feb. 20, **Rhythm & Blues Foundation's 2003 Pioneer Awards**, Grand Ballroom, Manhattan Center, New York. 202-588-5566.

Feb. 20, **Seventh Annual Salute to Classical Music Honoring Mstislav Rostropovich**, presented by NARAS, Waldorf Astoria Hotel, New York. 310-392-3777.

Feb. 21, **13th Annual MusiCares Gala Honoring U2's Bono**, sponsored by NARAS, Marriott Marquis Hotel, New York. 310-392-3777.

Feb. 23, **45th Annual Grammy Awards**, Madison Square Garden, New York. 310-392-3777.

MARCH

March 1-2, **Global Entertainment and Media Summit**, Le Bar Bat, New York. 973-228-4450.

March 5, **2003 World Music Awards**, Monte Carlo Sporting Club, Monte Carlo, Monaco. 377-93-25-43-69.

March 6-8, **2003 Million Dollar College Radio & Music Conference**, Radisson Hotel Atlanta South, Atlanta. 404-761-4000.

March 7-9, **Intercollegiate Broadcasting System National College Radio Convention**, Hotel Pennsylvania, New York. 845-565-0003.

March 8, **34th Annual NAACP Image Awards**, Universal Amphitheatre, Los Angeles. 323-938-5268.

March 10, **18th Annual Rock & Roll Hall of Fame Induction Ceremony**, Waldorf Astoria Hotel, New York. 216-781-7625.

March 10, **Fourth Annual Best Cellars Wine Dinner**, presented by the T.J. Martell Foundation, Loews Vanderbilt Hotel, Nashville. 615-256-2002.

March 12-16, **South by Southwest (SXSW) 2003 Music Conference and Exhibition**, Austin Convention Center. 512-467-7979.

March 16-19, **2003 NARM and AFIM Annual Convention and Trade Show**, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 18-22, **Winter Music Conference 2003**, Radisson Deauville Resort, Miami Beach. 954-563-4444.

March 19, **Washington, D.C., Heroes Awards**, presented by the Washington, D.C., chapter of NARAS, Willard Inter-Continental, Washington, D.C. 202-662-1341.

March 20, **18th Annual International Dance Music Awards**, presented by the Winter Music Conference, Jackie Gleason Theater, Miami Beach. 954-563-4444.

March 22-23, **KLOS Mark and Brian Celebrity Golf Tournament**, sponsored by the T.J. Martell Foundation, Coyote Hills Golf Club, Los Angeles. 615-256-2002.

March 26-29, **33rd Annual Recording Media Forum**, Loews Ventana Canyon Resort, Tucson, Ariz. 609-279-1700.

Submit items for Lifelines, Good Works, and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.

homefront

Billboard Music Group events & happenings

Six To Compete In L.A. Indie-Artist Showcase



KNITWIT



THE GITANOS



PICNIC



HOLLY FIGUEROA



DIRTY POWER



CODY LEE

A panel of *Billboard* judges has selected the six acts for the Southwest regional finals of the Independent Music World Series (IMWS). The six will compete Jan. 16 in a live showcase at the Knitting Factory in Hollywood, Calif. The competition is produced by CD manufacturer Disc Makers in association with *Billboard's Musician's Guide to Touring & Promotion* and other sponsors.

The six finalists, chosen from among 1,100 submissions, are Dirty Power, the Gitanos, Picnic, Holly Figueroa, Knitwit, and Cody Lee. The six will compete for more than \$35,000 in recording gear, instruments, CD manufacturing services, DJ equipment, and more. The showcase will be judged by music industry executives and members of the media.

The Jan. 16 showcase is the second leg of the IMWS competition. Philadelphia's the Amber deLaurentis Band topped the Northeast finals in November; the Midwest and Southeast finals will follow. For more information, call 888-800-5796 or visit discmakers.com/imws.

personnel DIRECTIONS



Mariann Moery

Mariann Moery has joined the information marketing department of VNU Business Media as circulation director for the Billboard Music Group. With more than 20 years in consumer marketing, Moery is committed to identifying the needs of readers and to providing them with greater value and service. She will be responsible for domestic and international subscription marketing for *Billboard*, *Billboard Bulletin*, *Airplay Monitor*, *Amusement Business*, *Music & Media*, and the *Billboard* directories. A primary focus will be on expanding delivery into new electronic and print venues.

Moery comes to *Billboard* from G+J USA, where she served as consumer marketing director. Based in *Billboard's* New York office, she reports to Joanne Wheatley, VP for information marketing.

UPCOMING EVENTS

BILLBOARD/AIRPLAY MONITOR RADIO SEMINAR & AWARDS

Feb. 6-8 • The Eden Roc Resort • Miami Beach

BILLBOARD MUSIC & MONEY SYMPOSIUM

March 6 • The St. Regis Hotel • New York City

BILLBOARD LATIN MUSIC CONFERENCE & AWARDS

May 5-8 • The Eden Roc Resort • Miami Beach

For more information: Michele Jacangelo 646.654.4660 • bbevents@billboard.com

Life Lines

BIRTHS

Boy, Reece Cole, to Jane and John Spielberg, Dec. 16, 2002, in New Jersey. Father is senior VP of finance and administration for Sony Music Distribution.

Girl, name to be determined, to Gloria Lavas Gibb and Stephen Gibb, Dec. 27 in Miami Beach. Father is a musician and son of Bee Gees singer/guitarist Barry Gibb.

DEATHS

Moe Preskell, 90, of a long illness, Dec. 7, 2002, in Miami. Known as the "godfather of music promotion," Preskell worked with acts like Annette Funicello and KC & the Sunshine Band during a long career that included promotion stints with such record companies as Buena Vista, Charisma, Virgin, and Warner Bros. He is survived by his wife and two children.

Jim McManamon, 76, of unknown causes, Dec. 10, 2002, in Carrollton, Ga.

After a 42-year career in the recording industry, McManamon retired as operations manager for Sony Music Distribution. He previously held various positions with Capitol and Columbia Records. McManamon is survived by five children and 12 grandchildren.

Kevin MacMichael, 51, of lung cancer, Dec. 31, 2002, in Halifax, Nova Scotia. Guitarist MacMichael co-founded the pop/rock group Cutting Crew, which scored the No. 1 *Billboard* Hot 100 hit "(I Just) Died in Your Arms" in 1987 from its debut album, *Broadcast*, and was nominated for a best new artist Grammy Award the same year. After the group split in the early '90s, MacMichael played guitar with Robert Plant and toured for Plant's *Fate of Nations* album. He is survived by daughters Cadence and Elizabeth; his father, Ted; his sister, Marla; his brother, Reg; his mother-in-law, Fran Akerman; and several nieces and nephews.

Brian Masterson, 31, of leukemia, Dec. 31, 2002, in Chicago. Masterson was the drummer for Chicago-based group Blown. He is survived by his parents; his twin brother, Darrell, who is bassist for Blown; his grandmother; and his grandfather, industry veteran Morris Diamond.

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Chart Beat™ by Fred Bronson

'WORK' FORCE: With the top three songs frozen in place on The Billboard Hot 100, **Eminem** retains his crown for an 11th week with "Lose Yourself" (Shady/Interscope), and **Missy "Misdemeanor" Elliott** is the runner-up for the 10th consecutive week with "Work It" (the Gold Mind/Elektra). That puts Elliott's single into a tie with **Foreigner's** 1981 hit "Waiting for a Girl Like You" as the longest-running No. 2 hit of the rock era.

There is one song that had a longer visit at second place, but it was a No. 1 single—"Exhale (Shoop Shoop)" by **Whitney Houston**. That soundtrack cut debuted in pole position and remained there for only one week, followed by an 11-week stretch at No. 2.

If Elliott ranks No. 2 next issue and never reaches the top spot, she will have the longest-running No. 2 hit of all time.

The current runners-up, each with nine weeks in second place, are **Donna Lewis's** "I Love You Always Forever" from 1996 and **Shania Twain's** "You're Still the One" from 1998.

Four No. 2 songs had eight-week runs: **the Diamonds's** "Little Darlin'" in 1957, **Shai's** "If I Ever Fall in Love" in 1992, **Deborah Cox's** "Nobody's Supposed to Be Here" in 1998, and **Brian McKnight's** "Back at One" in 1999.

'YOURSELF' OR SOMETHING LIKE IT: **Eminem** is still No. 1 on The Billboard Hot 100, but on Top 40 Tracks, "Lose Yourself" yields to **Christina Aguilera's** "Beautiful" (RCA) after an 11-week reign. That's only one week shy of the all-time record for this chart. In December 2001, **Nickelback** started a 12-week run at the top with "How You Remind Me."

"Beautiful" is Aguilera's fourth title to go all the way on this tally. That ties her with **Jennifer Lopez** as the artist with the most No. 1s on Top 40 Tracks.

DRY SPELL: **Faith Hill** and **Shania Twain** have had no problems claiming the No. 1 position on Top Country Albums, but it's been a spell since a solo female artist has occupied the top spot on Hot Country Singles & Tracks (see Singles Minded, page 75). With **Mark Wills's** "19 Somethin'" (Mercury) still ruling the country survey, this issue marks 41 weeks since a solo female artist was in pole position. **Martina McBride** is the most recent solo female artist to have a No. 1 hit: "Blessed" was on top for two weeks in spring 2002.

While it remains to be seen when a solo female artist will top the country chart again, you'd have to go back to 1967 to find a longer gap than 41 weeks. When **Loretta Lynn** advanced to No. 1 with "Don't Come Home A'Drinkin'" (With Lovin' on Your Mind) the week of Feb. 11, it had been 108 weeks since **Connie Smith** ended her eight-week reign with "Once a Day."

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

RIM SHOTS by Mark Parisi



Raising funds for the Frank Sinatra School of the Arts are, from left, Tony Bennett, Nancy Sinatra, and Columbia Records Group chairman Don Ienner.

Tony Bennett: Well-Schooled

Tony Bennett may have left his heart in San Francisco, but it's in New York that he intends to leave his legacy.

As far back as the late '60s, Bennett and popular singing partner Rosemary Clooney—observing the awkward stage presence of the new generation of young rock stars—envisioned a high school offering an academic framework befitting a career in entertainment.

"We learned from masters like Pearl Bailey, Lena Horne, Nat King Cole, and Frank Sinatra, who really knew what they were doing," Bennett says. "Before that, there was vaudeville, where you learned from the audience what to do and what not to do. It takes years to become a consummate performer and today, it all happens so quickly. So many are just not prepared."

Bennett brought his dream to fruition in 2002 with the formation of the Frank Sinatra School of the Arts, named in honor of his good friend, also a proponent of arts education. The four-year public high school, which requires audition for entry, offers an intensive education that includes pre-conservatory studio work and participation in internships, apprenticeships, and community projects.

The school is currently operating out of temporary quarters in Astoria, Queens—where Bennett grew up—with plans to break ground for its permanent campus in the city in early 2004. At full capacity, the facility will provide slots for between 850 and 1,000 students.

The Department of Education granted the Sinatra School \$50 million to get off the ground, but Bennett is leading the call to raise an additional \$25 million in pri-

private contributions to fund the centerpiece Tony Bennett Concert Hall, a media archive center, two 99-seat black box theaters, and a broadcast center. The latter will be wired to beam classes, performances, and visiting lectures to learning centers nationwide.

"The idea is to learn the rules and techniques of whatever art the student is pursuing," Bennett says. These include dance, drama, fine arts, and instrumental and vocal music. "You need to learn the rules before you can break them."

Jeffrey Levisky, director of the school, adds, "Tony's life is the example for these kids. When they see him walking the halls, they begin to realize that you can have a career that spans six decades, and they think about the arts in a much different way.

These kids will be advocates for the arts all their lives."

Students will also have the chance to mingle with some of Bennett's pals: He reels off names like Paul Newman, Joanne Woodward, Carol Burnett, and Marlon Brando. "These artists have the ability to move these students like crazy," he says. "It's not just about a textbook."

Bennett, along with Columbia, his record label of 45 years—which late last year released the acclaimed duets album *A Wonderful World* with Bennett and k.d. lang—will co-sponsor a number of events throughout the year to raise awareness and the funding necessary to fulfill his quest for higher learning.

"It's a great program," Columbia Records Group chairman Don Ienner says. "This is truly artist development in its earliest stage."

For more information, log onto ExploringTheArts.org.

CHUCK TAYLOR

It takes years to become a consummate performer and today, so many are just not prepared.



Downtown Tradition

The Downtown Messiah, an annual New York holiday tradition that draws talent from the local music community, was broadcast on more than 100 public radio stations nationwide this year. Five performances were staged, including one free show, pictured here, at the Winter Garden of the World Financial Center. Singing "The Hallelujah Chorus," from left, are director **Richard Barone**, **Martha Redbone**, **Dar Williams**, **Marshall Crenshaw**, and **David Johansen**.



Mayer For A Day

The University of Rhode Island's Ryan Center recently hosted **John Mayer** and presented the singer/songwriter and his band with a number of collegiate gift items. Taking it all in, from left, are Ryan Center director of sales and marketing **Kara Russo**, the band's **Stephen Chopek**, Mayer, the band's **Michael Chaves** and **David LaBruyere**, and Ryan Center GM **Terry Butler**.



Platinum Power Brokers

Rod Stewart's J Records debut, *It Had To Be You . . . The Great American Songbook*, mined platinum two months after its release, with worldwide sales approaching 2.5 million. Industry power broker and chairman of the RCA Music Group **Clive Davis**, left, presents Stewart with a platinum disc on the set of CNBC's *Power Lunch*.



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