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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

JANUARY 19, 2002

Presidents 'Share' Helm Of Atlantic

BY MELINDA NEWMAN

LOS ANGELES—As newly named co-presidents of Atlantic Records, Craig Kallman and Ron Shapiro say their first order of business isn't to divvy up their duties but to find ways to share them. "Under our old titles, A&R had been Craig and marketing had been me," Shapiro says. "We've decided that we're eliminating the division of duties. The company will report to us jointly, and we'll jointly sign and market acts together. To over-simplify it, I'll be listening to a lot more tapes, and Craig will be reading a lot more marketing plans."



KALLMAN



SHAPIRO

who joined the company in 1993, was executive VP/GM; Kallman, (Continued on page 88B)

Alanis Excels On Her Own

Maverick Artist's 'Under Rug Swept' Marks 'New Plateau'



BY LARRY FLICK

NEW YORK—In the final frame of the clever video for the new Alanis Morissette single, "Hands Clean," a loose retelling of her rise to stardom, she sits alone—serene, comfortable, and completely confident.

After years of collaboration and working under the guidance of others, the artist has taken full control of her creative destiny, as evidenced by her third Maverick opus, *Under Rug Swept* (Feb. 26). The sterling collection, which

she wrote and produced alone, is her first full-length effort without producer/writer Glenn Ballard, with whom she crafted the influential, mega-selling *Jagged Little Pill* (1995) and *Supposed Former* (Continued on page 89)

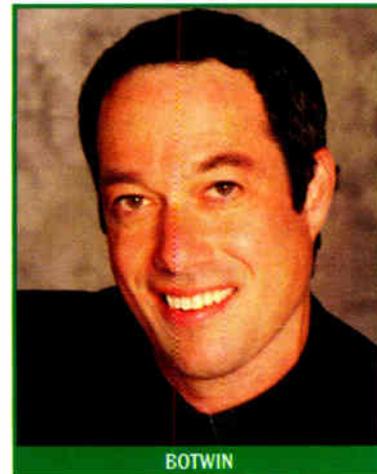
Botwin Is Columbia's New Prez

BY MELINDA NEWMAN

LOS ANGELES—When asked how long Columbia Records Group chairman Don Ienner has been grooming him to become the new president of the 119-year-old label, Will Botwin jokes that the training began the day he met Ienner 20 years ago.

"I first met Donnie when he was running Millennium Records. The

EXCLUSIVE



BOTWIN

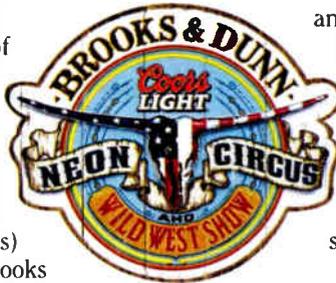
label had Bruce Cockburn and Franke & the Knockouts. I had an indie marketing company called Side One Creative Marketing. Donnie hired me back then to work on those acts, and he pushed me really (Continued on page 88B)

Brooks & Dunn's 'Wild' Country 2002

BY RAY WADDELL

NASHVILLE—Still providing some of country's most consistent box-office muscle in what has been a mostly tepid touring genre of late, Brooks & Dunn will reprise their Neon Circus & Wild West Show extravaganza in 2002.

Set to begin April 12 in Madison, Wis., the tour (primarily consisting of sheds) will feature a lineup of headliners Kix Brooks



and Ronnie Dunn—whose latest release on Arista is their 2001 *Steers and Stripes* album—along with strong support from Dwight Yoakam, Gary Allan, Trick Pony, and Chris Cagle. Hosted by Cledus T. Judd, the tour will feature expanded concourse elements, including side-show-styled performers, secondary stages, and other attractions. Coors Light (Continued on page 88A)

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Billboard Music Group

Selling Music In A Buyers' Market

Consider this modern parable: A 20-something business woman sits down in a diner and orders a cup of coffee. The waiter says it's against the rules to pour her one; she must buy a whole pot. "But," she asks, "what if I don't want a whole pot right now?" That's too bad, she's informed, and moreover, it's not time to brew a whole pot yet, and it won't be for several more weeks or months. But, it's explained, if she'll settle for a mug of a certain type of iced latte, it can sometimes be obtained under certain conditions and licenses. But it depends.

"You act," the patron says, "like you're rationing a vital necessity."
 "Well," the waiter says, "it gets worse. In some cases you can only rent the latte"—at this point the woman gets up and stalks off in a huff—"because afterwards," the waiter calls after her, "we're gonna want it back!"

Substitute a serving of popular music for the serving of coffee, and a silly fable becomes more familiar. One hopes we all still wish to sell records. The queries this columnist heard most often from frustrated music consumers (in an age range of 14 to mid-50s) who repeatedly button-holed me—in a few cases, on the street—between Thanksgiving and New Year's Day were the following:

• *Why is it impossible to buy the songs we hear on the radio?* More than three dozen individuals complained that they were unable to purchase CD or cassette singles of specific radio hits: Alan Jackson's "Where Were You (When the World Stopped Turning)," Aaliyah's "Rock the Boat," James Taylor's "Have Yourself a Merry Little Christmas," Garth Brooks' "Wrapped Up in You," "Peaceful World," by John Mellencamp (featuring India.Arie), "I Want Love," by Elton John, "Get the Party Started," by Pink, "I'm Already There," by Lonestar, and "Emotion," by Destiny's Child. Each of these recordings was thriving in a given format, yet none could be bought physically for personal use or as a Christmas gift. When I noted to one fellow in his 40s that the Taylor track was available via streaming, the computer-owning fan compared that process to rigging up some sort of Slip 'N Slide lawn toy when what he really hoped to do was go swimming. "It's not convenient," another said, "to change all your plans to hear a record." Each of these people, who neither file-swap nor burn CDs, felt thwarted in their casual aims and appetites—so they gave up.

It's an accepted practice in the industry, especially when chasing the rapidly maturing teen-pop market, to avoid offering even the initial radio single from an album for commercial sale in hopes of driving album purchases. A tactic that sometimes worked appears to be tapering off, as both album and ticket sales for such acts are dipping. (Some *Billboard* editors have received anecdotal evidence from retailers that sales of less-priced used CDs containing a sought-after hit are escalating.) According to SoundScan, U.S. consumers bought 22 million fewer albums in 2001 than in 2000, and overall album sales for the first week of the new year are 1.5% behind last year's figures. The last 'baby boomlet,' which peaked at the 4.1 million births reported in 1990 by the National Center for Health Statistics (NCHS), is long over, as is the prolonged 1954-64 post-World War II explosion of 4 million annual births, and neither the NCHS nor the Census Bureau expect a new boom (although the NCHS says the birth rate increased slightly in 1998 after falling since '90). If consumers aged 35 and up accounted for 44% of all record sales in 2000, as a recent Recording Industry Assn. of America

profile asserts, we'd better stop confounding such potential purchasers. Which brings us to the next frequent holiday query/complaint:

• *Why isn't every album in print also available in a standard DVD-Audio format and crammed with all the videos and other visuals fans might care to peruse?* Consumers of all ages are having difficulty grasping why they can't buy any conceivable film or audio DVD. They don't care about format wars. Since studies show that ageing boomer parents of either the post-World War II or post-1990 eras see dramatic increases in discretionary income and consumption once their families mature, pay off loans, and see the kids leave home, the music industry should respond while such people still care. Which coincides with another question that kept recurring:

• *Why isn't there any comprehensive national marketing targeted at the musically famished and financially empowered 25-55 age group?* No one, it seems, is trying very hard to sell records to the listener demographic that has the income to spend freely on cars and stereos. This holiday season in particular seemed a time when older music fans felt the need or inclination to renew a fondness for recorded music across the full stylistic spectrum as a comforting, satisfying personal pastime. But many claim there are few music ads in the magazines they read, little airplay or promotion on the radio networks (other than NPR) they listen to, and scant sales pitches during the TV programs they watch.

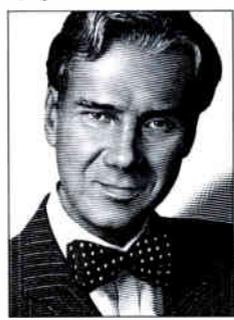
• *Satellite radio is intriguing, especially for casual listening in cars, but who between 25 and 55 really feels it's easiest to hear music via the Web?* Many people associate their computers with work and a vexing flood of e-mail. Moreover, most are savvy enough to know that the notion of "perfect" reproduction of digital music via the Internet is negligible at best. Meanwhile, the latest studies show that both personal and corporate spending on computers is down, without any increases expected in 2002. And a recent survey found that Web surfers are increasingly abandoning

sites that ask them to pay for content. Judging from the poor reaction to the clumsy new Web music subscription services, the likelihood of fans opting to only "rent" music they once owned/controlled in physical form is slim.

As people inside and outside the industry are realizing, mere recorded music is not that important or special to people unless those directly involved can enhance both its real and perceived value. In the film realm, DVD-Video has thus far managed this—but it needs to go farther. The music world had better catch up quickly and dramatically between now and next Christmas, because the public isn't interested in the music industry's opinion of itself—it's only interested in maximum music choices with maximum ease and, yes, even greater post-digital audio merit. And they won't be bullied into paying through the nose for a bad bargain.

Consider an ancient fable: A passerby often paused outside a bakery shop to smell its aromatic wares. Seeing this, the baker grew irate and ordered the passerby to pay for the privilege of enjoying his goods. When the passerby refused, the baker took him to court. The judge listened to both sides of the case and then asked the passerby, "Do you have any coins in your pocket?" "Yes," the man answered. "Well," the judge ordered, "stand next to the baker and shake your pockets." The man did so, creating an audible jingle. "There," the judge said, addressing the baker, "You get the sound of his money for the smell of your baking. Case dismissed."

MUSIC TO MY EARS



BY TIMOTHY WHITE

LETTERS



THE SHERRY SISTERS (LOIS, LEFT, AND KAREN)

SHERRY SISTERS SAGA & 'SAILOR BOY'

As the year draws to a close, I just want to let you know I am still receiving compliments on the wonderful article by Jim Bessman ("Karen Sherry Finds Her ASCAP Hat Fits Best," *Songwriters & Publishers*, *Billboard*, Sept. 15, 2001). Jim managed to capture everything bet-

ter than I could have myself!
Karen Sherry, senior VP of industry affairs
ASCAP
New York City

PONDERING THE POWER OF FAMILY

I wanted to drop you a note regarding Timothy White's Music To My Ears column in the Dec. 29, 2001, issue ("Holiday Wishes and the Dance of Life"). I moved to Nashville in February 1998 with my husband after living in Alaska for six years. This was a new beginning for us after a very tough year when we lost five relatives and a good friend in a matter of months. It was quite a gamut of emotions with my 28-year-old friend—singing in her wedding, and at her funeral three months later. Thank you for White's eloquent tribute to his

parents and to those lost in 2001. It reinforced what I came to believe—that the power of family and friendships shapes our lives in profound ways and helps make us what we are. The column is one I will keep for some time to come.

Shari Lacy, director of publicity
Compass Records
Nashville, Tenn.

White has always been a journalistic hero of mine, but I think this ("Holiday Wishes and the Dance Of Life") was his finest hour. The column about his dad and mom was a perfect read this Christmas morning. Thanks for a lifetime of brilliant work.

Phil Sweetland
Country Insider
Hermitage, Tenn.

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of *Billboard* or its management. Letters should be submitted to the Letters Editor, *Billboard*, 770 Broadway, New York, N.Y. 10003.

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No. 1 on this week's unpublished charts

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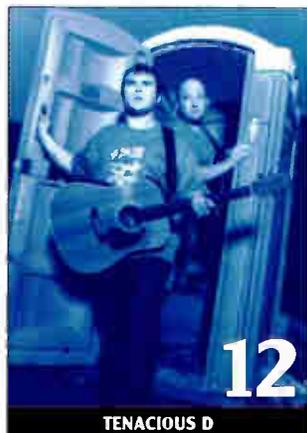
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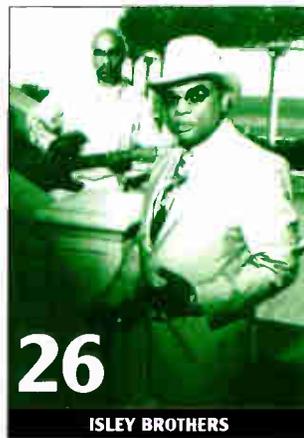
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Chart Beat by Fred Bronson

EPITOME OF COOL: The legendary Rat Pack is together on The Billboard 200 for the very first time. While **Frank Sinatra**, **Dean Martin**, and **Sammy Davis Jr.** have all charted individually on the album chart, they have never charted as a trio until this issue. Now, two Capitol collections by the legendary singers are debuting on the chart. *Eee-O 11: The Best of the Rat Pack* is the Hot Shot Debut at No. 138, while *The Rat Pack Live at the Sands* comes in close behind, at No. 147.

Sinatra, Martin, and Davis are all gone, as is the Sands Hotel. But their reputations live on (and the 2001 remake of the film *Ocean's Eleven* doesn't hurt). Thanks to the debut of these two new CDs, the three vocalists in the Rat Pack all have album chart spans that extend over the entire rock era.

Billboard published a bi-weekly album chart beginning with the Jan. 8, 1955, issue, and Sinatra appeared on that very first chart, with his EP *Frank Sinatra Sings Songs From His Warner Bros. Picture "Young at Heart"* and *Swing Easy*. This gives him a chart span of 47 years and one week. Martin also appeared on that Jan. 8, 1955, chart with an eponymous set, giving him the same 47-year-and-one-week span. Davis showed up only four months later: *Starring Sammy Davis, Jr.* debuted the week of May 14, 1955, giving him a chart span of 46 years and eight months.

The two new Rat Pack sets mark Sinatra's first appearance on The Billboard 200 since *The Very Best of Frank Sinatra* peaked at No. 124 in June 1998. Martin was last on the album chart in 1972 with *Dino*, which peaked at No. 117. Davis hasn't appeared on the chart since 1973, when *Portrait of Sammy Davis, Jr.*, which peaked at No. 128, spent its final week on the chart 29 years ago this issue.

GOOD 'BAD': Last week's No. 1 song on The Billboard Hot 100 falls to No. 2, but that doesn't mean we have the first new No. 1 of 2002. One of last year's chart-topping titles retakes the crown, as **Usher's** "U Got It Bad" (Arista) moves back into pole position. The Usher song was No. 1 for one week and was then succeeded by **Nickelback's** "How You Remind Me" (Roadrunner), which dominated the tally for four weeks. Usher's return after spending four weeks at No. 2 matches the record for a song remaining out of the top spot before recapturing it. In August 1977, **Andy Gibb** had a three-week run at No. 1 and was then replaced by **the Emotions'** "Best of My Love." That single ruled for four weeks until Gibb's song returned to the summit for another week. It was replaced in turn by the Emotions' single, which remained on top for one week.

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

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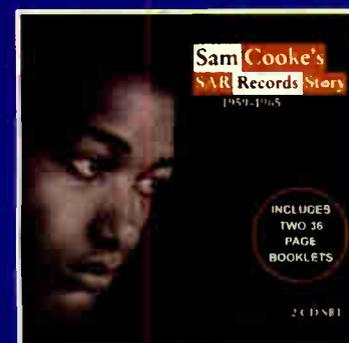
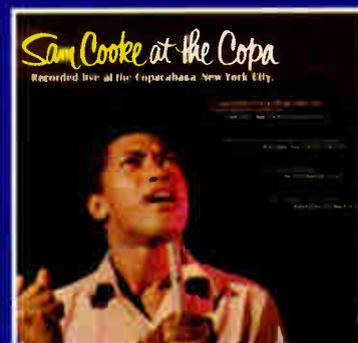
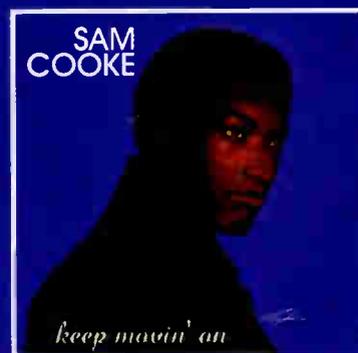
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MIDEM To Focus On Challenges

BY EMMANUEL LEGRAND

LONDON—Tough market conditions worldwide make this month's MIDEM trade show the most important in its 36-year history, organizers say.

Reed MIDEM Organisation CEO Xavier Roy claims that the trading environment will not affect the success of the Jan. 19-24 conference in Cannes: "It's when market conditions are tough that people in the industry need to maximize their investment."

Roy forecasts attendance to be down 10% to 15% on previous years—last year, 10,640 people attended. He expects most U.S. companies to attend but with fewer people.

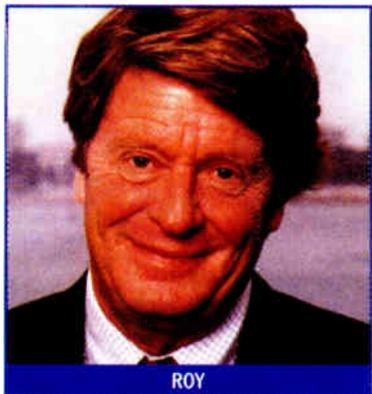
Roy says that MIDEM 2002 should reflect the challenges faced by the industry. He admits that several developments threaten it—such as CD burning, online file-sharing services, and the constant threat of piracy—but he remains optimistic about the future, particularly regarding the opportunities offered by the Internet.

This faith in online music's future led to the creation three years ago of MIDEMNet, a conference focusing on the Internet's impact on the music world; last year, 950 delegates attended the one-day event. Roy says, "Despite the online meltdown, Internet issues are still important for the music industry. I am convinced MIDEMNet is the privileged moment to reflect on all these issues with some of the world's most respected professionals."

MIDEM director Dominique Leguern says, "[MIDEMNet 2002] will look at concrete cases with panelists who come from different horizons. People are fed up with fairy tales and need concrete stuff." MIDEMNet's keynote speaker will be Kevin Conroy, head of AOL Music.

After the Jan. 19 MIDEMNet gathering, MIDEM proper starts that night with the NRJ Awards, a joint effort of French CHR station NRJ with leading commercial channel TF1. Major international and domestic acts are expected in Cannes for the occasion.

The following day features a party organized in association with the Nor-



ROY

wegian trade body Music Export Norway and co-funded by the Norwegian government and the local music industry. Acts performing include Briskeby, Sondre Lerche, and Cato Salsa Experience.

On Jan. 21, MIDEM will present the premiere of *Cindy*, a new musical created by the team behind *Notre Dame*.

Murray Head and Laam will perform songs from the musical.

MIDEM's Jan. 21 British showcase was organized with British trade bodies the British Phonographic Industry, British Music Rights, the Music Publishers Assn., and Phonographic Performance Ltd. in partnership with weekly music magazine *NME*. Elbow, Bees, Mull Historical Society, and Electric Soft Parade will play; the Bettina Motive and Baz will perform acoustic sets in a different venue.

The Irish music industry will present a Jan. 21 showcase of Ireland's up-and-comers, including David Kitt, Maria Doyle Kennedy, Kid Dynamo, and Colin Reid.

The Jan. 22 Global Melting Pot will see performances from Londoner Susheela Raman and Isaa Bagayogo from Mali. Electronic music will also be heavily featured during MIDEM, with a series of concerts Jan. 21-22.



Shakira Triumphs. Latin crossover sensation Shakira performed at an all-star Jingle Ball concert presented last month by top 40 station WHYI (Y100) Miami. Backstage, Shakira was awarded a plaque recognizing the success of "Whenever, Wherever," the first single from her English-language debut album, *Laundry Service* (Epic Records). The song was a No. 6 hit on The Billboard Hot 100, while *Laundry Service*, released last November, has been certified platinum (1 million copies) by the Recording Industry Assn. of America. Pictured, from left, are Epic senior VP of promotion Joel Klaiman, Y100 assistant PD Tony Banks, Shakira, Y100 PD Rob Roberts, Epic director of Southeast regional promotion Jeff Davis, Epic director of national promotion Jon Borris, and Clear Channel VP/market manager Dave Ross.

TMC Buys WEA's Vinyl Manufacturing Assets

BY MICHAEL PAOLETTA

NEW YORK—To create more space for the production of DVDs, WEA Manufacturing (Specialty Records) has sold its vinyl manufacturing assets—located in Olyphant, Pa.—to the Music Connection (TMC). The sale makes TMC, helmed by brothers-in-law Ira Cohen and Rich Ralton, the No. 2 vinyl manufacturer—in terms of capacity—in the U.S. (Uni is No. 1.)

According to Cohen and Ralton, all the equipment is being moved to a new facility—33 1/3 Record Pressing Manufacturing (33 1/3 RPM, for short)—about five miles from WEA in Dunmore, Pa.

"This now gives us 30 presses, which means we'll be able to accommodate more labels,"

Cohen says. "Many independent labels will have a new home to go to." TMC's clients include such independent labels as Ultra, Subliminal, King Street Sounds, and Koch Urban.

"Something funny has been happening the past several years," Ralton says. "Kids are discovering this 'new' thing called vinyl. Last year, we saw a 20% increase in our vinyl business."

Under the terms of the agreement with WEA, TMC will provide the Warner Music Group with vinyl pressing, packaging, and manufacturing services for a minimum of three years, according to Rick Wietsma, executive VP/co-COO of WEA.

"The Music Connection was our biggest vinyl customer for several years," Wietsma notes. "Now, it will be our primary source for vinyl."

Wietsma confirms that WEA was

"surprised by how much interest there was in our vinyl manufacturing business," but notes that "we knew there'd be some interest, because demand and capacity is roughly equivalent."

Wietsma says TMC was the right choice for many reasons, including its desire to purchase all the equipment, a working relationship that has lasted for nearly two decades, and the fact that it's a solely vinyl business.

Of the 80 employees in WEA's vinyl operation, Wietsma says that all have the option of taking other jobs within the company but that "the majority, by choice, will stay with the Music Connection."

Since its inception 22 years ago, TMC has prided itself on customer service, quality control, and the importance of adhering to release schedules, Ralton says, noting that TMC has created "a transition plan," ensuring that there will not be any down time in vinyl pressing.

By March 1, he says, all vinyl manufacturing will be done at the new 33 1/3 RPM facility.

"This new operation is definitely going to help dance music," says Linda Perrone, owner of New York City-based independent dance/electronic music distributor Downtown 161. "Rich and Ira know the importance of time with regard to dance music. They know that a delay in a re-pressing could mean the death of a dance recording. They also strongly believe in returning peoples' phone calls. Simply put, they learned a long time ago that the customer comes first."



BILLBOARD EXCLUSIVE

In The News

- *Shrek* has become the best-selling DVD-Video in history by selling 7.9 million copies since its Nov. 2, 2001, release, according to DreamWorks. The title has also sold more than 21 million copies on DVD-Video and VHS combined of the 23 million units that have shipped and has generated approximately \$420 million.

- In a surprise move, John Grady has exited his position as senior VP of sales/marketing/promotion at Mercury and Lost Highway Records in Nashville (*Billboard Bulletin*, Jan. 8).

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	14,409,000	13,918,000	(↔3.4%)
Albums	13,806,000	13,605,000	(↔1.5%)
Singles	603,000	313,000	(↔48.1%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	12,820,000	12,914,000	(↔0.7%)
Cassette	959,000	662,000	(↔31.0%)
Other	27,000	29,000	(↔7.4%)

OVERALL UNIT SALES

This Week	13,918,000	This Week 2001	14,409,000
Last Week	25,248,000	Change	↔3.4%
Change	↔44.9%		

ALBUM SALES

This Week	13,605,000	This Week 2001	13,806,000
Last Week	24,785,000	Change	↔1.5%
Change	↔45.1%		

SINGLES SALES

This Week	313,000	This Week 2001	603,000
Last Week	463,000	Change	↔48.1%
Change	↔32.4%		

YEAR-TO-DATE CASSETTE SALES BY STORE TYPE

	2001	2002	
Chain	409,000	290,000	(↔29.1%)
Independent	185,000	119,000	(↔35.7%)
Mass Merchant	340,000	240,000	(↔29.4%)
Nontraditional	26,000	13,000	(↔50.0%)

YEAR-TO-DATE CASSETTE SALES BY STORE LOCALE

	2001	2002	
City	234,000	142,000	(↔39.3%)
Suburb	311,000	204,000	(↔39.4%)
Rural	415,000	315,000	(↔24.1%)

ROUNDED FIGURES

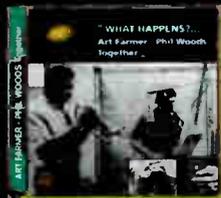
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Legislators Scrutinize Industry Through Hearings, Bills

BY BRIAN GARRITY and BILL HOLLAND

WASHINGTON, D.C.—Federal and state legislators are scrutinizing the music industry with a new series of proposed bills and antitrust oversight hearings targeting everything from artists' contracts to digital distribution to radio promotion.

Lawmakers' interest in industry practices was the highlight of the second Future of Music Coalition policy summit held here Jan. 7-8.

Rep. Rick Boucher, D-Va., delivered the Jan. 7 keynote address, announcing his plan to introduce legislation to amend anti-circumvention provisions of the Digital Millennium Copyright Act, which makes circumvention of digital copyright protection systems a criminal offense. "The bill I'm going to introduce will say the only time it is unlawful to circumvent is when the purpose of the circumvention is for infringement of copyright," Boucher said. "Other acts of circumvention—for example, to promote fair-use rights and to allow their free exercise—

would not be unlawful."

Meanwhile, California state senator Kevin Murray, D-Los Angeles, told conference attendees he intends to introduce legislation Jan. 10 that would repeal the exemption for recording artists in California's "seven-year statute."

The exemption to the statute—which limits the amount of time an individual can be held to a personal-services contract—allows record companies to recover damages for undelivered albums. (Murray likened the exemption to indentured servitude.)

A group of nine label CEOs, including the heads of the majors, have sent a letter to Murray and other California legislators opposing the bill. "Artists should not be able to walk away from the commitments they have made without any liability for damages," says the letter, which adds that the exemption's repeal would "create a competitive disadvantage" for California's recording industry, jeopardizing jobs. The Recording Industry Assn. of Amer-

ica has lobbied for months against any change in the law.

On an all-record-label panel, Ark21 Records owner/artist manager Miles Copeland, one of the letter's co-signers, reacted angrily to the Murray bill, saying it is ill-timed, given the

that undermine the entire base of the industry is like arguing about the size of your room and the price of your ticket when you're on the Titanic and you're about to hit the iceberg," he told conference attendees, many of whom were indie artists and managers.

Copeland attacked Courtney Love and her lawsuit to overturn the industry's carveout to the rule and characterized Don Henley, co-founder of the Recording Artists Coalition (RAC) as a spoiler. From the audience, RAC co-counsel Jay Rosenthal took exception: "You're attacking artists—are you going to tell me that the heads of the

labels are not taking any responsibility for the sorry state of the industry?"

Federal interest in the exemption rule is rising. In his Jan. 8 keynote address, Sen. John Conyers Jr., D-Mich., said that he plans to craft artists' rights legislation this session, with provisions to federalize California's seven-year statute (see story, this page).

Congressional sources and industry executives expressed doubts that any of the proposed bills will be enacted into law this year. Manus Cooney, Napster VP of corporate policy and development, said he thinks 2002 will be a year of studying and drafting bills—what he termed "legislative experimentation."



industry's profitability struggles and its fight against Internet piracy. He put much of the blame on artists for upsetting the apple cart.

"To attack the business at a time when we are facing serious challenges

Conyers Looks At Artists' Rights, Payola

BY BILL HOLLAND

WASHINGTON, D.C.—Minutes after leaving the lectern to applause at the Future of Music Conference here—after announcing his plan to offer an artists' rights bill in the House—Rep. John Conyers Jr., D-Mich., said he will also ask for an oversight hearing before the Judiciary Committee to investigate allegations of payment practices involving independent record promoters, radio stations, and record companies that may cross the payola line.

"We don't want to send anybody to jail," Conyers told *Billboard* after his Jan. 7 keynote. "But we want to look into these practices and make sure they know this kind of behavior is not encouraged."

His comments follow allegations that many indie promoters pay indi-

vidual stations hundreds of thousands of dollars in annual "fees," supposedly for advance notice of songs added to weekly playlists. Often the add lists include tracks the promoter has worked via record labels. Labels shell out millions each year to indie promoters to secure track placement on the shrinking playlists of consolidated radio dials.

Conyers says that the practice is due to the diminishing diversity of music on the radio, an outgrowth of unchecked media mergers. He blames Republicans for the problem.

Conyers also expounded upon his artists' rights bill. One provision would federalize California's seven-year personal contract rule (without the exemption for the record industry). "It's a good law in California, but what good is it in the other 49 [states], where contracts are written and no such law is in

place? In Michigan or New York? Labor laws have to be national."

Conyers said his bill would also codify the direct-payment-to-artists clause included in the agreement between artists and record companies in SoundExchange, the digital-performance royalty collection agency, saying, "That's an agreement that could fall apart at any time. There will also be an antitrust exemption to writers to allow them to negotiate with magazines and newspapers for freelance articles posted on Web sites or digital databases."

Even though Conyers is not a supporter of Rep. Rick Boucher's (D-Va.) Music Online Copyright Act, Boucher plans to support Conyers' attempt to federalize the seven-year rule. He says, "I question the fairness of a statute that provides for unequal treatment of screen actors and recording artists."

Executive Turntable



GAVIN



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RECORD COMPANIES: Ivan Gavin is promoted to executive VP of finance and commercial operations for North America for the Zomba Record Group in New York City. He was senior VP of finance and commercial operations for North America.

James A. Blauvelt is named senior VP of human resources for Warner Music Group in New York City. He was VP of human resources for North America for BMG Entertainment.

Greg Marella is promoted to VP of pop promotion for MCA Records in Santa Monica, Calif. He was national director of promotion.

Melissa Boag is promoted to VP of marketing for 5.1 Entertainment Group in Los Angeles. She was director of marketing.

Julian Wright is named senior director of international marketing for Arista Records in New York City. He was head of Arista International U.K.

Jay Michaels is named director of A&R for the West Coast

for Universal Records in Los Angeles. He was PD at KRBE Houston.

Gasper Milazzo is named director of sales for the RCA Label Group in Nashville. He was regional sales manager for K-Tel International.

RELATED FIELDS: Kim Hargraves is named executive director of the Colorado Alliance for Arts Education in Denver. She was director of marketing and partnership development for Bridge by Bridge Productions.

Entertainment Marketing Group names Amy Jones-DeMar national director of television promotions and Michael Turcotte manager of media partnerships in Beverly Hills, Calif. They were, respectively, director of advertising and promotion for Columbia TriStar Television Distribution and national TV coordinator for Entertainment Marketing Group.

AMAs Could Bump Keith, Usher's Sales

Keys, McGraw, Aaliyah, Destiny's Child Stand To Benefit From Wins As Well

BY MELINDA NEWMAN and JILL PESSELNICK

LOS ANGELES—Retailers predict that Toby Keith and Usher may see the biggest sales bumps following their performances at the 29th Annual American Music Awards (AMA), held Jan. 9 at the Shrine Auditorium here.

"Toby Keith could happen, because he had very strong sales through Christmas," says John Artale, buyer for Carnegie, Pa.-based National Record Mart. "This exposure might kick it up a little. Usher has already been doing well. Good performers that have records that are selling moderately well should see a sales increase."

The show, hosted by Sean "P. Diddy" Combs and Jenny McCarthy, did not produce a dominant winner, but Alicia Keys, Tim McGraw, Destiny's Child, and the late Aaliyah all captured two trophies each. (For a

complete list of winners, log on to billboard.com.)

Honored with special awards were Garth Brooks, who received the Award of Merit, and Michael Jackson, who was named Artist of the Century.

Jackson accepted his award from actor Chris Tucker but did not perform. The artist had initially agreed



to appear at the awards but then pulled out because of a possible conflict with the Feb. 27 Grammy Awards, which are held by the National Academy of Recording Arts and Sciences (NARAS). His withdrawal prompted a lawsuit that was filed by AMA producer Dick Clark Productions against NARAS president/CEO Michael Greene

(*Billboard*, Dec. 29, 2001).

The wide range of performances—including, for the first time, a gospel performance in honor of newly added contemporary inspirational category this year—drew praise from retailers. Nominee Yolanda Adams earned one of the few standing ovations of the night with her stirring performance.

"[The AMAs] are trying to get closer to what the Grammys do," Borders Books & Music VP of merchandising and multimedia Len Cosimano says. "They are trying to expand the realm and the reach and trying to validate the award show. It's certainly good to not get pigeonholed into a few genres."

Initial nominees for the AMAs are based on information from *Radio & Records* magazine and SoundScan. Music polling of nearly 20,000 record buyers then determines the winners in the 32 award categories.

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ARTISTS & MUSIC

Lucky Dog's Deryl Dodd Rebounds With 'Pearl Snaps'

BY DEBORAH EVANS PRICE

NASHVILLE—Deryl Dodd knows what it's like to stand on the brink of a dream coming true, then have the rug pulled from under his feet. Just as the Texas-born singer/songwriter's career was taking off, a serious illness left him bedridden for months.

Now recovered from a severe viral infection that had invaded his spinal fluid, Dodd resurfaces with *Pearl Snaps* Jan. 29 on Sony Music Nashville's Lucky Dog label. It's an album that pays homage to his Texas roots and reverberates with the gutsy traditional country music propelling a new breed of Lonestar talent beyond the state's borders.

After a stint in Nashville playing guitar and singing in Martina McBride's band, Dodd landed a deal with Columbia. He released two albums: 1997's *One*

Ride in Vegas and 1999's *Deryl Dodd*. One day, on the way to a radio interview, Dodd's world turned upside down. His vision blurred and he could barely lift his arms to brush his hair. He started toward the station but had to detour to a hospital. "Suddenly the tour, the music, and everything was not the focus," Dodd recalls. "It was, 'Am I going to live?'"

A Dallas neurologist later performed a spinal tap that revealed the problem—encephalitis. "Spinal fluid covers your brain," Dodd explains. "Everything that you take for granted, everything that works normally and functions right, was not working right."

He couldn't sing or play guitar, and recuperation was a long, slow process.

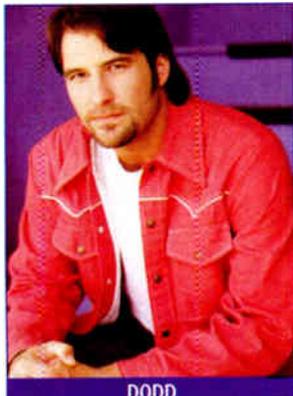
"My record label stuck through this with me when they could have let me go," Dodd says of the eight months he was on bed rest. Easing back into his career, Dodd was invited to open shows for his pal Tim McGraw, then began working on a new album, with Blake Chancey and Shane Decker producing. Dodd trumpets his return with tunes ranging from the rollicking opening cut that celebrates the appeal of cowboy shirts with pearl snap closures to the inspirational closing song "Where the River Flows."

Pearl Snaps also reprises tracks from Dodd's first two albums—"That's How I Got to Memphis," "Bitter End," and "One Night in Vegas." The latter was a single from the rodeo-themed *Dancin' With Thunder*, a Sony release issued with the Professional Bullriders Assn.

With *Pearl Snaps*, Dodd opted to move from Columbia to the rootsy Lucky Dog. "It was Deryl's decision," says Sony Nashville executive VP/GM Mike Kraski. "He admires and respects the philosophy of Lucky Dog." Dodd, who wrote 10 of the album's 13 cuts, is signed to Electric Mule Music and is booked by Ben Ewing of Nashville's Envoy Agency.

John Gusty, sales manager at Tower Nashville, says Dodd stands to benefit from the Texas movement. "That's really starting to take hold," he says. "I long for the really good male country stars of old, and [with] Deryl and David Ball, it's good to see that kind of music out there."

"I've seen ups and downs and rivers and streams," Dodd says. "Relish it all, the good and the bad, because it's your life."



DODD

Westerberg Returns On Vagrant

Two-CD Collection Offers Solo Work In 'Stereo' And Grandpaboy In 'Mono'

BY WES ORSHOSKI

NEW YORK—After a three-year absence from the music biz, Paul Westerberg is to return April 23 with a two-CD set on Los Angeles indie Vagrant that spans both sides of his musical personality.

The package is to be set up as a single-disc Westerberg solo album, featuring first and foremost a collection of acoustic-leaning songs titled *Stereo*. Inside will be an entire new album from the former Replacements' (see story, page 60) punk-veering side project, Grandpaboy, titled *Mono*.

Whereas the 42-year-old's past solo efforts have mixed quiet and loud, there's a wedge between the two styles on *Stereo/Mono*. "It will instantly sound like the first Replacements record, and it'll sound a lot like my last solo record," Westerberg tells *Billboard* in an exclusive interview.

"One [style] always inspires the other," he continues. "As soon as I play with an acoustic guitar and sing a song where there's lyrics where I want you to hear the words, I get that out of my system. And my next instinct is to strap on one of my old, noisy guitars and pound out one that makes me sweat. So it's kind of a yin and yang thing."

Westerberg says his song surplus is partially a result of being a free agent for much of the past three years. He parted ways with Capitol not long after the release of his coldly received, Don Was-produced 1999 set, *Suicaine Gratification*. "The fact that I wasn't on a label, didn't have a deal, [and] didn't have the responsibility to produce anything that sounded like anything else, I was able to amass so many songs that I found myself with one big pile of quiet songs and one big pile of rock'n'roll songs."

Hence the titles, the Westerberg album was recorded in stereo and the Grandpaboy effort in mono. Of the latter, he says, "I ran it all through an old Fender amp. And that's, like, the most ass-backwards thing in the world you would do right now with the technology that's available. But I love it."

Westerberg has spent the better part of the past few years at home in suburban Minneapolis, where in his basement he wrote and recorded the bulk of *Stereo/Mono* and *Suicaine*. Shortly after the release of the latter, his son, Johnny, was born, helping to affirm his decision not to tour in support of *Suicaine*. Well before his son's birth, though, the singer says

he had already decided to take a break from the album-tour-album cycle. "It wasn't like I wanted to stop and become a dad—I just wanted to stop, and I became a dad at the same time. And, oddly enough, my rock'n'roll education certainly helped being a father in the beginning, so that staying up all night and not sleeping was no big deal for me. It wasn't like I was used to having to look good in the morning."

"I imagine he'll come bursting in here any minute, like he always does, and interrupt. That's the reason it's probably taken three years for me to get the record going. On, like, every fucking take, I had to, like, start over because he would come bursting in the room. I left him on one."

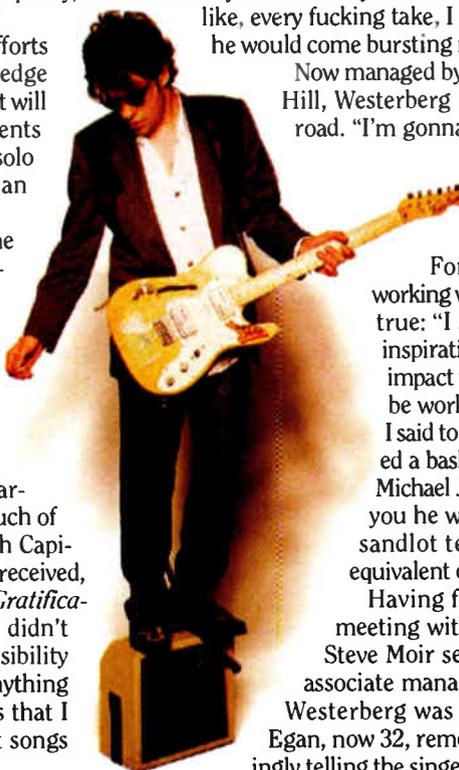
Now managed by Providence, R.I.-based Darren Hill, Westerberg is considering a return to the road. "I'm gonna have to come out of my hole and rear my ugly head

... How actually and [with] what configuration, I'm not sure yet."

For Vagrant president Rich Egan, working with Westerberg is a dream come true: "I started the label based on the inspiration of the Replacements and the impact they had on my life. And, now, to be working with him—it defies words. I said to somebody, 'Imagine if you started a basketball team based on watching Michael Jordan play, and then Jordan told you he wanted to join your team, your sandlot team.' That's pretty much the equivalent of where I'm at right now."

Having first met Westerberg during a meeting with managers Gary Borman and Steve Moir several years ago—Egan was an associate manager for Borman and Moir, and Westerberg was seeking new management—Egan, now 32, remembers being starstruck, gushingly telling the singer that the revered Replacements album *Tim* "changed my life." As it turns out, recounting that meeting helped Egan secure the deal.

"That sealed it for me, just the fact that things have come full-circle," says Westerberg, who was also in discussions with Epitaph and is admittedly unfamiliar with such new labelmates as Dashboard Confessional and the Get-Up Kids. "It's like the guys who used to make the coffee are now the guys who are making the decisions. And the guys who used to be listening to the records are now the guys who are producing the records... I think it's an opportunity for me to maybe align myself with a fan who is definitely bright and on the way up."



Electronic Countermeasures

Law & Technology of Fighting Copyright Infringement on the Internet

Synopsis: The open architecture of on-line "file sharing" systems makes them vulnerable to aggressive "electronic countermeasures" to fight copyright infringement. Indeed, massive uploading and downloading between strangers makes the peer-to-peer systems the perfect "vector" for computer viruses. The full text of this article, which discusses the criminal and civil legal issues, has been posted on our web site at www.Schleimerlaw.com

Schleimer & Freundlich LLP
Music & Entertainment Litigation

McNally's 'Jukebox' Holds Musical Variety

Capitol Singer/Songwriter's Debut Draws Comparisons To Raitt, Crow

BY ANDREW KATCHEN

BOSTON—Shannon McNally may have been born and bred in Long Island, N.Y., but deep down she's got a dusty, Southern soul that's as rich as a tobacco field.

Anyone fortunate enough to catch one of her backroads tunes on the radio or at one of her shows would probably describe them as sounding like an afternoon spent relaxing on a big porch in Louisiana. Her full-length debut, *Jukebox Sparrows* (Capitol, Jan. 15), is a slow-cooked, bait-and-tackle collection of guitar songs that pay homage to the likes of Bonnie Raitt, Sheryl Crow, and Neil Young, while maintaining plenty of their own earthy charms.

"Recording the album was a highly organic process," McNally says. "It was natural, because I worked with visionaries and great musicians."

Produced by Ron Aniello over 11 months at Cello Studios in Los Angeles, *Jukebox Sparrows* reveals itself as a surprisingly confident musical and lyrical offering for such a young songwriter.

Running the gamut from whiskey-drenched, slide-guitar rock songs to gentle piano ballad lamentations, the 27-year-old McNally (whose songs are published through ASCAP) exudes a cool and sexy presence from start to finish.

"I think the record is accessible. I really do," McNally says. "It has strong melodies, and I don't think it's over anyone's head. It's smack dab in the middle of everything. Lyrically, I create scenarios where the characters are observers, where the people are sort of watchers. I like the idea of being invisible. Songs are invisible; they come through you."

The first single, "Down and Dirty" is showing promise at triple-A radio, and a video for the song has been directed by David Palmer. The frolicking, upbeat number showcases McNally's dynamic, smoky voice, and it addresses being in love with an aloof and distant individual ("Don't you know I love you when you're down and dirty/Don't you know I love you when you're clean").

"CLEAN AIR MUSIC"

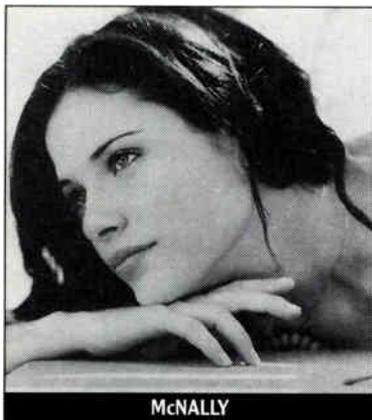
McNally attributes her soulful approach to songwriting as a product of her upbringing.

"As a kid, I was just taken with things like being outside and animals," she says. "I was a real bookworm as a child. My parents and I spent a lot of time camping in Maine, and I was sheltered from pop culture a bit while growing up. I never paid much attention to it."

This childhood preoccupation with natural landscapes, along with a love of mythology and the literature of renowned naturalist/conservationist John Muir, eventually drew her to Irish folk music, as well

as blues and R&B—music she calls "clean air music."

McNally derives influence from commonly adored musicians to lesser known, personally cherished favorites. "I like to keep the staple singers around me," she says. "I like Muddy Waters and Tom Waits. I've also been listening to the Blind Boys of Alabama."



McNALLY

Doneen Lombardi, senior director of marketing at Capitol, says "There really is no one else like Shannon. She sits between being mainstream, as in commercial radio, and being a critically acclaimed singer/songwriter. She doesn't necessarily fit into one specific genre or format. We believe that the combination of her amazing voice, her brilliant songwriting, and her spirit is what will strike a chord with a broad audience. This is really going to be a word-of-mouth kind of record. For us, Shannon is definitely a labor of love."

Managed by Gary Waldman for Morebarn Music and booked by Marty Diamond for Little Big Man (both are based in L.A.), McNally earned a place at Capitol after years spent on the coffeehouse and small-club circuit. In the summer of 2000, she performed alongside artists Amy Correia, Kendall Payne,

and Tara MacLean for the Girl's Room tour. She also played last summer on the Levi's second stage at several Stevie Nicks' concerts. In anticipation of the release of *Jukebox Sparrows*, McNally is currently touring the U.S. with Robert Randolph and the Family Band.

"I love touring, and I love to perform," she says. "It fulfills the same feeling for me when I would go to concerts as a teenager. I would just be high for days and days; I'd be so excited. I try to stay balanced while on the road. I try to limit the roller coaster and not get too excited or too depressed."

McNally humbly accepts the comparisons to Raitt and Crow that people make of her music. "I grew up listening to Bonnie Raitt. I think she is a true blues musician, an honorable artist, and a wonderful example for young women. Music is definitely communal, and none of us exist in a vacuum. It's an honor to be grouped in with that kind of company."

McNally has also been mentioned in the same breath as other current roots-revivalist practitioners like Beachwood Sparks and Ryan Adams—and she also feels at home within this community. McNally also recently recorded an acoustic seven-song EP, *Ran on Pure Lightning!* with kindred spirit and friend Neal Casal.

From a radio perspective, response to McNally has been favorable. "Her songs are soulful, they're funky and there's a rock'n'roll element to them," says Bruce Warren, PD at WXPB Philadelphia. "The album is well-produced, but has a very organic sound. She has a few of the elements artists need to make it: She can perform live, she's smart, and I think she cares about the people who listen to her music."

McNally's Web site (shannonmcnally.com) currently features downloadable versions of "Down and Dirty" and "Bitter Blue," both from *Jukebox Sparrows*.



Get the Knack. Popular '80s-era act the Knack is back on the promotional trail, supporting the band's first Smile Records release, *Normal as the Next Guy*. The band recently appeared on the syndicated radio show *Rockline*, on which it performed its classic hit, "My Sharona," as well as several new tunes. Pictured, from left, are band member Doug Fieger; musician Lonnie Jordan; and band member Prescott Niles.



by Melinda Newman

GLANCING BACK: Reviewing the list of Grammy nominations and picking them apart is usually great sport for music journalists. The problem is they haven't given us much to complain about this year. Not one act in any of the major categories would make any critic groan and wonder how that act's label pushed them through.

Instead, this year's nominations, by and large, are fairly respectable. We'll print our predictions in a later issue, but we forecast a sweep for U2, which is up for eight awards. The band's stock is at an all-time high right now.

Of course, there were some nominations that make one take pause, especially in the country categories.

In the male country vocal performance category, **Tim McGraw** is the only nominee who has received a smidgen of country airplay for his nominated song. There are a number of talented and commercially successful male vocalists in country right now, and it seems like a downright slap in the face not to nominate more of them.

On the "Say what?" front, it's hard to imagine, but "sexpert" **Dr. Ruth Westheimer** is up for best spoken word album for children. Another head-turner is **Ann-Margret** in the best southern, country, or bluegrass gospel album category. But we're rooting for **Rob Lowe**, who's up for best spoken word album, along with a number of other actors, for *War Letters—Extraordinary Correspondence From American Wars*. He's up against, among others, **Jimmy Carter**, who's nominated for reading his book *An Hour Before Daylight*. They'd certainly liven up the backstage press room. The Grammys will be telecast Feb. 27 on CBS.

'DEVINE' INSPIRATION: Look for **Tim Devine** to be named Columbia Records' West Coast GM shortly. He continues in his role as senior VP of A&R. Devine has been with Columbia six years, and sources say his new title reflects his integral role in many facets of Columbia's operations. The title is a new one for the office.

WILL THEY OR NOT: As has been rumored before Christmas, Atlantic is in negotiations with Lava president **Jason Flom** to buy the 50% of Lava it does not own. "We are in talks," confirms Atlantic Group co-chairman/co-CEO **Val Azzoli**. "It's a 50/50 shot. We have two years left

on the deal. It's up to Jason."

Flom confirms that talks are ongoing but declined to comment further. Lava, formed in 1995 by Atlantic and Flom, has had tremendous success with such acts as **Matchbox Twenty**, **Sugar Ray**, and **Kid Rock**.

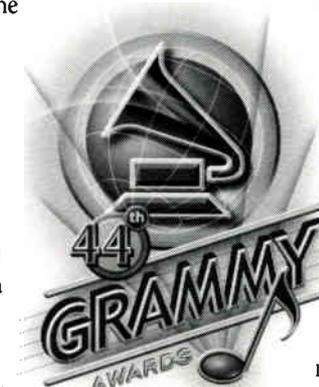
FLY AWAY: The Black Crowes are on hiatus. Leader **Chris Robinson** is working on a solo career, drummer **Steve Gorman** has left the band, and Robinson's brother **Rich** will announce his plans shortly. The group, which can currently be heard covering "Lucy in the Sky With Diamonds" on

the excellent *I Am Sam* soundtrack, has seen its sales and popularity dwindle in recent years. Its last album, *Lions*, released on V2 in May 2001, has sold 192,000 copies, according to SoundScan. The band's debut, 1990's *Shake Your Money Maker* (Def American), is certified for sales of more than 5 million units, according to the Recording Industry Assn. of America, and has scanned more than 3.5 million units since the 1991 debut of SoundScan.

SNOW BUNNIES: The Splinter Group, the marketing company run by former Mammoth Records execs, including **Steve Balcom**, has finished packaging *Amplitude 02*, a promotional music sampler targeted at "hip, young snowboarders and skiers" that will be given away at 15 winter resorts this season, according to Balcom.

The collection, whose first edition debuted last winter and was given away at eight resorts, includes material from **Dilated Peoples**, **Earshot**, **Custom**, **Hoobastank**, **Riddlin' Kids**, and **OTEP**.

SHORT TAKES: **Mariah Carey** will sing the national anthem at Super Bowl XXXVI, to be held Feb. 3 in New Orleans. U2 will perform during the half-time show... **Mary J. Blige** kicks off a world tour Feb. 5 in Poughkeepsie, N.Y. Following the first leg of her U.S. portion, she will tour Japan and Europe before continuing stateside... **Fieldy** from **Korn** is the first member of the group to put out a solo album. *Rock 'N Roll Gangster*, which blends rock and hip-hop, comes out Jan. 22 on Epic... **Rush** will release its first album of new material in more than five years this spring. The project, to be released on Anthem/Atlantic, was produced by the band with engineer **Paul Northfield**.



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Lionel
Richie

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Tenacious D: Obnoxious And Rising

Epic's Issuing Of Comedians' Debut Gives Masses Access To Cult Phenomenon

BY WES ORSHOSKI

NEW YORK—Tenacious D's eponymous debut would be the "greatest album ever made" if it weren't for those pesky lads from Liverpool, says singer/actor/guitarist Jack Black, one-half of the acoustic-guitar-wielding comedic duo.

"*The White Album* is a little bit better," he concedes. "But it's neck and neck, and they only got us by a nose. Ya know what? Scratch that—by a nostril. Scratch that, dude. Our nose is actually ahead of *The White Album's* nose, but *The White Album* sneezed, and a hooger crossed the finish line before us. They beat us by a flying sneeze hooger!"

"And we've only done one album," adds Black's partner, fellow singer/actor/guitarist Kyle Gass.

Sound ridiculous? Of course it does—it's supposed to. It's with such obnoxious, completely disillusioned, and often gross commentary that the barrel-chested pair has won a cult following with the rarest of beginnings—one that, with Epic's October 2001 release of *Tenacious D*, the act seems on the verge of outgrowing.

When Gass (aka K.G.) and Black (aka J.B.) formed the D—as he, Black, and their rabid fans refer to the group—in the mid-'90s, the goal, Gass deadpans, was to "have good sex with young women." Well, with an album on a powerful major label in stores at last, that's *finally* happening, Gass says.

On a less taundry note, the release and the press surrounding Black's latest films—*Shallow Hal* and *Orange County*—have also raised the band's profile tremendously. Booked by ArtistDirect in Los Angeles, the D recently toured with fellow ironic rockers Weezer ("We're asking our fans to stay until they're done," Gass says) and is enjoying MTV2 exposure via the Spike Jonze-directed video for "Wonderboy."

Not bad for an act that Gass says was actually created not as much to score good sex with young women—although that was a part of it—but rather to win "best of show." When Gass and Black originally banded together in L.A., they had hopes that their Spinal Tap-informed blend of metal and folk would go over big at an open-mic comedy competition.

And it did: When Gass and Black played their only song, the Dio-esque "Tribute"—the D's salute to "the greatest song in the world," which Gass and Black claim to have penned, performed, then promptly forgotten—the crowd "freaked," Black says.

The gig led to Gass and Black's act being incorporated into HBO's now-defunct late-'90s sketch comedy program *Mr. Show*. Reaction was so positive that the network created three half-hour *Tenacious D* shorts, featuring the band in sketch- and stand-up-like performance scenarios.

Though both programs were short-

your socks off," penis push-ups, and "inward singing"—he has been inundated with requests for D promos. "I get people coming into my office every day saying, 'I just got turned on to the D. I gotta have some posters and stuff.'"

More people are not only getting the joke, says 91X San Diego MD Chris Muckley, but the joke is simply "more easily available to be gotten," thanks to *Tenacious D*.

The buzz for the album—which features many of the songs and sketches the D performed on HBO, as well as appearances from Phish's Page McConnell and the Vandals' Warren Fitzgerald—was intensified last summer, when the band's management (John Silva and Gary Gersh in L.A.) began handing out copies of an X-rated, animated video for the D track "Fuck Her Gently" done by the creators of *The Ren & Stimpy Show*.

Irwin says the band's camp began by distributing copies to members of such bands as Sum 41 and Blink-182 at last year's WHFS festival outside Washington, D.C.

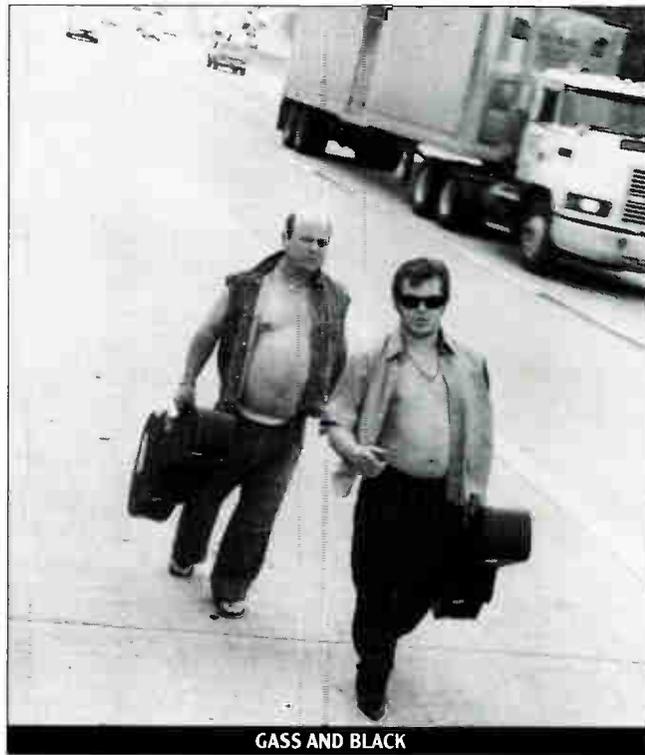
Word spread from there, he says, noting that the credit for the "tour-bus marketing" concept belongs solely to the band.

"In a lot of ways, we've just tried to stay out of their way," Irwin says. "There's nothing that we can do here that the band can't do better, in terms of appealing to their fanbase."

Though the group—which hopes to produce a *Tenacious D* movie and whose songs are published through ASCAP—is in itself an X-rated Smothers Brothers weaned on Black Sabbath and Judas Priest LPs, porn, beer jokes, and Bobby McFerrin, what truly makes the D stand out is that Black and Gass aren't just musically competent but actually quite talented and often surprisingly clever, both musically and lyrically.

"It's funny," Irwin says. "You wouldn't necessarily expect women to be huge fans. But there's such a sense of irony, almost a cuteness that can appeal to women. Ordinarily, they might be offended, lyrically. But the songs are delivered in such a manner that you couldn't not get the joke."

So are Gass and Black themselves impressed with how well things are progressing? "No way, dude," Black says. "I thought they were gonna be much weller. I thought it was gonna be gooder and weller." Gass adds, "We had a song called 'Hot and Cheesier' that we were gonna put on [the album]. It was a sure-fire hit, but we didn't put it on because it was too hot and cheesy."



GASS AND BLACK

'We had a song called "Hot and Cheesier" that we were gonna put on [the album]. It was a sure-fire hit, but we didn't put it on because it was too hot and cheesy.'

—KYLE GASS, TENACIOUS D

lived, the D's penchant for medieval imagery and four-letter words struck a chord. As both programs died, *Tenacious D* Web sites began multiplying, and fans began trading and selling videotapes and CDs (culled from the HBO shows) over the Internet. The band even scored a performance on *Saturday Night Live* via their HBO shows, which still run on the network's various channels. "We only made three of these shows," says Carolyn Strauss, HBO's senior VP of original programming. "And for the tiny little smidgen of the D that's out there, it's garnered an enormous amount of attention."

Randy Irwin, Epic's VP of marketing, says that since the label's issuing of *Tenacious D*—on which Foo Fighter Dave Grohl guests on drums and Gass and Black chatter about "mind bullets," pubic hair, "rockin'



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THE COMMISSION INC. – 2002 – COMING SOON

Retailers See Gains From Grammy Nods

Albums By U2, India.Arie Predicted To Reap Greatest Rewards

BY JILL PESSELNICK

LOS ANGELES—In the weeks leading up to the 44th Annual Grammy Awards telecast, which takes place Feb. 27 at Los Angeles' Staples Center, most retailers are predicting that U2's eight nominations—including nods in the album, song, and record of the year categories—will whip up sales for the Interscope act's current studio album, *All That You Can't Leave Behind*. But it is also widely thought that new neo-soul Motown artist India.Arie will reap the benefits, due to her receiving seven top nominations.

Retailers' predictions are already bearing out, as both acts' albums leap up The Billboard 200 this issue. India.Arie's *Acoustic Soul* re-enters the album chart at No. 139. *All That You Can't Leave Behind* moves to No. 58, up from No. 74 last issue.

"It's destined to be a U2 year," says Paul Marabito, buyer for the South Plainfield, N.J.-based chain Compact Disc World. "The writing's on the wall for them, and they could see a huge jump. They didn't take it to the next level over Christmas, and this could be an extra boost up the ladder." U2 snared three Grammys at last year's awards for the first single from *All That You Can't*

Leave Behind, "Beautiful Day"; the album was not released within the previous Grammys' eligibility period.

Mike Fratt, executive VP of merchandise and marketing for the Omaha, Neb.-based Homer's Music chain, adds, "People [who] have *The Joshua Tree* and haven't purchased anything [of U2's] since *Achtung Baby* may come in and pick [the current album] up."



Stan Goman, COO of the West Sacramento, Calif.-based Tower chain, says that U2 will continue to sell well, but he is "jumping up and down" about India.Arie: "Since she's been nominated, her album has jumped up to our top 25 again. This is huge, but it will be even better if she performs on the show and also wins. India.Arie is like an Erykah Badu in a lot of ways. She's got the total package."

Though U2 is the overall retail pick to drive business leading up to the Grammys, a number of new artists were also cited as potential sales winners. Marabito says that Alicia Keys (J

Records), who garnered six nominations (including best new artist) "has a good opportunity to benefit both before and after" the Grammys. He also chooses hard-rock act Linkin Park (Warner Bros.), another best new-artist contender, to continue to rack up sales as a result of being nominated. Fratt predicts Nelly Furtado (DreamWorks), who received four nods, will also see a sales spike.

Goman is also encouraged that the album of the year category includes nominees from a number of genres: rock (U2, Bob Dylan), soul (India.Arie), hip-hop (OutKast), and roots/country (the *O Brother, Where Art Thou?* soundtrack). "It's nice to see this variety, and it should drive a lot of customers into record stores."

Retailers may be concerned about coverage of this year's Grammys due to the Winter Olympics being held in February. Fratt notes that less advance media attention may be focused on the awards, which could mean fewer sales benefits for retailers and nominees. "Everybody will benefit a little bit, but I don't think nominees will benefit as much as they could have. Only the winners may really profit."

For a complete list of nominees, see pages 90 and 91.

NEWSLINE...

Death Row Records entered a guilty plea Jan. 8 to federal charges that the rap label failed to file a corporate tax return on income of nearly \$826,000 for its 1996 fiscal year. The agreement was signed by Marion Knight Sr., Death Row VP and father of label president Marion "Suge" Knight Jr. The agreement calls for Death Row to pay all taxes and penalties due, plus a fine of \$100,000; the label also agreed to five years of organizational probation. In a related development, the *Los Angeles Times*, citing unnamed law enforcement sources, reported Jan. 9 that a long-running investigation of Death Row by federal, state, and local authorities has been shut down. Assistant U.S. Attorney Ronald Cheng sent a letter Jan. 7 to Suge Knight's attorney David Chesnoff stating that the government does not intend to file money-laundering or additional tax charges against the Death Row president. The four-year probe—which involved the empaneling of a federal grand jury—did not produce any evidence of wrong-doing on the label's part beyond the present tax charges. Observers had long believed that in the absence of credible witnesses, the investigation would not uncover any indictable offenses. **CHRIS MORRIS**

WSM-AM Nashville fans have launched a grass-roots telephone and Internet campaign and staged a protest outside the legendary station in hopes of discouraging owner Gaylord Entertainment from dropping its gold-based country format. Company sources say that among the formats being considered by Gaylord are sports and news/talk, although they emphasize that a final decision has not been made and a timetable has not yet been set. This potential change could leave the Grand Ole Opry without its longtime radio partner, and thousands of fans across the country have signed an online petition in hopes of keeping the broadcast. **ANGELA KING**

AOL Time Warner will take a one-time, non-cash charge of \$40 billion-\$60 billion in first-quarter 2002, reflecting declines in the value of goodwill and other intangible assets since the merger of America Online and Time Warner. It projects that 2002 earnings before interest, taxes, depreciation, and amortization (ebitda) will grow 8%-12% and revenue 5%-8%. Meanwhile, the company said 2001's full financial results, which come out Jan. 30, will be lower than expected and will include a 20% decline in Warner Music Group ebitda. In addition, it said it plans to pay Bertelsmann \$6.75 billion in cash for the 49% stake in AOL Europe it agreed to buy back. **MATTHEW BENZ**

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 - 3/28-29 Boston, MA — Sculler's
 - 4/19 Brevard, NC — Porter Center For The Performing Arts
 - 4/20 Seaside, FL — Seaside Jazz Festival
 - 4/28 Houston, TX — Houston International Jazz Festival
 - 5/12 St. Lucia — St. Lucia Jazz Festival
 - 6/17-19 St. Paul, MN — The Dakota
 - 6/20 Calgary, AB — Calgary Jazz Festival
 - 6/21 Edmonton, AB — Edmonton Jazz Festival
 - 6/22 Vancouver, BC — Vancouver Jazz Festival
 - 6/23 Victoria, BC — Victoria Jazz Festival
 - 6/24 Seattle, WA — Jazz Alley
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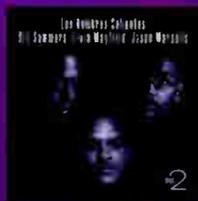
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- ★ **ACM's 2001 Top New Female Vocalist**
- ★ Jamie's performance of “All By Myself” is featured in Bridget Jones's Diary movie and on the Grammy nominated soundtrack



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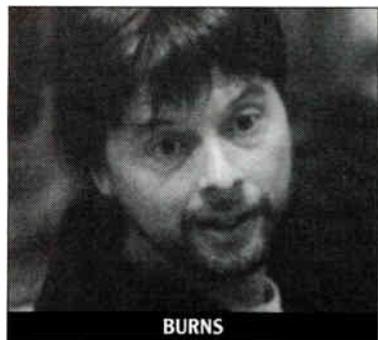
Sound Tracks™



by Carla Hay

MARK TWAIN REVISITED: Filmmaker **Ken Burns** has become synonymous with quality, highly anticipated PBS documentaries. Columbia/Legacy is aiming for the soundtrack to Burns' new film, *Mark Twain*, to raise the type of increased public awareness for classic Americana music that Burns' 2001 *Jazz* documentary did for the genre via the commercially successful *Jazz* soundtrack.

The four-hour *Mark Twain* documentary premieres Jan. 14 and 15 in two parts on PBS and tells the life story



BURNS

of the great American author/humorist (1835-1910), whose real name was **Samuel Clemens**. The *Mark Twain* album features 29 tracks that were personally selected by director Burns.

The soundtrack largely consists of work from longtime Burns collaborators pianist **Jacqueline Schwab** and **Bobby Horton** on such songs as "Big Mighty River," "Hard Times," "Swing Low Sweet Chariot," and "Ties That Bind." There are also songs from **Ed Gerhard** ("Howl"), **Al Petteway** ("Shadow on the Marsh"), **Fiddlin' Johnny** ("Shuckin' in the Bush," "Dill Pickle Bag"), and **Peter Ostroushko** ("Sweet Betsy From Pike"), as well as selected monologues from the film, with actor **Kevin Conway** portraying **Twain**.

Burns says of the process of putting together the soundtrack, "We do our music differently from many of our colleagues: We compose music *before* we begin editing the film. We have the music guiding us. Instead of just amplifying emotions, the music becomes an organic part of the filmmaking process. Sometimes I'll edit or add to the writing so it fits with the music."

Schwab adds, "My moments were primarily improvised with Ken. He would describe the scene or a mood, and so I'd play the scene. It's really fun what he gets out of me, and it makes it a very different performance than if somebody just said, 'Record this song.'"

The *Mark Twain* documentary, produced by Burns and **Dayton Duncan**, has been released on VHS and DVD-Video by PBS Home Video and Warner Home Video.

Burns remarks, "I have to give a lot of

credit to Dayton Duncan for being moved by music in a sincere way. He's the first person I've worked with who has the exact correlation in musical taste."

Burns notes of Twain: "Here was this man who was considered the funniest man on earth, but all these tragic things happened to him. He had the ability of being both sides of the human equation. The music is the key to the emotions in the film."

Schwab adds, "Ken Burns is a genius of interpretation and bringing out the extraordinary feeling and presence [of his films' subjects] in the music."

"Anything Ken Burns is involved in, we also want to be involved in," says **Jeff Jones**, senior VP of Columbia Jazz and Legacy Records. "Music has always been an important part of his film experience. He's incredibly smart and intuitive filmmaker."

Columbia/Legacy took a two-pronged approach to marketing the album. As Jones explains, "We had a 'soft launch' of the album before Christmas to drive viewership for the film. In January, we'll have much more visible positioning because of the film being shown on PBS for the first time."

Burns has also been active in promoting the film and its soundtrack by making personal appearances at selected retail stores and via media interviews.

Jones notes that the multi-platinum success of the *O Brother, Where Art Thou?* soundtrack indicates that "people are becoming much more interested in Americana roots music. We're doing a one-hour *Mark Twain* radio special that will be distributed to National Public Radio and non-commercial stations. There will be Web promotions. We're also working with PBS stations to provide them with copies of the album, which they can use when they re-air the show during pledge drives."

Burns concludes, "We believe this soundtrack can stand apart from the documentary. The music on this album is like an Americana gold mine."

THE SOUNDS OF MTV2: For the first time in its history, MTV2 is getting its own album: *MTV2 Handpicked* (due Jan. 22 on Columbia), features artists who receive significant exposure on the network. The album has songs from **Travis**, **Pete Yorn**, **Cake**, **Dave Navarro**, **Coldplay**, **Remy Zero**, **Ours**, **Radiohead**, **the Crystal Method**, **Lo Fidelity Allstars**, **David Gray**, **Ryan Adams**, **Five for Fighting**, **Dashboard Confessional**, **Mystic**, **Stereomud**, **Tenacious D**, and **Lost Prophets**. An *MTV2 Handpicked* special aired on the network last month.

In The Works

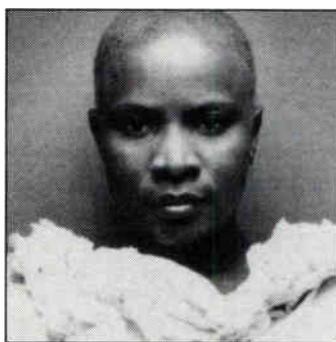
- DV8/Columbia will issue a Ramones tribute album this spring. The confirmed lineup so far includes Rob Zombie, Pearl Jam's Eddie Vedder, Red Hot Chili Peppers, Green Day, Rancid, and the Offspring.

- TVT act Guided by Voices (GBV) is cutting demos for an album planned for release later this year. GBV played a dozen of these new songs at two sold-out New Year's Eve shows at New York City's famed Apollo Theater.

- Crazy Town is back home in Hollywood, working on material for its sophomore effort on Columbia. Rapper Epic Mazur and guitarist Squirrel are helming the sessions. The band reports that 30 songs have been written. It plans to bring in an as-yet-to-be-announced outside producer further on in the recording process.

- The Product G&B, best-known for its appearance on the Grammy Award-winning Carlos Santana hit "Maria Maria," will release its first album, *Ghetto & Blues*, on Yclef/J Records in late February. The act's new single, "Dirty Dancin'"—which features a guest appearance by Santana—is currently getting airplay. The track was written by Wyclef Jean.

- London Suede's next Columbia disc is not due until late 2002, but the band has assembled a DVD-Video of its music videos. The disc shows the group watching the clips and commenting on them.



Kidjo Gets Soulful. Angelique Kidjo makes her Columbia debut March 19 with *Black Ivory Soul*, a Bill Laswell production that explores the musical kinship of Africa and Brazil, specifically Kidjo's Benin homeland. Of the set, Kidjo says, "I believe music is the only way to heal pain and bring people together. It's a language beyond the color of skin. I want to inspire people to think about poverty, freedom, and family on a deeper level."

The Classical Score



by Steve Smith

MORE NEW MUSIC: Two marquee names from the EMI Classics roster join forces on *Fire and Ice*, released Jan. 8. **Placido Domingo** conducts the **Berlin Philharmonic** in popular works for violin and orchestra by **Sarasate**, **Ravel**, **Dvořák** and others with soloist **Sarah Chang**. The same day, **Ian Bostridge** heads the cast in a new recording of **Janáček's The Diary of One Who Disappeared**. On Virgin, French soprano **Véronique Gens** sings **Berlioz's Les Nuits d'été** and *La Mort de Cléopâtre*, and countertenor **David Daniels** joins forces with **Fabio Biondi** for **Vivaldi's Stabat Mater**.

EMI also releases some of its most famous recordings on DVD-Audio this month, including **André Previn's** renditions of **Messiaen's Turangalila** and **Walton's Belsazzar's Feast**, while Virgin rolls out a midline series, "The Classics." At the end of the month, **Eroica Trio** presents the two **Brahms Piano Trios**, with a new arrangement of his "Lullaby" as a fitting pendant.

February will bring new releases from pianist **Awadagin Pratt** and soprano **Lesley Garrett**, as well as the debut of another EMI midline series, "Artistry," repackaging releases from Virgin (**Sharon Isbin's** acclaimed *American Landscapes*) and Angel (including a rare and notable **Michael Tilson Thomas** recording of works by **John Cage** and **Steve Reich**).

Looking ahead even further, March brings a new recording of **Mozart's Idomeo** featuring **Bostridge**, and **Chang** leads a performance of **Dvořák's** string sextets. **Biondi** conducts **Scarlatti's** *Concerti Grossi* in April, and **Kennedy's** rendition of **Berg's** *Violin Concerto* will be issued in May.

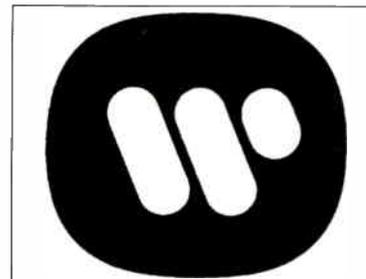
The new team at RCA Red Seal begins to gather momentum slowly but surely in the new year, kicking things off Feb. 5 with two key releases. A highly acclaimed recital recently performed by pianist **Evgeny Kissin** includes **Musorgsky's** *Pictures at an Exhibition* and the **Bach-Busoni** *Toccatto, Adagio and Fugue in C*, while **Michael Tilson Thomas's** latest offering with the **San Francisco Symphony** presents a far-reaching program of the music of **Charles Ives**, including a number of songs featuring baritone **Thomas Hampson**.

In March, RCA releases the label debut of the striking young violinist **Nikolaj Znaider** in **Prokofiev's** *Violin Concerto No. 2* and **Glazunov's** *Violin Concerto*, accompanied by the

Bavarian Radio Symphony under the direction of **Mariss Jansons**.

As the pieces fall into place following the latest restructuring at Warner Classics, much of the release schedule remains on hold, but one key project scheduled for this month is the long-awaited Erato recording of **Jake Heggie's** recent operatic triumph, *Dead Man Walking*, starring **Susan Graham** as **Sister Helen Prejean**. The recording is out Jan. 8, and a documentary about the work—*And Then One Night*—will air nationwide on PBS Jan. 14. Due later in the month is *Lamentations and Praises*, a new work by **Sir John Tavener** written for and performed by **Chanticleer**.

Nonesuch is quiet on the classi-



cal front during the early months of this year, but in March the label releases the latest musical adventure by the **Kronos Quartet**. Titled *Nuevo*, the disc presents contemporary music from Mexico, including arrangements by **Osvaldo Golijov**, production by **Gustavo Santaolalla**, and a new collaboration with the alternative rock band **Café Tacuba**, with whom the Kronos Quartet first performed on the band's remarkable 1999 outing, *Revés/Yo Soy*.

April will see the release of a collection of Depression-era songs by vocalist **Audra McDonald** and a recording of *Naïve and Sentimental Music* by composer **John Adams**. ECM, distributed by Universal, releases two distinctive discs Jan. 29. The label illuminates the influence of Sicilian folk music on the compositions of **Luciano Berio** on **Kim Kashkashian's** latest disc, including recordings from the Ethnomusicological Archives at the Santa Cecilia Academy alongside Kashkashian's distinguished readings of Berio's *Voci* (with the **Vienna Radio Symphony** directed by **Dennis Russell Davies**) and *Naturale* (with percussionist **Robin Shulkowsky**). The same day, ECM presents the debut of a young Norwegian vocal ensemble, **Trio Medieval**, in *Words of the Angel*, a collection of 14th-century polyphony including *The Messe de Tournai*.

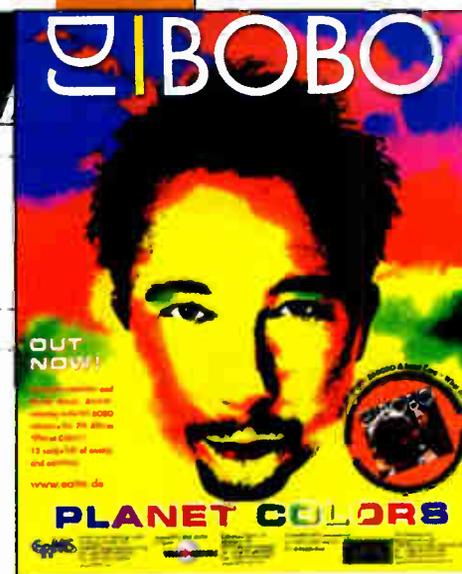
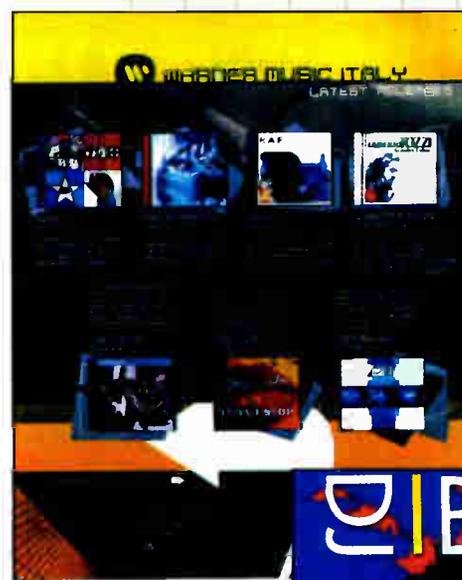
Next issue, *The Classical Score* previews the highlights of the release schedules from indie labels.

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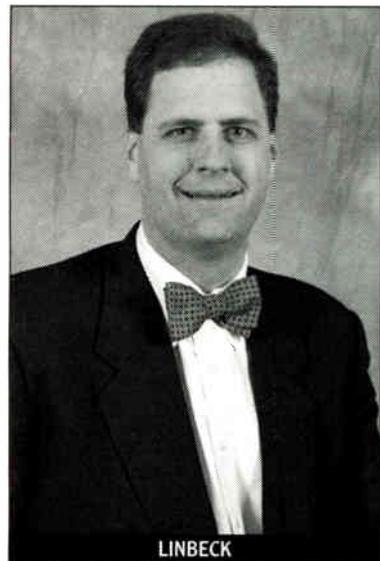
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NextStage Offers Artists, Audiences Flexibility

BY LINDA DECKARD

NASHVILLE—The \$84 million, 6,350-seat NextStage in Grand Prairie, Texas—which opens Feb. 9 with Luis Miguel—is the latest example of the newest construction phase in public assembly facilities: 5,000-8,000-seat arts-driven venues.

From the venue perspective,



LINBECK

it's almost retro—a return to the auditorium concept of the '50s, according to Chris Fahlman of NextStage Entertainment. Flexibility is a key element. "We have a very broad agenda," he says. "We built a booking team and a production team with pop and

rock experience, deep roots in Texas, and, beyond that, symphony music, Broadway production capabilities, and some serious attention to comedy."

From the artist viewpoint, the venue represents a new opportunity. "I consulted on the Dodge Theatre in Phoenix (5,000 seats), and I thought it would be huge, [that] it would be booked 300 days a year," says John Huie, booking agent for Creative Artists Agency. He likens the concept to the Fox Theatres in Atlanta, St. Louis, and Detroit, Radio City Music Hall in New York City, and Universal Amphitheatre in Los Angeles, all of which are busy buildings. "An act can go in and make \$250,000 playing a 6,000-seater. Why wouldn't you do it?"

GROWING FAMILY

The traditional arenas don't seem threatened. While some are curtailing off sections to downsize for certain acts, others—like Staples Center in Los Angeles—are building their own 7,000-seaters. L.A. Live! is currently in the works, says Staples Center's Lee Zeidman, senior VP of operations.

NextStage, in fact, is envisioned as a network of venues by the owners/designers. They are already negotiating on a second. President/CEO of NextStage Entertainment Leo Linbeck III says, "We will build 20-25 in the U.S. in

'Flexible space is what we all look for right now. A good portion of our business is going there because you can go from an elegant table-and-chair [setting] to an open-floor setting. Not every act is capable of filling arenas.'

—AL DeZON,
CLEAR CHANNEL ENTERTAINMENT

the next 10-15 years." Construction costs will range from \$50 million-\$100 million. The building in Grand Prairie is in the neighborhood of \$35 million, not including financing and land costs.

In the same new-venue category is the \$38 million Dodge Theatre, which opens April 13 with Jerry Seinfeld.

"Flexible space is what we all look for now," says Al DeZon, VP of operations for Clear Channel Entertainment in Los Angeles. "A good portion of our business is going there because you can go from an elegant table-and-chair [setting] to an open-floor setting. Not every act is capable of filling arenas."

Amphitheaters enjoyed a heyday 15 years ago, and now all those 30-year-olds who attended are 45, DeZon points out. "They want a comfortable seat, clean restrooms, and a nice selection of wines and foods."

The NextStage brand will be identifiable to touring entities, who will learn to expect a "consistent hardware platform" at a NextStage venue, Linbeck says. "They may look different on the outside, but the way they function on the inside will be very similar."

Other confirmed music shows for NextStage's first season, besides Miguel, include B.B. King, Feb. 10; REO Speedwagon and Styx, Feb. 26; *Dancin' With Gershwin*, March 23; and *Buddy: The Buddy Holly Story*, April 2-7. Comedian Jeff Foxworthy and his Blue Collar Comedy tour will play there April 20.

Linbeck expects the Grand Prairie venue to host 150 performances in the first year, including more than 50 concerts, 25 Broadway performances, and

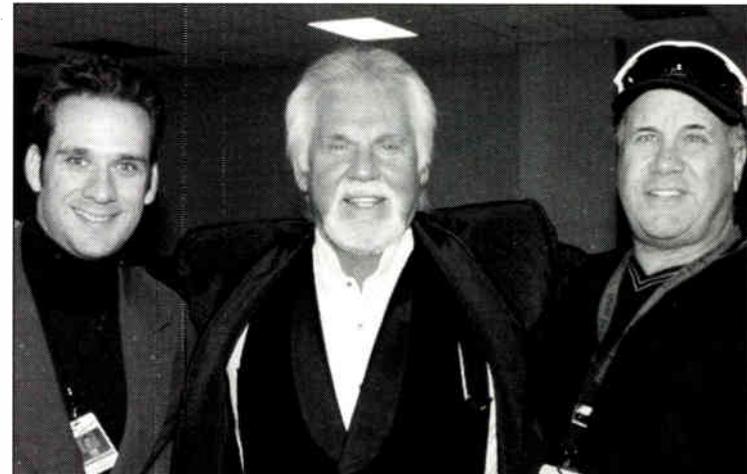
25 spectaculars/family shows. NextStage Entertainment is also creating its own shows, including the Christmas show *'Twas . . .*, which was rolled out this year as a workshop project with the cooperation of the University of Houston.

NextStage in Grand Prairie is a public private partnership with the city. Partners include Boston Concessions—which is doing the food and drink—ELS Architects, Linbeck Construction, and, for financing, Warburg Pincus & Co. Linbeck says, "We looked for partners capable of rolling out with us."

Fahlman, a 32-year veteran of the music business, thinks NextStage is exactly the right size to serve the artist looking for a nice payday and an audience that wants an intimate, comfortable setting. He also anticipates a lot of one-

offs. "When the smoke clears and we look back over the year, I bet a third of our dates are done with people not on a regular tour but [with those that] have one gig and want another, want to do a short run, or have the band together and want a few dates."

NextStage is the primary promoter in the building. There will be instances when it co-promotes, but it won't be a rental hall. "Universal, Radio City, and the Theatre at Madison Square Garden, [as well as the] Fox Theatre, are all examples of mid-size venues that can do 150-250 shows a year and are right in the sweet spot because they fill the gap, they address that mid-size," Fahlman says. "Here in Dallas, no one has to lose for us to win. There are enough artists that bypass this market because they simply didn't have a good place to play."



Big in Wilkes-Barre. Kenny Rogers brought his Christmas From the Heart Featuring the Toy Shoppe show to 23 cities this past holiday season. Pictured before the show backstage at the First Union Arena in Wilkes-Barre, Pa., from left, are Rob Ford of the First Union Arena, Rogers, and Stu Green of Magic City Productions.



Plaque Build-Up. U2 has played University of Nevada Las Vegas (UNLV) venues on each of its tours since 1987, and the 2001 sold-out run was no exception. Pictured backstage at UNLV's Thomas & Mack Center (TMC), from left, are booking director Joseph Santiago, TMC executive director Daren Libonati, U2 manager Paul McGuinness, and Danny Zelisko of Clear Channel Entertainment.

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Band's Tour Success Is Widespread

BY RAY WADDELL

NASHVILLE—Having developed a fervent live following during the past dozen years, Widespread Panic constructed its best touring year ever in 2001 and is poised for another successful concert year.

For 2001, Panic put together a run of key festivals, multiple dates at select venues, and headlining shed dates to gross about \$14 million from 83 shows. It wrapped the year with three sellouts at Atlanta's Philips Arena Dec. 29-31 that grossed nearly \$2 million.

In addition to well-established markets like Denver, New Orleans, Atlanta, and Birmingham, Ala., Panic is also improving in other destinations, including San Francisco, New York City, Chicago, and Charlotte, N.C. "We're making strides in a lot of different markets," says Buck Williams, Widespread Panic's co-manager (with Sam Lanier at Brown Cat in Athens, Ga.) and agent at Nashville-based Progressive Global Attractions. "We had two slam-dunk sellouts at Independence Arena in Charlotte, and we sold out UIC Pavilion in Chicago well in advance. We did three days at the Beacon Theatre [in New York City] last summer, and we probably could have done five."

While some thought that the lack of a Phish tour in 2001 may have had a positive effect on Panic's numbers last year, Williams isn't sure that was the case. "Our audience has definitely expanded, but I don't think [Phish's absence] had any significant impact on our business. Some people thought we would be the beneficiary of their not touring, but I don't see that it happened that way. There are many fans that like both bands, anyway."

Financial success aside, 2001 was yet another year of many highlights for the band, with jamming with such like-minded musicians as Carlos Santana, Trey Anastasio, Ben Harper, and the String Cheese Incident among them. "We had a great time, that's all I know," keyboardist John "JoJo" Hermann says. "It was great to play with so many people."

Widespread Panic has built a devoted fan base, including the celebrated Spreadheads that often follow the band from concert to concert. "These kids feel like they're part of a scene," Hermann says. "People come to dance and have a good time. It's like one big party, and we're invited to be the band."

Remarkably, Panic has built a following almost completely on the strength of its live shows, without the benefit of radio, videos, or platinum albums. Once signed to Capricorn, Panic's latest release is 2001's *Don't Tell the Band* on Widespread/Sanctuary Records. A concert DVD-Video, *Live at Oak Mountain* (Widespread/Sanctuary) has been certified gold.

(Continued on next page)

"They are a great musical band and a great thinking band," says veteran promoter Tony Ruffino, who promotes Widespread Panic's shows at Clear Channel Entertainment's Oak Mountain Amphitheatre in Pelham, Ala., one of the band's strongest markets. "They're real mature musicians who know what they want and where they're going. They are very considerate to their fans, and they are very concerned about where they play and how their fans are treated. Buck, Sam, and the band put a large amount of energy into being in the right place at the right time for fans at every concert."

Widespread Panic is also considerate of promoters. "Their payback rate is great—they thank you for sticking with them in the early days," Ruffino notes. "Last year we sold 33,000 tickets over three nights."

The band remains cognizant of ticket prices, with ducats rarely topping



\$30, including service charges. It also maintains a strong presence on the Web, with up to 50% of the house sold via the Internet in certain markets where tickets are made available via pre-sales to fan-club members at widespreadpanic.com.

Williams says Widespread Panic wants to follow up the 2001 banner touring year with some special dates and more multiple runs, along with a trip to Europe. "We're looking at a lot of different ideas, but ideas are easy to come up with and sometimes hard to make work. We would love to work with some artists that the band holds in such high esteem, including Santana and Bob Dylan, and make them special occasions."

Tentative plans call for a short run of multiples in the spring in some of the band's favorite markets, followed by European festivals in early summer. "Then, depending on what we can drum up," Williams adds, "we want to do something cool, something other than the traditional same amphitheaters we've played five or six years in a row—not that there's anything wrong with that. We just want to look at something different."

Hermann says the band is mixing its third live album, recorded from an Athens show featuring guest performances by Col. Bruce Hampton, Vic Chesnutt, Chuck Leavell, and Randall Bramlett. A full-length live feature film is also in the works for a forthcoming release, titled *The Earth Will Swallow You*.

Nothing but raves for Britney Spears, Andrea Bocelli and the newly renovated Atlantic City Boardwalk Hall.



Photo by Donald B. Kravitz
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Venue Views™



by Linda Deckard

SNOW MELTS: Winter weather always affects touring, and this year, it's crippling some locales. Even so, 84 inches of snow over the holidays was "nothing we haven't seen before," says **Stan Makowski**, senior director of facilities management at **HSBC Arena** in Buffalo, N.Y. The arena is "built right on [Lake Erie]. We don't adjust or change our schedule for winter."

HSBC Arena hosted hockey (18,000 came for an National Hockey League Sabres game New Year's Eve), lacrosse, and college basketball with all that snow on the ground. The only challenge to operations was snow removal. "We had to get dump trucks and high lifts to haul it away," Makowski says. Normally, it is pushed off to the side of the parking lot. Removal cost an unbudgeted \$15,000-\$20,000.

Do booking agents and promoters shy away from Buffalo in the winter? Not at all, Makowski says. "We have **Barry Manilow** Jan. 13 and **Neil Diamond** at the end of February."

What is his advice for peers down South, in Georgia and North and South Carolina, who were blanketed with an unusual amount of snow? "It eventually melts."

Adonis "Sporty" Jeralds, manager of the **Charlotte (N.C.) Coliseum**, says he had a Hornets basketball game Jan. 3, and "only 1,200 people braved the weather. Things are coming back to normal, though." The Hornets offered people who came a ticket to another game of their choice for braving the elements. The people who didn't make it had the same opportunity.

FOR SALE SIGNS: **Sunrise (Fla.) Musical Theatre**, owned by Clear Channel Entertainment (CCE), is reportedly on the block, with a church in the running to buy it. This is becoming a trend. **Jehovah's Witnesses** bought the **West Palm Beach Auditorium**—the first to take the plunge—years ago, and the **Forum** in Inglewood, Calif., and the **Tupperware Convention Center** in Orlando, Fla., have also been bought.

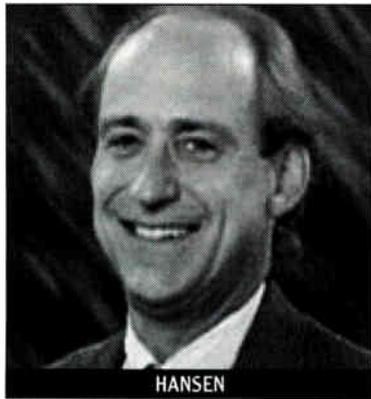
Asked if the theater is doing well, CCE's **Randy McElrath** says it's right on target. "We're keeping busy. We have a full schedule." He had 18 event days so far in 2002, booked through April. He characterizes 2001 as a good year. Sunrise Musical Theatre is viable and profitable, he says.

Jack Boyle, who founded **Cellar Door**—which is now part of the CCE family—bought the 3,900 seat theater in the mid-'80s.

FILLING A NICHE: **Chris Hansen** is in the early stages of building a small business promoting concerts and

events and consulting on building operations. He opened his doors in St. Paul, Minn., Jan. 1, but he isn't closing the old door in the process. He will continue to work on an "events team" with Minnesota Sports and Entertainment, where he had been executive VP of events.

The first team meeting was Jan. 7 at the **Xcel Energy Center** in St. Paul, Hansen reports. That team includes **Frank Jirik**, former manager of the **Compaq Arena** in San Jose, Calif., who came back to the St. Paul market in June; **Jack Larson**, Xcel Energy Center VP/GM; and **Jim Ibister**, VP/GM of **Roy Wilkins Auditorium** and **Touch-**



stone Energy Place. Hansen will continue to be the music representative for the building with Arena Network, Concerts West, and Rose Presents; **Gary Marx** at GAME Inc.; and Jam. He'll just be doing more.

"With consolidation [of concert promotion companies], there are a lot of little niches around that the biggest of the big boys aren't chasing," he says. "Even the independent promoters are so busy they see these opportunities, and they don't have enough time or people on staff to make them happen."

OTHER MOVES: **Doug Kuhnel**, a 32-year veteran of the industry, has joined private management firm **Compass Facility Management** as VP of operations. He has been working out of the Ames, Iowa, office since Jan. 2.

A NEW FRANCHISE: "We refer to it as a franchise," says **Trey Feazell**, VP of booking for **Philips Arena** in Atlanta, of the **Widespread Panic** New Year's Eve dates. At the top of the *Billboard* Boxscore this week, the three-show run is in its third year there. **Widespread Panic** played two shows for New Year's Eve in 1999 and 2000.

Merchandise per caps for the multiple shows was \$2.60, which reflects that there were a lot of repeat customers who bought one T-shirt. And they also ate every night. Feazell says food and drink per caps was \$12.

JANUARY 19 2002 Billboard® BOXSCORE CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
WIDESPREAD PANIC	Philips Arena, Atlanta Dec. 29-31	\$1,972,836 \$47/\$37	45,005 three sellouts	Clear Channel Entertainment
EARTH, WIND & FIRE	Neal S. Blaisdell Center, Honolulu Jan. 5-6	\$615,145 \$55/\$45	11,962 two sellouts	Tom Moffatt Prods.
MANNHEIM STEAMROLLER	Bradley Center, Milwaukee Dec. 18	\$558,410 \$70/\$25	12,525 sellout	Magic Arts & Entertainment
MANNHEIM STEAMROLLER	Omaha Civic Auditorium, Omaha, Neb. Dec. 26-28	\$507,298 \$35/\$15	18,162 three sellouts	Sound Trak Inc.
BARENAKED LADIES, ACTION FIGURE PARTY	Palace of Auburn Hills, Auburn Hills, Mich. Dec. 29	\$496,828 \$47.50/\$35	12,712 15,016	Palace Sports & Entertainment, Clear Channel Entertainment
MANNHEIM STEAMROLLER	Pepsi Center, Denver Dec. 16	\$489,520 \$80/\$21	12,690 sellout	Clear Channel Entertainment
OZZY OSBOURNE, ROB ZOMBIE, SOIL	Worcester's Centrum Centre, Worcester, Mass. Dec. 15	\$435,020 \$50/\$40	9,679 11,025	Clear Channel Entertainment
MANNHEIM STEAMROLLER	America West Arena, Phoenix Dec. 11	\$388,488 \$75/\$19	9,845 12,000	Clear Channel Entertainment
BARENAKED LADIES, ACTION FIGURE PARTY	Allstate Arena, Rosemont, Ill. Dec. 31	\$347,370 \$50/\$40/\$30	7,873 10,000	Jam Prods.
MANNHEIM STEAMROLLER	Aladdin Theatre for the Performing Arts, Las Vegas, Nev. Dec. 8	\$327,045 \$60/\$30	6,709 sellout	Jam Theatricals, Clear Channel Entertainment, in-house
MANNHEIM STEAMROLLER	Reunion Arena, Dallas Dec. 14	\$320,733 \$76/\$25	8,196 11,000	Clear Channel Entertainment
THE ISLEY BROTHERS, DRAMATICS	Fox Theatre, Detroit Dec. 31	\$318,563 \$127.50/\$47.50	4,667 4,834	Taurus Prods.
MANNHEIM STEAMROLLER	Allstate Arena, Rosemont, Ill. Dec. 20	\$296,163 \$75/\$25	8,016 10,000	Clear Channel Entertainment, Jam Theatricals
BARENAKED LADIES, ACTION FIGURE PARTY	Van Andel Arena, Grand Rapids, Mich. Dec. 28	\$294,100 \$45/\$35	8,030 10,551	Clear Channel Entertainment
JA RULE, JUDAKISS, TRICK DADDY, JUVENILE	Cobo Arena, Detroit Dec. 29	\$235,412 \$39.50	8,095 12,000	Taurus Prods.
BARENAKED LADIES, ACTION FIGURE PARTY	Nationwide Arena, Columbus, Ohio Dec. 30	\$230,630 \$38.50/\$28.50	6,492 9,196	Clear Channel Entertainment
JOHNNY MATHIS	Carritos Center for Performing Arts, Cerritos, Calif. Dec. 21-22	\$229,879 \$75/\$65	3,406 two sellouts	in-house
INCUBUS, HOOBASTANK, VENT	Centennial Garden Arena, Bakersfield, Calif. Jan. 3	\$183,195 \$20	9,710 sellout	Nederlander Organization, Goldenvoice
JA RULE, VITA	Sovereign Bank Arena, Trenton, N.J. Dec. 26	\$159,856 \$35.50	5,030 7,705	Mercer County Visiting Nurses Assoc.
CHEAP TRICK, 0 TO 9, SNAG	Coronado Theatre, Rockford, Ill. Dec. 29-30	\$128,905 \$35/\$30	3,854 4,158 (two shows)	Jam Prods.
TRANS-SIBERIAN ORCHESTRA	Municipal Auditorium, San Antonio Dec. 21	\$125,625 \$43.50/\$26	4,067 sellout	Stone City Attractions, Jack Utsick Presents
REO SPEEDWAGON	Star Plaza Theatre, Merrillville, Ind. Dec. 29	\$114,400 \$43/\$33	3,400 sellout	Star Prods.
STYX	The Grove of Anaheim, Anaheim, Calif. Dec. 28-29	\$110,782 \$65/\$45	2,144 two sellouts	SMG
BETTY WRIGHT, BOBBY "BLUE" BLAND, TYRONE DAVIS	Riverside Centreplex, Baton Rouge, La. Dec. 30	\$93,986 \$30.50/\$20.50	3,592 5,710	Taz Prods.
WNCI JINGLE BALL: TRAIN, NELLY FURTADO, O-TOWN	Nationwide Arena, Columbus, Ohio Dec. 16	\$92,171 \$28/\$23	3,618 9,457	Columbus
CONCERT FOR A LANDMINE FREE WORLD	Keswick Theatre, Glenside, Pa. Dec. 6	\$90,330 \$75/\$60	1,227 1,327	Jack Utsick Presents
DAVE KOZ, BRENDA RUSSELL, RICK BRAUN, PETER WHITE, DAVID BENOIT	William Saroyan Theatre, Fresno, Calif. Dec. 23	\$82,478 \$45/\$37.50	2,185 2,281	Larvic Inc.
JOSE HERNANDEZ Y SOL DE MEXICO	Carritos Center for Performing Arts, Cerritos, Calif. Dec. 23	\$80,059 \$52/\$42	1,712 sellout	in-house
B.B. KING, ALBERT CUMMINGS	Pompano Beach Amphitheatre, Pompano Beach, Fla. Dec. 29	\$78,735 \$39.75/\$25	2,259 sellout	Fantasma Prods.
TRANS-SIBERIAN ORCHESTRA	Tampa Bay Performing Arts Center, Tampa, Fla. Dec. 29	\$78,648 \$39.50/\$29.50	2,352 sellout	Fantasma Prods.
JARABE DE PALO	Teatro Metropolitan, Mexico City Dec. 4	\$77,907 (724,535 pesos) \$43.01/\$12.90	2,908 2,915	OCESA Presents/CIE Events
JUDAKISS, LUDACRIS, METHOD MAN, REDMAN, FABOLOUS	Hammerstein Ballroom, New York City Dec. 7	\$76,620 \$30	3,400 sellout	Metropolitan Entertainment Group
GREGG ALLMAN & FRIENDS, ROBERT RANDOLPH & THE FAMILY BAND	Johnny Mercer Theatre, Savannah, Ga. Dec. 27	\$75,254 \$37.50/\$27.50	2,302 sellout	Outback Concerts
DARK STAR ORCHESTRA	Riviera Theatre, Chicago Dec. 31	\$75,000 \$30	2,500 sellout	Jam Prods.
KING CRIMSON, JOHN PAUL JONES	Orpheum Theatre, Boston Dec. 8	\$74,738 \$50/\$31	1,864 2,777	Clear Channel Entertainment

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ALBUMS

Edited by Michael Paoletta

POP

★ MARILYN SCOTT

Walking With Strangers

PRODUCERS: various

Prana Entertainment 8 06863001

With six albums to her credit, Marilyn Scott knows what works for her. For her Prana debut, the singer/songwriter remains true to her smooth blend of jazz, pop, soul, and R&B. To that end, *Walking With Strangers* deftly sets the right mood for quiet dinners for two (and what may follow). The Brenda Russell-penned "All of the Above" is a sleek groove that is complemented by Scott's smoky alto. The album's title track, the set's most upbeat fare, pops along at a midtempo pace. Two songs—"No Room for Hate" and the bonus/hidden track "A Call for Peace"—take on added poignancy in the aftermath of Sept. 11. "Warmth and harmony extend to one and all . . . Every language here is spoken," Scott sings on "No Room for Hate." In addition to highlighting Scott's strong songwriting and sultry vocals, *Walking With Strangers* features an all-star cast of session players, including Patrice Rushen, Jimmy Haslip, and Terri Lynn Carrington, among others. Distributed by Alternative Distribution Alliance.—RH

WILLARD GRANT CONSPIRACY and TELEFUNK

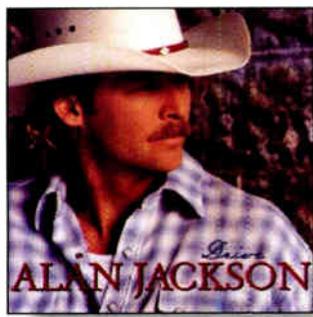
In the Fishtank

PRODUCERS: Willard Grant Conspiracy and Telefunk

Konkurrent 8

The latest "In the Fishtank" pairing—in which Amsterdam's Konkurrent label pairs two bands in the studio for an open-ended EP session—features offbeat Americana ensemble the Willard Grant Conspiracy with Dutch electronic act Telefunk. (There is some common ground here, in that Willard Grant frontman Robert Fisher produced two albums by the Cords, two of whose members are in Telefunk.) Like most "In the Fishtank" productions, the course of this disc is marked by real peaks and troughs. But the two

S P O T L I G H T S



ALAN JACKSON

Drive

PRODUCER: Keith Stegall

Arista 07863

With his cool persona, ever-growing songwriting chops, and uncompromising country delivery, Alan Jackson has quietly become country music's most complete performer. Here he shows no signs of having peaked; in fact, he's delivered perhaps his best album ever. On *Drive*, Jackson is a man completely in control of his considerable powers, whether it's the sweetly sentimental title cut with its gently ringing guitars or the stone country gold of "When Love Comes Around." The sparse, Appalachia-tinged "A Little Bluer Than That" and "Bring On the Night" are weary perfection, and conversely, "Work In Progress," "Designated Drinker" (a duet with George Strait), and "First Love" showcase the writer's keen insight and wit. The album's showpiece, "Where Were You (When the World Stopped Turning)," breaks down last year's tragic events into everyman terms. In a career marked by excellence, Jackson has topped himself again and makes a strong statement as traditional country's king.—RW

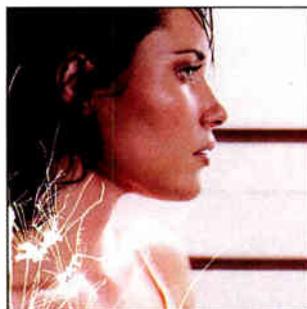
SHANNON McNALLY

Jukebox Sparrow

PRODUCER: Ron Aniello

Capitol CDP 7243 4 93455

From the moment her debut set's opener and first single, "Down and Dirty," begins, it's clear that Shannon McNally possesses enough musical breadth and emotional depth to ensure that she'll be around for the long haul. The set's roots-flavored arrangements showcase an artist with a heart full of country and a soul full of blues. And with head held high and both feet firmly on the ground, McNally writes earthy, self-assured tales. Bob Aniello's



upbeat production widens McNally's audience even more by adding a dash of jazz, an echo of folk, and a healthy helping of acoustic rock to her mix. One sure sign of McNally's artistic maturity is her restraint: she is sometimes wistful but never weepy, seductive without being lewd. It may seem like a reach to compare a newcomer to a veteran like Bonnie Raitt, but after hearing McNally's swaggering "Bolder Than Paradise" or catchy "Bitter Blue," the comparison seems plausible.—WH



ORCHESTRA BAOBAB

Pirates Choice

PRODUCER: Moussa Diallo

World Circuit/Nonesuch 79643

This two-disc set revisits one of the great bands in the history of West African music. The tunes contained here were released in Senegal 20 years ago and eventually made their way to Europe but have failed to see the light of day in the U.S.; that is, until now, with the domestic release of the landmark album, *Pirates Choice*. Completely remastered and formatted—with a second disc of previously unavailable recordings—*Pirates Choice* is further proof that Cuban music had a huge influence on West African musicians in the 20th century. The Baobab sound is a melange of Cuban descarga and rumba, Senegalese regional influences, and, perhaps, a bit of Nigerian high life music. Songs are sung in Spanish, Wolof, and Mandinka. The music is most notable for its laid-back grooves, and the compelling solo work of Barthelemy Attisso (guitar) and Issa Sissoko (tenor sax). Later this year, World Circuit/Nonesuch will issue a new Baobab album, produced by Youssou N'Dour.—PVV

to music can be a risky proposition. However, Tony & Tami handle it with creative aplomb, thanks to flavorful melodies, heartfelt lyrics, and complementary voices (his baritone into second alto/falsetto, her tenor into second soprano). Not every song works but those that do—including "Take My Breath Away"—have you rooting for the couple to stay together. And anticipating what else lies ahead musically. Racked by MDI Distribution.—GM

DANCE/ELECTRONIC

★ SOULSTANCE

Truth, Simplicity & Love

PRODUCERS: Lo Greco Brothers, Luciano Cantone, and Davide Rosa

Shakti/Virgin 72438-10889

Truth, Simplicity & Love. It sounds like a tall order, but Italian brothers Gianni and Enzo Lo Greco pull it off ably on their North American debut. A compilation of tracks culled from the duo's two Italian albums (*Act On!* and *En Route*), *Truth* is a sonic joyride that combines elements of nu-jazz, bossa nova, and dance music into a first-class experience. Songs like "Kickin' Samba," "Blue Grassland," and "Theme From Abbadesse's Street" make for one enjoyable ride. A highlight is the title track, which is grounded by Gianni's bassline and features beautiful accents via Enzo's fluid guitar riffs. A keeper for those with open minds and open ears, *Truth* pushes musical boundaries without ever overstepping its own.—RH

BADAWI

Soldier of Midian

PRODUCER: Raz Mesinai

Roir 8274

Born in Jerusalem nearly 30 years ago and raised in New York City, Raz Mesinai (aka Badawi)—like turntablists Spooky, Olive, and Soulslinger—knows his way around the beats and rhythms of the world. A musician, composer, and producer (with a handful of recordings under his belt), Mesinai is also one-half of dub act Sub Dub and a co-founder of Rotor, a collective of composers who treat the turntable as an electronic instrument. Throughout his career, Mesinai has effortlessly and cleverly merged live

(Continued on next page)

R&B/HIP-HOP

TONY & TAMI

The Conversation

PRODUCERS: Tony & Tami

Gest Records 0001

Tony Ames, ex-lead singer of LaFace act A Few Good Men, and Tami Davis, formerly signed to Red Ant, bring a

new-millennium R&B slant to a phrase made popular by Marvin Gaye and Kim Weston in 1967: it takes two. The husband-and-wife background singers—who met while recording Whitney Houston and Bobby Brown's "Something in Common"—chronicle their relationship from first date to intimacy to breakups to eventual marriage on this debut CD. Putting a relationship

gems that book-end the set—"Twistification" and "Dig a Hole," subtly updated takes on age-old folk traditionals—are more than worth the price of admission. Fisher's back-porch baritone weaves a born storyteller's spell as it courses through the lonely soundscapes provided by the partnered ensembles. Distributed in the U.S. by Touch and Go.—BB

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

THE B-52'S

Nude on the Moon: The B-52's

Anthology

COMPILATION PRODUCERS: Bradford Cobb and Gary Stewart

ORIGINAL PRODUCERS: various

Rhino/Warner Bros. R2 78357

When the B-52's arrived in the late-'70s, misfits everywhere—that is, those living on the fringes of mainstream society in places like Cleveland (where this fan resided)—let out a collective sigh. Finally, a festive band we could all relate to. With the B-52's dancing their respective messes around, one could never be too colorful, silly, kooky, freaky, or funky. And the world was a much better

place for it. As *Rolling Stone's* Michael Azerrad reminds everyone in this groovy set's spirited liner notes, it was bandmember Fred Schneider who wailed, "Don't feel out of place/Cause there are thousands of others like you," on "There's a Moon in the Sky (Called the Moon)," one of numerous winning moments on the act's 1979 eponymous debut. While this track isn't included on the two-disc *Nude on the Moon*—which follows on the heels (stiletto, perhaps?) of the group's 1998 single-disc "best of," *Time Capsule: Songs for a Future Generation*—this set does feature such debut-album gems as "52 Girls," "Dance This Mess Around," and, of course, "Planet Claire" and "Rock



Lobster." *Nude on the Moon* safely covers the necessary ground from the act's subsequent albums (*Wild Planet*,

Whammy!, *Bouncing off the Satellites*, *Cosmic Thing*, *Good Stuff*) and *Mesopotamia* EP. In the process, it serves as a reminder, for those who may have forgotten, that the group has worked with many prolific producers, including Chris Blackwell, Rhettt Davies, David Byrne, Shep Pettibone, Don Was, and Nile Rodgers. Unlike *Time Capsule*, though, *Nude on the Moon* features a slew of rare tracks: live versions of "Quiche Lorraine" and "Whammy Kiss"; remixes of "Mesopotamia" and "Is That You Mo-Dean?"—as revisited by, respectively, Tom Durack and Moby; and alternate versions of "Queen of Las Vegas," "Ain't It a Shame," and "Theme for a

Nude Beach." Ultimately, *Nude on the Moon* showcases a band—Kate Pierson (Taurus), Cindy Wilson (Pisces), Fred Schneider (Cancer), Keith Strickland (Scorpio), and Ricky Wilson (Pisces), who, sadly, died of complications due to AIDS in 1985—that, 25 years after debuting at a friend's Valentine's Day party in its home base of Athens, Ga., remains the blueprint for all things fun and cosmic. With the B-52's providing the leadership, it ain't nothin' but a party, y'all. At press time, the B-52's are scheduled to celebrate their 25th anniversary with a concert at New York City's Irving Plaza on, naturally, Feb. 14.—MP

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

(Continued from preceding page)

musicianship and turntable wizardry. Assuredly dressed in Middle Eastern sensibilities, *Soldier of Midian* finds Mesinaï playing a variety of instruments (zarb, flute, and bendir, for instance), which he then re-tweaks via sampling to create something new. Several tracks, including "Evocation" and "Dehydration," feature relentlessly energizing percussion, which wouldn't sound out of place on dancefloors where tribal-house is the order of the day. Ultimately, *Soldier of Midian* is the compelling work of a man who will most likely be forever wandering in search of the perfect beat.—**MP**

COUNTRY

► **WILLIE NELSON**
The Great Divide
PRODUCER: Matt Serletic
Lost Highway 02184

Like his contemporaries Johnny Cash, Merle Haggard, and George Jones, Willie Nelson has managed to craft brilliant albums that live up to a legendary career, and *The Great Divide* is certainly in that category. The record often pairs the artist with much younger stars while keeping the focus very much on Nelson's trademark singing and guitar playing. "Maria (Shut Up and Kiss Me)," with Matchbox Twenty's Rob Thomas, is a rhythmic Mexicali delight, and "Last Stand in Open Country," with Kid Rock, is big, bold, and muscular. A gorgeous duet with Lee Ann Womack works better than the somewhat muddled "Be There for You" with Sheryl Crow, and "You Remain" (featuring Bonnie Raitt) is understated perfection. Nelson imbues the title cut with a sense of foreboding, and he puts his stamp on inspired and well-conceived covers of the trippy "Just Dropped In (To See What Condition My Condition Was In)" and Cyndi Lauper's "Time After Time." The record's centerpiece is the soaring "This Face," an introspective piece tailor-made for Nelson's "worn and lived in" visage.—**RW**

★ **HANK WILLIAMS JR.**
Almeria Club
PRODUCER: Chuck Howard
Curb 7872

Hank Williams Jr. was country music's top artist of the 1980s, concocting a heady mix of blues, country, Southern rock, and other influences to create a style uniquely his own, influencing acts ranging from Brooks & Dunn to

Montgomery Gentry. Inconsistent in the decade that followed, Williams' first release of the new millennium is a rootsy, inspired collection. It's also one of the artist's finest efforts ever as both songwriter and performer. Recorded primarily at a 100-year-old former schoolhouse, the record boasts raw, greasy blues ("Last Pork Chop," "Tee Tot Song,"), country swing ("X-Treme Country," "If the Good Lord's Willin' [And the Creeks Don't Rise]"), and strong traditional country ("The 'F' Word," "The Cheatin' Hotel"). Guest appearances by acts ranging from Nickel Creek to Kid Rock provide gravy, but the meat and potatoes are all Williams and his crack studio team, who perform each song with vigor and style. As Williams' most complete effort in more than a decade, *Almeria Club* is an exclusive club indeed and serves resounding notice that Bocephus is back.—**RW**

LATIN

★ **LA MOSCA TSÉ-TSÉ**
Buenos Muchachos
PRODUCER: Alejo Stivel
EMI Latin 24353 42642

As if to shed a bit of its image as a feel-good party band, La Mosca's follow-up to its breakthrough *Visperas de Carnaval* kicks off with more introspective material. The opening tracks "Todos Tenemos un Amor" and "No Me Rompas la Cabeza" are pleasing, melodic, upbeat tracks that deal with problematic loves but in a less devil-may-care attitude than La Mosca's hit track "Para no Verte Más." That vibe, which had a ska/horn base, returns with "Hoy Estoy Peor que Ayer," a negligible dance track. But a happy medium is achieved on the first single, the catchy, upbeat "Te Quiero Comer la Boca." Still, it's clear La Mosca can expand on its original sound. Witness "Para Ellas," which is accompanied by an elaborate, and admirable, classic string quartet. In its beginnings, La Mosca may have appeared to be a novelty act, but it sure hasn't remained one.—**LC**

VARIOUS ARTISTS
El Baile del Pirulino/Música Para Escamosos
PRODUCERS: various
Discos Fuentes/Miami Records 11158
Given that soap opera *Pedro el Escamoso*, the inspiration behind this compilation, is hilarious, it stands to reason that the music it features would be similarly inclined. *Música Para Escamosos* kicks off with featured track "El Baile del Pirulino," a fast-paced cumbia that's defiantly silly and decidedly fun in its hokiness. It sets the tone for an album that features a slew of past Colombian tropical hits ("Tabaco y Ron," "Entre Rejas," and "Golpe con Golpe," among others)—from cumbia and salsa to vallenato—played by some of the country's most stellar dance bands, including Pastor López and Los Corraleros de Majagual. Those looking for elaborate salsa and son are advised to look elsewhere. But those looking to host the party of a lifetime would be hard pressed to find a better disc to accompany such a fete.—**LC**

JAZZ

★ **RENEE ROSNES**
Life on Earth
PRODUCERS: James Brown and Renee Rosnes
Blue Note 33997

Canadian/Indian pianist/composer Renee Rosnes has a genuine creative adventure with *Life on Earth*, her eighth album for Blue Note. The opening track on the CD, "Empress Afternoon," is an inventive, propulsive work that incorporates fluid piano lines and the driving percussion of tabla master Zakir Hussain. It's an attractive and very distinctive blending of post-bop jazz and Asian rhythms, and it provides a dramatic opening sortie. In the eight songs that follow, the world is Rosnes' inspiration. She works a delightful African vibe on "Senegal Son," abetted by Senegalese djembe player Mor Thiamand; gets into some tasty free-form material on "Icelight"; and opens the number "Hanuman" with a sample of the Ketjak Balinese Monkey Chant, which seems to inspire tenor sax player Chris Potter, as well as percussionist Duduka Da Fonseca, to fiery solo efforts.—**PVW**

WORLD MUSIC

★ **VARIOUS ARTISTS**
Samba Bossa Nova
PRODUCERS: various
Putumayo 195
Antonio Carlos Jobim's incredible bossa nova, born of the samba, continues to attract musicians. This compilation provides a major clue as to the present state of samba and bossa nova in Brazil and beyond. Jussara Silveira and Quarteto Jobim-Morelenbaum ply the classic bossa nova sound on "Eu e o

Meu Amor" and "Lá Vem a Baiana." Rosa Passos captures the maximum cool of João Gilberto's bossa nova style on "É Luxo Só." Da Lata, a multinational quartet that works in England, brings a London club vibe to the samba "Cores." Composer/performer Jairzinho Oliveira obviously heard enough rap and funk while at the Berklee School of Music to put a unique spin on the samba "Papo de Psicólogo," while Márcio Faraco's cover of the elegant tune "Faitiço Da Vila" is a terrific evocation of the samba-canção style.—**PVW**

CLASSICAL

★ **POULENC: La Voix Humaine**
Felicity Lott, soprano; Orchestre Suisse Romande/Armin Jordan
PRODUCER: Jean-Martial Golaz
Harmonia Mundi 901759

An up-and-coming French singer was recently quoted as saying that veteran British soprano Felicity Lott "sings French better than most French singers." Dame Lott certainly sings beautifully (and dramatically) here, in Poulenc's classic 1958 setting of Jean Cocteau's 45-minute lyrical tragedy of the "lonely woman" *La Voix Humaine*. Adult "separation anxiety" has rarely been so strikingly essayed as in this work, and Lott puts forth a tour de force performance. The brief accompanying piece—the monologue *La Dame de Monte-Carlo* of 1961—is another Poulenc/Cocteau collaboration, an even more tragic take on loneliness and despair. Again, Lott and her orchestral accompaniment are magnificent. A definitive disc.—**BB**

DVD-VIDEO

★ **THE ART OF VIOLIN**
DIRECTOR: Bruno Monsiegeon
PRODUCERS: Pierre-Olivier Bardet and Stephen Wright

NVC Arts/Warner Music Vision 8573-85801
The latest in Warner's "Art Of..." series of classical documentaries—following wonderful films dedicated to conducting, singing, and the piano—comes this gloss on the violin, with an emphasis on the instrument's greatest 20th-century practitioners. Director Bruno Monsiegeon directed the acclaimed line of *NVC Arts* biographies on golden-age classical icons like pianist Sviatoslav Richter, and he brings his usual erudite, enlightened touch here to survey such timeless talents as Eugene Ysaye, Fritz Kreisler, Jascha Heifetz, Joseph Szigeti, Nathan Milstein, David Oistrakh, and Yehudi

Menuhin, among others. Contemporary violinists providing commentary range from veterans Itzhak Perlman and Ivry Gitlis (who are excellent) to such youngsters as Hilary Hahn. The vintage footage is often breathtaking, although Milstein, Oistrakh, and Menuhin naturally benefit from being born later in the century. The late Menuhin, in particular, comes across as the film's patron saint, as he not only provides insightful commentary on other violinists but also features in some of the most remarkable performance footage. This is the first of the "Art Of..." series to appear on DVD-Video in the U.S. Let's hope the others—especially the conductors' films—aren't far behind.—**BB**

★ AMERICAN ROOTS MUSIC

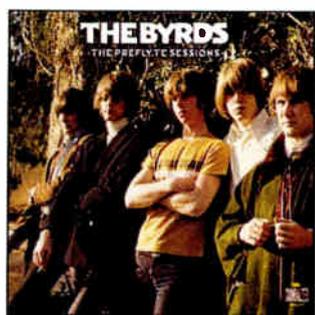
DIRECTOR: Jim Brown
PRODUCERS: Jim Brown, Sam Pollard, and Jeff Rosen
Palm Pictures 3039

Effectively covering the vast, ever-vibrant tapestry that is American vernacular music in just four hours is a nearly insurmountable challenge. This documentary certainly isn't without its flaws, but *American Roots Music* valiantly essays the country's rich musical heritage from Native American sounds and the blues to country and bluegrass, zydeco and tejano, folk and gospel. Although it aired on PBS, *American Roots Music* is superior in its DVD-Video incarnation, as the two discs include six full-length bonus performances—including a wonderful vintage tape of Bob Wills & the Texas Playboys remaking the blues standard "Sitting on Top of the World" and footage of bluegrass sage Doc Watson shot especially for the film. Still, the possibilities of DVD-V aren't exploited here nearly as fully as, say, with the DVD set of Ken Burns' *Jazz*. But the production values are high, and Kris Kristofferson serves as the atmospherically laconic narrator. The film's faults lie in letting some commentators spin superlatives without filling in key details, even to a misleading degree (as when Bonnie Raitt, off the cuff, says that the blues "started with Son House"—what about his mentor, Charley Patton?). And some passages go on too long (such as that on Native American music) at the exclusion of some key roots revivalists (such as the Band). But it brims with priceless footage of Jimmie Rodgers, Bessie Smith, Hank Williams, the Staples Singers, Muddy Waters, Bob Dylan, and so many more. Recommended as a companion to the *American Roots Music* coffee-table book (Abrams) and four-CD boxed set (Palm).—**BB**

N O T E W O R T H Y

THE BYRDS
The Preflyte Sessions
COMPILATION PRODUCERS: Bob Irwin and Roger McGuinn
ORIGINAL PRODUCER: Jim Dickson
Sundazed SC 11116

As the title smartly suggests, this two-disc set comprehensively compiles the pioneering folk-rock band's pre-Columbia recordings, greatly expanding upon a like-titled 1969 compilation, with 40 tracks—16 heretofore unreleased—and a wonderful CD booklet, complete with David Fricke-penned liner notes. Contents find producer Jim Dickson, who had previously worked with Lord Buckley and bluegrass group the Dillards, sculpting a fresh sound out of Roger

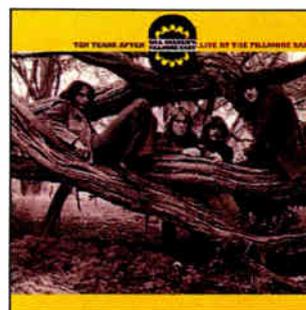


McGuinn, Gene Clark, David Crosby, Chris Hillman, and Michael Clarke. Clearly, the pre-flight Byrds were fol-

lowing McGuinn and Clark's initial folk-duo desire based on Britain's Chad and Jeremy model, but when McGuinn decided to play 12-string, they began to fashion a sound, that on *Preflyte*, seems to presage everything from folk-rock to '60s L.A. rock and even Jefferson Airplane/Grateful Dead-like psychedelia.—**JB**

TEN YEARS AFTER
Live at the Fillmore East
PRODUCER: Ten Years After
Chrysalis 33297

Premiere late-'60s/early-'70s U.K. blues-rock quartet Ten Years After was at the peak of its estimable power when it headlined Bill Graham's famed New York City venue in February 1970—



having already played the two Fillmore clubs (the other in San Francisco) numerous times. This time, though, engi-

neer Eddie Kramer (of Hendrix fame) recorded the two-night engagement, none of which has been previously released—save for lead track "Love Like a Man." But the cut, and the bulk of the material here, will be familiar to any FM rock fan from the period, especially, of course, vocalist and high-speed lead guitarist Alvin Lee's showpiece "I'm Going Home," here taking up nearly 12 minutes—twice as long as the original version on the 1968 album *Undead*. In addition to blues and rock'n'roll covers like "Spoonful" and the very rare "Roll Over Beethoven," the two-disc set is marked by the suddenly timely "The Hobbit"—drummer Ric Lee's traditional concert solo piece.—**JB**

SINGLES

Edited by Chuck Taylor

POP

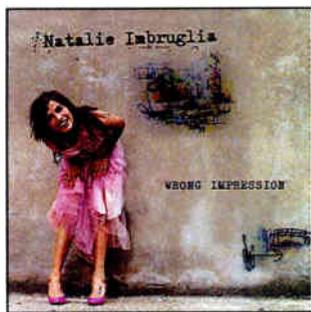
CHRIS ISAAK *Let Me Down Easy* (3:38)
PRODUCER: John Shanks
WRITER: C. Isaak
PUBLISHER: C. Isaak Music Publishing, ASCAP
Reprise 100812 (CD track)
 As his HBO series *The Chris Isaak Show* enters a second season—with reruns of season one debuting on VH1 this month—the timing seems right for this enduring artist to make a return bid at the mass appeal spotlight. His 1991 hit “Wicked Game” remains a signature song to take great pride in, but it has to be frustrating for that to remain a primary calling card, when he has made so many other great songs, like “Baby Did a Bad Bad Thing” and “Somebody’s Crying.” Fortunately, “Let Me Down Easy” is vintage Chris Isaak, conjuring his folksy, rockabilly-lite leanings, complete with some genuine artistry on the primary guitar thread. Vocally, creamy layers of harmony and his pleasing jump to falsetto in the chorus will bring a smile to fans of the engaging singer/songwriter—and to legions of new listeners, if only given the chance to hear this pleasant outing. Modern ACs have a secret weapon in this fine song, which would certainly make the grade at VH1, too.—**CT**

ROCK

AFROCELT SOUND SYSTEM FEATURING ROBERT PLANT *Life Begins Again* (3:54)
PRODUCERS: Simon Emmerson, James McNally, Martin Russell, and Stephen Hague
WRITERS: S. Emmerson, J. McNally, I. Lionaird, M. Russell, and Mass
PUBLISHERS: Real World Music Ltd.
Real World 15379 (CD promo)
 Ten-member musical collective Afrocelt stirred up some serious global attention with the previous “When You’re Falling,” which featured the vocals of Peter Gabriel. Follow-up “Life Begins Again” reteams producer/instrumentalists Simon Emmerson and James McNally, vocalist/lyricist Iarla Ó Lionaird, and engineer/programmer Martin Russell with a high-profile guest singer, in this case Robert Plant. The result is perhaps less commercial than the previous cut, but it remains a celebration of disparate elements, both ancient and modern. Again, Irish influences are at the root, but there are also musings with electronic music. In all, it’s a cultural phenomenon that bursts past the traditional boundaries of contemporary music. Another fine moment from *Volume 3: Further in Time*, which has been lodged in the top 10 of the Billboard Top World Albums chart since June 2001.—**CT**

FLICKERSTICK *Beautiful* (4:07)
PRODUCER: Todd Pipes
WRITERS: B. Lea and C. Kreig
PUBLISHER: not listed
Epic 54822 (CD promo)
 Television has had a long history of giving audiences the opportunity to better know musicians as actual people. Just look at the results of Nat King Cole’s classic show, the Jackson Five cartoon series, O-Town’s run on *Making the Band*, and most recently, VH1’s reality music series *Bands on the Run*, which featured Flick-

SPOTLIGHTS

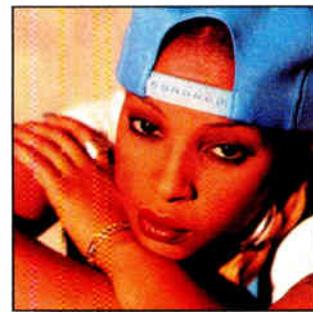


NATALIE IMBRUGLIA *Wrong Impression* (3:27)
PRODUCER: Ian Stanley
WRITERS: N. Imbruglia and G. Clark
PUBLISHERS: not listed
RCA 60484 (CD promo)
 It’s about time. Almost four years after she seduced America with her debut hit “Torn” and the accompanying top 10, double-platinum album *Left of the Middle*, Natalie Imbruglia makes her follow-up bid to charm the masses with “Wrong Impression,” and it’s as hooky as a fisherman’s favorite fly. The Aussie’s girl-next-door voice is immediately recognizable amid an organic, acoustic-guitar-strumming, adult top 40-leaning track whose general flavor favorably parallels that previous staple. This is one of those songs that grows more and more adhesive with repeated listens, as Imbruglia, who co-wrote it, sings a clever turn about the end of a relationship and not wanting to “leave you with the wrong impression.” Overseas, Imbruglia’s sophomore album, *White Lilies Island*, opened with a different single, “That Day,” which was well-received across much of Europe. This one is definitely tagged with the U.S. in mind and should scratch this talented young lady off the one-hit-wonder list once and for all. Look for modern AC saturation first, followed by mainstream and adult top 40 and AC. The new album drops here March 2.—**CT**

CHER *(This Is) A Song for the Lonely* (3:30)
PRODUCER: Mark Taylor
WRITERS: P. Barry, S. Torch, and M. Taylor
PUBLISHERS: Metrophonic Music/Rive Droite Music
Warner Bros. 100800 (CD promo)
 Anyone who thought “Believe” was merely a stroke of good fortune on Cher’s mile-long scorecard will be singing a different tune after one spin of the life-affirming “(This Is) A Song for the Lonely.” This track is so good, in fact, that it’s up for debate as to whether it actually tops that previous winner, the No. 1 song on The Billboard Hot 100 in



1999. Again, dance wizards Mark Taylor and Paul Barry are at the controls, giving the song a frenetic, knee-bobbing urgency that will wash the gray out of any winter day. Thankfully, the guys go light on the vocoder this time, allowing Cher’s campy but signature exaggerated enunciation to foster a grin with the opening notes, until the chorus—one of the catchiest to ring over the airwaves since “MmmBop”—explodes into a rhythmic tantrum. Boy, is “Song for the Lonely” ever an elixir for whatever ails you, a joyous romp with such mass appeal that its destination at the top of the charts seems a given. Her European launch single, “The Music’s No Good Without You,” proved that the appetite for this enduring artist is ravenous, and for this song, which will be launched simultaneously worldwide, is quite simply irresistible. From the sumptuous *Living Proof*, due March 12.—**CT**



MARY J. BLIGE *No More Drama* (4:08)
PRODUCERS: Jimmy Jam and Terry Lewis
WRITERS: J. Harris, T. Lewis, B. Devorzan, and P. Botkin
PUBLISHER: not listed
MCA 25581 (CD promo)
 After scoring a No.1 hit and returning to mainstream radio with the infectious “Family Affair,” Mary J. Blige’s follow-up provides the second half of perhaps the strongest one-two punch of her career. A sample from “Nadia’s Theme” sets the mood for “No More Drama,” the title track of her album, with a loop of the piano line better-known by today’s generation as the theme to TV’s *The Young and the Restless*, which in its own right became a top 10 single in 1976. Jimmy Jam and Terry Lewis don’t rest on the sample, though. The pair’s production adds lush instrumentation and harmonies to the mix, and the Timbaland-style electronic blips and burps bring in the 21st-century factor. Throughout the triumph-over-adversity lyric, Blige demonstrates all the strength and passion one would expect from her; by the three-minute mark, she has long dropped the script, soaring over the song’s form with her own improvised licks. The optimistic tone is a beacon for the new year, and Blige is more welcome on radio than she has been in years. Watch this one follow in its predecessor’s footsteps.—**EA**

erstick. The Dallas-based act won the show’s competition and scored a deal with Epic, which is now releasing a remixed version of the quintet’s 2000 independent release *Welcoming Home the Astronauts*. The album’s first single, “Beautiful,” introduces the group as a good ole American rock band. This minor-key ditty, built largely on a pattern of three-note riffs, makes good use of the band’s three-guitar lineup. And these guitar lines through the verses exude a timeless rock sound that could have been recorded in 1985, yet one that still sounds vital today. The guaranteed exposure on VH1 ensures a good starting point for “Beautiful,” giving Flickerstick a solid advantage above the pack.—**EA**

CAKE *Love You Madly* (3:58)
PRODUCERS: Cake
WRITER: J. McCrea
PUBLISHERS: Stamen Music/EMI Blackwood Music Inc., BMI
Columbia 54865 (CD promo)
 On the heels of top 10 Modern Rock

Track “Short Skirt/Long Jacket,” Cake cooks again with the second single from *Comfort Eagle*, “Love You Madly.” While the song’s laid-back vibe is signature Cake instrumentally, John McCrea changes the formula by eschewing his trademark deadpan and actually singing the melody line. The horn lines peppering the track are a tad more complex than past Cake singles, stepping closer to the tight arrangements of, say, ’70s-era Chicago. The real gem here is the track’s video-clip, which—in continuing the fresh, witty, and downright fun style seen in the “Short Skirt” video—shows a total of zero musical instruments. Instead, the video features cooking utensils as trumpeter Vince DiFiore and drummer Pete McNeal go head-to-head in a cooking competition. Rick James, Phyllis Diller, and the Frugal Gourmet himself, Jeff Smith, appear to judge the unlikely chefs’ creations. So long as MTV appreciates the novelty, Cake can chalk up another winner.—**EA**

R&B

TOYA *No Matta What (Party All Night)* (3:27)
PRODUCER: David Frank
WRITERS: N. Butler and D. Frank
PUBLISHERS: Faithforce/Zomba Music/Muso Music/Griff Griff/EMI-April, ASCAP
REMIXERS: Kevin Davis and Poke & Tone
Arista 5050 (CD promo)
 Toya’s debut “I Do!!!” took well over a half-year to reach its peak inside the top 20 on The Billboard Hot 100—you have to hand it to Arista for sticking by the artist when it looked like she might be another casualty of increasingly narrow radio playlists. Follow-up “No Matta What (Party All Night)” is light fare with the sort of jittery pop/R&B vibe that has defined much of Destiny’s Child’s work. In an effort to jump-start this song, Arista serves up some remixes as well, including a drum’n’bass track from Kevin Davis. But the real story here is a dramatic

reworking that in no way resembles the original version from Track Masters, adding requisite rappers to the mix, in this case 50 Cent & Loon (think “I’m Real” from Jennifer Lopez and Ja Rule). The original song could appeal to fans of Pink’s “Get The Party Started” with its Friday-night happy-hour feel, while the latter mix is obviously meant to reach a more street-wise R&B audience. In any case, pretending that the two versions share anything but the same title is a cheap marketing ploy and a trend that will do nothing but baffle consumers. Whatever happened to believing in your artist?—**CT**

COUNTRY

DANNI LEIGH *Sometimes* (3:42)
PRODUCER: Pete Anderson
WRITERS: J. Lauderdale and F. Dycus
PUBLISHERS: Mighty Nice Music/Laudersongs, BMI; W.B.M. Music/Dyinda Jam Music, SESAC
Audium Records DS-8126 (CD promo)
 With her cowboy-hatted, honky-tonk persona, Danni Leigh has often been called the female Dwight Yoakam. Instead of running from any such comparisons, she boldly rises to the challenge on her current disc, *Divide and Conquer*, by enlisting Yoakam’s famed producer, Pete Anderson. The partnership works well, resulting in fine efforts like this impressive single. Anderson’s production is earthy and engaging but keeps the focus firmly on Leigh’s whiskey-tinged vocals. There’s an earnestness to her delivery that makes the heartache palpable on this Jim Lauderdale/Frank Dycus-penned tune. The guitar work is excellent, and the record has a smoky, insinuating vibe that perfectly complements the texture of her vocal performance. Leigh is one of those artists who has been kicked around by label closings (Decca) and record industry circumstances. She’s overdue for a break; this could be the time and the song.—**DEP**

AC

EVA CASSIDY *Fields of Gold* (3:22)
PRODUCER: Chris Biondo
WRITER: Sting
PUBLISHER: EMI Blackwood, BMI
Blix Street Records G-10045 (CD promo)
 The late Eva Cassidy stirred the embers of her international posthumous career with *Songbird*, which hit No. 1 in Ireland and the U.K., topped the *Billboard* Top Internet Album Sales chart back in May 2001, and has now reached gold in the U.S. It was five years last November since the singer passed away from cancer at the age of 33 (*Billboard*, Jan. 20, 2001), but indie Blix Street Records is keeping the music alive with a series of radio releases that showcase her unique style, blending the seemingly disparate qualities of vulnerability, elegance, and self-reliance. Her take on the Sting composition “Fields of Gold” is truly a joyful moment, a recording that will pull listeners close to the speakers, where they will accomplish that rare feat of not only hearing but also listening. The album version has been trimmed to a neat 3:22, making this a perfect bid for new-year airplay at any radio format. Just lovely.—**CT**

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

R&B/HIP-HOP

Nappy Roots Ready Their New Disc Atlantic Records Sextet Pays Homage To Its Southern Heritage

BY MARCI KENON

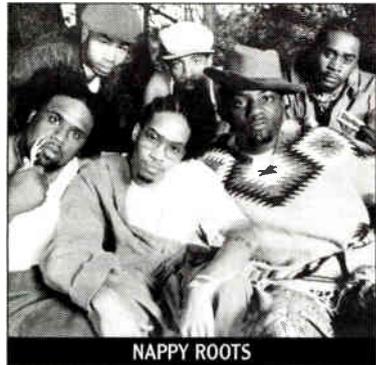
NEW YORK—Nearly four years after signing with Atlantic Records, Bowling Green, Ky.-based hip-hop collective Nappy Roots is seeing the light of day. The sextet's long-awaited debut, *Watermelon, Chicken, and Gritz*, arrives Feb. 26.

"The world wasn't ready for Nappy Roots in '98, '99, or 2000," member Skinny DeVille (aka William Hughes) says about the group, whose 1998 independent album, *Country Fried Cess* (Deep Rooted Productions), established a local fan base and caught the attention of Atlantic reps. "The world wasn't ready to accept a group of guys being country and being nappy, being cool and being humble. Cats are getting tired of hearing the same old shit—I got this and I got that." People want to hear something fresh."

DeVille and fellow Nappy Roots members Big V (Vito Tisdale), Scales (Melvin Adams), B. Stille (Brian B. Scott), R. Prophet (Kenneth Anthony), and Ron Clutch (Ronald C. Wilson) rel-

ish their Southern roots, upbringing, and experiences. For them, Nappy is synonymous with reality and the antithesis of the glitz that defines today's hip-hop. "It's so easy to be nappy," Clutch explains. "Just be yourself. But folks make it so hard to be real."

Coalition of Independent Music Stores president Don VanCleave



NAPPY ROOTS

thinks the time is right for an organic hip-hop group like Nappy Roots. "They're very Southern, very country and hip," he says. "And on top of that,

the music is incredible."

Recording in a studio located in the back of the Nappy Roots-owned record store ET's, the group amassed nearly 100 songs in preparation for its Atlantic debut. Two original tunes from the group's first album made the final cut.

Nappy Roots is proud that its album is not formulaic. "Because we're six individuals, we look at things from a lot of different perspectives," R. Prophet says. "Nappy brings a universal sound—something that appeals to people in Thailand, Baghdad, the Bronx [N.Y.], Oakland [Calif.], and Atlanta."

"If you're looking for a lot of rappers and cameos, this ain't it," Big V says about the group that is managed by Ken Joseph and Kevin Mitchell for New Jersey-based Burning Sands Entertainment and booked by Bobby Bessone of Nashville-based Entertainment Artists. "This is Nappy Roots, and we kept it all in the family."

That family includes Noontime/Atlantic labelmate Jazze Pha, who's featured on "Awnaw," the first single released commercially on vinyl (Dec. 4, 2001) and sent to urban and crossover radio the first week of this month. "Ho Down," a funky ditty produced by Michael Caren, Atlantic's senior VP of A&R, features the Bar-Kays. James "Groove" Chambers produced most of the 20-track set, including "Awnaw," "Ballin' on a Budget," and "Hustla." Also on the guest-producer roster is Mike City, who contributed "Sholiz," and Carlos "Six July" Broady, who produced "Life's a Bitch."

"We played the first single, and then Nappy Roots performed on a show for us in November [2001]," says Gerald Harrison, music director at WGZB and WBLO in Louisville, Ky. "They rocked the house with their catchy songs."

Like the album itself, the marketing campaign for *Watermelon, Chicken, and Gritz* has been slowly stewing. The Lenny Bass-directed "Awnaw" video was sent to BET and regional video outlets last October—the same time Nappy Roots embarked on a club and black-college promo tour. Street teams followed with samplers, posters, T-shirts, and other items. An extensive online campaign also has been in effect since October.

The group hits the road for another six-week promotional tour of the South and Midwest Jan. 15. It runs through Feb. 23, coinciding with the album's release and that of the vinyl version of second single "Headz Up."

"We purposely didn't embark on a nationwide blanket campaign," notes James Lopez, Atlantic's senior director of urban marketing. "We didn't want to front-load this project. We wanted to concentrate in the regions where our quickest response is going to be. As we get closer to the album's release, we'll spread the campaign a little further West and Northeast."

Rhythm, Rap, and The Blues™



by Gail Mitchell

A COLORFUL AFFAIR: By now, anyone who's interested knows who walked away with what in the Grammy Awards nomination derby. In fact, the obligatory head-scratchin' over who did or didn't get a nod that accompanies the Grammys and every other awards show pronouncement is still going on.

I'm wondering why *Missy "Misdemeanor" Elliott's Miss E... So Addictive* didn't receive a best rap album nomination—not to take anything away from those who did. And maybe my old-school R&B roots are showing, but **Luther Vandross' J Records** debut deserved some recognition.

But I'm heartened by the diverse array of veteran and new artists of color who are represented on this year's Grammy roster (including **Mystic, Brian McKnight, Craig David, Blu Cantrell, Sade, City High, Usher, Lamont Dozier, Shaggy, Michael Jackson**

nothing has stopped the music, which is what we're all about anyway."

Also not to be ignored: the boxed set and album notes nods for projects focusing on such historical subjects as **Billie Holiday, Charlie Parker, Richard Pryor**, Stax Records, and the Harlem Renaissance. Earning three nominations—including best historical album—was **Harry Belafonte's** labor of love, *The Long Road to Freedom—An Anthology of Black Music*. "I was a little startled when I first heard the news," Belafonte recalls, "because I didn't think the work we were doing would compete in the world of Grammys. But I'm particularly pleased."

Congrats to all the nominees as we stay tuned for the next musical debate: the winners.

PHILLY'S FINEST: When the 2002 NBA All-Star Weekend rolls around next month, host city Philadelphia's musical sons and daughters—including **Jill Scott, Musiq Soulchild, and the Roots**—will team for the Philly All-Star Concert Series.

The Sega Sports-sponsored event, taking place Feb. 8-9 (8 p.m.-11 p.m.) at the Electric Factory is the brainchild of the aforementioned artists' managers: **Shawn Gee** and **Richard Nichols** (the Roots), **Lyzel Williams** (Scott), and **Mike McArthur** and **Jerome Hipps** (Musiq Soulchild). Fellow Philly-based acts **Bilal, Jaguar Wright, Kindred, AARIES**, and **DJ Jazzy Jeff** will also participate.

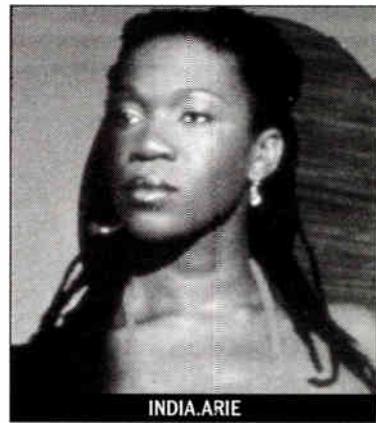
"We wanted to put something together that showcased the unique talents and unity that exist within the current Philadelphia music scene," Gee says. "All of these cats started out together in one way or another."

"It feels good to see all of us coming together," Soulchild adds. "It gives us a chance to appreciate our own."

Without any headliners or opening acts, the shows will adopt a jam-session format. "That idea was spawned by the Okayplayer tour," Gee says. "We wanted to maintain a jam-session feel, since the majority of these folks haven't jammed together since they've become high-profile. We'll have one band consisting of the Roots, as well as other notable musicians like **James Poyser, the Fatback Taffy** [Scott's band] horn section, and **Jazzy Jeff**. If this is a success, we want to possibly go out this summer on a larger scale."

Tickets are \$75 and available through Ticketmaster starting Monday (14). A portion of the proceeds will benefit VHI's Save the Music Foundation.

Additional reporting provided by Rashaun Hall in New York City.



INDIA.ARIE

and sis **Janet**, and **Regina Belle**)—especially the record of the year honor given to newcomer singer/songwriters **Alicia Keys** and **India Arie** and rap connoisseurs **OutKast**.

"I haven't been nominated for anything else, and I don't get pop play," Motown's India Arie told me soon after the nominations were announced. "Other people see me as the girl from the Gap ad and don't even know I have an album out. But this lets me know that some people do know about the album."

R&B vets **the Isley Brothers** nabbed their first Grammy nod—best R&B performance by a duo or group with vocal—since winning the 1969 statuette in the same category for "It's Your Thing." Which begs another quibble: During an influential four-decade career, the brothers surprisingly have yet to claim a Grammy Lifetime Achievement Award.

"Lord willing, it will happen. But there's a whole lot to be thankful for," says **Ernie Isley**, who with brother **Ron** is being inducted this year (Jan. 10) into Hollywood's Rockwalk. "And

JANUARY 19 2002 Billboard HOT RAP SINGLES™			
Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores. SoundScan®			
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	ROUND AND ROUND DEF SOUL/DEF JAM 58852/10JMG	Jonell & Method Man
2	2	THAT WAS THEN BDDY HEAD 74767	Roy Jones, Jr. Featuring Dave Hollister, Perion & Hahz The Ripa
3	14	DANSIN WIT WOLVEZ FADE 34239/ECMD	Strik Nine
4	25	THINK BIG CRIMEWAVE 72002	Crimewave
5	3	GROUND ZERO (IN OUR HEARTS YOU WILL REMAIN) SELECT 25076	Cash & Computa
6	8	JUMP UP IN THE AIR WESTBOUND 555	Original P Introducing Hyped Up Westbound Soljaz
7	RE-ENTRY	CAN I GET THAT EARGASM 3511	Bear Witnez!
8	4	AIN'T NOBODY (WE GOT IT LOCKED!) HOUSE OF FIRE 1285	The Rawlo Boys Featuring T.O.R.O. & Lil' Smoke
9	6	FATTY GIRL FB 015283/UNIVERSAL	Ludacris, LL Cool J & Keith Murray
10	17	PLAYA PLAYA (PLAYING THE GAME RIGHT) WORLD BEAT 90003	Minott Featuring Kurupted Seed
11	RE-ENTRY	ROCK EM WHITESTONE 1277	Boobakaw And Tha Wild Younginz Featuring Vita
12	RE-ENTRY	GOTTA HAVE IT COUNTRYBOY 303/WARLOCK	Chocolate Bandit
13	5	GOT UR SELF A... ILL WILL/COLUMBIA 79678/CRG	Nas
14	7	WE THUGGIN' TERROR SQUAD/ATLANTIC 85174/AG	Fat Joe Featuring R. Kelly
15	13	ALWAYS ON TIME MURDER INC./DEF JAM 588795/10JMG	Ja Rule Featuring Ashanti
16	18	2-WAY BIG YARD 155891/MCA	Rayvon Featuring Shaggy, Ricardo "Rik Rok" Ducent, Brian & Tony Gold
17	10	LIGHTS, CAMERA, ACTION! UNIVERSAL 015135*	Mr. Cheeks
18	RE-ENTRY	GET MO DEAN'S LIST 001	Sherm Featuring Bigga Figgas
19	11	BUSTER 1ST AVENUE 0001	Dennis Da Menace
20	NEW	PIMPS/PLAYERS UTP 901017/DRPHEUS	Skip Featuring Juvenile & Corey C
21	12	BOUNCIN' BACK (BUMPIN' ME AGAINST THE WALL) JIVE 42952*/ZOMBA	Mystikal
22	20	PO' PUNCH POCKET CHANGE 2121	Po' White Trash And The Trailer Park Symphony
23	16	PART II DEF JAM 588891*/10JMG	Method Man & Redman
24	15	BREAK YA NECK J 21061*	Busta Rhymes
25	RE-ENTRY	BURN LOUJ/COLUMBIA 79669/CRG	Mobb Deep Featuring Vita & Noyd

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

JANUARY 19
2002

Billboard® TOP R&B/HIP-HOP ALBUMS™

Compiled by SoundScan
has a current chart position
of zero (0) this week.

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	4	NAS	ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	NUMBER 1 Stillmatic	1	50	39	41	28	JAGGED EDGE ▲	SO SO DEF/COLUMBIA 85646*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	2
2	2	3	4	LUDACRIS	DISTURBING THE PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/18.98)	Word Of Mouf	1	51	59	54	12	MR. CHEEKS	UNIVERSAL 014928 (12.98/18.98)	John P. Kelly	5
3	5	10	14	JA RULE ▲	MURDER INC./DEF JAM 586437*/IDJMG (12.98/18.98)	Pain Is Love	1	52	56	55	12	GHOSTFACE KILLAH	EPIC 61589* (12.98 EQ/18.98)	Bulletproof Wallets	2
4	3	2	3	LIL BOW WOW	SO SO DEF/COLUMBIA 86130*/CRG (12.98 EQ/18.98)	Doggy Bag	2	53	33	31	24	DESTINY'S CHILD ▲	COLUMBIA 61063*/CRG (12.98 EQ/18.98)	Survivor	1
5	7	13	5	OUTKAST	ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	5	54	51	64	10	SOUNDTRACK	HYPNOTIZE MINDS/COLUMBIA 1972CRG (12.98 EQ/18.98)	Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album	4
6	6	4	3	MYSTIKAL	JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	4	55	79	74	10	ERICK SERMON	J 20023* (12.98/18.98)	[Music]	8
7	8	5	11	MICHAEL JACKSON ▲	EPIC 69400* (12.98 EQ/18.98)	Invincible	1	56	53	61	25	MISSY "MISDEMEANOR" ELLIOTT ▲	THE GOLD MIND/ELEKTRA 62639*/EEG (12.98/18.98)	Miss E...So Addictive	1
8	10	14	6	BUSTA RHYMES ●	FLIPMODE 20009*/J (12.98/18.98)	Genesis	2	57	55	69	9	CYPRESS HILL	COLUMBIA 85740*/CRG (12.98 EQ/18.98)	Stoned Raiders	26
9	13	11	5	MOBB DEEP	LOUD/COLUMBIA 85889*/CRG (12.98 EQ/18.98)	Infamy	1	58	66	71	7	TOO SHORT	SHORT/JIVE 41761/ZOMBA (11.98/17.98)	Chase The Cat	14
10	4	7	22	USHER ▲	ARISTA 14715* (12.98/18.98)	8701	3	59	50	48	20	JENNIFER LOPEZ ▲	EPIC 85965 (12.98 EQ/18.98)	J.Lo	1
11	11	8	3	JAY-Z	ROC-A-FELLA/DEF JAM 586614*/IDJMG (19.98/14.98)	MTV Unplugged	8	60	78	88	19	VARIOUS ARTISTS	FB 014859/UNIVERSAL (12.98/18.98)	FB Entertainment Presents: The Goodlife Album	9
12	9	12	28	ALICIA KEYS ▲	J 20002 (12.98/18.98)	Songs In A Minor	1	61	54	70	17	BUBBA SPARXXX ●	BEAT CLUB 493127*/INTERSCOPE (12.98/18.98)	Dark Days, Bright Nights	3
13	12	9	7	VARIOUS ARTISTS	RUFF RYDERS 493177*/INTERSCOPE (12.98/18.98)	Ryde Or Die Vol. III: In The "R" We Trust	9	62	68	77	11	R. KELLY ▲	JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	1
14	15	15	3	MASTER P	NEW NO LIMIT 860977/UNIVERSAL (12.98/18.98)	Game Face	14	63	63	68	7	SOUNDTRACK	AFTERMATH/OGGYSTYLE 493128*/INTERSCOPE (12.98/18.98)	The Wash	5
15	17	16	4	JOE	JIVE 41786/ZOMBA (12.98/18.98)	Better Oays	3	64	57	58	19	BRIAN MCKNIGHT ●	MOTOWN 014743/UNIVERSAL (12.98/18.98)	Superhero	4
16	19	19	4	SOUNDTRACK	DEF JAM 586628*/IDJMG (12.98/18.98)	How High	6	65	76	73	18	GERALD LEVERT	ELEKTRA 62655/EEG (12.98/18.98)	Gerald's World	2
17	14	6	7	WU-TANG CLAN	WU-TANG/LOUD/COLUMBIA 86236*/CRG (12.98 EQ/18.98)	Iron Flag	6	66	52	67	20	JUVENILE ●	CASH MONEY 860913/UNIVERSAL (12.98/18.98)	Project English	2
18	16	18	19	MARY J. BLIGE ▲	MCA 112616* (12.98/18.98)	No More Drama	1	67	87	86	17	BABYFACE	ARISTA 14667* (12.98/18.98)	Face2Face	8
19	27	32	8	KEKE WYATT	MCA 112609 (12.98/14.98)	Soul Sista	9	68	72	59	7	THE TEMPTATIONS	MOTOWN 016330/UNIVERSAL (12.98/18.98)	Awesome	27
20	26	22	5	NATE DOGG	DESERT STORM/ELEKTRA 62688*/EEG (12.98/18.98)	Music & Me	3	69	71	79	11	INDIA.ARIE ▲	MOTOWN 013770/UNIVERSAL (12.98/18.98)	Acoustic Soul	3
21	20	17	5	YOLANDA ADAMS	ELEKTRA 62690/EEG (12.98/18.98)	Believe	7	70	60	56	29	LUTHER VANDROSS ▲	J 20007 (12.98/18.98)	Luther Vandross	2
22	31	26	5	MACK 10	CASH MONEY 860968*/UNIVERSAL (12.98/18.98)	Bang Or Ball	4	71	65	53	20	DONNIE MCCLURKIN ▲	VERITY 43150/ZOMBA (11.98/17.98) ▲	Live In London And More...	22
23	25	30	3	ICE CUBE	PRIORITY 29091*/CAPITOL (12.98/18.98)	Greatest Hits	11	72	62	63	20	NELLY ▲	FD REEL 157743*/UNIVERSAL (12.98/18.98)	Country Grammar	1
24	18	20	7	AALIYAH ▲	BLACKGROUND 10082* (12.98/18.98)	Aaliyah	2	73	80	83	27	JILL SCOTT ▲	HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) ▲	Who Is Jill Scott? Words And Sounds Vol. 1	2
25	24	29	9	FAITH EVANS	BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	2	74	75	77	11	HOT SHOT DEBUT			
26	29	23	4	WARREN G	UNIVERSAL 016121* (12.98/18.98)	The Return Of The Regulator	14	75	77	97	11	IMX	TUG 39009/NEW LINE (12.98/18.98)	IMx	74
27	28	28	9	ANGIE STONE	J 20013* (12.98/18.98)	Mahogany Soul	4	76	81	75	11	SNOOP DOGGY DOGG	DEATH ROW/OGGYSTYLE/PRIORITY 50030*/CAPITOL (12.98/18.98)	Death Row's Snoop Doggy Dogg Greatest Hits	18
28	22	21	10	JAY-Z ▲	ROC-A-FELLA/DEF JAM 586396*/IDJMG (12.98/18.98)	The Blueprint	1	77	82	74	12	BONEY JAMES	WARNER BROS. 48004 (17.98 CD)	Ride	27
29	21	25	12	DMX ▲	RUFF RYDERS/DEF JAM 586450*/IDJMG (12.98/18.98)	The Great Depression	1	78	97	—	10	THE O'JAYS	MCA 112715 (12.98/18.98)	For The Love...	11
30	40	35	7	TIMBALAND & MAGOO	BLACKGROUND 10948* (12.98/18.98)	Indecent Proposal	3	79	61	51	5	LA' CHAT	IN THE PAINT 8239/KOCH (12.98/18.98)	Murder She Spoke	16
31	35	50	8	SOUNDTRACK	INTERSCOPE 493172 (12.98/18.98)	Ali	31	80	91	85	13	MARIAH CAREY	COLUMBIA 85960*/CRG (17.98 EQ/22.98)	Greatest Hits	36
32	23	24	7	JILL SCOTT	HIDDEN BEACH 86150/EPIC (14.98/18.98)	Experience: Jill Scott 826+	7	81	98	—	9	VARIOUS ARTISTS	RED STAR 85857*/EPIC (11.98 EQ CD)	Red Star Sounds — Volume One: Soul Searching	29
33	41	40	3	JAHEIM ●	DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	2	82	74	76	9	OUTLAWZ	OUTLAW/IN THE PAINT 8324/KOCH (12.98/18.98)	Novakane	24
34	32	33	5	FAT JOE	TERROR SQUAD/ATLANTIC 83472*/JAG (11.98/17.98)	J.O.S.E.: Jealous Ones Still Envy	6	83	58	52	22	BOYZ II MEN	UNIVERSAL 016083 (12.98/18.98)	Legacy: The Greatest Hits Collection	37
35	44	39	8	UGK	JIVE 41673/ZOMBA (11.98/17.98)	Dirty Money	2	84	89	95	14	LIL' ROMEO	SOULJA/PRIORITY 50198*/CAPITOL (11.98/17.98)	Lil' Romeo	5
36	48	38	7	DUNGEON FAMILY	ARISTA 14693* (12.98/18.98)	Even In Darkness	4	85	82	81	19	VARIOUS ARTISTS	HIDDEN BEACH 86653*/EPIC (17.98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 1	33
37	37	34	21	MAXWELL ▲	COLUMBIA 87136*/CRG (12.98 EQ/18.98)	Now	1	86	85	82	19	DE LA SOUL	TOMMY BOY 1443* (12.98/18.98)	AOI: Bionix	31
38	30	36	9	PETEY PABLO ●	JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	7	87	87	80	15	REGINA BELLE	PEAK 85050/CONCORD (16.98 CD)	This Is Regina	86
39	47	47	22	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲	DREAMWORKS 450231/INTERSCOPE (12.98/18.98)	Eternal	1	88	95	62	3	VARIOUS ARTISTS ▲	WARNER BROS./ELEKTRA/ATLANTIC 14684/ARISTA (12.98/18.98)	Totally Hits 2001	19
40	67	65	11	DILATED PEOPLES	ABB/PRIORITY 31477*/CAPITOL (8.98/10.98)	Expansion Team	8	89	95	62	3	BELL BIV DEVOE	BIV 10 016330/UNIVERSAL (12.98/18.98)	BBO	62
41	42	49	7	8BALL	JCOR 860964/INTERSCOPE (12.98/18.98)	Almost Famous	6	90	89	95	9	SKIP	UTP 90100/ORPHEUS (17.98 CD) ▲	Live From Hollygrove	38
42	34	37	25	CRAIG DAVID ●	WILDSTAR/ATLANTIC 88081*/JAG (11.98/17.98)	Born To Oo It	12	91	75	82	17	SOUNDTRACK ●	MURDER INC./DEF JAM 548832*/IDJMG (12.98/18.98)	The Fast And The Furious	5
43	38	42	3	VARIOUS ARTISTS	UTV/DEF JAM 586662/IDJMG (12.98/18.98)	The Source Presents Hip Hop Hits — Volume 5	38	92	99	—	22	SOUNDTRACK	PRIORITY 50213*/CAPITOL (12.98/18.98)	Training Day	19
44	64	46	7	G. DEP	BAD BOY 73042*/ARISTA (11.98/17.98) ▲	Child Of The Ghetto	23	93	83	90	23	JADAKISS ●	RUFF RYDERS 493011*/INTERSCOPE (12.98/18.98)	Kiss Tha Game Goodbye	2
45	46	57	10	JERMAINE DUPRI	SO SO DEF/COLUMBIA 85830*/CRG (12.98 EQ/18.98)	Instructions	3	94	83	90	23	CITY HIGH ●	BOOGA BASEMENT 490890/INTERSCOPE (12.98/18.98)	City High	23
46	36	43	17	FABOLOUS ●	DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98)	Ghetto Fabolous	2	95	73	87	8	LIL SUN	DEEP SOUTH TYCOONS 7312 (18.98 CD)	Sunburnt	94
47	43	44	38	JANET ▲	VIRGIN 10144* (12.98/18.98)	All For You	1	96	95	87	8	SPM	DDPE HOUSE 016017/UNIVERSAL (12.98/18.98)	Never Change	40
48	69	78	14	PROPHET JONES	UNIVERSITY/MOTOWN 014551/UNIVERSAL (12.98/18.98) ▲	Prophet Jones	16	97	96	87	15	ORIGINAL P	WESTBOUND 1116 (11.98/17.98)	Introducing Hyped Up Westbound Soljaz	77
49	49	45	40	GINUWINE ▲	EPIC 69622* (12.98 EQ/18.98)	The Life	2	98	85	100	40	P. DIDDY & THE BAD BOY FAMILY	BAD BOY 73045*/ARISTA (12.98/18.98)	The Saga Continues...	2
								99	84	92	19	112 ▲	BAD BOY 73039*/ARISTA (12.98/18.98)	Part III	1
								100	94	89	7	AFROMAN ●	UNIVERSAL 014979 (12.98/18.98)	The Good Times	9
												PRINCE	NPG 70004*/REDLINE (18.98 CD)	The Rainbow Children	33

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Billboard® TOP R&B/HIP-HOP CATALOG ALBUMS™

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	3	2PAC ▲	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	NUMBER 1 Greatest Hits	159	13	5	MICHAEL JACKSON ◆	EPIC 66073 (12.98 EQ/18.98)	Thriller	236
2	1	AALIYAH ▲	BLACKGROUND 10753 (12.98/17.98)	One In A Million	90	14	1	R. KELLY ▲	JIVE 41527/ZOMBA (11.98/17.98)	12 Play	175
3	7	2PAC ▲	DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me	300	15	14	BARRY WHITE ▲	CASABLANCA/MERCURY 822782/IDJMG (8.98/11.98)	Barry White's Greatest Hits Volume 1	101
4	9	MARY J. BLIGE ▲	UPTOWN 110881/MCA (6.98/11.98)	What's The 411	100	16	—	THE NOTORIOUS B.I.G. ◆	BAD BOY 73011*/ARISTA (19.98/24.98)	Life After Death	215
5	11	DR. DRE ▲	AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	99	17	—	NAS ▲	COLUMBIA 57684*/CRG (17.98 EQ/11.98)	Illmatic	29
6	8	JAY-Z ▲	FREEZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/16.98)	Reasonable Doubt	213	18	—	JODECI ▲	UPTOWN 110198/MCA (6.98/11.98)	Forever My Lady	119
7	17	MAKAVELI ▲	DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	186	19	—	MARVIN GAYE	MOTOWN 530883/UNIVERSAL (6.98/11.98)	What's Going On	63
8	6	AL GREEN ▲	HIT THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	358	20	19	DMX ▲	RUFF RYDERS/DEF JAM 548533*/IDJMG (12.98/18.98)	...And Then There Was X	82
9	12	BOB MARLEY AND THE WAILERS ◆	TUFF GONG/ISLAND 846210*/IDJMG (12.98/18.98)	Legend	276	21	13	SADE ▲	EPIC 85287 (12.98 EQ/18.98)	The Best Of Sade	366
10	20	2PAC ▲	AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	280	22	—	JUVENILE ▲	CASH MONEY 153162/UNIVERSAL (12.98/18.98)	400 Degreez	159
11	—	JAY-Z ▲	ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	Vol. 3... Life And Times Of S. Carter	67	23					

Mush's Fat Jon Pays Respects To Music's Influence On 'Wave'

BY RASHAUN HALL

NEW YORK—For a producer/rapper with a penchant for science-fiction-based cartoons, it made sense for Fat Jon the Ample Soul Physician to reference a classic Japanimation cartoon for the title of his full-length debut, due Feb. 5 from Los Angeles-based Mush Records.

The album's title, *Wave Motion*, pays homage to the multiple effects music has on the Cincinnati native. "In [the cartoon series] *Star Blazers*, there was a starship Yamato, and it had a wave-motion cannon," Jon says. "It was an indestructible weapon—and that's how I feel about music. It creates that type of ripple in your temporal space."

Though Jon describes *Wave Motion* as "American-made instrumental hip-hop," it's not his first instrumental endeavor. Jon, who is also a member of the rap outfit Five Deez, recorded an instrumental hip-hop album, *Humanoid Erotica* (Counterflow), under the guise of Maurice Galactica.

In addition to his recording career, Jon, along with Five Deez's Pace, owns Dimensia Records. "We started the label in order to release music we liked—without having to cater to somebody else. We also started the label to help others out. We know a lot of people who make music but don't always get the same opportunities that others get. So, we try to extend the helping hand with our connections."

Jon's industry relationships with fellow Mush artists DJ Osiris and Boom Bip led to his being signed to Mush. "They [DJ Osiris and Boom Bip] did a record for Mush called *The Low End Sequence EP*," Jon says. "I liked the



FAT JON THE AMPLE SOUL PHYSICIAN

record a lot, so they introduced me to Robert [Curcio, Mush Records co-owner]. At the time I was shopping my stuff around, letting people check out my beats."

According to Jon, he sent demos to Curcio, who was apparently impressed with the artist's work. "There was something about the sound of the music," Curcio explains. "The drums were well-programmed, and the samples were really classic-sounding." Curcio first signed Jon to an EP deal, which came as a surprise to the producer.

"I was just letting people hear what I could do," Jon notes. "The way that I've seen things work, [producers] don't just get these phat deals—they just get work. You get this opportunity to do a beat for somebody, and that leads to more work. I just wanted people to know I was out there. I never really expected a record deal."

The agreement resulted in two EPs, *Dyslexic* and *Stasis*, which provided material for *Wave Motion*. "They were originally just vinyl

releases, but they had this similar vibe to them," Jon acknowledges. "Robert and I decided to combine them to create a full-length CD. Once we put them together and found a good sequence, everything fit—even though the songs' titles take on different meanings.

"I made 'For Stress' for my man Stress, who I haven't seen in five years," says Jon, who is published by Ample Soul Music, BMI. "I don't even know if he's alive or not, but if he gets the record, that's for him. 'Feel the Void' is what hip-hop does for me. That beat means a lot to me because it was destroyed, and I had to re-create it piece by piece. I had to go to New York and find records that I couldn't find anywhere else."

Describing Jon's sound as drum'n'bass, Curcio believes that *Wave Motion* will appeal to a wide variety of listeners.

"We look at other artists like Kid Loco who are in the same vein as Jon—and who cut across a lot of underground sub-genres," Curcio notes. "This album has an appeal that should cross multiple genres, from electronica to jazz."

For retailers, Mush's previous releases are reason enough to stock *Wave Motion*. "There are a lot of camps bringing together hip-hop and electronica, and I think Mush is leading the pack with releases like this," explains William Marshall, buyer for the Berkeley, Calif.-based Amoeba Music. "It's the marriage of hi- and low-fi sounds that make this album so interesting. It also has character, which a lot of sample-based music doesn't. [This album] is more about personality than obscure samples."

The Beat Box Hot Plate

logical Mixtape) with the lovely and sweet "Earth." Devotees of the "Body & Soul sound" will no doubt appreciate the lush (remixed) rhythms provided by **Ben Watt** of **Everything but the Girl**.

• **Pete Moss & Terra Deva**, "After 2" (Definity single). "After 2" DJ/producer Pete Moss and singer Terra Deva—she of the sensuous, soulful voice—have created one heck of a smoldering deep-house jam. The scintillating track is further complemented by **Satoshi Tomiie** and **M.A.S. Collective** remixes. Contact 212-505-7728.

• **Gazzara**, "The Spirit of Summer" (Irma U.S.A. single). Remixer **Dave Warrin** dresses up "The Spirit of Summer" in deep, sensual house grooves, while **Jon Cutler** goes the jazz route, complete with stylish horn and keyboard work.

• **Solar City Featuring Pepper Mashay**, "You and Me (Feels So Good)" (Jungle Red single). Unlike her past couple of recordings, which have been more about sassy ad-libs than anything else, the **Thunderpuss**-inflected "You and Me" offers veteran club singer Pepper Mashay a proper song to sink her teeth into. In the process, she shows novices and wanna-bes how to do it properly. Contact 323-960-0085 or log on to jungleregrecords.com.

MICHAEL PAOLETTA

Beat Box™



by Michael Paoletta

FRENCH KISS: For his new beat-mixed compilation, the two-disc *After the Playboy Mansion* (Astralwerks)—which follows in the footsteps of the 2-year-old *A Night at the Playboy Mansion*—fave Paris-based DJ/producer



DIMITRI FROM PARIS

Dimitri From Paris says he wanted to mix the old with the new in a way that makes the old sound new again.

"Just because a song is old doesn't mean it's dated," Dimitri says. "I just bring together songs that are plain good. Strong songs plus good melodies equal a long life, which is why I don't like using only hits of the day for my compilations: After three months, the disc will be dated."

Nestled among disco memories (**TS Monk's** "Candidate for Love," **Rinder & Lewis's** "Lust," **Best Friends Around's** "So Good to Know," **Grace Jones's** "Feel Up") and recent house fare (**Jon Cutler Featuring E-Man's** "It's Yours," **Boris Dlugosch Featuring Roisin Murphy's** "Never Enough," **Linda Clifford's** "Changin'") are exclusive "Dim re-edits" of **Imagination's** "So Good, So Right," **Tata Vega's** "Get It Up for Love," and **Harold Melvin and the Blue Notes's** "Don't Leave Me This Way."

One track Dimitri wanted for the album but couldn't license was **Barry White's** "It's Ecstasy When You Lay Down Next to Me." According to Dimitri, "Barry didn't want one of his tracks to be associated with Playboy." Imagine that.

Staying with France for another minute, Pagan/Ark 21 issues *I Love Serge—Electronica Gainsbourg* Jan. 29. The eclectic set features internationally known DJ/remixers revisiting tracks from the vaults of **Serge Gainsbourg**, who passed away 10 years ago. Highlights include **Bob Sinclar's** "Marabout," **Dax Riders's** "No Comment," **Howie B.'s** "Ballade de Melody Nelson," **Herbert's** "Bonnie & Clyde," and **Readymade's** "Aéroplanes."

NEWSY NEIGHBORS: On Dec. 31, 2001, Cox Communications-owned WTMI Miami/Fort Lauderdale—a classical music institution—was rechristened Party 93.1. With a focus on dance music, the station is now poised to offer WPOW Miami some serious competition. At press time, the station—which has applied for new call letters—was without a music director or on-air staff; **Mike Disney** is the station's acting PD... Fans of **Scuba** (aka **King Britt & Vikter Duplaix**) can expect the act's forthcoming project to arrive via Om Records.

ABOVE THE CLOUDS: **Carlos Estrada**, owner of dance specialty outlet Carjul Records in Coral Way, Fla., passed away Dec. 29, 2001, after a heart attack resulting from a bout with pneumonia. He was 45.

For nearly 25 years, Carjul was one of the premier dance music retailers in the Miami/South Florida area. Early on, Estrada learned that it was more than possible to prosper with the support of the club community, especially if customers were treated with care and respect. As a result of the store's success, local radio outlets often monitored Carjul's sales for programming possibilities. **Colleen Cassidy** of the Clifton Group referred to Estrada as "a music director's best friend."

Services were held Dec. 30 and 31 at the Rivero Funeral Home in Miami. Estrada is survived by his life partner (**Angel Rodriguez**), mother (**Zoraida**), father (**Carlos Sr.**), and sister (**Jackie**).

On Dec. 31, **Jim Buccalo**, more commonly known as **DJ Buc**, passed away in Atlanta; the cause of death was double pneumonia.

DJ Buc, unlike the bulk of too many contemporary club DJs, was a champion of the musical journey—a journey that traversed a wonderfully diverse rhythmic landscape in the course of one set. For DJ Buc, it was important not only to play the hits, but to introduce his audiences to the new and unexpected. He knew how to entertain and educate.

Prior to moving to Atlanta in 1988, DJ Buc—who was born and raised in West Virginia—spent time in Dallas, where he began his DJ career. He is survived by a sister (**Joyce Kenny**) and a brother (**Don**). At press time, memorial services were being planned in Atlanta and New York City; the latter will involve a celebration at the weekly Body & Soul soirée, DJ Buc's favorite party.

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Billboard HOT DANCE MUSIC

Hot Dance Music by Charting Albums and Singles is compiled from a national sample of club DJs, with assistance and advice from experts, selected, compiled, and provided by...

THIS WEEK	LAST WEEK	WKS. AGO	Club Play		Artist
			TITLE	IMPRINT & NUMBER/PROMOTION LABEL	
			NUMBER 1		1 Week At Number 1
1	5	12	EVERYDAY	NERVOUS 20506	Kim English
2	2	5	IN STEREO (THE SUPERCHUMBO MIXES)	NERVOUS 20494	Flip Flop Featuring Faith Trent
3	3	6	HARDER, BETTER, FASTER, STRONGER	VIRGIN 38811	Daft Punk
4	4	7	I'M A SLAVE 4 U	JIVE 42980	Britney Spears
5	8	16	GET THE PARTY STARTED (REMIXES)	ARISTA 15074	Pink
6	7	13	WHERE'S YOUR HEAD AT	XL 38803/ASTRALWERKS	Basement Jaxx
7	1	2	GUIARRA G	TOMMY BOY SILVER LABEL 2332/TOMMY BOY	G Club Presents Banda Sonora
8	12	18	FREELOVE	MUTE 42419/REPRISE	Depeche Mode
9	18	23	SEXUAL REVOLUTION	EPIC 79680	Macy Gray
10	11	14	GHETTO	TOMMY BOY SILVER LABEL 2307/TOMMY BOY	Rhythm Masters
11	6	3	RUNNIN'	GROOVILICIOUS 264/STRICTLY RHYTHM	Mark Picchiotti Presents Basstoy Featuring Dana
12	9	4	BE FREE	STRICTLY RHYTHM 12614	Live Element
13	22	29	FEEL THE BEAT (REMIXES)	GROOVILICIOUS 269/STRICTLY RHYTHM	Darude
14	20	21	DIRTY DANCIN'	YCLEF 21135/J	The Product G&B Featuring Carlos Santana
15	21	25	YOUNG, FRESH N' NEW	VIRGIN PROMO	Kelis
16	14	9	TURN OFF THE LIGHT	DREAMWORKS 450903	Nelly Furtado
17	13	1	COME ON DOWN	STRICTLY RHYTHM 12589	Crystal Waters
18	17	19	FINALLY	BIG BEAT 85225/ATLANTIC	Kings Of Tomorrow Featuring Julie McKnight
19	26	39	CAN'T GET YOU OUT OF MY HEAD	CAPITOL 77885	Kylie Minogue
20	30	—	CAUGHT UP	GROOVILICIOUS 271/STRICTLY RHYTHM	DJ Disciple Featuring Mia Cox
			POWER PICK		
21	28	38	GHV2 (MEGAMIX)	MAVERICK PROMO/WARNER BROS	Madonna
22	15	10	CAN HEAVEN WAIT	J 21134	Luther Vandross
23	10	11	ALWAYS	MINISTRY OF SOUND PROMO	Bent
24	16	8	BRING IT TO ME	DREAMWORKS PROMO	Soluna
25	23	27	SUBURBAN TRAIN	NETTWERK 33140	DJ Tiesto
26	29	40	STAR GUITAR	FREESTYLE OUSTI/ASTRALWERKS PROMO/VIRGIN	The Chemical Brothers
27	25	30	OPEN YOUR BOX (THE ORANGE FACTORY REMIXES)	MINDTRAIN 001	Ono
28	27	32	SAMB-ADAGIO	MCA PROMO	Safri Duo
29	32	43	AIN'T IT FUNNY (REMIX)	EPIC PROMO	Jennifer Lopez Featuring Ja Rule
30	31	37	WORK	MAW 2302/TOMMY BOY	Masters At Work Feat. Puppah Nas-T & Denise
31	35	—	EMOTION (REMIXES)	COLUMBIA 79672	Destiny's Child
32	40	—	UNDERWATER	NETTWERK 33141	Delerium Featuring Rani
33	39	—	I DON'T UNDERSTAND IT	STRICTLY RHYTHM 12618	Ultra Nate
34	43	—	TAKE MY HAND (REMIXES)	ARISTA PROMO	Dido
35	38	45	TRUST YOUR LOVE	FOUNDAY 70595/ORPHEUS	Koda
36	34	22	IN MY DREAMS	HEART 001	Tina Ann
37	37	36	INTERSTELLA	DECIPHER 004/PIONEER	Mark Shimon Vs. Third Degree
			HOT SHOT DEBUT		
38	NEW	1	YOU GOT ME (BURNIN' UP)	MCA 155918	Funky Green Dogs
39	19	17	HERO (REMIXES)	INTERSCOPE PROMO	Enrique Iglesias
40	NEW	1	LOVE'S GONNA SAVE THE DAY	VINYL SOUL 121/MUSIC PLANT	Georgie Porgie
41	47	—	MAYBE	BIG 3 PROMO/ARTEMIS	Mpress
42	NEW	1	WE ARE FAMILY (HEART & SOUL REMIXES)	TOMMY BOY SILVER LABEL 2331/TOMMY BOY	Various Artists
43	36	24	REACH OUT	DEFINITY 013	Bobby D'Ambrosio With CJ
44	44	41	ONE GOOD REASON	24/7 72472/ARTEMIS	Nicole J. McCloud
45	NEW	1	MUSICA ELECTRICA	STAR 69 1232	Alma Matris
46	24	20	YOU KNOW IT'S HARD	OUTPOST/GEFFEN 497633/INTERSCOPE	The Crystal Method
47	NEW	1	PACIFIC COAST PARTY (REMIXES)	INTERSCOPE PROMO	Smash Mouth
48	45	46	FALL INTO ME	MOONSHINE 88479	Micro
49	33	15	LETTIN' YA MIND GO	FUTURE GROOVE 9189/MUTE	Desert
50	50	44	RAPTURE (TASTES SO SWEET)	MADE 002/MINISTRY OF SOUND	iiio

THIS WEEK	LAST WEEK	WKS. AGO	Maxi-Singles Sales		Artist
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NUMBER 1		8 Weeks At Number 1
1	2	1	LIFETIME	COLUMBIA 79640/CRG	Maxwell
2	1	2	WHERE THE PARTY AT	SD SD DEF/COLUMBIA 79605/CRG	Jagged Edge With Nelly
3	4	5	YES	TOMMY BOY 2286	Amber
4	3	4	TRUST YOUR LOVE	FOUNDAY 70595/ORPHEUS	Koda
5	6	3	FREELOVE	MUTE/REPRISE 42419/WARNER BROS	Depeche Mode
6	5	8	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS	Madonna
7	7	12	THIS IS ME	BAD BOY 79403/ARISTA	Dream
8	13	—	WHERE'S YOUR HEAD AT	XL 38803/ASTRALWERKS	Basement Jaxx
9	9	6	TO THE MUSIC/BOUNCING OFF THE CEILING	STOCKHOLM 01536/MCA	A*Teens
10	11	13	MUSIC	MAVERICK 44909/WARNER BROS	Madonna
11	8	7	SURVIVOR	COLUMBIA 79566/CRG	Destiny's Child
12	14	11	DESERT ROSE	A&M 497321/INTERSCOPE	Sting Featuring Cheb Mami
13	17	20	DON'T TELL ME	MAVERICK 44910/WARNER BROS	Madonna
14	16	22	LORDS OF ACID VS. DETRIOT	ANTLER SUBWAY 6065	Lords Of Acid
15	12	10	ALL OR NOTHING	J 21056	O-Town
16	15	16	FILL ME IN	WILDSTAR/ATLANTIC 88098/AG	Craig David
17	22	14	A WHITER SHADE OF PALE/A QUESTION OF HONOUR	NEMO STUDIO 79074/ANGEL	Sarah Brightman
18	24	—	IT BEGAN IN AFRIKA	FREESTYLE DUST/ASTRALWERKS 38798/VIRGIN	The Chemical Brothers
19	10	9	BOOTYLICIOUS	COLUMBIA 79622/CRG	Destiny's Child
20	21	23	CRYSTAL	REPRISE 42397/WARNER BROS	New Order
21	19	—	I WANNA BE BAD	LAVA/ATLANTIC 85146/AG	Willa Ford
22	18	15	STRONGER	JIVE 79405/ZOMBA	Britney Spears
23	20	17	BY YOUR SIDE	EPIC 79544	Sade
24	—	—	STRANGER IN MY HOUSE	ELEKTRA 67173/EEG	Tamia
25	—	—	CAN'T FIGHT THE MOONLIGHT	CURB 77088	LeAnn Rimes

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

Billboard HOT DANCE BREAKOUTS

Club Play		Maxi-Singles Sales	
1	WAKE UP Beki LOGIC	1	EMOTION Destiny's Child COLUMBIA
2	YOU GIVE ME SOMETHING Jamiroquai EPIC	2	HARDER, BETTER, FASTER, STRONGER Daft Punk VIRGIN
3	SON OF A GUN Janet Featuring Missy Elliott, P. Diddy & Carly Simon VIRGIN	3	SUBURBAN TRAIN DJ Tiesto NETTWERK
4	GETTIN' INTO U W.O.S.P. MINISTRY OF SOUND	4	CLUB BIZARRE Brooklyn Bounce RADIKAL
5	AMERICANA Thump	5	ALRIGHT STROBELIGHT Amtr@k Jrny STAR 69

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

Billboard TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST		Title
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NUMBER 1		8 Weeks At Number 1
1	1	15	VARIOUS ARTISTS	RAZOR & TIE 83041	Pulse
2	2	11	GARBAGE	ALMO 500/UNIVERSAL 88115/INTERSCOPE	Beautifulgarbage
3	3	11	BJORK	ELEKTRA 62553/EEG	Vespertine
4	6	—	VARIOUS ARTISTS	ROBBINS 75025	Dance Party (Like It's 2002)
5	4	—	LOUIE DEVITO	DEE PEE 43001/MUSICRAMA	N.Y.C. Underground Party Volume 4
6	5	10	DAFT PUNK	VIRGIN 45308	Discovery
7	8	—	DJ SKRIBBLE	BIG BEAT/WARNER ESP 35289/LONDON SIRE	Essential Presents: Skribble's House
8	12	—	VARIOUS ARTISTS	ULTRA 1110	Ultra: Chilled 01
9	7	—	NEW ORDER	REPRISE 89621/WARNER BROS	Get Ready
10	10	—	DARUDE	GROOVILICIOUS 111/STRICTLY RHYTHM	Before The Storm
11	9	—	THE CRYSTAL METHOD	OUTPOST/GEFFEN 497633/INTERSCOPE	Tweekend
12	11	—	PAUL VAN DYK	MINISTRY OF SOUND 5302	The Politics Of Dancing
13	16	—	VARIOUS ARTISTS	WARNER BROS/ELEKTRA/ATLANTIC 14720/ARISTA	Totally Dance
14	14	—	SOUNDTRACK	ELEKTRA 62553/EEG	Lara Croft: Tomb Raider
15	15	—	BASEMENT JAXX	XL 10423/ASTRALWERKS	Rooty
16	23	—	ZERO 7	PALM 5007	Simple Things
17	13	—	PAUL OAKENFOLD	WARNER SUNSET/FRFR 31189/LONDON SIRE	Swordfish: The Album (Soundtrack)
18	21	—	THE AVALANCHES	MODULAR 31177/LONDON SIRE	Since I Left You
19	17	—	DJ ESCAPE	GROOVILICIOUS 35104/STRICTLY RHYTHM	Party Time 2002
20	19	—	VARIOUS ARTISTS	ROBBINS 75022	Trance Party (Volume One)
21	20	—	VARIOUS ARTISTS	ROBBINS 75024	Best Of Trance Volume 2
22	—	—	VARIOUS ARTISTS	MINISTRY OF SOUND 5603	The Annual 2002
23	18	—	JAMIROQUAI	EPIC 85954	A Funk Ddyssey
24	22	—	THE RIDDLER	TOMMY BOY SILVER LABEL 1523/TOMMY BOY	Dance Mix NYC
25	24	—	PAUL OAKENFOLD	PERFECTO 05/MUSICRAMA	Ibiza

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: O Certification for net shipment of 100,000 units (Oro). P Certification of 200,000 units (Platino). T Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

'Nitty Gritty Surround' DVD Certainly Lives Up To Its Title

BY DEBORAH EVANS PRICE

NASHVILLE—As acoustic music enjoys heightened awareness among consumers and DVD sales are on the rise, veteran musician John McEuen is playing to both trends with the release of *Nitty Gritty Surround*, a collaboration with longtime Nitty Gritty Dirt band pal Jimmy Ibbotson.

The project is being produced by West Hollywood, Calif.-based AIX Media Group, a company well-known for being at the forefront of technology, as it was among the first to produce enhanced CDs for the Rolling Stones; Emerson, Lake & Palmer; and others. McEuen's project is the first of its kind in the acoustic music community. The DVD is recorded in 5.1 surround sound, which aims to make the viewer feel as though they are in the room with McEuen and his guests.

MEMBERS AND GUEST STARS

Long known for instrumental virtuosity, McEuen was a founding member of the Nitty Gritty Dirt Band, spending more than 20 years with the group before exiting in 1988 to pursue solo projects. Last year he reunited with Dirt Band members Ibbotson, Jeff Hanna, Jimmie Fadden, and Bob Carpenter for a tour, and he plans additional dates with the outfit later this year.

On this new project (due in March), McEuen and Ibbotson are joined by Jennifer Warnes, Laurie Lewis, Tom Rozum, and McEuen's famed String Wizards—guitarists Jonathan McEuen and Rick Cunha, bassist Randy Tico, drummer/percussionist Jim Christie, fiddler Phil Salazar, and mandolin players Tom Corbett and Matt Cartsonis.

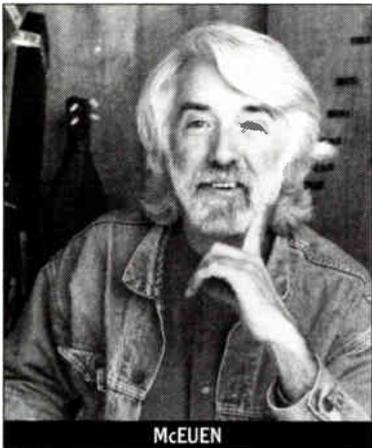
AIX Media Group president Mark Waldrep and Michael Stellatos produced the project, with Janice Davies serving as associate producer. Recorded in 96 kHz/24 bits, *Nitty Gritty Surround* is compatible with DVD-Audio and DVD-Video players. It includes extensive interactive liner notes on the performers and session and technical information, as well as notes on the DVD format, 5.1 channel surround, and setup instructions.

The project was filmed during November 2000 at the Fox Theater in Hanford, Calif. "It's a neat, historic, small theater. It gave us a lot of space in a quiet area," McEuen says. "It's not a performance DVD, not like a concert. It's more like you're at a recording session of a bunch of players or a gathering of a bunch of players who are going to be [in] concert the next day. They are on stage just playing for themselves."

McEuen sets the scene. "We're in

a 15-foot-diameter circle, no headphones or monitors, no overdubs. It was recorded live, which I have a tendency [to] like to do. In most of my recordings, I usually get eight out of 10 things on the first take."

He attributes that philosophy to the late Roy Acuff. "Mr. Acuff, years ago, said, 'Boys, get it right the first time, and the hell with the rest of them,'" McEuen recalls with a chuckle. "Every time you have to do it again, you lose a little something. When the light goes on, you should be ready for it."



McEUEEN

McEuen's quest for musical perfection is fulfilled beautifully by the technology utilized on *Nitty Gritty Surround*. The DVD-Video side of the disc features both "audience" and "stage" mixes. The DVD-Audio 96 kHz/24-bit tracks are encoded with Meridian Lossless Packing, which makes consumers feel as though they are sitting onstage with the musicians, hearing the instruments from all directions.

It's sonically superior to other projects originally recorded as low-resolution analog or digital and then converted to 96 kHz/24 bits at the final stage of the production process. "This particular project is one of very few recorded so far that have actually [been] recorded in 96/24 surround system," McEuen says. "A lot of things are being put on DVD but are not recorded within the format. [Here] you are actually working within the complete format and not converting information."

McEuen had worked with Waldrep previously on an enhanced CD he did while signed to Vanguard Records. Initially, *Nitty Gritty Surround* will only be available on DVD, not regular audio-CD format. "[The] difficulty is it's a disc that looks like a CD, and you don't get airplay, but it's going into record stores. DVDs are the coming thing, and I wanted to be in that number," he says, breaking into a modified rendition of "When

the Saints Go Marching in."

When asked about the project not being available in regular audio-CD, McEuen responds, "It's like saying, 'Can they get a cassette or 8-track?' ... With DVD, there's still pictures, connection to Web sites, interviews, bio info, backstage footage, an hour of music with four and five camera angles. It's like a magical thing."

According to Waldrep, AIX is in discussions with Image Entertainment and a couple of other companies about distributing the disc to retail. Until an agreement is finalized, consumers will be able to purchase the project through the AIX Web site, as well as Amazon, DVD Empire, and other sites. It can also be ordered through AIX's toll-free telephone number (800-668-4249).

"I got it back the other day [and] sat down to listen to it. I intended just to spot-check it, and I spent the entire hour listening to this thing at probably a little bit more volume than my family could tolerate," Waldrep says. "I just melted into my chair. You could not want anything more out of a recording."

AUDIOPHILE APPEAL

Waldrep says *Nitty Gritty Surround* will appeal to audiophiles, and thus they plan to market it to consumers who read such publications as *Absolute Sound*. "That's the first tier of marketing," he says, "to get to the reviewers of these magazines, to get the Web buzz. You have to target the right people, and the right people are going to find it through the Internet or these magazines."

There are plans to expose the project at Hi-Fi trade shows, and there will be a push to the bluegrass community, which has always supported McEuen via bluegrass magazines and radio shows. Waldrep says the AIX Web site gets 20,000-50,000 hits a day, and "people have pre-ordered the disc and are waiting for it to arrive."

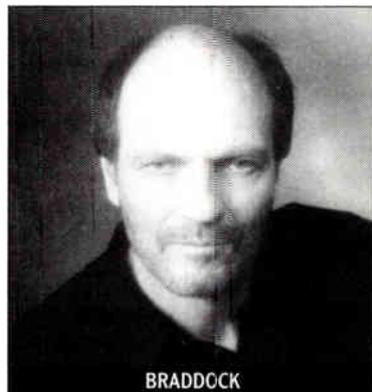
Waldrep thinks consumers will appreciate the difference this makes in the way they can listen to music. "You can listen to this disc as if you were in the audience and they are all up onstage in front of you, or you can hit the button exactly at the same time it's playing, and all of a sudden you've joined the musicians up onstage," he says. "Or you can have it come out in stereo from the front speakers. Those are the kinds of features that will make this very special and make consumers feel like [the DVD-Audio is] worth owning. The consumer won't just be listening to a radio."

Nashville Scene

by Phyllis Stark



THANKS FOR THE MEMORIES: When he has the time between writing hit songs like "I Wanna Talk About Me" and producing Warner Bros. artist **Blake Shelton**, **Bobby Braddock** is working on a memoir about his life. It will include stories about growing up in a small Southern town, playing in '60s rock'n'roll bands and later playing piano on the road for **Marty Robbins**, along with his recollections of two failed marriages, overcoming depression, and raising his daughter. It may also include the fact that in 1981, Braddock became the youngest living member ever inducted into the Nashville Songwriters Assn. International's Hall of Fame.



BRADDOCK

But given Braddock's modest, self-deprecating nature, the book is likely to downplay his involvement with some of the best-known country songs of all time, among them **George Jones'** classic "He Stopped Loving Her Today" and **Tammy Wynette's** "D-I-V-O-R-C-E," both of which Braddock wrote with **Curly Putnam**.

The enduring success of "He Stopped Loving Her Today," Braddock says, "amazes me, because I never thought it was that great a song." As for Wynette's tear-jerker, Braddock calls it "pretty corny," recalling the line "I can't spell away this hurt that's dripping down my cheeks" with a laugh. "I wouldn't write a song like that now, but then again, this isn't 1968." In both cases, Braddock insists, it was the performers and producers who took those songs to No. 1 and elevated them to their current status as classics.

He's much more proud of several of his more recent compositions, particularly the **George Strait** album cut "The Nerve," which he says is the best song he's ever written, and **Tracy Lawrence's** 1996 No. 1 hit "Time Marches On." The latter, Braddock says, "defied everything that I was told not to do in a song," with references to drugs, Alz-

heimer's disease, alcoholism, adultery, death, and religion. "I was kind of surprised that did so well."

Then there's **Toby Keith's** "I Wanna Talk About Me," another Braddock composition that recently spent five weeks at No. 1.

Quibbling when the word "off-beat" is used to describe some of his songs, Braddock suggests "weird" would be a more apt description, particularly for "I Wanna Talk About Me," which he calls "a country rap song." He's not surprised the public loved that tune, only that it got past the gatekeepers in the first place. "I was thinking record labels and radio might be a little afraid of it."

Indeed, Braddock first had Shelton cut a "playful" version of the song for his album, but executives at Shelton's then-label, Giant, "thought that wouldn't be an easy record for a new artist," Braddock says, who agreed with the decision.

Braddock, who has been affiliated with Sony/ATV Tree for his entire professional writing career, estimates the publishing company has a catalog of about 1,200-1,300 of his songs.

Earlier in his career, Braddock was a recording artist who landed five different major-label contracts, "which shows you how easy it used to be to get a deal," he says. He's produced his own music and a project with **Deborah Allen** a few years ago, but Shelton is his first successful foray into producing.

He's already starting to listen to songs for Shelton's next album, which he will produce, but he says he's not interested in taking on any more production projects right now, despite having been offered several.

"I'm sort of overwhelmed with this, trying to be a songwriter and producer and [work on the book,] so I can't imagine doing more than one artist and doing it well. I'm so obsessive-compulsive and anal-retentive. I've got to have my hands all over a project when I'm doing it."

After more than three decades in the music business, Braddock had his most successful professional year in 2001, notching five weeks at No. 1 as a songwriter with "I Wanna Talk About Me" and five weeks at No. 1 as a producer with Shelton's first single, "Austin."

"I really have a lot to be thankful for," he says. "To be around so long and to have the best year I've ever had, I'm really thankful to somebody—to God, I guess, or Nashville, or my mama or something."

JANUARY 19
2002

Billboard HOT COUNTRY SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	1	WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) K. STEGALL (A. JACKSON)	Alan Jackson	1	31	31	32	15	I DON'T HAVE TO BE ME ('TIL MONDAY) R. VAN HOY (S. AZAR, J. YOUNG, R. C. BANNON)	Steve Azar	31
2	3	2	14	RUN T. BROWN, G. STRAIT (T. LANE, A. SMITH)	George Strait	2	32	32	36	4	YOUNG N. WILSON, B. CANNON, K. CHESNEY (C. WISEMAN, N. SHERIDAN, S. MCEWAN)	Kenny Chesney	32
3	2	3	14	WHERE THE STARS AND STRIPES AND THE EAGLE FLY A. TIPPIN, M. BRADLEY, B. WATSON (K. BEARD, C. BEATHARD, A. TIPPIN)	Aaron Tippin	2	33	35	38	4	I DON'T WANT YOU TO GO P. WOLFE, C. D. JOHNSON (C. D. JOHNSON, T. POLK)	Carolyn Dawn Johnson	33
4	4	5	14	GOOD MORNING BEAUTIFUL W. C. RIMES (Z. LYLE, T. CERNEY)	Steve Holy	4	34	34	35	10	I CRY B. CHANCEY (M. SELBY, T. SILLERS)	Tammy Cochran	34
5	5	4	13	I WANNA TALK ABOUT ME J. STROUD, T. KEITH (B. BRADDOCK)	Toby Keith	1	35	33	34	4	INSIDE OUT M. WRIGHT, T. YEARWOOD (B. ADAMS, G. PETERS)	Trisha Yearwood Featuring Don Henley	33
6	6	6	11	I'M TRYIN' D. HUFF (C. WALLIN, J. STEELE, A. SMITH)	Trace Adkins	6	36	36	41	7	THAT'S JUST JESSIE L. REYNOLDS (K. DENNEY, K. PHILLIPS, P. J. MATTHEWS)	Kevin Denney	36
7	7	7	11	WRAPPED UP IN YOU A. REYNOLDS (W. KIRKPATRICK)	Garth Brooks	7	37	37	31	11	EASY FOR ME TO SAY C. BLACK (C. BLACK, H. NICHOLAS)	Clint Black With Lisa Hartman Black	27
8	8	9	11	WRAPPED AROUND F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVEFACE)	Brad Paisley	8	38	40	43	9	JEZEBEL P. WOLFE, C. WRIGHT (M. HUMMON, J. DEMARCUS)	Chely Wright	38
9	10	10	11	BRING ON THE RAIN B. GALLIMORE, T. MCGRAW (B. MONTANA, H. DARLING)	Jo Dee Messina With Tim McGraw	9	39	43	45	12	DAYS OF AMERICA M. D. CLUTE, H. PAULD, R. ROBBINS (H. PAULD, R. ROBBINS, L. T. MILLER)	Blackhawk	38
10	9	8	30	RIDING WITH PRIVATE MALONE W. NEWTON (T. SHEPHERD, W. NEWTON)	David Ball	2	40	38	42	4	I'M NOT GONNA DO ANYTHING WITHOUT YOU K. STEGALL (R. VAN WARMER, R. ALVES)	Mark Wills With Jamie O'Neal	38
11	11	11	14	THE LONG GOODBYE K. BROOKS, R. DUNN, M. WRIGHT (P. BRADY, R. KEATING)	Brooks & Dunn	11	41	41	37	15	BEER RUN A. REYNOLDS (K. ANDERSON, K. BLAZY, G. DUCAS, A. WILLIAMS, K. WILLIAMS)	George Jones Duet With Garth Brooks	24
12	12	13	11	THE COWBOY IN ME B. GALLIMORE, J. STROUD, T. MCGRAW (C. WISEMAN, J. STEELE, A. ANDERSON)	Tim McGraw	12	42	44	46	3	SHE DOESN'T DANCE M. MCGUINN, S. DECKER (M. MCGUINN, D. PRINIMER, S. DECKER)	Mark McGuinn	42
13	13	17	11	BLESSED M. MCBRIDE, P. WOLFE (H. LINDSEY, T. VERGES, B. JAMES)	Martina McBride	13	43	45	47	14	HOMELAND K. ROGERS, B. MAHER, J. MCKELL (K. MILES, J. SUNDRUD)	Kenny Rogers	39
14	16	16	14	SOME DAYS YOU GOTTA DANCE P. WOLFE, B. CHANCEY (T. JOHNSON, M. MORGAN)	Dixie Chicks	14	44	42	44	5	WHEN YOU LIE NEXT TO ME D. HUFF (K. COFFEY, T. HARMON, J. D. MARTIN)	Kellie Coffey	42
15	17	15	14	JUST LET ME BE IN LOVE B. J. WALKER, JR. (T. MARTIN, M. NESLERT, S. SHAPIRO)	Tracy Byrd	15	45	47	51	14	MY LIST J. STROUD, T. KEITH (T. JAMES, R. BISHOP)	Toby Keith	45
16	15	14	14	IN ANOTHER WORLD D. CDDK, L. WILSON (T. SHAPIRO, W. WILSON, J. YEARY)	Joe Diffie	13	46	48	48	10	GOD BLESS THE USA J. CRUTCHFIELD, L. GREENWOOD (L. GREENWOOD)	Lee Greenwood	7
17	14	18	11	ONLY IN AMERICA K. BROOKS, R. DUNN, M. WRIGHT (K. BROOKS, D. CDDK, R. ROGERS)	Brooks & Dunn	1	47	46	40	21	SOMETHIN' IN THE WATER J. STEELE, S. BAGGETT (J. STEELE, A. ANDERSON, B. DIPIERD)	Jeffrey Steele	33
18	19	20	11	SAINTS & ANGELS S. EVANS, P. WOLFE (V. BANKS)	Sara Evans	18	48	50	51	14	GETTIN' BACK TO YOU D. GIBSON (D. DEAN, D. GIBSON, B. DAVIS)	Daisy Dern	46
19	18	12	14	WITH ME D. HUFF (B. JAMES, T. VERGES)	Lonestar	10	49	51	54	4	HEATHER'S WALL B. WATSON, P. WOLFE (R. GILES, T. NICHOLS, G. GDDARD)	Ty Herndon	49
20	20	19	11	LOVE OF A WOMAN B. J. WALKER, JR. (T. TRITT (K. BRANDT))	Travis Tritt	2	50	56	—	2	MODERN DAY BONNIE AND CLYDE B. J. WALKER, JR. (T. TRITT (W. ALDRIDGE, J. LEBLANC))	Travis Tritt	50
21	21	21	11	I'M MOVIN' ON M. BRIGHT, M. WILLIAMS (P. WHITE, D. V. WILLIAMS)	Rascal Flatts	21	51	55	57	2	GOD, FAMILY AND COUNTRY D. S. MILLER, C. MORGAN (C. MORGAN, C. MORRIS, L. MCDANIEL)	Craig Morgan	51
22	22	22	11	I BREATHE IN, I BREATHE OUT C. LINDSEY (C. CAGLE, J. ROBBIN)	Chris Cagle	22	52	53	50	4	OSAMA-YO' MAMA R. STEVENS (R. STEVENS, C. W. KALB, JR.)	Ray Stevens	48
23	24	23	11	ALL OVER ME B. BRADDOCK (B. SHELTON, E. T. CONLEY, M. PYLE)	Blake Shelton	23	53	54	49	11	THIS AIN'T NO RAG, IT'S A FLAG C. DANIELS, P. KELLY (C. DANIELS)	The Charlie Daniels Band	33
24	23	24	11	GOLD ONE COMIN' ON J. SCAIFE (M. GEIGER, W. NULLIS, M. HUFFMAN)	Montgomery Gentry	23	HOT SHOT DEBUT						
25	25	26	11	THAT'S WHEN I LOVE YOU B. GALLIMORE, P. VASSAR (P. VASSAR, J. WOOD)	Phil Vassar	25	54	55	57	1	DESIGNATED DRINKER K. STEGALL (A. JACKSON)	Alan Jackson Duet With George Strait	54
26	26	27	11	DOES MY RING BURN YOUR FINGER F. LIDDELL (B. MILLER, J. MILLER)	Lee Ann Womack	26	55	56	57	1	JUST WHAT I DO C. HOWARD (I. DEAN, K. BURNS)	Trick Pony	55
27	29	28	11	I ALWAYS LIKED THAT BEST P. WOLFE, T. L. JAMES (C. THOMSON, T. L. JAMES, J. KIMBALL)	Cyndi Thomson	27	56	60	58	12	THE ONE T. BROWN, M. WRIGHT (K. MANN, B. LEE)	Gary Allan	56
28	27	29	11	WHAT IF SHE'S AN ANGEL J. RITCHEY (B. WAYNE)	Tommy Shane Steiner	27	57	57	60	10	TO QUOTE SHAKESPEARE B. GALLIMORE, T. MCGRAW (H. LAMAR, G. BARNHILL)	The Clark Family Experience	51
29	28	25	14	SHIVER K. STEGALL (J. D. NEALL, L. DREW, S. SMITH)	Jamie O'Neal	21	58	57	60	10	IT'S ALRIGHT TO BE A REDNECK K. STEGALL (P. MCLAUGHLIN, B. KENNER)	Alan Jackson	53
30	30	30	11	I SHOULD BE SLEEPING J. KING, J. STROUD (L. DREW, S. SMITH)	Emerson Drive	30	59	59	59	1	LOVE, WILL (THE PACKAGE) D. MALLOY (T. RUSHLOW)	Tim Rushlow	59
							60				LIFE DON'T HAVE TO BE SO HARD T. LAWRENCE, F. ANDERSON (C. BEATHARD, K. D. WEST)	Tracy Lawrence	36

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. ♣ 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. ©2002, VNU Business Media, Inc. All rights reserved.

JANUARY
2002

Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	15	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin	13	13	13	GIRL IN LOVE	COLUMBIA 79648/SONY	Robin English
2	2	15	GOD BLESS THE USA	CURB 73128	Lee Greenwood	14	14	14	UNBROKEN BY YOU	LYRIC STREET 164048/HOLLYWOOD	Kortney Kayle
3	3	15	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT	♣ CURB 73116	LeAnn Rimes	15	15	15	THE CHRISTMAS SHOES	RCA 69110/RLG	3 Of Hearts
4	4	15	AMERICA WILL ALWAYS STAND	RELENTLESS NASHVILLE 51377/MADACY	Randy Travis	16	16	16	COME A LITTLE CLOSER	WARNER BROS. 16762/WARN	Lila McCann
5	5	15	GOD BLESS AMERICA	CURB 73127	LeAnn Rimes	17	17	17	AUSTIN	GIANT 16767/WARN	Blake Shelton
6	6	15	CALL ME CLAUS/ZAT YOU SANTA CLAUS?	CAPITOL 77669	Garth Brooks	18	18	18	NIGHT DISAPPEAR WITH YOU	LYRIC STREET 164050/HOLLYWOOD	Brian McComas
7	7	15	SOMETHIN' IN THE WATER	MONUMENT 79625/SONY	Jeffrey Steele	19	19	19	DIDN'T WE LOVE	CURB 73126	Tamara Walker
8	8	15	HOW DO I LIVE	♣ CURB 73022	LeAnn Rimes	20	20	20	POUR ME	WARNER BROS. 18818/WARN	Trick Pony
9	9	15	THE WAY YOU LOVE ME	WARNER BROS. 16818/WARN	Faith Hill	21	21	21	I WANNA BE THAT GIRL	GIANT 16766/WARN	The Wilkinson
10	10	15	ROCKY TOP '96	DECCA 155274/MCA NASHVILLE	The Osborne Brothers	22	22	22	HOW DO YOU LIKE ME NOW?!	DREAMWORKS 450332/INTERSCOPE	Toby Keith
11	12	15	IT DON'T MATTER TO THE SUN/LOST IN YOU	♣ CAPITOL 58788	Garth Brooks as Chris Gaines	23	23	23	SIMPLE LIFE	COLUMBIA 79541/SONY	Mary Chapin Carpenter
12	11	15	ON A NIGHT LIKE THIS	WARNER BROS. 16751/WARN	Trick Pony	24	24	24	LOVE IS ENOUGH	RCA 69034/RLG	3 Of Hearts
						25	25	25	MATTHEW, MARK, LUKE & EARNHARDT	DREAMWORKS 450327/INTERSCOPE	Shane Sellers

Records with the greatest sales gains this week. Ⓢ Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). Ⓣ RIAA certification for net shipment of 1 million units (Platinum), with multi-million titles indicated by a numeral following the symbol. ©2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved. Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

Latin Notas™



by Leila Cobo

HBC GETS BILLBOARD AWARDS: The Hispanic Broadcasting Corp. (HBC) has signed a multi-year agreement with *Billboard* and Telemundo to simulcast the *Billboard* Latin Music Awards over HBC's radio network. The partnership adds an extra dimension not only to the awards—which will take place May 9 and air on Telemundo for the fourth consecutive year—but also to the entire *Billboard* Latin Music Conference, which will precede the awards.

"The *Latin Billboard* program is one of those programs we feel is a winner, and we want to be a part of it," says Jack Hobbs, senior VP/GM/director of new-business development for HBC Radio Network.

Aside from broadcasting the awards show in accordance with Telemundo's programming, HBC will do a series of programs leading up to the event that will fit the format for HBC's 52 stations.

"The sound will fit the format of the station," Hobbs says. "Obviously, we want to pique the attention of Hispanic listeners and not have them hit that button and change that station."

Hobbs adds that there are plans to do teasers for four weeks prior to the show, as well as interviews with nominees and featured acts. The Sunday prior to the event, HBC will go live with a special featuring those stars that are in town for the show. In addition, HBC will broadcast live from the *Billboard* Latin Music Conference events.

GRAMMY NOMINATIONS: BMG U.S. Latin led the nominations in the Latin categories for the upcoming Grammy awards, with six nominations in four categories. Sony Discos and Freddie Records followed, with five nominations each.

We'll withhold comment on the accuracy—or otherwise—of the nominations, an assessment better made when the winners are announced in February.

But the most intriguing category of all is the best Latin rock/alternative album category, which brings together **Ozomatli**, **Juanes**, **Jaguars**, **Manu Chao**, and **Aterciopelados**—all formidable acts with formidable albums that have garnered notice in the U.S. In this category, as in pop, BMG has two artists—Aterciopelados and Jaguares—pitted against each other.

"This shows just how robust our roster is," says **Rodolfo López-Negrete**, BMG senior VP for the Latin region. "We don't only depend on an artist or two. This has been an interesting year for us, both commercially and artistically." In particular, he notes the success of Grammy nominees **Juan Gabriel** and **Cristian** in the *Billboard*

year-end charts. "BMG had a rebound this year," López-Negrete adds. "We began revising our roster and concentrated on working with the best pro-



LÓPEZ-NEGRETE

ducers in the market. And that new A&R strength is showing."

ARBITRON EXPANDS TECHNIQUES: In an effort to support its network and national radio ratings services, Arbitron will expand the techniques it uses to track race/ethnicity and language preferences of the people that participate in its radio surveys.

This added information will be particularly useful in measuring the preferences of Hispanic listeners, as Arbitron will now ask the race/ethnicity question in all markets it surveys. Previously it did so only in those markets that qualified for Hispanic or black differential survey treatment (DST).

Beyond that, beginning with its winter 2002 survey (Jan. 3-March 27), Arbitron will also ask for the language preference of each Hispanic household member age 12 and up when querying in the 68 Hispanic DST Metros. This new technique will provide Arbitron with a larger sample of Hispanics from which to measure language preference.

IN BRIEF: The San Francisco Chapter of the National Academy of Recording Arts and Sciences will present the Governor's Award to **Los Tigres del Norte** Feb. 10. **Walter Afanasieff**, the **Kronos Quartet**, **Dr. George Butler**, and UC Berkley's Young Musician's Program will also be honored. . . Los Tigres will also perform at Houston's Stock Show and Rodeo Feb. 24. Grammy nominee **Ramón Ayala** is also set to perform. . . Spain's Sociedad General de Autores y Editores will oversee the worldwide administration of **Alejandro Sanz's** new publishing deal with Warner/Chappell Music. . . **Paulina Rubio** has been invited to perform at the San Remo festival in March. . . **Luis Miguel** has added a second Miami Arena date to his *Mis Romances* tour.

BY LEILA COBO

MIAMI—While many Latin music war-horses released their albums in late fall last year, the labels are readying a new kind of arsenal for first-quarter 2002, bringing to audiences a mix of new acts, established pleasers, and performers ready for major crossovers into other markets.

"The strength of our first-quarter releases is going to set the tone for what we think will be a very aggressive crossover and cross-border year," says Mayra Meyer, VP of A&M for Universal Music Latin America. "Now, just where we plan to cross to depends on the artist."

Universal is banking big on 23-year-old bilingual pop star Luis Fonsi, who will release a Spanish-language album in early March followed by an English-language release on sister label MCA in May.

Another Universal priority is Pedro Fernández, who in March will release the follow-up to *Yo No Fui* simultaneously in Mexico, the U.S., Colombia, Venezuela, and Chile. Other noteworthy releases include Pablo Milanés' *Pablo Querido*, a collaboration such artists as Maná, Caetano Veloso, and Ricardo Arjona, due out Feb. 29. And Franco de Vita's Universal debut, featuring a couple of new tracks alongside remakes of hits, is due March 26.

"It's good things, good music, and a good beginning for 2002," says Jorge Pino, president/CEO of EMI Latin USA. On Jan. 29, the label is releasing *Toma Que Toma Hot Latin Remixes*, a compilation featuring "Toma Que Toma," a track that's already rising in the charts. On Feb. 12, EMI also puts out the newest from regional Mexican act Coyote and rock/norteño act Verbená Popular. New artist Baute comes out Feb. 26, and Argentine best sellers Los Nocheros' *Señales de Amor* is slated for March 12.

Warner Music is anticipating a blockbuster with Maná's new studio album, due later this spring. But in the meantime, things should warm up with Miguel Bose's first studio album in several years, due Jan. 29. In the regional Mexican arena, *ranchera* singer Aida Cuevas' Bebu Silveti-produced disc is due Feb. 21, while Grupo Pesado is set to release its new album Feb. 12.

Warner is also pushing its DVD releases, with *Maná MTV Unplugged*, *La Ley MTV Unplugged*, and Café Tacuba's *Tiempo Transcurrido* due out in the first quarter.

DVDs are also high on Sony's priority list. The company will release Ricky Martin's *La Historia* on DVD-Video Feb. 12, the same day as new releases by Skank and KLB. José Luis Perales is due out Feb. 5, while Lucero's first ranchero album (see *América Latina*, page 59) for Sony is due March 19, the same day as a new release from Fey and greatest-hits compilations from José Luis Rodríguez and Franco de Vita. A greatest-hits disc by Chayanne is due March 26.

BMG U.S. Latin is looking to Mexico for two priority releases. Pablo Montero's new studio album is due out Feb. 16 and is expected to break the singer into a far bigger market. And former actress and Garibaldi member Patricia Manterola will release an album March 15 with tracks produced by Rudy Pérez and Estéfano.

High Hopes For Strong 1st-Quarter Releases



PINO

The recently opened MuXXic Latina will release albums by Papá Levante, Raul, and Tamara in the first quarter. The fledgling label is also scheduled to release its first signing (as opposed to MuXXic acts signed in Spain)—Mexi-

can Gabriel Navarro, in March.

Fonovisa has slated releases from veterans Sergio Goyri, Polo Urias, Banda el Recodo (with a concept album, *Tributo al Amor*), and Grammy nominees Los Palominos for January. Los Temerarios and Laura Flores are slated for February.

Univision Music Group does not have any major releases slated for the first quarter but plans to continue promotion for Jaime Camil's December 2001 release.

In other indie news, Freddie Records in Texas is planning to release Ramón Ayala's 100th album, originally scheduled for fall, in the first quarter. Also due are albums by Los Terribles del Norte and a solo set by their former singer, Juan Acuña.

Mock & Roll will launch the year with the Jan. 15 release of *Homenaje a los Grandes*, an homage to the hits of the Fania All Stars, performed by three new singers and produced by Alejandro Montalbán and Eduardo Reyes. Also due out is a greatest-hits disc by *bachatero* Luis Vargas. In turn, Líderes releases the sophomore album by José Miguel Diez (José Luis Perales' nephew) in February.

Maverick Latina, which launched its release schedule last fall, will put out a new album by Chilean singer/songwriter Nicole Feb. 29.

And Prestigio Recordings is releasing new albums by *salsero* Dominic (March 19) and merengue band Doble Fiolo, as well as the *Que Series Remix* compilation of tropical hits.



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Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
				NUMBER 1		
1	2	3	13	DEJAME ENTRAR E. ESTEFAN JR., S. KRYS (G. VIVES, M. MADERA, A. CASTRO)	Carlos Vives ♀ EMI LATIN	1
2	1	1	17	TANTITA PENA K. CAMPOS (K. CAMPOS, FRIBAI)	Alejandro Fernandez SONY DISCOS	1
3	3	2	16	SUERTE S. MEHARAK R. T. MITCHELL (S. MEHARAK R. T. MITCHELL)	Shakira ♀ EPIC/SONY DISCOS	1
4	4	4	15	NO ME CONOCES AUN PALOMO (F. Y. QUEZADA, A. TRIGO)	Palomo ♀ DISA	3
5	7	6	14	HEROE M. TAYLOR, E. IGLESIAS, C. PAUCAR (E. IGLESIAS, P. BARRY, M. TAYLOR, C. GARCIA ALONSO)	Enrique Iglesias ♀ INTERSCOPE/UNIVERSAL LATINO	1
6	5	5	13	COMO DUELE L. MIGUEL (A. MANZANERO)	Luis Miguel ♀ WEA LATINA	5
7	6	7	12	USTED SE ME LLEVO LA VIDA REY-NERRO (ESTEFANO, D. POVEDA)	Alexandre Pires ARIOLA/BMG LATIN	5
8	8	8	11	COMO SE CURA UNA HERIDA R. PEREZ (R. PEREZ, J. L. PILOTO)	Jaci Velasquez ♀ SONY DISCOS	1
9	9	18	10	CELOS M. ANTHONY, J. A. GONZALEZ (A. JAEN, M. ANTHONY)	Marc Anthony ♀ COLUMBIA/SONY DISCOS	8
10	10	9	17	YO QUERIA K. SANTANDER, D. BETANCOURT (C. CASTRO, T. COTUGNO, S. GIACOBBE)	Cristian ARIOLA/BMG LATIN	6
11	13	17	9	LA AGARRO BAJANDO J. M. LUGO (J. MONTES OUILLES)	Gilberto Santa Rosa SONY DISCOS	11
12	14	14	16	ESTAS QUE TE PELAS R. MARTINEZ, R. MUNOZ (M. A. PEREZ, C. REYNA JR.)	Intocable EMI LATIN	12
13	11	16	13	VOLVERE JUNTO A TI L. PAUSINI, A. CERRUTTO, D. PARISINI (C. HOPE, L. PAUSINI)	Laura Pausini ♀ WEA LATINA	11
14	16	10	12	PROMESAS M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	7
15	22	21	11	EN LA MISMA CAMA V. CANALES, A. ALVARADO (F. Y. QUEZADA)	Liberacion DISA	15
16	17	15	14	SE QUE ME VAS A DEJAR B. SILVETTI (M. A. SOLIS)	Marco Antonio Solis FONOVISA	12
17	26	23	9	NO SE VIVIR SIN TI J. GUILLEN (G. FRANCO)	Conjunto Primavera FONOVISA	17
18	20	20	7	ME VAS A EXTRANAR PAGUILAR (FATO)	Pape Aguilar ♀ MUSART/BALBOA	2
19	23	19	8	Y SOLO SE ME OCURRE AMARTE H. GATICA (A. SANZ)	Alejandro Sanz ♀ WEA LATINA	18
20	27	26	6	FLOR SIN RETONO C. ZAA, M. SALCEDO (R. FUENTES GASSON)	Charlie Zaa ♀ SONOLUX/SONY DISCOS	20
21	19	13	25	CADA VEZ TE EXTRANO MAS G. LIZARRAGA, A. VALENZUELA, D. VALENZUELA (M. LUNA)	Banda El Recodo ♀ FONOVISA	7
22	12	11	13	INOCENTE POBRE AMIGO J. TARRODO, J. ALVAREZ (J. GABRIEL)	Juan Gabriel ♀ ARIOLA/BMG LATIN	7
23	24	27	5	DE RAMA EN RAMA LOS TIGRES DEL NORTE (T. BELLO)	Los Tigres Del Norte FONOVISA	23
24	18	22	12	SALADO PAGUILAR (J. SEBASTIAN)	Pape Aguilar MUSART/BALBOA	14
25	31	38	4	TAN FACIL QUE HUBIERA SIDO P. RAMIREZ (J. E. PINA)	Vicente Fernandez SONY DISCOS	25
26	30	28	14	VAS A SUFRIR GRUPO BRYNDIS (M. POSADAS)	Grupo Bryndis ♀ DISA	26
27	29	25	11	DE VERDAD D. CHILO, R. CANTOR (J. SIERRA, J. MARRIS, M. MANDILE)	Alejandra Guzman ♀ RCA/BMG LATIN	22
28	21	24	13	EL PRIMER TONTO J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART/BALBOA	15
				GREATEST GAINER		
29	40	32	9	MIENTEME K. SANTANDER (J. GAVIRIA, X. MUNOZ, B. OSSA)	Olga Tanon WEA LATINA	27
30	15	12	10	HUELO A SOLEDAD J. LOSADA, V. FELIJO, P. OJUGANA, A. QUINTERO (A. GABRIEL)	Ana Gabriel SONY DISCOS	12
31	28	33	6	SUFRIENDO A SOLAS PRIVERA (J. A. FERRUSQUILLA)	Lupillo Rivera ♀ SONY DISCOS	27
32	37	—	—	AGUANTALO AHI NOT LISTED (NOT LISTED)	Limi-t 21 EMI LATIN	32
33	34	39	6	PEQUENA AMANTE M. BUENROSTRO (M. BUENROSTRO)	El Poder Del Norte DISA	33
34	25	35	14	SI TU SUPIERAS A. A. ALBA (A. A. ALBA)	Los Temerarios ♀ FONOVISA	11
35	36	34	11	DIME K. SANTANDER, B. OSSA (K. SANTANDER)	Jaime Camil ♀ UNIVISION	34
36	33	30	17	RESUMIENDO B. SILVETTI (R. MONTANER, Y. MARRUFO)	Ricardo Montaner WEA LATINA	11
37	43	—	—	COMO PUDISTE D. VALENZUELA (G. LIZARRAGA, D. VALENZUELA, J. LIZARRAGA)	Banda El Recodo FONOVISA	37
38	41	37	11	SHHH A. B. QUINTANILLA III, C. MARTINEZ (A. B. QUINTANILLA III, C. MARTINEZ, L. GIRALDO)	A.B. Quintanilla Y Los Kumbia Kings EMI LATIN	23
39	35	—	—	SOLO A TU LADO QUIERO VIVIR B. WEEDEN (D. ELIZONDO, J. VIVE V)	Jyve V ♀ EMI LATIN	35
40	39	45	13	UNA MUJER COMO TU M. MORALES (G. MORALES)	Los Rieleros Del Norte ♀ FONOVISA	21
41	41	—	—	PENA DE AMOR T. VILLARIN (J. CABRERA)	Puerto Rican Power J&N/SONY DISCOS	28
42	48	—	—	ME VOLVI A ACORDAR DE TI I. RODRIGUEZ (A. VEZZANI)	Los Angeles De Charly FONOVISA	42
43	47	47	4	TUS CARTAS A. MACIAS (NOT LISTED)	Cuisillos De Arturo Macias MUSART/BALBOA	43
44	43	43	4	CARTAS MARCADAS A. MACIAS (C. MONGE)	Cuisillos De Arturo Macias MUSART/BALBOA	26
45	45	45	4	UN CHIN CHIN S. GEORGE (W. DUVALL, S. GEORGE, G. GOMEZ)	Charlie Cruz WEACARIBE/WEA LATINA	38
46	46	43	21	DERECHO A LA VIDA J. GUILLEN (C. SANCHEZ)	Conjunto Primavera FONOVISA	13
47	32	42	7	PARA BIEN O PARA MAL H. PATRON (J. M. NAPOLEON)	Pedro Fernandez MERCURY/UNIVERSAL LATINO	32
48	42	41	11	SERA PORQUE TE AMO R. SAENZ QUIROZ (F. DA SILVA, L. O. FORTE)	Los Tigrillos ♀ WEAMEX/WEA LATINA	21
49	47	47	4	PUEDEN DECIR A. JAEN (D. ALFARNO)	Gilberto Santa Rosa SONY DISCOS	3
50	45	48	4	POR TU PLACER S. GEORGE (R. CONTRERAS, J. GRECO, M. CANCELI)	Frankie Negron ♀ WEACARIBE/WEA LATINA	45

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 89 stations (30 Latin Pop, 16 Tropical/Salsa, 54 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. ♀ Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. ♀ Videoclip availability. ©2002, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	DEJAME ENTRAR EMI LATIN	CARLOS VIVES	27	CELOS COLUMBIA/SONY DISCOS	MARC ANTHONY
2	SUERTE EPIC/SONY DISCOS	SHAKIRA	21	NADA SURCO/UNIVERSAL LATINO	JUANES
5	HEROE INTERSCOPE/UNIVERSAL LATINO	ENRIQUE IGLESIAS	23	DIME UNIVISION	JAIME CAMIL
3	COMO DUELE WEA LATINA	LUIS MIGUEL	19	QUE SERA DE TI SONY DISCOS	MELINA LEON
4	USTED SE ME LLEVO LA VIDA ARIOLA/BMG LATIN	ALEXANDRE PIRES	28	TAL VEZ, QUIZA UNIVERSAL LATINO	PAULINA RUBIO
6	COMO SE CURA UNA HERIDA SONY DISCOS	JACI VELASQUEZ	33	TE QUIERO COMER LA BOCA EMI LATIN	LA MOSCA TSE TSE
7	TANTITA PENA SONY DISCOS	ALEJANDRO FERNANDEZ	32	SE QUE ME VAS A DEJAR FONOVISA	MARCO ANTONIO SOLIS
8	YO QUERIA ARIOLA/BMG LATIN	CRISTIAN	26	EL DUELO WEA ROCK/WEA LATINA	LA LEY CON ELY GUERRA
9	VOLVERE JUNTO A TI WEA LATINA	LAURA PAUSINI	17	HUELO A SOLEDAD SONY DISCOS	ANA GABRIEL
10	Y SOLO SE ME OCURRE AMARTE WEA LATINA	ALEJANDRO SANZ	31	LA AGARRO BAJANDO SONY DISCOS	GILBERTO SANTA ROSA
11	Q ME VOY Q TE VAS FONOVISA	MARCO ANTONIO SOLIS	29	SI QUIERES RCA/BMG LATIN	LOS TRI-O
13	FLOR SIN RETONO SONOLUX/SONY DISCOS	CHARLIE ZAA	—	COMO OLVIDAR SONY DISCOS	TOMMY TORRES
12	DE VERDAD RCA/BMG LATIN	ALEJANDRA GUZMAN	37	COMO TU RCA/BMG LATIN	JAGUARES
14	RESUMIENDO WEA LATINA	RICARDO MONTANER	—	AGUANTALO AHI EMI LATIN	LIMI-T 21
20	BESAME WEA LATINA	RICARDO MONTANER	35	POR VOLVERE A VER EMI LATIN	ALEKS SYNTEK
15	COMO OLVIDAR WEA LATINA	OLGA TANON	34	COMO TE EXTRANO MERCURY/UNIVERSAL LATINO	PEDRO FERNANDEZ
16	SOLO A TU LADO QUIERO VIVIR EMI LATIN	JYVE V	39	DAMELA LITTA FISH	LA SECTA ALLSTAR
23	MIENTEME WEA LATINA	OLGA TANON	24	SAL DE LA CAMA UNIVERSAL LATINO	JOSE NDUQUERAS
18	INOCENTE POBRE AMIGO ARIOLA/BMG LATIN	JUAN GABRIEL	—	PUEDEN DECIR SONY DISCOS	GILBERTO SANTA ROSA
22	TU CONVENCELA MOCK & ROLL/ALDERES	WEA ALEJANDRO	—	MEDLEY GRAN COMBO LATIN WORLD	FIEL A LA VEGA

TROPICAL/SALSA AIRPLAY

LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	CELOS COLUMBIA/SONY DISCOS	MARC ANTHONY	27	LLUVIA J&N/SONY DISCOS	ALEX BUENO
2	LA AGARRO BAJANDO SONY DISCOS	GILBERTO SANTA ROSA	33	DE VERDAD RCA/BMG LATIN	ALEJANDRA GUZMAN
3	DEJAME ENTRAR EMI LATIN	CARLOS VIVES	—	FLOR SIN RETONO SONOLUX/SONY DISCOS	CHARLIE ZAA
4	AGUANTALO AHI EMI LATIN	LIMI-T 21	—	DEJARIA TODO UNIVISION	JOHNNY RAY
7	PENA DE AMOR J&N/SONY DISCOS	PUERTO RICAN POWER	19	VOLVERE JUNTO A TI WEA LATINA	LAURA PAUSINI
10	UN CHIN CHIN WEACARIBE/WEA LATINA	CHARLIE CRUZ	—	TE AVISO, TE ANUNCIO (TANGO) EPIC/SONY DISCOS	SHAKIRA
8	COMO DUELE WEA LATINA	LUIS MIGUEL	24	Y SOLO SE ME OCURRE AMARTE WEA LATINA	ALEJANDRO SANZ
5	POR TU PLACER WEACARIBE/WEA LATINA	FRANKIE NEGRON	31	EL BAILE DEL GORILA SONY DISCOS	ORO SOLIDO
9	COMERTE A BESOS WEACARIBE/WEA LATINA	FRANKIE NEGRON	38	HAY QUE EMPEZAR OTRA VEZ SONY DISCOS	CELIA CRUZ
11	SUERTE EPIC/SONY DISCOS	SHAKIRA	34	MEDLEY GRAN COMBO LATIN WORLD	FIEL A LA VEGA
12	HEROE INTERSCOPE/UNIVERSAL LATINO	ENRIQUE IGLESIAS	32	BOCA ARIOLA/BMG LATIN	GISSELLE
20	MIENTEME WEA LATINA	OLGA TANON	28	CALLATE CUTTING	FULANITO
22	DAME UNA OPORTUNIDAD KAREN/UNIVERSAL LATINO	JOSEPH FONSECA	—	EL AMOR QUE TU ME DAS M.P./SONY DISCOS	TITO ROJAS
16	COMO OLVIDAR WEA LATINA	OLGA TANON	25	EL BAILE DEL GORILA SONY DISCOS	MELDY
13	SOLO A TU LADO QUIERO VIVIR EMI LATIN	JYVE V	—	TE QUIERO IGUAL QUE AYER J&N/SONY DISCOS	MONCHY Y ALEXANDRA
14	SAL DE LA CAMA UNIVERSAL LATINO	JOSE NDUQUERAS	29	ASI ES QUE VIVO YO CUTTING	FULANITO
6	HUELLAS P & A	LA LINEA	—	TE QUIERO COMER LA BOCA EMI LATIN	LA MOSCA TSE TSE
21	A CAMBIO DE QUE SONY DISCOS	HUEY DUNBAR	37	SEÑORITA A MI ME GUSTA SU STYLE CRESCENT MOON/SONY DISCOS	RABANES
18	TE QUIERO UNIVERSAL LATINO	LJS TORDS BANO	23	TANTITA PENA SONY DISCOS	ALEJANDRO FERNANDEZ
15	DILE LATINO/SONY DISCOS	SERGIO VARGAS	40	DIME UNIVISION	JAIME CAMIL

REGIONAL MEXICAN AIRPLAY

LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	NO ME CONOCES AUN DISA	PALOMO	20	UNA MUJER COMO TU FONOVISA	LOS RIELEROS DEL NORTE
2	ESTAS QUE TE PELAS EMI LATIN	INTOCABLE	26	TUS CARTAS MUSART/BALBOA	CUISILLOS DE ARTURO MACIAS
3	PROMESAS UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	25	DERECHO A LA VIDA FONOVISA	CONJUNTO PRIMAVERA
6	EN LA MISMA CAMA DISA	LIBERACION	29	ME VOLVI A ACORDAR DE TI FONOVISA	LOS ANGELES DE CHARLY
10	NO SE VIVIR SIN TI FONOVISA	CONJUNTO PRIMAVERA	21	SHHH EMI LATIN	A. B. QUINTANILLA Y LOS KUMBIA KINGS
4	CADA VEZ TE EXTRANO MAS FONOVISA	BANDA EL RECODO	22	SERA PORQUE TE AMO WEAMEX/WEA LATINA	LOS TIGRILLOS
8	DE RAMA EN RAMA SONY DISCOS	LOS TIGRES DEL NORTE	34	HUELO A SOLEDAD SONY DISCOS	ANA GABRIEL
9	DESPRECIADO SONY DISCOS	LUPILLO RIVERA	35	EL ABANDONAO SONY DISCOS	JUAN RIVERA
5	SALADO MUSART/BALBOA	PEPE AGUILAR	27	TE QUIERO MUCHO EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA
16	TAN FACIL QUE HUBIERA SIDO SONY DISCOS	VICENTE FERNANDEZ	36	UNIVISION UNIVISION	IMAN
14	VAS A SUFRIR DISA	GRUPO BRYNDIS	23	PARA BIEN O PARA MAL MERCURY/UNIVERSAL LATINO	PEDRO FERNANDEZ
7	EL PRIMER TONTO MUSART/BALBOA	JUAN SEBASTIAN	38	MONEDA SIN VALDR EMI LATIN	LOS INVASORES DE NUEVO LEON
12	NO TE PODIAS QUEDAR FONOVISA	CONJUNTO PRIMAVERA	30	LLUVIA UNIVISION	JESSIE MORALES EL ORIGINAL DE LA SIERRA
13	SUFRIENDO A SOLAS SONY DISCOS	LUPILLO RIVERA	37	BESAME MORENITA COSTAROLA/SONY DISCOS	ADAN CHALINO SANCHEZ
17	PEQUENA AMANTE DISA	EL PODER DEL NORTE	—	ME VAS A EXTRANAR MUSART/BALBOA	PEPE AGUILAR
18	Y LLEGASTE TU FONOVISA	BANDA EL RECODO	31	INOCENTE POBRE AMIGO ARIOLA/BMG LATIN	JUAN GABRIEL
15	TANTITA PENA SONY DISCOS	ALEJANDRO FERNANDEZ	32	QUIZAS MANANA RCA/BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO
11	SI TU SUPIERAS FONOVISA	LOS TEMERARIOS	—	NO PUEDO VIVIR SIN TI FONOVISA	GRUPO MOJADO
24	COMO PUDISTE FONOVISA	BANDA EL RECODO	—	AQUI ESTOY YO DISCOS @SNE	ROGELIO MARTINEZ
19	SE QUE ME VAS A DEJAR FONOVISA	MARCO ANTONIO SOLIS	39	SANGRE DE REY SONY DISCOS	MICHAEL SALGADO

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





Univision felicita a todos los nominados a **Premio Lo Nuestro a la Música Latina 2002**

A.B. QUINTANILLA
Y LOS KUMBIA KINGS

ALEJANDRO FERNANDEZ

ALEXANDRE PIRES

ALICIA VILLAREAL

ALQUIMIA

ANTONY SANTOS

ATERCIOPELADOS

BANDA EL RECODO

BANDA MACHOS

BOBBY PULIDO

BRYNDIS

CAFÉ TACVBA

CAROLINA LAO

CELSO PIÑA

CHRISTINA AGUILERA

CONJUNTO PRIMAVERA

CONTROL

CRISTIAN CASTRO

CUISILLOS

EDDIE SANTIAGO

EDDY HERRERA

EDUARDO VERASTEGUI

EL GRAN SILENCIO

ELVIS CRESPO

ENRIQUE IGLESIAS

FATO

FRANK REYES

FRANKIE NEGRON

FULANITO

GERMAN ROMAN Y SU
BANDA REPUBLICA

GILBERTO SANTA ROSA

GRACIELA BELTRAN

GRUPO MANIA

HUEY DUNBAR

ILEGALES

INTOCABLE

JACI VELASQUEZ

JAGUARES

JAY LOZADA

JERRY RIVERA

JESSIE MORALES -
EL ORIGINAL DE LA SIERRA

JOAN SEBASTIAN

JUAN GABRIEL

JUAN LUIS GUERRA

JULIO PRECIADO

LA LEY

LAURA PAUSINI

LOS ANGELES AZULES

LOS FORASTEROS
DE SAN LUIS

LOS TEMERARIOS

LOS TIGRES DEL NORTE

LUIS VARGAS

LUPILLO RIVERA

MAMAJUANA

MARCO ANTONIO SOLIS

MDO

MELINA LEON

MICKEY TAVERAS

MILLY QUEZADA

MOENIA

NYDIA ROJAS

OLGA TAÑON

OV7

PALOMO

PAULINA RUBIO

PEPE AGUILAR

RICARDO ARJONA

RICARDO MONTANER

RICARDO Y ALBERTO

ROCIO DURCAL

SHALIM

SON BY FOUR

THALIA

TOMMY TORRES

TRANZAS

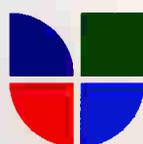
TUCANES DE TIJUANA

VICENTE FERNANDEZ

VICTOR MANUELLE

ZONA PRIETA

En vivo el 7 de febrero del 2002



Sólo por **UNIVISION**, *el Hogar de las Estrellas*

RANK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	RANK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	MARC ANTHONY COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	Libre	1	50	45	54	GILBERTO SANTA ROSA SONY DISCOS 84791 (10.98 EQ/17.98)	Intenso	13
2	2	2	LUIS MIGUEL WEA LATINA 41572/111.98/17.98	Mis Romances	2	51	38	42	VARIOUS ARTISTS J&N 84684/SONY DISCOS (10.98 EQ/16.98)	Salsa Hits	38
3	3	3	CARLOS VIVES EMI LATIN 35956 (9.98/15.98)	Dejame Entrar	1	52	58	44	JESSIE MORALES UNIVISION 31024 (9.98/13.98)	El Original De La Sierra-16 Super Exitos	6
4	4	6	ALEJANDRO SANZ WEA LATINA 41541 (10.98/17.98)	MTV Unplugged	4	53	41	36	ANA GABRIEL SONY DISCOS 84636 (9.98 EQ/16.98)	Huelo A Soledad	26
5	5	7	LUPILLO RIVERA SONY DISCOS 84648 (15.98 EQ CD)	Sufriendo A Solas	3	54	63	61	MICHAEL SALGADO SONY DISCOS 84630 (8.98 EQ/13.98)	Sangre De Rey	26
6	8	8	JOAN SEBASTIAN MUSART 12524/BALBOA (7.98/13.98)	En Vivo: Desde La Plaza El Progreso De Guadalajara	1	55	55	52	OLGA TANON WEA LATINA 89180 (10.98/16.98)	Yo Por Ti	4
7	10	12	PAULINA RUBIO UNIVERSAL LATINO 543319 (10.98/16.98)	Paulina	1	56	NEW	1	VARIOUS ARTISTS LIDERS 950320 (8.98/14.98)	Todo Exitos De Hip Hop Vol. 2	56
8	6	4	GIPSY KINGS NONESUCH 79642/AG (17.98 CD)	Somos Gitanos	3	57	51	50	PEPE AGUILAR MUSART 2503/BALBOA (8.98/12.98)	Lo Mejor De Nosotros	10
9	7	7	ALEJANDRO FERNANDEZ SONY DISCOS 84637 (10.98 EQ/16.98)	Drigenes	2	58	39	35	OZOMATLI INTERSCOPE 493116 (12.98/18.98)	Embrace The Chaos	1
10	9	15	CHARLIE ZAA SONOLUX 84540/SONY DISCOS (9.98 EQ/16.98)	De Un Solo Sentimiento	9	59	57	49	CHRISTINA AGUILERA RCA 69323/BMG LATIN (10.98/16.98)	Mi Reflejo	1
11	23	28	EL CHICHICUILOTE LIDERS 950270 (7.98/13.98)	Moviendo Las Plumas	11	60	70	57	LOS BUKIS FONOVISA 6166 (8.98/12.98)	Greatest Hits	54
12	14	9	EL PODER DEL NORTE DISA 727018 (8.98/13.98)	El Autentiko Y Unico En Vivo	7	61	46	45	JESSIE MORALES UNIVISION 31024 (9.98/13.98)	El Original De La Sierra: Loco	10
13	11	13	LAURA PAUSINI WEA LATINA 41070 (10.98/16.98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	11	62	53	39	SELENA EMI LATIN 32119 (10.98/17.98)	Live, The Last Concert—Houston, Texas February 26, 1995	2
14	13	14	LOS TEMERARIOS FONOVISA 6129 (10.98/12.98)	Baladas Rancheras	3	63	NEW	72	JOAN SEBASTIAN MUSART 2280/BALBOA (10.98/16.98)	Secreto De Amor	5
15	17	16	LOS ANGELES AZULES DISA 727014 (8.98/13.98)	Historia Musical	2	64	73	—	VARIOUS ARTISTS MAVERICK MUSICA 89416/WEA LATINA (11.98/18.98)	Platinum Rhythm	42
16	15	11	VICENTE FERNANDEZ SONY DISCOS 84185 (10.98 EQ/16.98)	Historia De Un Idolito Vol. 1	1	65	61	60	MARCO ANTONIO SOLIS FONOVISA 528 (10.98/16.98)	En Concierto Vol. 2	27
17	12	10	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 29745 (9.98/14.98)	Shhh!	1	66	59	55	VICENTE FERNANDEZ SONY DISCOS 84445 (10.98 EQ/15.98)	Mas Con El Numero Uno	3
18	16	19	LA LEY WEA ROCK 40949/WEA LATINA (10.98/16.98)	MTV Unplugged	13	67	69	63	ROBI ROSA SONY DISCOS 84686 (16.98 EQ CD)	Libertad Del Alma	11
19	22	23	GRUPO BRYNDIS DISA 727012 (8.98/13.98)	Historia Musical Romantica	1	68	NEW	7	VARIOUS ARTISTS MDCK & ROLL 950322/LIDERS (8.98/14.98)	Solo Exitos Underground	68
20	30	26	LIBERACION DISA 727017 (8.98/13.98)	Ahora Y Siempre	9	69	64	65	RICARDO ARJONA SONY DISCOS 84503 (10.98 EQ/17.98)	Galeria Caribe	1
21	21	33	KING AFRICA MELODY 8142/FONOVISA (8.98/12.98)	Pachanga	16	70	56	69	VARIOUS ARTISTS FONOVISA 6137 (8.98/12.98)	El Mas Grande Homenaje A Los Tigres Del Norte	29
22	20	21	VARIOUS ARTISTS J&N 84683/SONY DISCOS (10.98 EQ/16.98)	Merengue Hits	20	71	NEW	7	VARIOUS ARTISTS UNIVERSAL LATINO 584136 (13.98 CD)	2002 Ano De Exitos: Pop	71
23	19	18	SHAKIRA SONY DISCOS 83775 (10.98 EQ/16.98)	MTV Unplugged	1	72	65	68	JOSE ALFREDO JIMENEZ ARIDLA 79089/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 2	39
24	18	20	VARIOUS ARTISTS J&N 84682/SONY DISCOS (10.98 EQ/16.98)	Bachata Hits	18	73	62	64	GISSELLE ARIDLA 88762/BMG LATIN (8.98/13.98)	Fijate Bien	36
25	28	27	LOS ANGELES DE CHARLY FONOVISA 6154 (8.98/12.98)	Te Voy A Enamorar	1	74	NEW	14	JUANES SURCD 159563/UNIVERSAL LATINO (16.98 CD)	Recado De Mi Madre	9
26	24	22	LUPILLO RIVERA SONY DISCOS 84276 (8.98 EQ/13.98)	Despreciado	1	75	NEW	16	LOS ORIGINALES DE SAN JUAN EMI LATIN 33330 (8.98/12.98)		
27	27	17	JACI VELASQUEZ SONY DISCOS 84289 (10.98 EQ/16.98)	Mi Corazon	7						
28	42	47	VARIOUS ARTISTS EMI LATIN 35346 (10.98/17.98)	Radio Hits...Es Musica	28						
29	31	30	LOS TIGRES DEL NORTE FONOVISA 6145 (8.98/12.98)	Uniendo Fronteras	1						
30	26	37	THALIA EMI LATIN 34722 (8.98/14.98)	Thalia Con Banda-Grandes Exitos	2						
31	25	29	CRISTIAN ARIDLA 85324/BMG LATIN (10.98/15.98)	Azul	2						
32	NEW	1	MELODY SONY DISCOS 84669 (9.98 EQ/13.98)	De Pata Negra	32						
33	44	48	ALEXANDRE PIRES ARIDLA 87883/BMG LATIN (14.98 CD)	Alexandre Pires	33						
34	43	32	LOS HURACANES DEL NORTE FONOVISA 6156 (8.98/12.98)	Mensaje De Oro	14						
35	34	58	LIMI-T 21 EMI LATIN 32401 (10.98/15.98)	Calle Sabor Esquina Amor	34						
36	35	34	GRUPO BRYNDIS DISA 727016 (8.98/13.98)	En El Idioma Del Amor	1						
37	50	46	JOSE ALFREDO JIMENEZ ARIDLA 79085/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 1	27						
38	32	25	MANU CHAO RADIO BEMA 10321/VIRGIN (17.98 CD)	Proxima Estacion...Esperanza	8						
39	40	38	RICARDO MONTANER WEA LATINA 96821 (10.98/15.98)	Sueno Repetido	16						
40	49	53	PALOMO DISA 720032 (8.98/10.98)	Fuerza Musical	9						
41	52	51	ALICIA VILLARREAL UNIVERSAL LATINO 014824 (8.98/13.98)	Soy Lo Prohibido	15						
42	37	40	JUAN GABRIEL ARIDLA 98777/BMG LATIN (11.98/18.98)	Por Los Siglos	21						
43	36	31	MARCO ANTONIO SOLIS FONOVISA 0527 (10.98/16.98)	Mas De Mi Alma	1						
44	75	—	AZUL AZUL SONY DISCOS 84180 (10.98 EQ/16.98)	El Sapo	3						
45	48	56	ALEJANDRA GUZMAN RCA 89173/BMG LATIN (10.98/15.98)	Soy	22						
46	54	59	WISIN Y YANDEL BM 60108 (13.98 CD)	De Nuevos A Viejos	26						
47	29	—	LITO & POLACO APONTE 1272 (8.98/13.98)	Mundo Frio	29						
48	33	41	LOS TRI-O PRISMA/ARIDLA 78910/BMG LATIN (15.98 CD)	Siempre En Mi Mente	7						
49	71	—	MASTER JOE APONTE 1262 (8.98/13.98)	Franco Tiradores 2	49						

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 LUIS MIGUEL MIS ROMANCES (WEA LATINA)	1 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	1 LUPILLO RIVERA SUFRRIENDO A SOLAS (SONY DISCOS)
2 ALEJANDRO SANZ MTV UNPLUGGED (WEA LATINA)	2 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	2 JOAN SEBASTIAN EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA (MUSART/BALBOA)
3 PAULINA RUBIO PAULINA (UNIVERSAL LATINO)	3 VARIOUS ARTISTS MERENGUE HITS (J&N/SONY DISCOS)	3 EL CHICHICUILOTE MOVIENDO LAS PLUMAS (LIDERS)
4 GIPSY KINGS SOMOS GITANOS (NONESUCH/AG)	4 VARIOUS ARTISTS BACHATA HITS (J&N/SONY DISCOS)	4 EL PODER DEL NORTE EL AUTENTIKO Y UNICO EN VIVO (DISA)
5 ALEJANDRO FERNANDEZ ORIGENES (SONY DISCOS)	5 LIMI-T 21 CALLE SABOR ESQUINA AMOR (EMI LATIN)	5 LOS TEMERARIOS BALADAS RANCHERAS (FONOVISA)
6 CHARLIE ZAA DE UN SOLO SENTIMIENTO (SONOLUX/SONY DISCOS)	6 GILBERTO SANTA ROSA INTENSO (SONY DISCOS)	6 LOS ANGELES AZULES HISTORIA MUSICAL (DISA)
7 LAURA PAUSINI LO MEJOR DE LAURA PAUSINI-VOLVERE JUNTO A TI (WEA LATINA)	7 VARIOUS ARTISTS SALSA HITS (J&N/SONY DISCOS)	7 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
8 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	8 OLGA TANON YO POR TI (WEA LATINA)	8 GRUPO BRYNDIS HISTORIA MUSICAL ROMANTICA (DISA)
9 LA LEY MTV UNPLUGGED (WEA ROCK/WEA LATINA)	9 GISSELLE 8 (ARIDLA/BMG LATIN)	9 LIBERACION AHORA Y SIEMPRE (DISA)
10 KING AFRICA PACHANGA (MELODY/FONOVISA)	10 FULANITO AMERICANIZAO (CUTTING)	10 LOS ANGELES DE CHARLY TE VOY A ENAMORAR (FONOVISA)
11 SHAKIRA MTV UNPLUGGED (SONY DISCOS)	11 VARIOUS ARTISTS BACHATA HITS 2001 (J&N/SONY DISCOS)	11 LUPILLO RIVERA DESPRECIADO (SONY DISCOS)
12 JACI VELASQUEZ MI CORAZON (SONY DISCOS)	12 VARIOUS ARTISTS MERENGUE MILLENNIUM VOL. 3 (LIDERS)	12 LOS TIGRES DEL NORTE UNIENDO FRONTERAS (FONOVISA)
13 VARIOUS ARTISTS RADIO HITS...ES MUSICA (EMI LATIN)	13 FRANKIE NEGRO POR TU PLACER (WEACARIBE/WEA LATINA)	13 THALIA THALIA CON BANDA-GRANDES EXITOS (EMI LATIN)
14 CRISTIAN AZUL (ARIDLA/BMG LATIN)	14 INDIA THE BEST... (RMM)	14 LOS HURACANES DEL NORTE MENSAJE DE ORO (FONOVISA)
15 MELODY DE PATA NEGRA (SONY DISCOS)	15 VARIOUS ARTISTS LATIN DANCING IN THE U.S.A. (SONY DISCOS)	15 GRUPO BRYNDIS EN EL IDIOMA DEL AMOR (DISA)
16 ALEXANDRE PIRES ALEXANDRE PIRES (ARIDLA/BMG LATIN)	16 CELIA CRUZ LA NEGRA TIENE TUMBADO (SONY DISCOS)	16 JOSE ALFREDO JIMENEZ LAS 100 CLASICAS VOL. 1 (ARIDLA/BMG LATIN)
17 MANU CHAO PROXIMA ESTACION...ESPERANZA (RADIO BEMA/VIRGIN)	17 MELINA LEON CORAZON DE MUJER (SONY DISCOS)	17 PALOMO FUERZA MUSICAL (DISA)
18 RICARDO MONTANER SUENO REPETIDO (WEA LATINA)	18 DJ BLASS SANHUEGUERO (PINA)	18 ALICIA VILLARREAL SOY LO PROHIBIDO (UNIVERSAL LATINO)
19 JUAN GABRIEL POR LOS SIGLOS (ARIDLA/BMG LATIN)	19 EL GENERAL EL GENERAL IS BACK (MDCK & ROLL/LIDERS)	19 JESSIE MORALES EL ORIGINAL DE LA SIERRA-16 SUPER EXITOS (UNIVISION)
20 MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)	20 SON BY FOUR SON BY FOUR (SONY DISCOS)	20 MICHAEL SALGADO SANGRE DE REY (SONY DISCOS)

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 2 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Dor). Certification of 200,000 units (Platin). Certification of 400,000 units (Multi-Platin). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

MIDEM

THE BILLBOARD SPOTLIGHT





*Laurent Dreux-Leblanc
and all the team of songwriters, producers,
remixers and staff wish
a Happy New Year 2002
to all the artists who believed in us including*

*Andrea Bocelli, Cher, Celine Dion, Lara Fabian, Fey, Gipsyland,
Whitney Houston, Enrique Iglesias, Ricky Martin,
Merzkin, Kylie Minogue, Miossec, Miro, Red Fish,
Lionel Richie, Rod Stewart, Tina Turner among many others*

*And a big welcome
to all the songwriters and producers
who have recently joined us*



*'Publisher of The Year'
Ascap London
17th October 2001*



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On the fast taxi ride from the Nice airport to the Palais des Festivals in Cannes, a MIDEM attendee once quipped that many music companies at this annual convention seemed to consist of "a man, his dog and a post-office box." That's a waggish exaggeration, but unquestionably the spirit of independents rules at MIDEM.

Many of the independent companies attending this year's MIDEM Jan. 20-24, from either the U.S. or international markets are, in fact, financially substantial

disparage the multinational majors but to suggest how all music companies today need to be leaner and smarter to survive.

STRESSING STRENGTHS

Major recording and publishing companies may command the greatest global market share due to the multiplatinum sales of pop releases. But, for the most successful independents, the key has been playing to their own specific strengths outside the pop realm.

"We have always been niche-

U.S. Indies Profit From Face-To-Face Deals

By MICHAEL AMICONE

Talk to top executives from several leading U.S. independent music companies, and it's clear that the MIDEM conference in Cannes remains an important piece of their business jigsaw puzzle—especially if they want to compete effectively on a global scale.

"It's important on several different fronts," explains Jim Cuomo, president of New York-based Ryko Distribution, who has been attending the conference for over 25 years. "The Ryko corporation has a large publishing arm, and MIDEM was originally a publishers' conference. But it became a very convenient location for domestic labels to be able to hook up and network, to get distribution into Europe and, for that matter, all over the world.

"We continue to go," adds Cuomo, "because we're always keeping our eye on the A&R side, on the publishing side and, of course, for distribution in particular, for anything that we might be interested in representing here in the United States."

For Steve Levy, president of Los Angeles-based dance and electronic label Moonshine Music, MIDEM's importance is magnified. "It's the one where everyone can be guaranteed to be found in one place from all over the world, and it's also very business-oriented. In the dance and electronic music end of the business, we have conferences, but they're not necessarily revolving around actually doing business," he says.

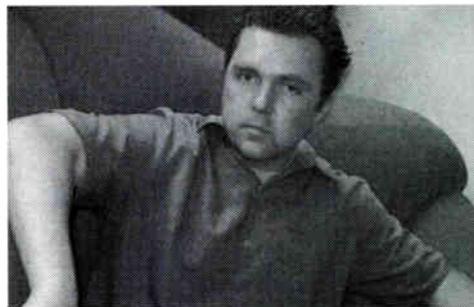
Bob Frank, president of New York-based indie label group Koch Entertainment, emphasizes the difficulty of maintaining a strong business relationship without the in-person contact afforded by MIDEM: "It's like dating by email—you can't really do it.

"MIDEM's given us the opportunity to do a lot of good deals with companies like JVC and Shock," says Frank of the annual confab. "Because those guys are on the other side of the world, it's the only time that I can sit down with them and have lunch and have a drink and go over deals with them and get it closed."

As someone who has held top positions at both indies and majors (he was at PolyGram), Frank is in a unique position to gauge MIDEM's importance. "I

think it's more important for an independent to be there than it is for anybody else," he says. "I don't think a lot of majors have a presence whatsoever—or, if they're there, it's primarily for the R & R aspects of the good restaurants rather than to actually do business. They don't have the ability to piecemeal together a global network like we do.

"Our interest when I'm over there is to place our domestic repertoire—which is primarily our U.S. signings. So, for instance, if we're trying to find a deal for one of our big hip-hop artists, we can pretty much close all those deals or get them near closing at MIDEM. It's like one-stop shopping."



Steve Levy

Moonshine's Levy has closed deals immediately, while others have dragged on for some time. "I've made deals on the spot and shaken hands and had a piece of paper signed that night, or I've had deals that have wrangled on for months," he says.

"I've done a couple of really good deals, from a point of view of subpublishing, for our publishing catalog in Europe," Levy continues. "On the flip side of that, we're looking this year to do subpublishing deals with smaller dance-music catalogs for the U.S. with rights holders in Europe."

Though Bruce Iglauer, head of Chicago-based blues label Alligator Records, will not be attending this year, MIDEM has been important for him in the past. "For example, in Germany, our distribution is through edel Contraire, and we had our first meetings with them at MIDEM. We've met with them every year. Now we feel as though we have such a close relationship, that seeing each other in person isn't necessary. But, in the initial phases of the relationship, it was absolutely essential."

For Koch's Frank, cutting just one deal makes the trip worthwhile. "We have a rule every year at MIDEM where we always pay

for the trip with one small deal," says Frank.

For other executives, like Frank's colleague Michael Rosenberg, president of Port Washington, N.Y.-based distributor Koch International, who has been attending for over a decade, the emphasis is on networking and not cutting on-the-spot deals. "We're a multinational independent, which is not true of everybody. So MIDEM's a great place where we sit down as a group—all the Koch companies worldwide—and have meetings about how we can work better together on a global level."

So how has MIDEM changed over the years? "It's been very cyclical," explains Frank. "What happened a few years ago was, all of a sudden, all these Internet companies started showing up. And, God bless 'em, they all gave it the good old college try. But we found that they all wanted to have meetings, and it really took our focus away—or it could have taken our focus away more than it did—from getting deals actually done that were meaningful record deals. What happened last year was it came back to reality."

Rosenberg sees the changes in MIDEM as being indicative of the ever-changing indie landscape. "There are fewer competitors for us than there used to be. How that manifests itself at MIDEM remains to be seen. But I imagine that more people will be approaching us about the U.S. and the North American market than in the past, if only because there are fewer competitors for us right now—with the demise of DNA and the other consolidations that we understand are likely to take place in the independent side in the near term."

Frank, who says he was accused of spending like a drunken sailor during his major-label days, relates the changes he has witnessed in the indie world during the few years that he has been a part of it. "The changes I've noticed in that short time is that—even in the past 12 months—we're a lot more careful in what we put out. We have to be very sure that if we do a deal based on our estimation that we're gonna ship 100,000 records, that it's gonna be 100,000 records and not 50,000," he explains.

"I'm a much better business person having spent the past four years on the independent side," concludes Frank. "Without a doubt." ■

International Execs Declare Their "Indie Advantage" During Tough Times

players in the global music business. But, in this tough economic climate, these indie execs are confident they hold an edge over their multinational major competitors in their ability to market music with speed, focus and flexibility.

"In hard times like these, the

driven and able to focus strongly on specific areas, like hard rock and metal," says Joe Cokell, CEO of the Sanctuary Record Group, based in the U.K. "Hence, we're



not part of the roller-coaster ride of chart sales that so governs the fortunes of the majors. We're also not stuck with that 'conveyor belt' problem of the majors. A big plus is being able to focus on a relatively small number of albums—19 over the past year."

Although Sanctuary is well-known for its metalcraft—for example, relaunching the careers of Rob Halford, Megadeth and Queensrÿche—its 2001 releases include *Little Sparrow* from Dolly Parton, *Back to the Blues* from Gary Moore and *The Tiki Bar Is Open* from John Hiatt, among others. "We approach each release as a specialist marketing venture and get everyone 'on side,'" says Cokell.

The very breadth of repertoire represented by the companies contacted for this report is one sign of their strength—alternative rock, dance, metal, new age, flamenco, Celtic and more.

"As soon as a new market [for a new genre of music] is developed, we can go out there and find the most suitable music by teaming up with the best talents," says Haji

Continued on page 54

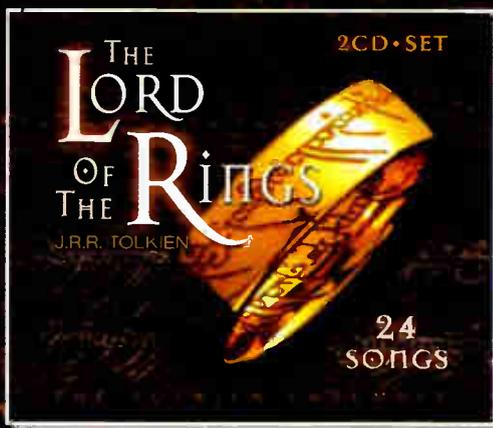


Christoph Buehring-Uhle

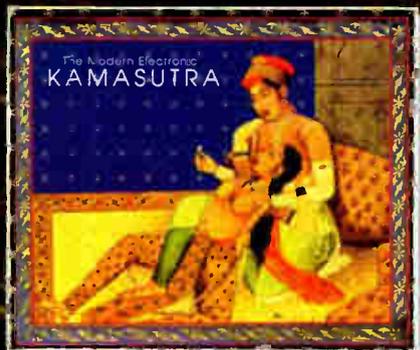
advantage of operating as an independent company really becomes evident," says Christoph Buehring-Uhle, the owner and managing director of BSC Music in Germany. "Aside from a lower overhead and break-even point, our greatest advantage is our creativity and not having to be so market-oriented. Independents are ahead of the game because they are closer to musicians, closer to the zeitgeist and what appeals to the public."

For this report, Billboard correspondents spoke to executives at independent music companies in nine key international markets across three continents. These executives—themselves often former veterans of the multinational majors—offer a collective message that should be heeded by indies and majors alike, as everyone hunkers down to weather an economic downturn. The intent is not to

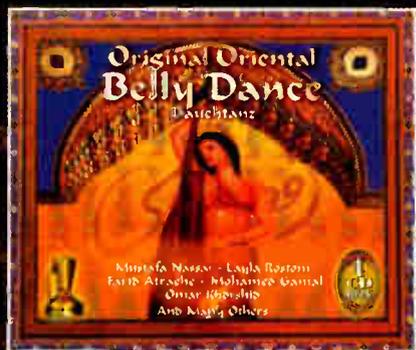
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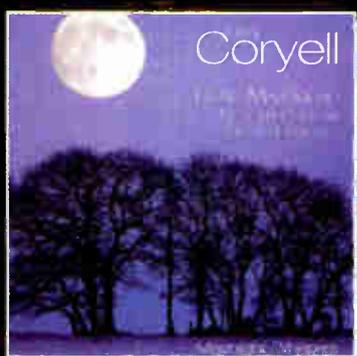
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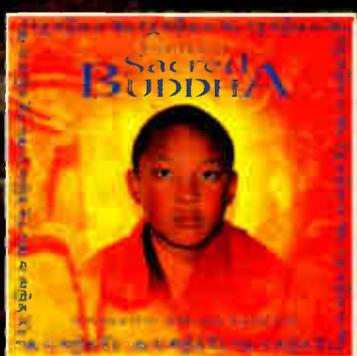
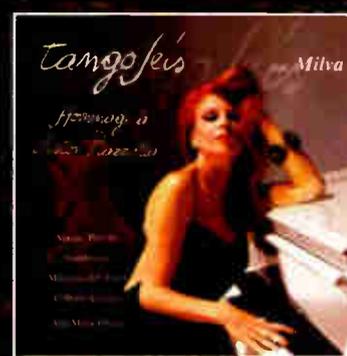


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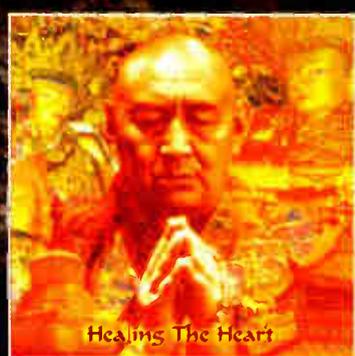


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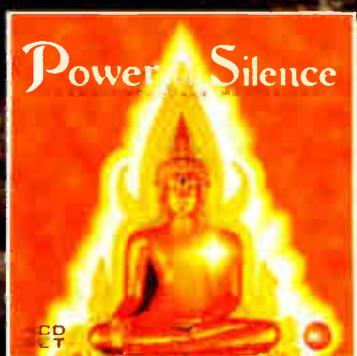
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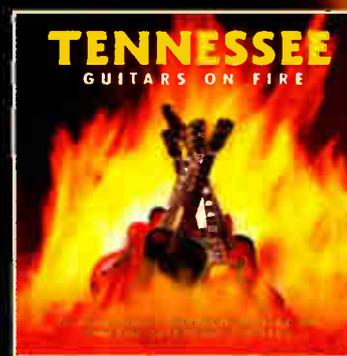
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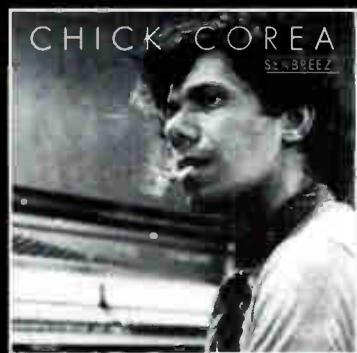


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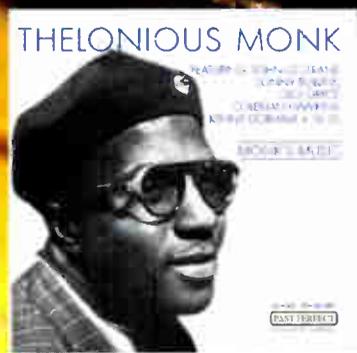
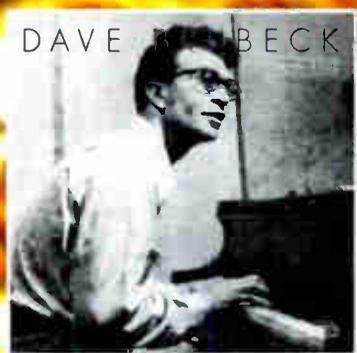
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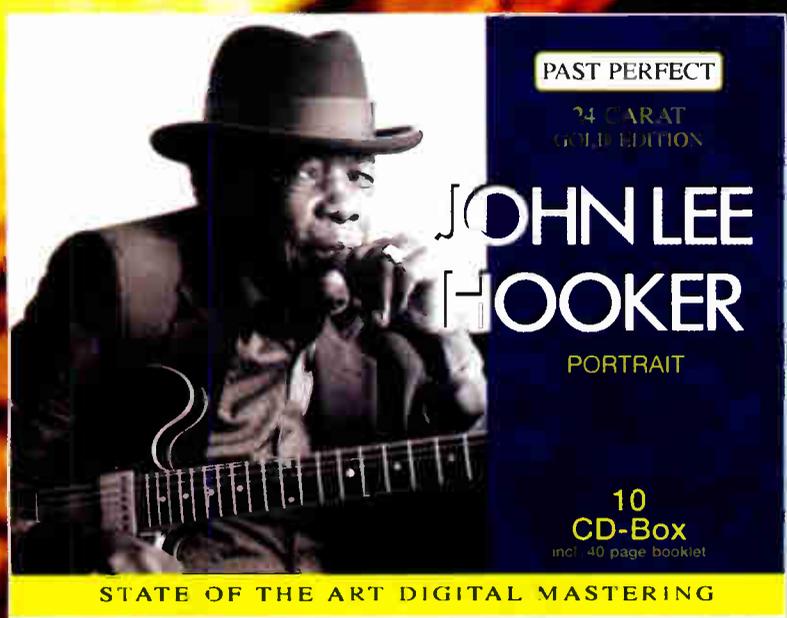


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UNITED STATES

Let's Make A Deal: Who's Buying And Selling At MIDEM 2002

CONTACTS ARE KEY TO A SUCCESSFUL CANNES CONVENTION

As music executives from the U.S. and around the world convene in Cannes Jan. 20-24 for the annual MIDEM convention, this year will bring new discussions, new showcases and a newly challenging economic climate. However, the information sought by most attendees remains the same as ever. They need to know who's going, what they're selling and what they're buying. To that end, Billboard correspondents have contacted numerous executives from key markets in recent weeks to produce the following buyer-and-seller profiles. We've included Web site addresses, where available, which provide an online preview of what companies have to offer. And, in an age where E-mail has become essential for conducting business across time zones—or across the floor of the Palais des Festivals—we have included that contact information for the companies or executives featured here.

A TRAIN ENTERTAINMENT

Al Evers, president
E-mail: alevvers@a-train.com
Year First Attended MIDEM: 1989
Best Deal Initiated at MIDEM: All of them have been great.

Best Advice for Attending MIDEM: Schedule meetings well in advance. (I have 25 already scheduled.) Be prepared for people to be late and leave some flex time for the unexpected.

Priority for MIDEM This Year: Develop proactive plans to offset some of the shrinking world markets. Come home alive.

THE BICYCLE MUSIC COMPANY

David Rosner, president
E-mail: David@bicyclemusic.com

Year First Attended MIDEM: 1967
Best Deal Initiated at MIDEM: Having arrived in France just as my song "Let Your Love Flow" entered the Billboard chart in 1976, I was able to do subpublishing deals for the song (which ultimately reached No. 1) at MIDEM for each territory. These deals alone covered the costs of my trip (an important consideration for an independent).

Best Advice for Attending MIDEM: Avoid the Croisette during the day; stick to the back streets (you'll thank me).

Priority for MIDEM This Year: To meet face-to-face with my colleagues from each territory.

BRIDGE RECORDS, INC.

www.BridgeRecords.com
Becky Starobin, director
E-mail: Bridgerec@aol.com

Year First Attended MIDEM: 1992
Best Deal Initiated at MIDEM: Our French distributor.

Best Advice for Attending MIDEM: Wear comfortable shoes.

Priority for MIDEM This Year: In addition to meeting with our current distributors to plan for the next year, the company's president, classical guitarist David Starobin, will be featured in a performance at the Cannes Classical Awards.

CARGO MUSIC, INC

www.cargomusic.com
Eric Goodis, president
E-mail: Eric@cargomusic.com

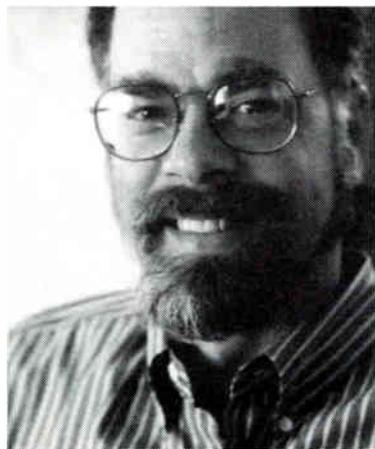
Year First Attended MIDEM: 1989
Best Advice for Attending MIDEM: Get a flu shot.

Priority for MIDEM This Year: To maintain relationships.

CHESKY RECORDS

www.chesky.com
Jaime Lee, international sales/marketing manager
E-mail: Jlee@chesky.com

Year First Attended MIDEM: 2001
Best Advice for Attending MIDEM: Get plenty of sleep on the plane! Come well prepared.



Al Evers



Ichiro Asatsuma



Kathy Spanberger

Priority for MIDEM This Year: New distribution in France and Japan.

CONSPIRACY MUSIC

www.conspiracymusic.com
Monte J. Robison, president and owner

E-mail: Monte@conspiracy.com
Year First Attended MIDEM: 2000, the last great year before the Internet bubble burst. All those dot-coms and their exhibits—it was outrageous and so much fun.

Best Deal Initiated at MIDEM: Licensed titles into Portugal via Vidisco.

Best Advice for Attending MIDEM: Set up all meetings before arriving. Make a point to enjoy the Cannes nightlife—cafes, smoking, drinking, food. After MIDEM, head to the Alps and go skiing!

Priority for Midem This Year: Less is more. Fewer meetings.

DMX/AEI MUSIC

www.aeimusic.com
Dana Sims, manager, label relations

E-mail: Dana.sims@aeimusic.com
Year First Attended MIDEM: 1998

Best Deal Initiated at MIDEM: Most of the deals I initiated are not relevant to this business. I used to work at an independent label and went there under the guise of securing independent distribution.

Best Advice for Attending MIDEM: Bring traveler's checks and a credit card. You can get as much done as you want to, as long as you keep your eyes and ears open.

Priority for MIDEM This Year: Make as many contacts as possible and secure as much content as possible.

ESL MUSIC

www.eslmusic.com
Kalani, label manager
E-mail: Kalani@eslmusic.com

Year First Attended MIDEM: 2000
Best Deal Initiated at MIDEM: Too many to decide.

Best Advice for Attending MIDEM: Enjoy life, be mellow; music is fun!
Priority for MIDEM This Year: Top secret.

LICENSEMUSIC

www.LicenseMusic.com
Gerd Leonhard, president/CEO
E-mail: Gerd@licensemusic.com

Year First Attended MIDEM: 1994
Best Deal Initiated at MIDEM: The biggest deal we closed last year at MIDEM was a content partner agreement with Sony ATV Music Publishing.

Priority for MIDEM This Year: LicenseMusic is planning to connect with its 220-plus content providers, close some major licensing deals we've been working on and get in touch with possible strategic partners worldwide.

LOVECAT MUSIC

www.LoveCatMusic.com
Randy Frisch, president
E-mail: Frisch@lovecatmusic.com

Year First Attended MIDEM: 1996, and I've been to every one since then.

Best Deal Initiated at MIDEM: At MIDEM, I met Dieffe Records from Milan. Dieffe is a leading independent dance label. We began publishing Dieffe and placed its music in more than

20 films and TV shows, including *Third Watch*, *Sex and the City* and many indie films. Our best-selling song of theirs is "Bidibodi Bidibu." It's in the upcoming Fox film *Super Troopers* and on the soundtrack album for the film.

Best Advice for Attending MIDEM: Stay focused on what you want; don't get distracted by people who do not advance your agenda. Still, try to keep a little time for "exploring" and new business development.

Priority for MIDEM This Year: To find great R&B and hip-hop music from around the world (no samples please!).

NOTE ON PRODUCTIONS

www.note-on.com
John Mattick, managing partner
E-mail: Note-on@worldnet.att.net

Year First Attended MIDEM: 1999
Best Deal Initiated at MIDEM: The best deal initiated at MIDEM was for myself, in that it opened my mind to the size of the world and all the opportunities available.

Best Advice for Attending MIDEM: It requires the extra effort of preparing in advance and making appointments prior to going, so as to fully take advantage of what MIDEM has to offer. Wear sensible shoes and try to stay within walking distance of the Palais des Festivals.

Priority for MIDEM This Year: My business partner Chris Hinson and I have been producing a new dance/pop artist named Scott Michael. Interest in the U.S. has been strong, but we believe that Scott needs to reach a world audience. MIDEM is perfect for that. We are looking for record-label opportunities for Scott on a global scale.

PEERMUSIC

www.peermusic.com
Kathy Spanberger, president
E-mail: Kspanberger@peermusic.com

Year First Attended MIDEM: 1985
Best Deal Initiated at MIDEM: Too many to remember.

Best Advice for Attending MIDEM: Have breakfast outside of your hotel, or you'll pay \$5.00 for a cup of coffee.

Priority for MIDEM This Year: To find more good deals.

XENOMUSIC

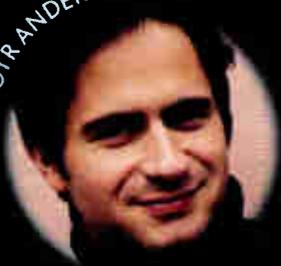
www.XenoMusic.com
Douglas Hoppe, managing director

E-mail: Dhoppe@xenomusic.com
Year First Attended MIDEM: 2001

Best Deal Initiated at MIDEM: So many! I guess the most interesting was making a deal with the entire Croatian stand at once (there were several companies present). That led to quality

Continued on page 46

PIOTR ANDERSZEWSKI



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STEPHANIE BLYTHE



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DAVID DANIELS



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VÉRONIQUE GENS



DANIEL HARDING



NATALIE DESSAY
Mozart Heroines
5454472

VÉRONIQUE GENS
Berlioz: Les Nuits d'été
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www.virginclassics.com

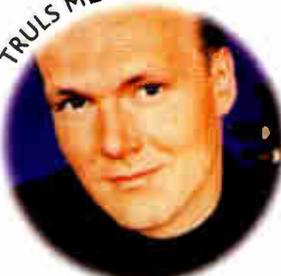
PAAVO JÄRVI



DANIEL HARDING
Brahms: Symphonies 3 & 4
5454802

PAAVO JÄRVI
Sibelius: Maiden in the Tower
5454932

TRULS MØRK



PATRICIA PETIBON



TRULS MØRK
Grieg: Cello Sonata, String Quartet
5455052

PATRICIA PETIBON
French Baroque Arias
5454012

LET'S MAKE A DEAL

Continued from page 44

cooperation on licensing and promotion, as well as a few international gigs for their artists and great sponsorship opportunities for us. It would have taken us much more time, effort and money to make those kinds of deals come together if everyone wasn't in the same room together at the same time.

Best Advice for Attending MIDEM:

Divide and conquer. There are so many people that the best strategy is to bring a team, not just a representative. Have one person man the stand and the others each assigned to hunting down the different types of people you want to meet either on a geographical basis (Europe, Latin America, etc.) or else by the function they serve (marketing partnerships, content deals, etc.). Make sure you schedule important appointments in advance via E-mail and phone, as well.

Priority for MIDEM This Year: Let music lovers know more about the great music we've gathered from around the world over the last three years by entering into serious, quality partnerships with key companies and organizations.

UNITED KINGDOM

AIR

www.airmtm.com
Marc Connor, director
E-mail: marc@airmtm.com
Year First Attended MIDEM: 1997
Best Deal Initiated at MIDEM: Nothing sticks out so far—but I'm hopeful that we'll do great things with Air, which is a brand-new company.

Best Advice for Attending MIDEM:

Make sure someone else buys the drinks at the Hotel Martinez—and don't sleep on the beach, as I had to one year when I found myself without a hotel room. Also, beware—the girls at the Barracuda Club are not what they seem!

Priority for MIDEM This Year: Air is organizing a joint-stand for independent jazz labels and distributors. It's called jazz: uk and will feature companies like Provocateur, mactw, Caber Records, Candid and others. We're also launching a government-backed independent trading body for jazz.

CANDID RECORDS

www.candidrecords.com
Alan Bates, managing director
E-mail: alanbates@candidrecords.com
Year First Attended MIDEM: I've attended all of them [since MIDEM debuted in 1967] except for one I had to skip for illness. I can remember when

the Hotel Martinez was small and funky!

Best Deal Initiated at MIDEM: I once licensed the entire catalog to a part-work publisher looking for material for a "jazz greats" series. That was a very nice little arrangement.

Best Advice for Attending MIDEM:

Never make any appointments before 11:00 a.m.—and avoid the Martinez! It's ball-breakingly expensive, and it goes on all night. But I suppose everyone has to experience it at least once.

Priority for MIDEM This Year: I'll be looking for new distributors for our contemporary-world-R&B label called Big City.



Alan Bates

CHELSEA MUSIC PUBLISHING

www.chelseamusicpublishing.com
Eddie Levy, managing director
E-mail: eddie@chelseamusicpublishing.com

Year First Attended MIDEM: 1971
Best Deal Initiated at MIDEM: Picking up the B sides of David Soul's hits, which became No. 1s.

Best Advice for Attending MIDEM: Carry your itinerary with you 24 hours a day.

Priority for MIDEM This Year: Networking and consolidating relationships.

COOKING VINYL

www.cookingvinyl.com
Martin Goldschmidt, managing director

E-mail: martin@cookingvinyl.com
Year First Attended MIDEM: 1987
Best Deal Initiated at MIDEM: I once

got to play a tape to a Swedish guy, and what resulted was a label deal with [Sweden's] Amigo Records that has lasted for 10 years.

Best Advice for Attending MIDEM: There's no substitute for preparation. If you want results, thoroughly research who you want to meet and also line up the meetings in advance.

Priority for MIDEM This Year: We intend to get together with the people we are working with throughout the year. Particularly, I'm also looking to do deals in Japan, Korea and Russia.

EAGLE ROCK ENTERTAINMENT

www.eagle-rock.com
Terry Shand, chairman
E-mail: mail@eagle-rock.com
Year First Attended MIDEM: 1977

Best Deal Initiated at MIDEM: For us these days, MIDEM is more about PR and a meet-and-greet opportunity with overseas distributors and licensees. But I do remember getting Telstar to pick up the bill for dinner. Now that was an achievement!

Best Advice for Attending MIDEM: It's easy to give in to the temptations and stay out, but I would advise getting at least three hours sleep a night. It's very important to keep sharp. Each year, you see lots of walking wounded, and you wonder what business they are doing.

Priority for MIDEM This Year: As in every year, we're going to try to cover as much ground as we



Martin Goldschmidt

can. We're particularly interested in signing bigger and better artists, and the fact that the majors are now trimming their rosters may open up opportunities.

GLOBAL CHRYSALIS MUSIC PUBLISHING

www.chrysalis.com
Peter Knight Jr., general manager
E-mail: peterknightjr@chrysalis.com

Year First Attended MIDEM: 1967
Best Deal Initiated at MIDEM: Acquired the U.K. sub-publishing of Cherry Lane & DreamWorks catalogs.

Best Advice for Attending MIDEM: Don't have the oysters on the first night.

Priority for MIDEM This Year: Promoting Global Chrysalis and new acquisitions for the Chrysalis Group.

HORNALL BROTHERS MUSIC

www.hobro.co.uk
Stuart Hornall, managing director
E-mail: stuart@hobro.co.uk
Year First Attended MIDEM: 1980

Best Deal Initiated at MIDEM: A publishing deal with Leiber & Stoller.

Best Advice for Attending MIDEM: First, have a word with your

bank manager [given the cost of attending], and, most important of all, pace yourself!

Priority for MIDEM This Year: To host Hornall Brothers' fifth Balcony Brunch and to celebrate our sixth year in business. Also, to meet with our sub-publishers and try to attract new business to our company.

PEERMUSIC

www.peermusic.com
Nigel Elderton, U.K. managing director and European VP for creative affairs

E-mail: nelderton@compuserve.com

Year First Attended MIDEM: 1990
Best Deals Initiated at MIDEM: Signing dance artist Sash, and 20th Century Fox Music for sub-publishing.

Best Advice for Attending MIDEM: No alcohol before midday.

Priority for MIDEM This Year: To renew friendships and business contacts and to fly the independent flag.



Ilona Leinert

GERMANY

BLUE FLAME RECORDS

www.blueflame.com
Ilona Leinert and Friedemann Leinert, managing directors
E-mail: leinert@blueflame.com
Year First Attended MIDEM: 1988

Best Deal Initiated at MIDEM: (Comments from Ilona Leinert) All deals are important. We've made deals with partners in Japan, India and France, and we extended our worldwide publishing deal with Warner/Chappell.

Best Advice for Attending MIDEM: Always talk to strangers! While sitting at the German stand waiting for our next meeting, a total stranger just sat down at our table with a cup of beer in his hands and completely ignored us. After a few minutes, he apologized for taking up the table since he was just too tired of standing. We started talking, and it turned out that he has a distribution company in Japan. Today, the company, Sohrab Saadat from Popbiz, is one of

the best distribution partners we have.

Priority for MIDEM This Year: Meet all our friends again, make new contacts, find new productions and offer our catalog for international licensing.

GANG GO MUSIC

www.blankandjones.de
www.fragma.de
Louis Spillmann, president
E-mail: gang.go@t-online.de

Year First Attended MIDEM: 1973
Best Deal Initiated at MIDEM:

Licensing for the dance project Fragma, whose track "Tocas Miracle" became a top-15 hit in the U.K. through Positiva/EMI.

Best Advice for Attending MIDEM: Time is money; never be late in making decisions.

Priority for MIDEM This Year: Licensing our productions from the DJ duo Blank & Jones, who are now taking off in Southeast Asia.

TRAUMTON RECORDS

www.traumton.de
Stefanie Marcus, president
E-mail: stefanie.marcus@traumton.de

Year First Attended MIDEM: 1990
Best Deal Initiated at MIDEM: U.S. distribution with DNA.

Best Advice for Attending MIDEM: Enjoy, stop thinking about money before you leave home, make friends and trust that everything good will work out in the long run.

Priority for MIDEM This Year: To raise as much interest as possible in *Bubbles & Bones*, the debut album of American/Swiss vocalist Erika Stucky. She is regarded as one of the most original new voices on the international jazz scene. Her Swiss roots and big-city spontaneity span an enthralling arch between cozy, down-home, Alpine tradition and urban nightmare.

WINTRUP MUSIKVERLAGE

www.wintrup.de
Walter Holzbaur, owner and managing director
E-mail: info@wintrup.de

Year First Attended MIDEM: 1975
Best Deals Initiated at MIDEM: Sub-publishing deal with Complete Music Ltd., London, in 1983 that still exists to this very day, deals for John Fogerty's songs through Minder Music in the U.S. and Published by Patrick in the U.K., and various contracts for Japan and South East Asia.

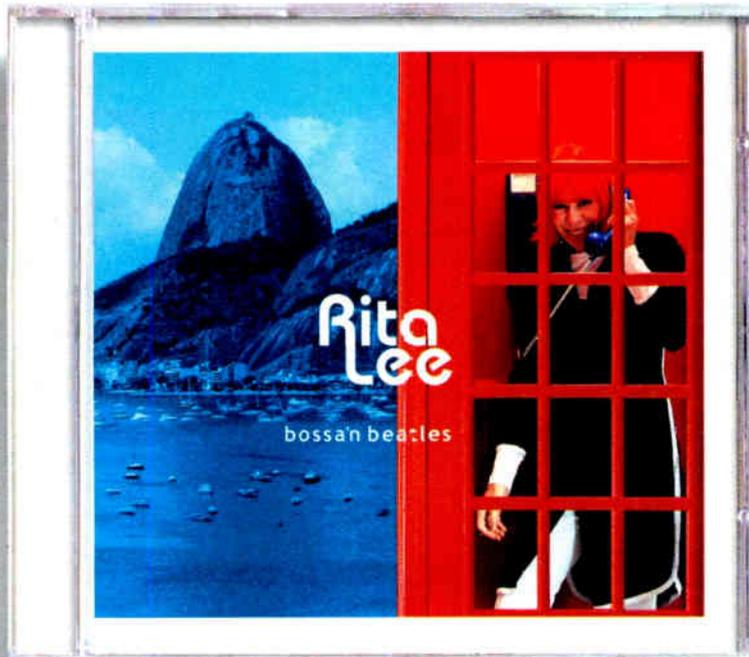
Best Advice for Attending MIDEM: Never trust a taxi driver who promises to pick you back up from a restaurant in the mountains.

Priority for MIDEM This Year: We're looking to represent a well-organized U.S. catalog for the GSA territories and Eastern

Continued on page 48

Abril Music

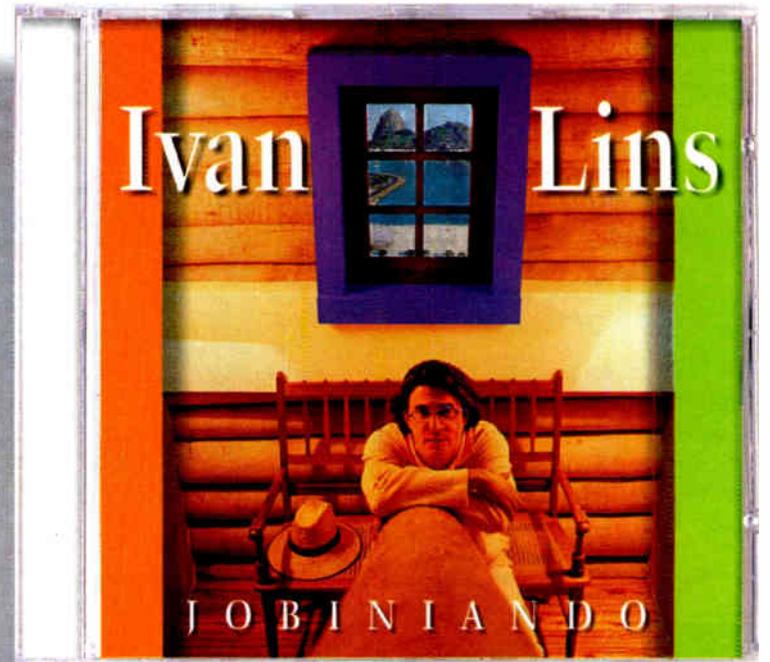
presents the Bossa Nova of the XXI Century



Rita Lee

Bossa'n Beatles

- A hard day's night
- With a little help from my friends
 - If I feel
 - All my loving
 - She loves you
 - Michelle
 - In my life
 - Here, there and everywhere
 - I want to hold your hand
 - Lucy in the sky with diamonds



Ivan Lins

Inspired by Antonio Carlos Jobim

- Vivo sonhando / Triste
 - Inútil paisagem
 - Samba do avião
 - Bonita
- Este seu olhar / Promessas
 - Time after time
 - Caminhos cruzados
- Eu sei que vou te amar
 - Dindi
 - Jobiniando
- She walks this earth (Grammy Awarded)

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www.abrilmusic.com.br/export.asp

LET'S MAKE A DEAL

Continued from page 46

Europe and looking for efficient subpublishers in South America, Italy and Greece.

FRANCE

ATMOSPHÉRIQUES

www.atmospheriques.com
Denis Collart, export manager
E-mail: denis.collart@atmospheriques.com
Year First Attended MIDEM: 2000
Best Deal Initiated at MIDEM: Signing the group T80 to Virgin Germany.

Best Advice for Attending MIDEM: Never make an appointment too early in the morning.

Priority for MIDEM This Year: Today, Atmosphériques benefits from a well-established network of connections. Numerous contracts have been signed these past two years. We must, however, continue to push certain territories—such as Scandinavia, for example. In terms of artists, I plan on stressing Grand Tourism (electronica) and Franck Roussel, whose first album will be released in 2002 in France. When you attend your first MIDEM, you're somewhat lost, you don't know many people, and you wonder what you're doing there. But very quickly, you realize that the record industry, including the international industry, is quite small. So, this year, I am glad to return and meet up again with many contacts.

EDITIONS DE PARIS

Roger Ganem, company manager
E-mail: rganem@fr.packardbell.org
Year First Attended MIDEM: 1982
Best Deal Initiated at MIDEM: We've made deals with 50% of the Italian producers with whom I work today.

Best Advice for Attending MIDEM: Don't chase too many rainbows at the same time; try to meet foreign people in your own country because, unless you get lucky, you might as well stay home.

Priority for MIDEM This Year: Deals for our artist Arielle Dombasle.

SCORPIO MUSIC

www.scorpiomusic.fr
Henri Belolo, CEO
E-mail: info@scorpiomusic.fr
Year First Attended MIDEM: More than 30 years ago.

Best Deal Initiated at MIDEM: Too many to count.

Best Advice for Attending MIDEM: Better be ready for action!

Priority for MIDEM this year: To sign all available hits!

XIII BIS MUSIC GROUP

www.13bis.com
Laurent Dreux-Leblanc, chairman

E-mail: 13bismusic@13bis.com

Year First Attended MIDEM: 1992

Best Deal Initiated at MIDEM:

MIDEM has allowed me to weave a global network of partners enabling me to achieve the best possibilities for exploitation of our works.

Best Advice for Attending MIDEM:

Sit at the bar of Hotel Majestic so that you meet everyone who didn't want to give you an appointment—with CDs in your pocket.

Priority for MIDEM This Year: To present our radio B2B—the first online radio allowing record companies, production companies and advertising agencies to listen to and select our songs. In addition, every year at MIDEM, we are on a boat in front of the Palais, and this year



Laurent Dreux-Leblanc

we are offering use of the boat to a large French cable channel, MCM, for their interviews with the artists present at the NRJ Music Awards. It would be great if MIDEM could take place in May so that we would really be able to enjoy the sun.

ITALY

ALA BIANCA GROUP

www.alabianca.it
Toni Verona, president and general manager
Jean Luc Dorn, A&R manager
E-mail: tverona@alabianca.it, jldorn@alabianca.it

Year First Attended MIDEM: 1978

Best Deal Initiated at MIDEM: Our general master agreement for Japan with Toshiba EMI in 1990.

Best Advice for Attending MIDEM: Spend your time wisely.

Priority for MIDEM This Year: To sign an interesting master deal for Asia, including Japan, and consequently to sign a sub-publishing deal for the region.

THE SAIFAM GROUP

www.saifam.com
Mauro Farina, president
E-mail: maurofarina@thesaifambusiness.com

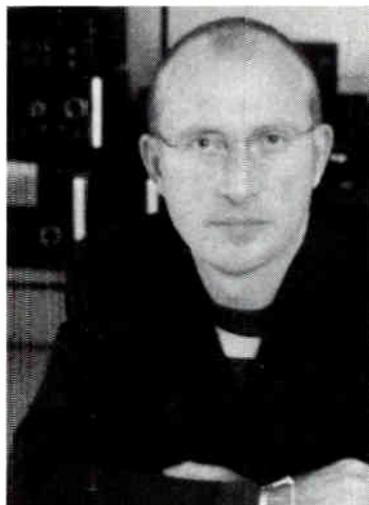
Year First Attended MIDEM: 1982

Best Deal Initiated at MIDEM: A licensing deal with Sony Music Japan.

Best Advice for Attending MIDEM:

Enjoy it.

Priority for MIDEM This Year: Meeting our international partners.



Giacomo Maiolini

TIME

www.timerec.it
Giacomo Maiolini, president
E-mail: time@timerec.it
Year First Attended MIDEM: 1992
Best Deal Initiated at MIDEM: In 1998, the company licensed "Feel It" by the Tamperer featuring Maya, which became a European hit, and achieved similar success in 2000 with "You See the Trouble With Me" by Black Legend.

Priority for MIDEM This Year: Licensing for the Spacelovers and Souvenir d'Italie. And we'll have other new projects coming soon.

SPAIN

AUTORES AND PRODUCTORES ASOCIADOS

www.apasoc.com
Antonio Pérez Solís, president
E-mail: apas@lander.es

Year First Attended MIDEM: 1970

Best Deal Initiated at MIDEM: I prefer to make contact with already established networks, ever since I began talking to the independent Italian publisher Ala Bianca. We agreed to exchange catalogs, and it was a very good move.

Best Advice for Attending MIDEM: Prepare yourself before you go to MIDEM by getting in touch by phone or E-mail with the people you want to see there.

Priority for MIDEM This Year: To expand into Poland and other former East Bloc countries. Poland is growing enormously, and it has the same level of taste and culture as many Western European countries. In five or six years, it will have a major presence in Spain and other Western European nations.

BAT DISCOS

www.latinoticias.com
Jorge Gómez, managing director

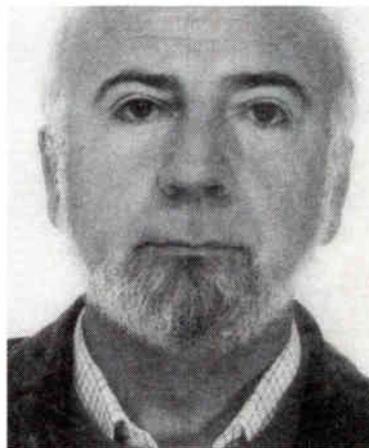
E-mail: jorge@batdiscos.com

Year First Attended MIDEM: 1982

Best Deal Initiated at MIDEM: We have made many very useful contacts at MIDEM, especially with Latin American and U.S. publishers, although it's hard to say that any specific deal we have made was begun at MIDEM. But that's the whole point. For us, MIDEM is all about making and consolidating contacts, and not about making concrete deals.

Best Advice for Attending MIDEM: Contact in advance all the people you want to see so that you can draw up a good working agenda and space out your appointments.

Priority for MIDEM This Year: This year, we shall be focusing our strength on getting our [Latino] material well-known in the rest of Europe outside Spain.



Antonio Pérez Solís

CONTRASEÑA RECORDS

www.contrasena.com
Enrique Boras, director
E-mail: kike@contrasena.com
Year First Attended MIDEM: 1992

Best Deal Initiated at MIDEM: In 1996 I started talking to German independent distributor CYX about licensing a single by Spanish band Double Vision, called "Knockin." It was a huge dance hit and sold nearly 1 million singles in Germany, and, on the basis of that, people at MIDEM came to us like flies around a honey pot; we signed the single to several countries. It was the Spanish song that generated the second-highest amount of authors' rights income outside Spain, after "Macarena," in the first half of 1997. Moving that single at MIDEM was a big breakthrough for us.

Best Advice for Attending MIDEM: Don't be timid or afraid of entering as many stands as you want. Ask questions, take samples and have a determined attitude. The first time I went to MIDEM, I think I missed out by being a bit too shy and just walking by many stands.

Priority for MIDEM This Year: To consolidate our relations with labels from many countries that

we already have licensing deals with and to demonstrate that we still exist and are still going strong.

SWEDEN

BONNIER AMIGO MUSIC GROUP

www.bonnieramigo.com
Jonas Siljemark, president/CEO
E-mail: hanna.enstrom@bonnieramigo.com

Year First Attended MIDEM: 1986

Best Deal Initiated at MIDEM: The one for Lutricia McNeal's "Ain't That Just the Way" [when Siljemark was managing director at CNR/Arcade Music Company], where the single was licensed to Telstar in the U.K. and CNR for the rest of Europe.

Best Advice for Attending MIDEM: Keep cool!

Priority for MIDEM This Year: We're presenting the acts Adorus, Brolle and Excellence.

GAZELL MUSIC

www.gazell.net
Eva Karman, co-managing director

E-mail: eva.karman@gazell.net

Year First Attended MIDEM: 1997

Best Deal Initiated at MIDEM: That would be one of the sub-publishing deals I did [in my former position as managing director of MNW Music] for the Wannadies.

Best Advice for Attending MIDEM: Prepare and book meetings with the people you want to see, but make sure you've got time for the people you didn't expect to meet.

Priority for MIDEM This Year: Apart from meeting with the publishers we represent at Gazell, we will present material by country writer Tomas "Tom Knox" Enochsson, hip-hop/rapper Scoob Rock and other songwriter/artists signed to our new catalog KarGaz Music.

MINISTRY OF SOUND MUSIC GROUP NORDIC

www.ministryofsound.com
Michel Petre, head of A&R
E-mail: mpetre@ministryofsound.com

Year First Attended MIDEM: A long time ago... 1980-something.

Best Deal Initiated at MIDEM: A handshake deal in a Palais hallway for DJ Bobo's "Somebody Dance With Me" after having launched the 12 Inc label on Pitch Control [where Petre was a co-owner, and later sold off to edel]. It was cool because Sweden was the first country where that song went No. 1 and was certified gold.

Best Advice for Attending MIDEM: Bring comfortable shoes for walking in the Palais and sunglasses for lunch at the beach.

Priority for MIDEM This Year: To

Continued on page 50

POZZOLI PACKAGING: Music for your Eyes.

1 CCL-5/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52/53/54/55/56/57/58/59/60/61/62/63/64/65/66/67/68/69/70/71/72/73/74/75/76/77/78/79/80/81/82/83/84/85/86/87/88/89/90/91/92/93/94/95/96/97/98/99/100



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Fax (39) 02 95434240
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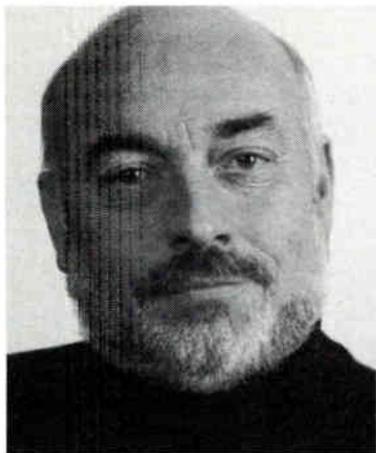
Continued from page 48

sign hits and meet all the great friends in the industry.

MTG PRODUCTIONS

www.mtg.as
Larry Bringsjord, managing director
E-mail: larry@mtg.as
Year First Attended MIDEM: 1996
Best Deal Initiated at MIDEM: Selling various soundtracks to the U.S. and licensing Diezel to Japan.
Best Advice for Attending MIDEM: Make some good friends!
Priority for MIDEM This Year: We'll be presenting our hip-hop label City Connections, our DJs and our dance act Infinity.

2001, we now offer a complete service incorporating sales, marketing, promotion and physical distribution in Ireland for the entertainment industry. Additionally, we are looking to develop exports on the exclusive labels that we represent within Ireland. We will be meeting with a number of export clients worldwide for this purpose.



Johnny Lappin

IRELAND

FOXROCK MUSIC PRODUCTIONS

www.foxrockmusic.com
Johnny Lappin, managing director
E-mail: fmp@eircom.net
Year First Attended MIDEM: 1979
Best Deal Initiated at MIDEM: Meeting all the major players in music publishing worldwide and getting an omelette and chips for under £20 on the Croisette.
Best Advice for Attending MIDEM: Bring your best bullshit detectors and get out of the Hotel Martinez before 5 a.m. in one piece.
Priority for MIDEM This Year: Meeting all my old—and they are at this stage—friends and avoiding that bloke with the Hungarian folk band who's been trying to meet me for 20 years.

RMG DISTRIBUTION

www.rmg.ie
Peter Kenny, managing director
E-mail: peter@rmg.ie
Year First Attended MIDEM: 1999
Best Deal Initiated at MIDEM: The best deal RMG Ireland initiated at MIDEM was securing the exclusive sales and distribution for Mushroom Records [including releases from Garbage, Ash, Muse and others].
Best Advice for Attending MIDEM: The best advice I can give for MIDEM—also known as Must I Drink Every Minute—is to plan your visit well in advance and schedule your important meetings before you go. And wear comfortable shoes!
Priority for MIDEM This Year: The main priority for RMG Ireland is to attract new distribution deals. These would include audio, video and DVD product. We will also be focusing on increasing the awareness within the industry of the facilities now provided by RMG Ireland. Since our expansion in July

JAPAN

FUJIPACIFIC MUSIC INC.
www.fujipacific.co.jp
Ichiro Asatsuma, president
E-mail: president@fujipacific.co.jp
Year First Attended MIDEM: 1971
Best Deal Initiated at MIDEM: It was the meeting with Chuck Kaye in 1988. That meeting was the start of what eventually became Windswept Pacific.
Best Advice for Attending MIDEM: Meet people, and meet as many as you can.
Priority for MIDEM This Year: MIDEM has always proven to be very productive for Fujipacific, and I expect it to be just as good for us at MIDEM 2002. As always, my priority is to meet all of Fujipacific's overseas contacts while I am at MIDEM.

NICHION INC.
www.nichion.co.jp
Mamoru Murakami, chairman and CEO
E-mail: info@nichion.co.jp
Year First Attended MIDEM: 1968
Best Deal Initiated at MIDEM: Entered the music library business through MIDEM contacts.
Best Advice for Attending MIDEM: Check out the various event schedules before confirming your meeting schedules.
Priority for MIDEM This Year: Communication with old and new clients.

VICTOR ENTERTAINMENT, INC., AKA JVC
www.jvcmusic.co.jp
Aya Ohi, head of international operations for international repertoire
E-mail: a_ohi@ve.jvcmusic.co.jp
Year First Attended MIDEM: 1969

Best Deal Initiated at MIDEM: Too many to mention. Nowadays, we tend to wrap up deals at MIDEM rather than initiate them, and they've all been great!
Best Advice for Attending MIDEM: Stay sober.
Priority for MIDEM This Year: As we work with all genres of music, as with every year, we will be covering a broad range of repertoire, from pop and dance to rock and crossover. We probably have enough good jazz and classical on hand. There's not one specific priority, but all genres are important to us.



Aya Ohi

AUSTRALIA

FABLE IMAGE MUSIC
www.fablemusic.com.au
John McDonald, managing director
E-mail: admin@fablemusic.com.au
Year First Attended MIDEM: 1972
Best Deal Initiated at MIDEM: In 1973, Fable licensed an Irish sing-along album through K-Tel that sold some 750,000 in North America and remains Ireland's best-selling tourist album.
Best Advice for Attending MIDEM: Rather than try to speak to everyone, target your people and work out what it is they're looking for. Be prepared to go back to MIDEM at least four or five times. But every single one of our deals and partners came out of MIDEM.
Priority for MIDEM This Year: We're the largest producers of production music in the southern hemisphere, we're in 30 territories. We want to meet with our sub-publishing agents and our new U.S. agents, Delrey, who are very strong with TV and films.

MRA ENTERTAINMENT
www.mragroup.com.au
Glen Navratil, general manager
E-mail: glen@mragroup.com.au
Year First Attended MIDEM: 1989
Best Deal Initiated at MIDEM:

Licensed the Buena Vista Social Club's first album from the World Circuit label. The disc sold 120,000 in Australia.
Best Advice for Attending MIDEM: Take a gas mask if you're a non-smoker!
Priority for MIDEM This Year: Launching a new pop label and finding strategic alliances for it, and expanding lucrative export licenses for local repertoire.

ROCKET AUSTRALIAN EXPORTS

www.rocket.com.au
Buzz Hiscock, co-director
E-mail: buzz@rocket.com.au
Year First Attended MIDEM: 1997
Best Deal Initiated at MIDEM: An export deal with Japan in 1999 was worth half a million dollars.
Best Advice for Attending MIDEM: Get lots of sleep beforehand.
Priority for MIDEM This Year: With the low value of the Australian dollar, our export business rose 50% through 2001, so we are looking to expand our customer list.



Buzz Hiscock

SOUTH AFRICA

GALLO MUSIC GROUP
www.gallo.co.za
Geoff Paynter, managing director, publishing
E-mail: geoffp@gallo.co.za
Year First Attended MIDEM: 1988
Best Deal Initiated at MIDEM: There were so many good deals, I can't really name one.
Best Advice for Attending MIDEM: Get to bed early.
Priority for MIDEM This Year: To pick up whatever goes.

THE DAVID GRESHAM RECORD COMPANY
www.greshamrecords.co.za
David Gresham, CEO and managing director
E-mail: dgresham@mweb.co.za
Year First Attended MIDEM: 1972
Best Deals Initiated at MIDEM: Licensing for Depeche Mode, Kylie Minogue, Foster & Allen and tons more.
Best Advice for Attending MIDEM: MIDEM is not a party; treat it as business.
Priority for MIDEM This Year: To

continue making contacts; the list grows every year.

EUROPEAN NEW MEDIA

DX3
(a digital platform solutions company)
www.dx3.net
David Stockley, CEO
E-mail: david.stockley@dx3.net
Year First Attended MIDEM: 1982
Best Deal Initiated at MIDEM: At Midem 2000, DX3 became the first solutions provider for Microsoft's Windows Media applications for the music industry in Europe.
Best Advice for Attending MIDEM: Set up as many meetings as possible in advance. That can be very useful at MIDEM, where a lot of people may have already fixed their appointments and [therefore] won't have time for you.
Priority for MIDEM this year: DX3 will demonstrate a new online subscription service designed specifically for artist and label Web sites.

MUSIWAP S.A.
(a mobile music service provider)
www.musiwap.com
Gilles Babinet, CEO
E-mail: gilles@musiwap.com
Year First Attended MIDEM: 2000
Best Deal Initiated at MIDEM: When we bought the French Web site MP3.fr for the staff's expertise.
Best Advice for Attending MIDEM: It's to do with initiating relationships. MIDEM is a place where you don't sleep. There's nothing else like it anywhere else I can think of. I go to both events [MIDEM and the more sedate GSM World, another confab held at the Palais des Festivals shortly after], and they couldn't be more different.
Priority for MIDEM This Year: With EMI Music, Musiwap plans to demonstrate the rich-media version of its mobile phone-distributed music service. This will be the year when people will start to take mobile distribution seriously. It's becoming a reality.

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Chris Cass, managing director
E-mail: chris@vitaminic.co.uk
Year First Attended MIDEM: 1996
Best Deal Initiated at MIDEM: MIDEM 1999 was my first year there with Vitaminic. And that year had so many dot.com [companies], it was a good opportunity to start working with the labels.
Best Advice for Attending MIDEM: [The helicopter service from

Continued on page 52

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U.S. Publishers Accomplish Much Away From Home

By JIM BESSMAN

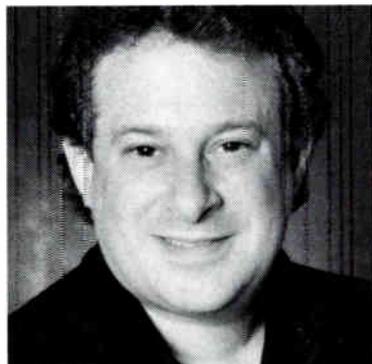
For independent publishers in particular, MIDEM is the perfect place for making contacts and expanding catalogs—and this applies to old associates as well as new.

“Sometimes, you see people in Cannes sooner than you see them in Los Angeles or New York,” says Kathy Spanberger, president/COO of U.S. companies for peer music in Los Angeles, who looks to strengthen existing relationships or establish new ones this year at MIDEM—as always. “Everybody’s so busy in their home territories,” she adds, “and it’s a little more focused at MIDEM.” While peer’s MIDEM contingent “goes for the same deals everybody else is [going for],” Spanberger notes that sub-publishing deals are increasingly the main target at Cannes.

Allan Tepper, VP of creative services at MPL Communications, also feels that in addition to making new contacts and renewing old relationships, meeting with an indie publisher’s international sub-publishing partners is extremely important. “It’s particularly valuable for an indie publisher to have the chance to present to your sub-publishers new things you’re working on and get feedback,” says Tepper.

David Hirshland, VP of business and legal affairs for Bug Music, agrees. “Our primary focus at MIDEM every year is to liase with all our subpublishers from each territory in the world,” he says, adding that, in Cannes, “they often bring to us relationships they have with people in their territories.”

Additionally, notes Hirshland,



Allan Tepper

year-round activities concerning the international songwriters and indie publishing companies who make up the “universe of potential new clients” often “coalesce into something more definite at MIDEM, where people target their serious business because everybody’s there. So it’s a matter of trying to schedule as many sessions and meetings with as many people as you can, primarily to bolster and maintain relationships with sub-publishers—as well as listen to what those subpublishers you aren’t in business with have to say.”

Mark Fried, president/founder of Spirit Music, has attended MIDEM with general manager Buckley Hugo regularly since his company’s inception in the mid-’90s. “From the start, it gave us a perfect opportunity to get together with the heads of our overseas offices—the various affiliates of our subpublisher, Palan Music Publishing Ltd.—to compare notes, share new music and develop strategies to promote it globally,” says Fried. “We’ve also occasionally brought along songwriters who are enjoying meaningful global activity to share in the MIDEM experience: Spirit writer Chris Butler, for instance, came to MIDEM 1999 as the Spice Girls cover of his classic ‘Christmas Wrapping’ was topping overseas sales charts.”

Seconding Spanberger, Fried adds, “Believe it or not, we also end up spending more time catching up with some of our U.S. pub colleagues in the bar at the Four Seasons than we’re able to do Stateside. We’ve also closed a few key deals in the halls of the Palais, including most recently a global deal with K-Tel to manage both their publishing and master catalogs.”

In terms of picking up new business, Hirshland says MIDEM may “not be as important for us as, say, South By Southwest or CMJ,” as

those conferences are more geared to bringing unsigned writers and artists together with “companies like ours.” Rather, “MIDEM is more a business-to-business type of market, and independent players have a more difficult time sneaking in between the cracks, if you will.” But, even though MIDEM is not a showcase venue on the level of South By Southwest or CMJ, “lots of things come up there that people aren’t previously aware of,” he says, pointing particularly to “people hawking their wares” in and outside the exhibit halls. “There are a lot of catalogs that are available that you learn about on an impromptu basis only once you’re there,” says Hirshland.

At Famous Music Publishing Companies, chairman/CEO Irwin Z. Robinson notes a bit of a change in the MIDEM “focus” for Famous.

“It used to be that we went there and met with a lot of American lawyers who carry American deals with them to MIDEM that otherwise could have been made in the U.S.,” says Robinson. “Nevertheless, we did make those kinds of deals in those years. But now the focus has changed for us: This year, we’re sending our London rep, Luke McGrellis, and we think it’s probably better for him to search out continental material that might be good for London and other English-speaking territories.”

Also important for Famous at MIDEM, adds Robinson, is meeting with foreign representatives. “We go through BMG for many European territories, and Luke will be meeting with them and preparing them for new product coming out in 2002, as well as other things,” says Robinson.

But, while MIDEM’s value may have “changed over the years,” as Robinson notes, “it’s still important for someone to go.” Famous, he adds, is thus trying to “stagger” those staffers who do attend from year to year.

Due to the economic downturn and continuing Sept. 11-related concerns, Spanberger recognizes that attendance at MIDEM this year may not be what it has been in the past. “We’ve reduced our presence this year, too,” she says, “but we always feel it’s worth the trip. It’s hard to explain: You may not walk away with a million-dollar deal, but you’ll walk away having accomplished something.”

MPL’s Tepper adds that MIDEM remains “a valuable place to meet with your international partners—and potential new business partners and writers and publishers seeking U.S. representation—face-to-face, which is always better than other means of communication.”

MIDEM’s underlying value, concludes Bug’s Hirshland, is in “basically solidifying your international presence. Whatever else comes out of it is a bit of a bonus.” ■

LET’S MAKE A DEAL

Continued from page 50

Nice to Cannes] is much cheaper and quicker [than car]. It makes you feel very glamorous, as well, when you arrive. **Priority for MIDEM This Year:** We want to establish ourselves as one of the very few success stories from the new-media boom. So it will be real business as usual.



Paul Myers

WIPPIT LTD

(a music file-sharing site)

www.wippit.com

Paul Myers, founder and CEO

E-mail: pmyers@wippit.com

Year First Attended MIDEM: 2000

Best Deal Initiated at MIDEM: Wip-

pit sealed an early breakfast deal with Cantamatrix, the U.S. developer of the Music DNA rights-verification software, at MIDEM 2000. It’s a real verification tool that offers reassurance to the labels about one of their biggest fears, and it was something we needed.

Best Advice for Attending MIDEM:

Stay near by and don’t drive. First thing in the morning, people are always talking about the night before. Everyone seems to be drunk all the time, and then they’re always walking off into the distance with car keys in their hands. That always worries me.

Priority for MIDEM This Year: To come away with a large contingent aware that Wippit is still the only peer-to-peer music subscription service available.

Buyer & Seller profiles compiled by U.S. contributor Debbie Galante Block, Asia bureau chief Steve McClure, Australasia bureau chief Christie Eliezer, Nordic bureau chief Kai Lofthus; correspondents Diane Coetzer in Johannesburg, Nick Kelly in Dublin, Howell Llewellyn in Madrid, Joanna Shore in Paris, Ellie Weinert in Munich, Mark Worden in Milan; and U.K. contributors Chris Fuller, David Stark and Juliana Koranteng. ■

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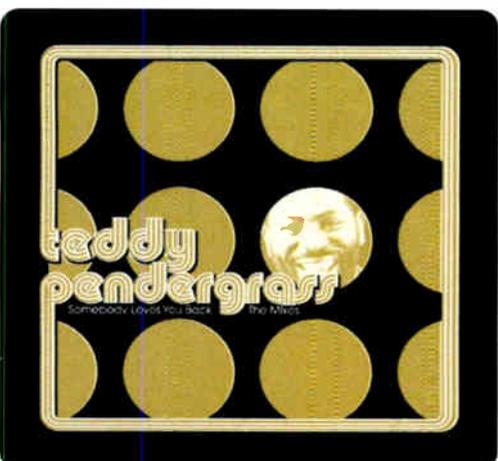
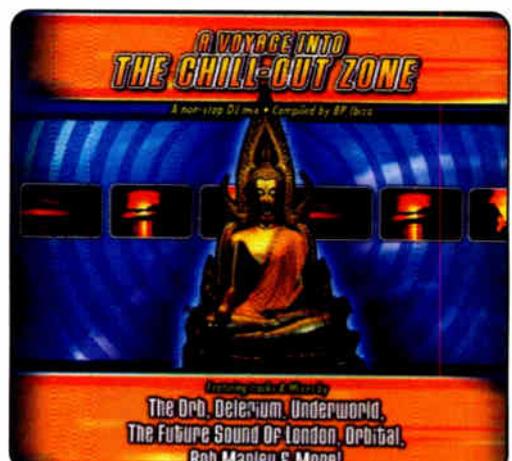
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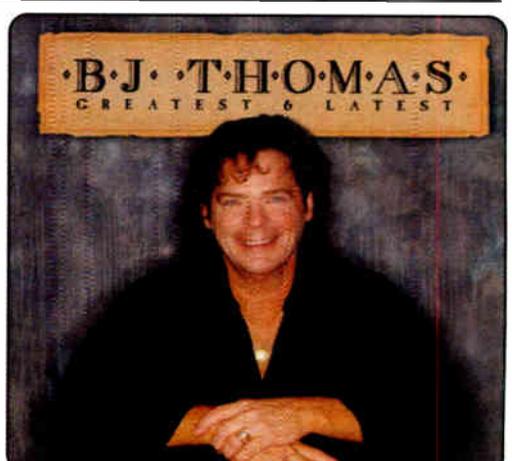
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INTERNATIONAL INDIES

Continued from page 41

Taniguchi, head of international for Japan's Avex Inc., which ranked only behind Sony in mid-2001 in its share of the Japanese market.

BSC Music's Christoph Buehring-Uhle notes the success his company has enjoyed within the new-age niche—specifically with the Gingko Garden track "Secret Call," which he estimates has been licensed for 20 different compilation albums. More notably, he offers the contrast between how independent and major titles have fared at an alternative retail location.

"Our best new CD outlet sells artistic handmade glass articles, fountains and windowpanes and has our music playing in-store," he

says. "Since his customers were so enthusiastic [for new-age music], he also tried to stock Enya, for example. However, he was not able to order from a wholesaler because his order was not large enough. As an independent, we are flexible enough to deliver even just one CD. And experience has shown that more orders follow quickly."

Jean-Louis Marc, founder and managing director of Productions MC in France, whose artists include the Celtic rock group Krëposuk and the groove/soul group Bombyx, points to the lack of bureaucracy at indie labels as a strength.

"As soon as we decide on something, we can go forward and work on the project," he says. While the standard international route for a

major-label artist is through his company's overseas affiliates, Marc offers an example of the flexibility indies enjoy in seeking international partners. "We are even working with an advertising company in Japan for one of our products, and there's no one telling us we can't contact certain companies," he says. "There are no limits to whom we can contact or what we can try."

NuN Entertainment founder Stefano Senardi—formerly president of PolyGram Italy—describes the value of an independent structure that allows a quick change in strategy in response to market conditions. Senardi recalls that NuN was founded in 2000 as a joint venture with edel in Germany to specialize in Italian acts with export potential. But NuN soon found



Stefano Senardi

success with the distinctive "ethnic chill-out" compilation album and moved to capitalize on that success. NuN's biggest success story is the Funkadelica album by Feelgood Productions, comprised of two Italian DJs who embraced the Asian underground music scene while living in London.

"So far, the album has been picked up by 24 countries," says Senardi. "Had I worked on something like this at a major, it would have been an interesting niche product, and, in promotional terms, I would undoubtedly have had to deal with a fair amount of internal competition [for attention]. At an indie, on the other hand, it became a No. 1 priority."

FOCUSED ATTENTION

From the publishing standpoint, the financial deep-pockets of multinational major companies are not always an advantage, says Ellis Rich, chairman of the Independent Music Group (IMG) in the U.K., a recent deputy chairman of the Performing Rights Society and former EMI Music Publishing executive.

"It is easy for multinationals to offer the biggest advances, because they have very many signings across which they can spread their risk," he says. "Unfortunately, they rarely have a commensurate number of A&R staff to deal with those signings. Independent publishers must be choosy about signings. They have a finite budget and less staff. Only by effectively working product can independents create income, and only by studious attention to detail can independent administrators find money that majors miss."

In the realm of online music subscription services, the major labels appear to have an edge due to the depth of their pop catalogs. Even here, however, developments may favor the creativity of indies.

Yoel Kenan is the London-based CEO of MP3.com Europe, which has been acquired by Vivendi Universal. But he argues that the imminent launch of subscription-based online music services such as pressplay and Musicnet by the multinational majors will offer independents new avenues for

reaching fans, as well, by creating databases of who's buying what.

"This is technology that provides independents with marketing and promotional tools to reach those fans," says Kenan. He suggests independents should find new-technology partners among the majors rather than making online investments themselves. "The dig-



Yoel Kenan

ital tools exist, and anyone can access them," he says. "It's how you use them. That's why the Internet can bring equality [to both majors and independents]."

For 20 years, Mario Pacheco's independent Nuevos Medios label in Madrid has set the tone for what goes on outside the pop mainstream in Spain. "We indies used to be seen as likeable and charming," he quips. "Now, we are looked upon as the disagreeable and even offensive sector, because we have become the voice of the industry's [creative] conscience."

Describing his recent release *Yerbabuena*, from Pepe Habichuela & The Bollywood Strings, which mixes flamenco guitar with Indian string music, Pacheco says, "It makes the majors angry that somebody like me can record flamenco guitar and, at great cost, the South Indian Full Harmonic Orchestra, then sell just 10,000 units in Europe so far and be happy. Indies can make albums like these that are not tied only to economic criteria."

MAJOR COMPETITION

Making more with less is one way that Australia's Shock Records has achieved a market share down under that exceeds that of some majors, with sales that have risen some 21% during 2001, reports CEO Charles Caldas. "We don't have many albums in a year that sell 100,000 units, but we can certainly count on 10 releases that sell 10,000 units—which are good numbers for an independent in this market," he says.

In the crucial dance market, the speed of an independent is essential. Shock is part of a global independent network, including Koch and edel in Germany and Telstar in the U.K., that feeds that speed. "Once, a trend like DJ remixes would have taken six months to fil-

Continued on page 56

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MIDEM Provides A New Experience For Surviving Dot-coms

By DEBBIE GALANTE BLOCK

MIDEM 2002 will be much different than it has been in the last several years. The fall of the dot-com industry, coupled with the events of Sept. 11, have really made their mark on American companies deciding whether to go to Cannes this month.



Douglas Hoppe

MIDEM will continue to be a networking conference and a learning experience, as it has always been. Douglas Hoppe started up XenoMusic in Hungary three years ago. As a musician himself, he found "so many great musicians throughout the region, but no infrastructure or way to promote themselves beyond their local market." Now, XenoMusic, based in New York, works with musicians all through Eastern Europe, and he credits last year's MIDEM with making him aware that the same problems that affected Eastern Europe also affect musicians in the Middle East and Africa. "It was an educational experience. It made me realize that my business model doesn't have to stay limited to one area," he says.

Dana Sims, manager, label relations, DMX/AEI Music, Seattle, Wash., agrees with Hoppe about the learning potential of MIDEM. Since there are no shows going on at night to distract people, he says, the conference "truly is focused on business. People are not taking a free ride on their company to go party." If someone is not confined by a booth, he/she can go there with a primary agenda but will likely leave with secondary and tertiary business or ideas. "I intend to use the time to absorb and build as much as I can," says Sims.

Kevin Conroy, senior VP and general manager of AOL Music, will be a keynote speaker at

MIDEM. AOL, which is expected to be a distribution partner for MusicNet, a legal music subscription supplier, has recently stepped up its artist-promotion efforts



Gerd Leonhard

tremendously. According to a company spokesperson, artists such as Michelle Branch have reaped the benefits of AOL. While AOL is convinced consumers are interested in online music, MIDEM may present the opportunity to learn more.

FADING FRENZY

The dot-com industry reached a frenzy two years ago, but in one year that industry has faced the grim reaper. Three of the five new-media companies interviewed for this issue last year have gone out of business. Two of the others exist, but neither is going to the conference. Others were still on the fence about whether or not to go. But, this is no fault of MIDEM. All of those interviewed give the Cannes conference top reviews. Those Internet-related executives who will be attending the show are excited because, they say, the companies still standing strong in the face of adversity are companies they all want to do business with. "My logic is that if a dot-com, such as ourselves, has survived this far, then they're going to live, and I can do a long-term deal with them," says XenoMusic's Hoppe.

As a dot-com, Hoppe says he's proud to have survived the business shakeout. "There will be fewer people at MIDEM this year, and for my company it will be easier to set up meetings. As one of the few surviving dot-coms, it will be easier for me to make deals now because there are less people on the plate." Last year, MIDEM was reportedly a content-gathering

mission. Hoppe wanted to sign as many deals with as many labels as possible. This year, the company will still be looking for record deals, but it will focus more on marketing and music partnerships. "Who are the right people to help us get the word out in the markets that we want to hit. Who is interested in working our unique music into their plans?" he wonders.

GLOBAL REACH

DMX/AEI Music is a content provider and lifestyle-marketing company that delivers its products in many ways, including through the Internet. "We move music around electronically," says Sims. What appeals most to him is MIDEM's global reach. "When you do work internationally, what a difference a 15-minute, face-to-face appointment will make. Having the chance to socialize really pays dividends. I'm there to establish relationships and secure as much content as possible," he says.

As a company that licenses music

through the Internet, Gerd Leonhard, president/CEO of License Music says, "MIDEM has been the place all along where we've connected with our content providers. Essentially, we have the chance to meet labels and publishers who are already working, as well as the chance to sign up new ones. We do deals with strategic partners. MIDEM is all about networking," he says.

At the conference this year,



Dana Sims

License Music hopes to make franchising deals. "I'm expecting the conference to be quieter and more real this year. We're seeking people who want to franchise what we have in their territories. Our content is on the Internet, but that doesn't mean it will sell itself. We need penetration in other territories," says Leonhard.

Randy Frisch, president, Lovecat Music, first went to MIDEM in

1995 and has gone every year since. His main agenda is to acquire great music for the American market and to seek new technology companies that are looking for content around the world. "I'm more interested in streaming



Kevin Conroy

than downloading programs. I'm open to companies that are looking to place content in films and TV shows, but not for the North American market, because that's our specialty. But, if I found a company that does the same in Europe, that would be interesting," he says.

As U.S. companies suffer through tough economic times worsened by the war on terrorism, companies look to MIDEM to learn more about their neighbors and a changing business climate. All have clear hopes of learning about more opportunities and making their own mark. ■

INTERNATIONAL INDIES

Continued from page 54

ter down to Australia," notes Caldas. "Now it's a question of weeks." Speed also accounts for Shock's success with U.K. R&B star Craig David, whose first Australian single was rush-released last year after he began to break in Britain. David's album *Born to Do It* went on to sell 400,000 units through Shock.

Further evidence that indies can often team up to match the sales levels of the majors comes from Playground Music Scandinavia, which has a marketing joint venture with Mute Records and Beggars Banquet from the U.K., and Brussels-based Play It Again Sam. The venture has benefited such established artists as Depeche Mode and Moby and promises to do the same for upcoming acts like Sigur Rós and Goldfrapp. The joint venture gives Playground a close relationship with the rosters of its partners and easier access to promotional tools.

"Most of the records and artists we're working with generally receive more exposure in the media and at retailers because of the close connection we have [with the artists]," says managing direc-

tor Torigny Sjöo. "For blockbuster records, I think our results are in line with what the major labels would have accomplished."

WEATHERING STORMS

Just as MIDEM attendees may find either Mediterranean sunshine or storms during their Cannes convention, independent music companies temper their optimism nowadays with concern for economic dark clouds.

"The central challenge will be to remain profitable," says Sanctuary's Cokell. "The more established independent companies like ourselves, Mute, Ministry of Sound and Beggars Banquet are well-placed to do this because we have structured our businesses carefully. We understand the sectors in which we operate. The smaller operators who don't enjoy that same kind of strong focus will be the ones in for a difficult year or 18 months. There may be casualties."

IMG's Ellis Rich says the greatest challenge many indies will face is "not being bought by a multinational! Buying into independents gives the multinationals the extra A&R they need and that sought-after market share. [But] it is vital that independents support each

other and regard it as a victory when a client goes to an independent and not a multinational."

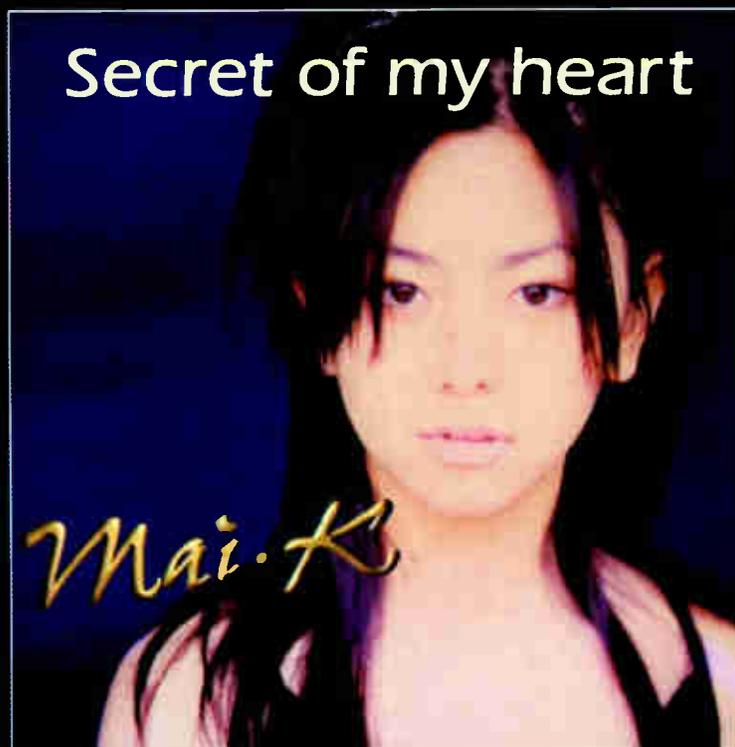
Senardi suggests, "If indies are more dynamic and creative, then it's because they have to be, in order to survive. The indies really must learn to pool their resources and work together at a European level. I'm not just talking about lobbying governments on the usual issues but also sharing resources and even projects; otherwise, a lot of them will go under."

And yet, in these troubled times, indie adrenaline runs high. "The music industry is like many things in life," says Senardi. "If you're independent, then you're less secure, but you also have more freedom."

This story was written by international deputy editor Thom Duffy with contributions from Asia bureau chief Steve McClure; Australasia bureau chief Christie Eliezer; Nordic bureau chief Kai Lofthus; correspondents Nick Kelly in Dublin, Howell Llewellyn in Madrid, Joanna Shore in Paris, Ellie Weinert in Munich and Mark Worden in Milan; and U.K. contributors Chris Fuller, David Stark and Juliana Koranteng. ■



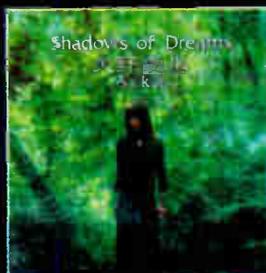
GIZA USA is proud to present one of Asia's biggest pop stars from JAPAN, Mai-K!!



Mai-K "Secret of my heart"
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1. Secret of my heart
2. Did I Hear You Say That You're In Love
3. NEVER GONNA GIVE YOU UP
4. Baby I Like
5. Stay by my side
6. Can't get enough-Gimme your love-
7. Delicious Way
8. Love, Day After Tomorrow
9. Stepping∞Out
10. Baby Tonight -You and Me-
11. Baby I Like -Extacy Vocal Mix-
12. 's All Right -DJ ME-YA Radical Beat Mix-

Mai-K is one of the biggest pop sensations ever to come out of Japan. Her smash debut album "delicious way" has sold over 3.5 million copies to date. Now this shining star of Japanese pop is ready to conquer America with her first full-length English-language album in the United States "Secret of my heart". This will not be, however, her U.S. debut. In 1999, Mai-K was sent to Boston's Cybersound Studio to record her debut single, in large part due to her very "American" sounding R&B style singing voice influenced by the artists she listened to growing up (Whitney Houston, Mariah Carey, Michael Jackson, etc.). The single "Baby I Like" was recorded by producer and engineer Perry Geyer who was so impressed with her natural talent and poise that he recommended the single be released in the U.S. First prints of the single were sold out almost immediately after release, and remixes of the track were done by DJ's Mark Kamins (Madonna), Jason Strauss (Swing Out Sister), Depeche Mode, and Jay Moscovitz (Whitney Houston, Mariah Carey, Madonna). With this early success under her belt, Mai-K went on to record "Love, Day After Tomorrow" in Japan, which charted as high as no. 2, and broke sales records for longest selling singles at 1.3 million copies. She followed that up with many top ten hits, including the title track for her U.S. album release "Secret of my heart". These songs and many more of her biggest hits will be on the album.



Aika "Shadows of Dreams"
2002. 1. 17 Release #2200100022

1. Love, Day After Tomorrow
2. This is your life
3. Shadows of Dreams
4. always
5. happy days
6. Secret of my heart
7. Delicious Way
8. Blue Umbrella
9. I'm crazy for you
10. Land of Sunshine
11. Stay by my side

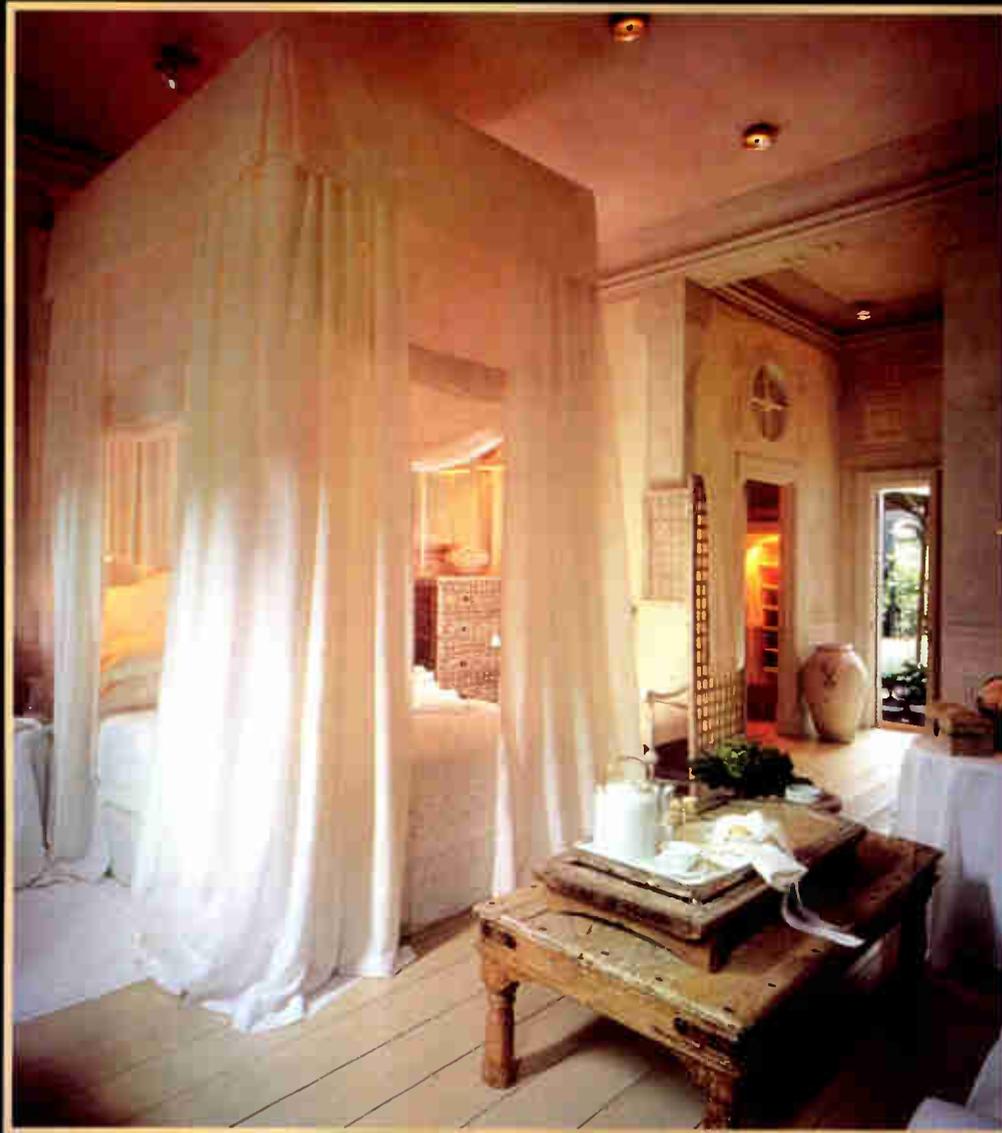
Aika's "Shadows of Dream" is the debut, all-English, self-cover album by the songwriter for many of Mai-K's biggest hits. It is a choice selection of this successful melody-maker's best songs. For Mai-K fans, the album should present interesting introspection into the roots of their favorite Japanese star's songs, as well as the fun of listening and comparing the differences in arrangement and singing style. For those unfamiliar with Japanese pop music, this album presents a perfect introduction to the very best of Japan's melodic styles--a truly unique opportunity to hear, feel and experience a style of pop music new to American ears.

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Jazz Notes™



by Steve Graybow

LUCKY MAN: Some artists push the envelope artistically, and some alter the paradigms of their music to fit whatever sounds are currently in vogue. A far smaller group of artists, however, are perhaps the most fortunate of all—those that find that the avenues of expression nearest to their hearts have become immensely popular with the public and that the music they love to create suddenly has an enthusiastic audience eager to embrace it.

Such is the case with **John Scofield**, who has found that the funky, jazz/rock fusion that has defined much of his career is now coveted



THE JOHN SCOFIELD BAND

among young music fans. While it would be easy to say that such recent Scofield projects as *A Go-Go* (1997) and *Bump* (2000, both on Verve) have embraced the aesthetics of the popular jam-band scene, the fact is that the scene embraces a jazz-by-way-of-rock style that has always been germane to the guitarist's music. One listen to select cuts from such albums as 1992's *What We Do* or 1995's *Groove Elation* (both on Blue Note) bear this out—Scofield has frequently exhibited a funky, rock-influenced edge, dating back to his work with **Miles Davis** on the groove-friendly *You're Under Arrest* (Warner Bros., 1985).

"I feel like the luckiest guy imaginable," the guitarist admits. "I've been doing this funky, jazz/rock thing for the longest time, and a few years ago I started noticing that there was this whole scene building around the kind of music that I love playing and that there was a whole new generation of college kids listening to it."

Scofield's latest groove workout (which follows the traditional hard-bop of last year's *Works for Me*), is *uberjam*, a recording that is significantly credited to **the John Scofield Band**. Unlike the guitarist's previous funk projects, *uberjam* features the working, touring band of Scofield, rhythm guitarist **Avi Bortnick**, bassist **Jesse Murphy**, and drummer **Adam Deitch**. Scofield says this goes against the prevailing trend favored by many record labels to have their artists record all-star projects. "On

my last four records, I thought of a bunch of guys I wanted to work with, and then we got them together, rehearsed, and made a record," Scofield says. "On *uberjam*, I really felt a need to document my band. The album is the sound of an actual group playing together."

Recorded after three solid months of touring, *uberjam*'s lively sound documents not only the interplay between the Scofield band but the creative process that is generated when the four musicians combine their talents. Most of the compositions' geneses occurred during jam sessions or sound checks, which were taped and later dissected, with the most potent idea germs fleshed out into fully realized compositions. "With this kind of jazz, it makes it better to do it this way," Scofield explains. **John Medeski** joins the band on several tracks, and **Karl Denson** adds flute and saxophone to "Ideofunk" and "Polo Towers," respectively.

The detailed interplay between the band members is immediately apparent on opening cut "Acidhead," which starts out with sampled Middle Eastern tonalities that are electronically triggered by Bortnick's guitar sampler, before yielding to a simmering rhythmic groove that buoys Scofield's twisting guitar lines. Like Bortnick, Scofield indulges in tone-morphing guitar electronics, at times mimicking a keyboard, at others creating sounds that he jokingly likens to "a dying animal." The music is upbeat and fun, yet intricate, and the band plays with a palpable enthusiasm that befits a group of 20- and 30-somethings, with the leader sounding more than a bit spurred on by the excitement generated by his younger cohorts.

"The whole jam-band thing really asks both the musicians and the audience to immerse themselves in the music, and I find that kind of interaction to be inspiring," Scofield says. "When we play in the clubs, people are hanging out, and people are dancing. It's totally different from a jazz club, where you sort of analyze the music as it is played. That's my background, and in no way am I putting it down, but right now I'm having fun. We play, and the audience responds. It is a real joining-together of people."

NOTEWORTHY: Saxophonist/flutist **Tony Vacca** releases *Three Point Landing*, his first date as a leader, on Half Note Records Jan. 22. Vacca, a New Jersey native, is joined by drummer **Jason Marsalis**, bassist **Roland Guerin**, and pianist **Peter Martin**. His company, Tony Vacca Enterprises (saxplayer.com), produces music education products.

LATIN

América Latina...

In Argentina: Former Soda Stereo frontman Gustavo Cerati released two new recordings for BMG almost simultaneously. On Dec. 3 came his soundtrack for the movie + *bien*, filmed by director Eduardo Capilla and starring MTV Latin America VJ Ruth Infarinato and Cerati himself. Ten days later came *11 Episodios Sinfónicos*, recorded live with a 43-member orchestra. The album features 11 of Cerati's hits, with new arrangements by Alejandro Terán for symphony orchestra only, as opposed to the usual rock-band-plus-symphony formula. The project is the first of a series produced by Diego Sáenz and Universo TV. A DVD-Video edition and a pay-per-view TV concert are slated for 2002 . . . Clear Channel Entertainment, in association with Daniel Grinbank's new agency, SEC, announced their entry into the Argentine show business with a Roger Waters concert scheduled for March 7. The In the Flesh tour will play the 45,000-seat Vélez soccer stadium and is sponsored by Visa. Ticket prices range from \$24 to \$120 . . . Ake Music Agency announced that Rod Stewart's Human World tour will play the elegant setting of the 30,000-seat Buenos Aires Polo Fields Feb. 27. This will be Stewart's second visit to Argentina—the first was in 1990. Tickets are priced between \$15 and \$120.

MARCELO FERNANDEZ BITAR

In Mexico: Pop star Lucero is slated to release *Un Nuevo Amor*, her first *ranchera* album for Sony, in March. The disc marks Lucero's return to the

recording studio after a hiatus due to her pregnancy and the birth of her first child. The album is produced by ranchera veteran Homero Patrón . . . Mexico's Concejo de la Comunicación (Council for Communication) will launch an intense radio and TV campaign in February to promote unity in the nation. For this purpose, songwriter José Cantoral has written the song "Por los Buenos Mexicanos" ("For the Good Mexicans"), which brings together Alex Lora, Ana Gabriel, Caballo Dorado, Erik Rubin, Edith Márquez, Emmanuel, Los Temerarios, Lupita D'Alessio, Rayito Colombiano, Pedro Fernández, Yuri, Grupo Depredador, and Tatiana, among other artists. The track was the result of a joint collaboration between labels Azteca Music, BMG, EMI, Fonovisa, Sony, Warner, Max Music, Discos Denver Paramusica, and D'Disa Latin Music. This also marks a collaboration between industry associations Amprofon and Pronafon.

TERESA AGUILERA

In Panama: 2001 wrapped up as the year of Panamanian music played by Panamanian groups. The top-selling album in that country was Son Miserables' *Vivo*, followed by two Sammy y Sandra Sandoval albums, *Raices* and *Mi Norte y Mi Sur*. Los Rabanes' *Rabanes* came in fourth. Similarly, the top concerts in the country also featured domestic acts. Sting's featured Rubén Blades, while concerts by Backstreet Boys and Christina Aguilera featured Son Miserables.

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True Stories: 'Mats Redux On Restless

BY WES ORSHOSKI

NEW YORK—Restless Records is officially putting an end to a rumor that has become a bit of a legend among Replacements fans, as the label is readying remastered versions of the revered band's Twin/Tone albums—*Sorry Ma, Forgot to Take Out the Trash*, *Stink*, *Hootenanny*, and *Let It Be*.

Rumor has long held that, during one of the 'Mats' notoriously ram-bunctious late-night drunkards, it broke into the Minneapolis headquarters of Twin/Tone, stole the masters for each album, and tossed the tapes in a nearby stretch of the Mississippi River later that night.

As it turns out, the masters are safe, but some are not so sound, says Twin/Tone co-founder Paul Stark. While a few of the masters are in good condition, others are deteriorating a bit—as tapes tend to do over time—and thus required Greg Calbi at Sterling Sound in New York City to remaster the four sets (issued from 1981 to 1984) from digital masters made in 1987, says fellow co-founder Peter Jespersen.

But, Stark says, there is a good deal of truth to what he calls “the tape episode.” Some years ago, the now-defunct band left a nearby bar and snuck into the recording studio adjoining Twin/Tone's offices, yanked a group of tapes, and did indeed toss 'em in the

river, Stark says. But what was stolen, he adds, was not the band's masters but rather safety copies—and a reel that contained some studio horseplay and tracks featuring Big Star's Alex Chilton (a copy of that tape survived).

Frontman Paul Westerberg (see story, page 9) says the story is mostly true, adding that the band really had little idea what they had taken: “Hell, we probably threw half the [Twin/Tone labelmate]



THE REPLACEMENTS

Suburbs' records in there. It was a frantic moment where [drummer] Chris [Mars] and I grabbed as many as we physically could, which was, between the two of us, about five. [Bassist] Tommy [Stinson] occupied the receptionist. And [guitarist] Slim [Dunlap] was in the

car with the motor running.”

Jespersen says, “We thought it was hilarious. That's what was so funny—we thought it was as funny as they did.” Jespersen says some rough mixes and the multi-track of “Within Your Reach” may also have been lost.

So why did they chuck the tapes? Westerberg says it was because the band disputed—and still disputes—who actually owns the masters. “We hired a lawyer who told us not to sign a contract, so we didn't, but we continued to make records, and we felt like it was out of our control. It's kind of like the guy who pulls the shotgun out and takes the law into his own hands. We were doing the only thing we thought we could do, which was to go and grab what we thought was ours and destroy it.”

Partially because, as Westerberg puts it, “there's a few sort of question marks and loose ends about who owns what and what is where and what's at the bottom of the river,” the singer doubts the reissues will see daylight.

Nonetheless, Restless (which acquired Twin/Tone in 1992) is shooting for a March release for the reissues, says head of A&R Danny Goodwin. The label, he says, is considering bundling the four albums together, in addition to selling each separately. The new versions, he says, won't include any bonus material or new liner notes and photos.

Studio Monitor™



by Christopher Walsh

KEY TO THE GATEWAY: The new year is witnessing a flurry of activity, as the pro audio community is shaking off collective doubts about the viability of new production environments. Despite several studio closings in recent months, many others, tailored to specific applications, are appearing to replace them. In the case of Gateway Mastering's new mastering suite, the re-purposing of an existing room to accommodate an incessant demand indicates the vitality of both the organization and the high-end of the industry.

The Portland, Maine, facility, owned by revered engineer **Bob Ludwig**, is one of the best-known mastering studios in the world, with thousands of album projects completed there. In recent years, the facility has added DVD authoring—overseen by engineer **Brian Lee**—as surround sound is increasingly applied to music and music video projects.

More recently, engineer **Adam Ayan**, a Gateway staffer since 1998, has been instrumental in the conversion of a client-attended editing suite to a second, full-fledged mas-

Emerson Drive, found himself spending many early mornings, late nights, and weekends at the studio. (Ludwig himself is booked four to six months in advance.) “I'd occasionally drag some equipment into the other room and do a project there, when it was just an editing room,” Ayan says. “That got me thinking, and we started talking and decided to build this second room to refurbish our editing suite as a second mastering room.”

In the new mastering suite—smaller than Ludwig's enormous studio but nonetheless large by mastering room standards—an existing workstation was replaced with one designed by Ludwig and Gateway's technical engineer, **Scott McConville**. “Scott and I ironed out the ergonomics of how we'd be working in the room,” Ayan says. “We put in the new workspace and also adjusted a few other workspaces in the room. We have many computers in the room, of course, and needed another table top for computer space.”

With multiple formats, including CD, DVD-Audio, DVD-Video, and Super Audio CD (SACD), multiple workstations are an increasing necessity in a mastering studio. The new suite includes a Sonic Solutions workstation, one of five on the premises; a SADIe Artemis 24/96 system; a Pro Tools MIXplus workstation; and a Sony Sonoma DSD editor for SACD.

Hardware includes a custom Manley analog console, as well as a Manley Massive Passive stereo tube equalizer; an Avalon AD-2077 mastering equalizer; a Millennia TCL-2 twin-topology compressor/limiter; TC Electronic System 6000 multi-channel processor and Finalizer; and Weiss EQ and compression.

The studio also features three Pacific Microsonics Model 2 A/D and D/A converters. “The idea,” Ayan says, “is that it's a 2-channel mastering room, but a 6-channel editing room. We do a lot of stuff for DVD, so we find that when we're editing stuff to picture after mastering, we have to, at the very least, conform to video and verify that from beginning to end it works out OK.”

“We probably do more 5.1 stuff than almost anybody,” Ludwig adds, “but it's still only about one a week. So, at the moment, we use the big room for that. The surround in the new room is going to be, at first anyway, mostly for doing quality control checking—making sure there's no dropouts on things and stuff like that.”



AYAN

tering studio. An outgrowth of his initial duties at Gateway, the re-purposing of the editing suite allows a greater workflow, key to the continued growth of the busy facility.

“I came to Gateway as a production engineer,” Ayan says, “then began assisting Bob, helping him set things up. When we both got comfortable, I started coming in early. I'd cut a couple of tracks in the morning, and he'd come in and say, ‘Let's tweak it a little' or ‘It's cool as is.’ That grew into him signing off on me as a mastering engineer.”

Working around Ludwig's schedule became increasingly difficult as Ayan's own business increased. Ayan, who has worked on projects for **Tracy Chapman**, **Robbie Williams**, **Jeff Trott**, and upcoming Nashville-based act

JANUARY 19
2002

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 12, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	HOW YOU REMIND ME Nickelback/ R. Parashar, Nickelback (Roadrunner)	ALWAYS ON TIME Ja Rule Featuring Ashanti/ I. Gotti (Murder Inc./Def Jam/IOJMG)	WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) Alan Jackson/ K. Stegall (Arista Nashville)	MY SACRIFICE Creed/ J. Kurzweg, K. Kelsey, Creed (Wind-Up)	IN THE END Linkin Park/ D. Gilmore (Warner Bros.)
RECORDING STUDIO(S) (Location) Engineer(s)	GREENHOUSE (Burnaby, British Columbia) Joey Moi	CRACKHOUSE (New York) Milwaukee Buck	EMERALD TRACKING ROOM (Nashville) John Keiton	J. STANLEY PRODUCTIONS (Ocoee, FL) John Kurzweg, Kirk Kelsey, Creed	NRG (N. Hollywood, CA) Don Gilmore, John Ewing Jr.
CONSOLE(S)/ DAW(S)	SSL 4048 E/G	Roland 770	SSL 9000 J	Pro Control	Neve 8068
RECORDER(S)	Pro Tools	Pro Tools	Otari 900 II	Pro Tools	Studer A827
RECORDING MEDIUM	Pro Tools	Pro Tools	BASF 931	Pro Tools	Quantegy 499
MIX DOWN STUDIO(S) (Location) Engineer(s)	ARMOURY (Vancouver, British Columbia) Randy Staub	HIT FACTORY (New York) Irv Gotti, 7, Glen Marchese	SOUND STATION (Nashville) John Keiton	J. STANLEY PRODUCTIONS (Ocoee, FL) John Kurzweg, Kirk Kelsey, Creed	SOUNDTRACK (New York) Andy Wallace, Steve Sisco
CONSOLE(S)/ DAW(S)	SSL 4072 G+	SSL 9000 J	SSL 4000 G	Pro Control	SSL 4000 G Series w/ultimation/ Pro Tools
RECORDER(S)	Sony 3348, Tascam OA-88	Studer A827, Pro Tools	Ampex ATR 102	Pro Tools	Sony 3348 HR
MIX DOWN MEDIUM	Pro Tools, Quantegy D48	BASF 900	Quantegy GP9	Pro Tools	BASF 900 1/2"
MASTERING (Location) Engineer	STERLING SOUND (New York) George Marino	BERNIE GRUNDMAN (Hollywood, CA) Brian Gardner	MASTERMIX (Nashville) Ken Love	GATEWAY (Portland, ME) Bon Ludwig	BERNIE GRUNDMAN (Hollywood, CA) Brian "Big Bass" Gardner
CD/CASSETTE MANUFACTURER	UNI	UNI	BMG	BMG	WEA

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Words & Music™



by Jim Bessman

BEN AND BRAD DO BERLIN: If you're interested in hearing some of the 1,200-plus Irving Berlin songs compiled in the recently published *The Complete Lyrics of Irving Berlin*, *She's So Beautiful* is a good place to start. The new Oakton Records CD is the third collection of Berlin songs



CONNER, LEFT, AND SEARS

to be released by vocalist Benjamin Sears and pianist Bradford Conner, "Boston's favorite song duo," according to *The Boston Globe*.

The disc is subtitled *Irving Berlin Songs for Florenz Ziegfeld, 1910-1927, and Other Songs From 1919-1921* and contains 18 tracks—many written by Berlin for shows produced by the great Florenz Ziegfeld.

"What was fun about this project was that it really let us look at the different styles of Berlin's writing," Sears says. "His earlier songs had the feel of 'Alexander's Ragtime Band,' but later things, like 'A Pretty Girl Is Like a Melody,' are more sophisticated musically and lyrically."

The latter tune was the anthem of *Ziegfeld Follies of 1919*, Sears notes. "That was the most successful edition of the *Follies*—and Berlin wrote half the score," he says. "So we decided to look at the material he wrote over the years for Ziegfeld."

The set also contains such other Ziegfeld-originated Berlin classics as "Blue Skies" and "Mandy," as well as 11 premiere recordings of Berlin songs, including "That Revolutionary Rag," the song George Gershwin transcribed in seeking the post of Berlin's musical secretary.

Understandably hailed as leading historians of American popular song, Sears and Conner—who've performed together since 1989—have previously released seven albums, including the Gershwin centenary celebrations *Sweet and Low-Down—Songs by George Gershwin* (1997) and *Delishious—Lyrics by Ira Gershwin* (1995), as well as *Beyond the Rainbow—*

Lyrics by E.Y. Harburg (1998).

The duo's first album was 1994's *Come On and Hear!—Irving Berlin Songs From 1909-1915*. "It featured early songs from the second year he was publishing through the year of his first complete Broadway score, *Watch Your Step*," says Sears (who in 2000 revived that show's score and script with Conner). "That was the first time that Tin Pan Alley moved 'uptown,' as it were, because shows up to that time were based on the operetta style of Victor Herbert rather than Tin Pan Alley—and people like Jerome Kern were writing more in the operetta style, at least at that time. So this was a big deal."

Sears and Conner enjoyed making the initial Berlin album so much that they followed it in 1996 with *Keep On Smiling—Irving Berlin Songs From 1915-1918*. That set covered Berlin's World War I years through 1919, which—as Sears reiterates—was the year of Berlin's big success with Ziegfeld.

She's So Beautiful, incidentally, follows *Noël and Cole—Together With Music*, a tribute to the songs of Noël Coward and Cole Porter that Sears and Conner recorded with fellow Boston voice and piano duo Valerie Anastasio and Tim Harbold. On the performance front, the pair last year reconstructed and produced the first revival of the classic 1931 Howard Dietz and Arthur Schwartz revue, *The Band Wagon*.

MILWAUKEE-AUSSIE AXIS: Hal Leonard Corp.'s Australian subsidiary, Hal Leonard Australia, has secured exclusive music print rights to the EMI catalog in Australia and New Zealand. The deal—which was brokered by the Milwaukee music print publisher's president Larry Morton and EMI Music Publishing Australia's managing director John Anderson—involves such major EMI Music Publishing Australia pop acts as Aerosmith, Blink-182, Billy Joel, Nirvana, the Rolling Stones, and Stevie Wonder. It also covers the company's extensive educational catalog, which will be distributed by Hal Leonard Australia.

"We've enjoyed a close working relationship representing the EMI catalog in the U.S. and other parts of the world for many years, so this move is a natural progression for our companies," Morton says. For EMI's part, Anderson notes that the agreement will lead to "obvious efficiencies in maximizing the potential of the EMI catalog in this territory."

BY JIM BESSMAN

NEW YORK—Cy Coleman's *It Started With a Dream* (Sony Classical, Jan. 15) "in a sense represents who I am," says the legendary Broadway and popular music tunesmith, who has recorded extensively both solo and with the Cy Coleman Trio.

"People ask you to write an autobiography," adds Coleman, whose long and illustrious composing career includes such Broadway hits as *Sweet Charity*, *Seesaw*, *City of Angels*, and *The Will Rogers Follies*, as well as pop standards including "Witchcraft" and "The Best Is Yet to Come." "But for a musician whose life is in music, this album is better in expressing who I am in abstract and subtle ways—as well as going back over what I've done."

STANDARDS AND NEW SONGS

The disc features Coleman's singing and piano playing—his first recording as an artist in a decade, he says. Tony Bennett, whose hit covers of Coleman material include his classic 1962 version of "The Best Is Yet to Come," duets with the song craftsman on "The Colors of My Life" from the 1980 musical *Barnum*. Lillias White, who won a Tony Award for her performance in Coleman's 1997 musical *The Life*, duets with him on the title track to *It Started With a Dream*, which is a new song featuring lyrics by David Zippel.

The cut is "a tribute to everybody who creates," notes Coleman, a composer/lyricist who also collaborated with the lyricist likes of Carolyn Leigh, Michael Stewart, Dorothy Fields, Robert Wells, and Christopher Gore on the old and new songs that grace the set.

"It all starts with a dream," Coleman continues, quoting the song and album title. "It begins with make-believe, a sudden spark of inspiration—and some imagination and personal experiences I've had."

Album track "September's Coming," for which Coleman wrote both the music and the words, "is almost a little tone poem about the beach and summer and romances," he explains, "and I'm at the beach a lot, so there's real meaning in it for me."

As for an older standard like "The Best Is Yet to Come," Coleman "gave it something else, because I knew what the intention was at the beginning: It's a very sexy song—because Carolyn Leigh is the most sexy writer—and everybody forgets it's a sexy song because of the title [so] I did it sexy with a slower, sensual beat. It's funny, because when I first wrote it, it was a fast, finger-buster technical instrumental for my trio, but Carolyn wanted to put a lyric to

it, so we slowed it down."

Tapping Bennett for "The Colors of My Life," Coleman notes that the song "fits right into his pocket, since it reflects so much of his life now—selling millions' worth of paintings a year." The cut "Somebody" also



COLEMAN

stands out in that Pearl Bailey had expressed interest in it, but at a time when she was without a contract.

"She said, 'Somebody's got to do it, because it says something,'" Coleman recalls. "It's about busting your balls your whole life trying to be somebody and one day realizing, 'I am somebody'—and always was."

SEARCHING FOR SONGS

Coleman says that the album resulted from a two-year search for suitable songs "not necessarily reflecting the theater or movies but me playing piano and singing and doing what I love to do [and] picking the kind of material that I felt said something unto itself that wasn't necessarily beholden to any form." Lead

track "Some Kind of Music," he notes, manifests a fitting philosophy.

"All I wanted in this world was some kind of music," Coleman says. "A few years ago I was asked to entertain the Nashville Songwriters Assn., and I started playing the vamp, and without any coaxing, over 100 Nashville writers snapped their fingers on 'two' and 'four'—and it was magic. So I told [producer Michael Berniker] that there was something about the song that tells people something, so we had to record it."

It Started With a Dream reveals "how deep my passions go and things I care about," Coleman continues. "There's nothing blatant about it, but you have to hear it through the music. But I've always spoken through music: It's always been my means of conveying how I think and feel, because things that take paragraphs and paragraphs to write can be conveyed in as little as two bars."

Coleman further notes that the album is easy to perform—which is what he is slated to do Jan. 18 at Carnegie Hall with Skitch Henderson and the New York Pops Orchestra.

Meanwhile, he recently completed a three-month stay in Amsterdam, where he collaborated on a Dutch-language musical about the life of Grace Kelly "as Alfred Hitchcock would have filmed it," he says, "since she was his quintessential leading lady."

Also on the horizon is a Kennedy Center-commissioned jazz-song cycle, which Coleman has written with Marilyn and Alan Bergman and will be performed by a stellar group of jazz musicians May 17 at the center.



Canada's Cockburn's Now Universal. Universal Music Publishing Group has signed legendary Canadian singer/songwriter Bruce Cockburn to an exclusive U.S. and Latin America publishing administration deal. Cockburn, who was inducted into the Canadian Music Hall of Fame last year, has earned 20 gold and platinum records in Canada, as well as 11 Juno Awards, in a career spanning three decades. His American hits include "Wondering Where the Lions Are," "If I Had a Rocket Launcher," "Lovers in a Dangerous Time," and "Last Night of the World." The Cockburn retrospective *Anything Anytime Anywhere* (Singles 1979-2002) has just been released on True North/Rounder Records. Pictured, from left, are Universal Music Publishing Group Worldwide president David Renzer, Cockburn, Universal Music Publishing Group senior VP of acquisitions Linda Newmark, Universal Music Publishing Group VP of international Toni-Ann Marinaccio, and Cockburn's manager Bernie Finkelstein.

Events Calendar

JANUARY

Jan. 20-24, **MIDEM 2002**, Palais Des Festivals, Cannes. 212-370-7470.

Jan. 26, **Music Publicity Seminar**, sponsored by UCLA Extension, Universal Citywalk, Los Angeles. 310-825-0641.

Jan. 28, **2002 Midwest Professional**

Education Series, presented by the Chicago chapter of the National Academy of Recording Arts and Sciences, Miramar Theatre, Milwaukee. 312-786-1121.

Jan. 29-Feb. 3, **Country in the Rockies**, presented by the T.J. Martell Foundation, Crested Butte, Colo. 800-785-2873.

FEBRUARY

Feb. 9, **Third Annual T.J. Martell Foundation Family Day**, Basketball City, New York City. 615-256-2002.

Feb. 12-14, **M3 REPLItech North Amer-**

ica, Los Angeles Convention Center, Los Angeles. 800-800-5474.

Feb. 20, **Brit Awards**, Earls Court, London. 44-207-385-1200.

Feb. 21-24, **14th Annual International Folk Alliance Conference**, Adam's Mark Hotel, Jacksonville, Fla. 301-588-8185.

Feb. 23, **Start and Run Your Own Record Label**, New Yorker Hotel, New York City. 212-688-3504.

Feb. 26, **Fourth Annual Entertainment Law Initiative Luncheon and Conference**, Regent Beverly Wilshire Hotel, Los Angeles. 310-392-3777.

Feb. 27, **44th Annual Grammy Awards**, Staples Center, Los Angeles. 310-392-3777.

Feb. 27-March 2, **33rd Annual Country Radio Seminar**, Nashville Convention Center, Nashville. 615-327-4487.

MARCH

March 2-3, **Global Entertainment & Media Summit**, New Yorker Hotel, New York City. 973-228-4450.

March 6, **2002 World Music Awards**, Monte Carlo Sporting Club, Monte Carlo, Monaco. 377-93-25-43-69.

March 8-10, **Southland Theatre Artists Goodwill Event**, sponsored by the T.J. Martell Foundation, Luckman Fine Arts Complex, Los Angeles. 615-256-2002.

March 8-12, **National Assn. of Recording Merchandisers/Assn. for Independent Music Convention & Trade Show Featuring the Assn. for Indepen-**

dent Music, San Francisco Marriott, San Francisco. 856-596-2221.

March 11, **Best Cellars Wine Dinner**, sponsored by the T.J. Martell Foundation, Loews Vanderbilt Plaza, Nashville. 615-256-2002.

March 12, **2002 Heroes Awards**, presented by the Washington, D.C. chapter of the National Academy of Recording Arts and Sciences, Willard Inter-Continental, Washington, D.C. 202-662-1341.

March 14, **Heston Heston Golf Classic**, sponsored by the T.J. Martell Foundation, Miami Shores Country Club, Miami. 615-256-2002.

March 14-16, **Billboard/Airplay Monitor Radio Seminar & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

March 19, **41st Songwriter Showcase**, presented by the Songwriters Hall of Fame, Makor, New York. 212-957-9230.

March 20-24, **Cowboy Poetry & Music Festival**, Melody Ranch Motion Picture Studio, Santa Clarita, Calif. 661-286-4021.

March 23-27, **Winter Music Conference**, Miami Beach Convention Center, Miami Beach. 954-563-4444.

APRIL

April 27, **KLOS Mark & Brian Celebrity Golf Tournament**, sponsored by the T.J. Martell Foundation, Coyote Hills Golf

Club, Fullerton, Calif. 615-256-2002.

April 30, **Fishing for a Cure**, sponsored by the T.J. Martell Foundation, Nashville Shores, Nashville. 615-256-2002.

MAY

May 2, **Skylar Neil Memorial Golf Tournament**, sponsored by the T.J. Martell Foundation, Malibu Country Club, Malibu, Calif. 615-256-2002.

May 7-9, **Billboard Latin Music Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

May 21, **Academy of Country Music Awards**, Universal Amphitheatre, Los Angeles. 310-201-8816.

May 29-31, **Emerging Artists and Technology in Music Conference**, MGM Grand Hotel, Las Vegas. 702-792-9430.

JUNE

June 13, **The Songwriters Hall of Fame 33rd Annual Awards Dinner**, presented by the National Academy of Popular Music, Sheraton New York Hotel & Towers, New York City. 212-573-6933.

June 16, **MuchMusic Video Awards**, MuchMusic headquarters, Toronto. 416-591-7400.

June 24-26, **M3 REPLItech Europe**, Amsterdam Rai, Amsterdam. 800-800-5474.

AUGUST

Aug. 7-9, **Billboard R&B/Hip-Hop Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

Submit items for *Lifelines*, *Good Works*, and *Calendar* to Jill Pesselnick at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at jpesselnick@billboard.com.

Lymphoma Claims Klein

Studio Owner/Recording Engineer Dies At Age 42

BY CHRISTOPHER WALSH

NEW YORK—Recording engineer/studio owner/musician Mike Klein died Jan. 2 in Albuquerque, N.M. He was 42.

Preliminary tests indicate he died after a rapid recurrence of the lymphoma he had battled for nearly a year, according to friends.

Klein operated Metro Grande Studios in Brooklyn, N.Y. The November 2001 sale of the building forced the studio to close, and he relocated to New Mexico with his wife, Maria Cocchiara-Klein, head of A&R for Hacate Entertainment Group, and their daughter, Ella, 1.

A Buffalo, N.Y., native, Klein attended the Sound Recording Technology program at the State University of New York at Fredonia. Moving to New York City in the mid-1980s, he worked at Record Plant and Greene St. Recording. He then spent four years in Philadelphia, helping to establish Tongue and Groove Studios.

Whether in Philadelphia or New York City, where he returned to establish Metro Grande, Klein's career was marked by scrupulous attention to the artists with whom he worked. "Mike was one of the



KLEIN

kindest-hearted people I knew," musician Nancy Falkow says. "He was amazing at organizing the best musicians and ideas to see the tracks come to fruition as best they could be. Whether it was a local band or G Love & Special Sauce, he treated everyone with the same respect."

Musician Nick Cain of Earth Program, a youth culture-oriented design firm, adds, "Mike was one of my best friends and mentors. I am surrounded by music in many ways—as a musician, DJ, and label owner. Mike was, and will always be, the man who helped me get here and kept me real."

Joel Jordan, also of Earth Program and a partner in Metro Grande who met Klein when his group worked at Tongue and Groove, says, "Mike deconstructed our entire band and in the process made us better. He

showed us recording techniques we had never seen. He consistently impressed us with his knowledge."

Joel's brother, Jason Jordan, executive director of A&R for Hollywood Records, was also a partner in Metro Grande. He recalls, "Mike was always somebody I could trust for a completely honest opinion, which is rare in the music business. He had an extraordinary ear and was a good sounding board for everything."

Klein was always "interested in trying to get the music happening, as well as being an engineer," says Shane McMartin, a recording engineer at NFL Films in Mt. Laurel, N.J. "He was really good at getting peoples of different walks of life together and making them communicate musically with each other, which is a unique talent. He was one of the kindest people I've ever known."

Kathryn Dean of pro audio rental company Dreamhire agrees. "Mike incorporated a sense of community into the studio work he did. He was an absolute perfectionist when it came to the music, but people also mattered very much to him. He was an unusually kind person in what can be a brutal business."

At a memorial service Jan. 9, Klein's ashes were scattered at the Jemez Springs near Albuquerque. Memorial services are also scheduled for Philadelphia and New York City. In addition to his wife and daughter, he is survived by his mother, Marilyn, and sister, Christine.

Hacate is establishing a fund in Klein's memory, with Maria and Ella benefiting from the proceeds. Donations may be made out to Maria Cocchiara-Klein and sent to Hacate Entertainment Group, 161 W. 54th St., Ste. 1403, New York, N.Y. 10019.

"Mike just got along with everybody," says Shelly Yakus of Tongue and Groove, summarizing the feelings of everyone who knew him, "and just wanted to make terrific music. That's all he wanted to do."

Good Works

MUSIC FOR KIDS BENEFIT: The International Foundation for Education & Performing Arts is hosting the fourth annual Music for Kids USA benefit Jan. 19 at the Beverly Hills Hotel in Los Angeles. The event will include cocktails, a silent auction, dinner, and dancing. **Henry Steinway** will receive the Spirit of Life Award for lifetime achievement, while jazz artist **David Benoit** will be honored with the Music Mentor of the Year Award. **Roger Williams** will perform. Music for Kids USA is a project aimed at offering music outreach programs to schools. Ticket prices start at \$275. Contact: **Dave Henson** at 213-384-3757.

RADIO RAISES AWARENESS: WUSN Chicago raised more than \$912,000 for the St. Jude Children's Research Hospital via its Dec. 14-15, 2001, *St. Jude Country Cares for Kids Radiothon*. A number of WUSN personalities broadcast live from Gurnee Mills Mall in Lake County, Ill., to encourage listeners to donate to the Memphis-based hospital. Contact: **Pam Mills** at 312-649-0099.

CINCINNATI GIVES RELIEF: The Dec. 9, 2001, Cincinnati USA for Relief Concert, organized by **Peter Frampton** and Clear Channel Entertainment, raised \$10,000 for the Clear Channel Relief Fund. The fund provides money to police, firefighters, and emergency workers in New York City, Washington, D.C.; and Pennsylvania, chapters of the American Red Cross and the Salvation Army, and military and national guard personnel. Contact: **Scott Stem** at 615-399-1796.

Life Lines

BIRTHS

Twins, Leo and Nicole, to **Nancy Sherman** and **Michael Abbattista**, Dec. 7, 2001, in New York City. Father is senior director of content development for Liquid Audio.

Boy, George Kenneth Frantz Jr., to **Robin Miramontez Frantz** and **George Frantz**, Dec. 23, 2001, in Los Angeles. Mother is head of production for Moonshine Music.

Boy, Nicholas Joseph, to **Patricia** and **Timothy Fink**, Dec. 24, 2001, in Nashville. Father is senior director of writer/publisher relations for SESAC.

Boy, Jonathan Armand, to **Jennifer** and **Dom Theodore**, Dec. 28, 2001, in Houston. Father is PD for WKQI Detroit.

Girl, Grace Elizabeth, to **Sandra** and **Michael Gillespie**, Dec. 29, 2001, in Los Angeles. Father is VP of sales for Universal Music and Video Distribution.

DEATHS

Edward Downes, 90, of natural causes, Dec. 26, 2001, in New York City.

Downes was a musicologist/critic best-known as the host of the Texaco Opera Quiz, which was heard during live Metropolitan Opera radio broadcasts from 1958 to 1996. He began his career as a music critic at *The New York Times*. Downes is survived by a sister.

Fred H. Hardy III, 58, of natural causes, Jan. 1 in Dallas. Hardy was well-known as a creator of musical jingles and commercials for radio stations. He got his start as an on-air personality and later became a sales rep for PAMS Productions. In 1976, he joined JAM Creative Productions. He was named JAM VP of sales in 1986. Hardy is survived by a sister.

Solution to this week's puzzle (page 94)

A	S	P	C	A	M	O	S	H	K	I	D
S	H	A	U	N	S	A	N	T	A	E	G
H	A	I	R	D	R	E	S	S	E	R	Y
G	R	A	P	H	I	C	A	R	T	I	S
T	A	O	L	E	S	S					
P	A	T	E	N	A	M	E	O	T	A	I
L	A	O	A	D	I	A	G	O	L	D	A
A	R	M	P	A	R	A	T	R	O	O	P
C	O	M	E	T	M	O	E	S	H	A	G
E	N	Y	A	G	E	S	T	E	M	A	L
R	E	E	D	L	F	O					
W	I	N	D	O	W	C	L	E	A	N	E
M	E	G	G	R	A	V	E	D	I	G	G
R	E	G	A	G	R	I	N	R	O	G	U
S	P	Y	R	E	D	I	S	L	O	P	Y

INTERNATIONAL

Under Yoda, Multi-Faceted Avex Is Japan's Powerhouse Indie

Female Idol Ayumi Hamasaki's New Chart-Topping Album Is Latest Proof That Label Is Now 'One Of The Boys'

BY STEVE MCCLURE

TOKYO—When Tom Yoda, chairman of Japan's Avex Group, steps into Auditorium K of the Palais des Festivals in Cannes Jan. 20, he will be well-qualified to speak on how "To Succeed in Japan," the title of the panel on which he's agreed to sit at this year's MIDEM trade fair.

According to SoundScan Japan, the business Yoda heads has a market share at home of approximately 14%, making it one of the country's top three record companies. It's been more than 13 years since Avex began as a small dance-music importer in an obscure Tokyo suburb, yet only in the past few years has it really become accepted as "one of the boys" in the Japanese music industry.

Probably the main reason for the sense that Avex has finally arrived is its uncanny ongoing knack for finding and developing highly popular Japanese acts. Referring to Max Matsuura—Avex senior managing director and one of the company's founders—Tatsuro Nigauri, senior analyst at the Daiwa Institute of Research, says, "When it comes to making hits, Matsuura is No. 1." Yoda calls Matsuura his "right-hand man" and credits him with turning Avex into a talent powerhouse. "Max is surrounded by many young, very capable A&R staffers."

Matsuura may soon be surrounded by even more. In a development that attracted a lot of attention in Japan, the company opened the Avex Artist Academy Oct. 1, 2001. This is a school in Tokyo's trendy Harajuku district whose purpose is to expand the pool of talent from which Avex draws its artists and staff. Some 10,000 young people from all over the country applied, and only 1,000 were accepted. Avex is the first Japanese record label to launch a talent school on this scale.

SHARED PHILOSOPHY

Another source of Avex's A&R strength is group company Axxev, which manages artists as well as songwriters. "The majority of our music is now written and composed in-house," Yoda says, adding that Avex's policy is to have 100% ownership of domestic artists' master recordings. In contrast, many Japanese labels often share ownership of masters with powerful production companies.

"We're successful because we're independent," Yoda says. For him, independence means more than not being part of a larger corporate group. "You have to have an independent stance."

That's a philosophy he shares with—and perhaps learned from—the record executive who stands tall as the

epitome of independent thinking and commercial strength: Zomba Group chairman/CEO Clive Calder. Yoda evidently feels a close affinity with Zomba, for which Avex was once the Japanese licensee (*Billboard*, Oct. 5, 1996). Although that arrangement ended in October 2000 with the establishment of Zomba Records Japan, Yoda says there's still a "hot line" between him and Calder—and Avex continues to handle Zomba's distribution in Japan.

"I'll never forget how Clive Calder described his company as being 'fiercely independent' when we first met five years ago," Yoda says. "And it's exactly the same with us." The Japanese businessman cites one example of the close rapport he has with the Zomba co-founder: "Two years ago, while we were having dinner in New York, Clive told me he was going to give Avex the right to distribute the DVD and video versions of Britney Spears' *Crossroads* movie in Japan." Spears is scheduled to attend MIDEM this year to help promote the film, and she will appear at the NRJ Awards, to be held Jan. 19 there.

Avex's association with a global star such as Spears is a far cry from the mid-'90s, when many observers in Japan predicted the label's imminent demise. This was largely because Tetsuya Komuro, the hot independent producer who had close Avex links through multimillion-selling act trf, began to distance himself from the firm. Yet Avex proved more than capable of developing other hit names, such as Every Little Thing, V6, Do As Infinity, and Ayumi Hamasaki, who is currently Japan's top female "idol" star.

TEAM PLAYERS

Like Calder, Yoda has a core of executives helping to run and develop the organization. They include CFO Toshio Kobayashi; Shinji Hayashi, managing director in charge of A&R and marketing; and senior VP Haji Taniguchi, who is Avex's head of international.

Yoda, Matsuura, Kobayashi, and Hayashi collectively hold nearly 50% of Avex's shares and make up Avex's executive committee. The remainder of its stock is held by private and institutional investors, although Sony Music Entertainment (Japan) has a 3% stake in the label, while another Japanese record company, Nippon Crown, holds slightly less than 1% of equity. Toshiba-EMI sold its 2.75% stake in Avex some time ago.

One of Yoda's favorite themes is that the enterprise is not merely a record company but a group of businesses with the label at its core. "Our business strategy has been very much on a consolidated basis for the past five years," he

says. The group comprises subsidiaries such as Prime Direction, which handles music publishing and TV commercial and video production, among other activities; nightclub operator Velfarre; Internet and multimedia content com-



'Zomba's Clive Calder described his company as "fiercely independent" when we first met; it's exactly the same with us.'

—TOM YODA,
AVEX GROUP



pany Avex Network; Avex Distribution; and overseas subsidiaries Avex Asia—which is based in Hong Kong—and Avex Taiwan, among others.

For all that spread, the company's financial performance has been checked lately. Last November, Avex's label operations reported a 12.9% decline in sales to 20.7 billion yen (\$172 million) in the first half ending Sept. 30, while recording an after-tax loss of 1.4 billion yen (\$11.7 million), representing a massive drop from the 2000 first-half profit of 331 million yen (\$3.1 million).

On a consolidated basis, the entire Avex Group's first-half sales were down 3% to 34.3 billion yen (\$286.8 million), while after-tax profit fell by a steep 73.5% to 390 million yen (\$3.3 mil-

lion). The main factor behind those figures, according to Yoda, was the delayed release of Hamasaki's third album, *I Am*, which had originally been set for Sept. 30. It was finally released Jan. 1, and debuted at No. 1 on the Japanese charts.

Yoda projects consolidated sales of 87.4 billion yen (\$664.4 million) for the full year to March 31, 2002, and an after-tax profit of 7.1 billion yen (\$54 million). Those figures compare with the 83.4 billion yen (\$660.4 million) in consolidated sales and 7 billion yen (\$55.2 million) in after-tax profit for the year ending March 31, 2001.

PUBLIC PERFORMANCE

Avex has been a publicly listed company since debuting on Japan's over-the-counter market in fall 1998. In December 1999, the stock was listed on the Tokyo Stock Exchange's First Section, traditionally the preserve of blue-chip issues. The stock traded as high as 14,250 yen (\$108.33 at current rates) in fiscal year 2000, compared with 3,900 yen (\$29.65) on Dec. 28, 2001.

"We're still in a good position," Yoda says, noting that many Japanese stocks that were previously trading at the 10,000-yen level have lost 90% or more of their value as the country's deflationary economic crisis continues to worsen. "Avex Network and other group companies are doing very well, and both revenue and profit will rise," states the Investor's Watch service of Japanese economic newspaper *Nihon Keizai Shimbun*.

In its early days, Avex concentrated most of its promotional efforts through TV advertising campaigns, which played a crucial role in building a strong brand image for the label. But Yoda points out that in the past five or six years, Avex has used a variety of other media—print, the Internet, mobile phones, and its own digital TV station, to name a few—to transmit its message.

One record industry source in Japan suggests Avex is entering yet another period of transition. "They went from licensing international dance music to developing their own style of dance-pop, creating a new trend in the business, and they were extremely successful," this executive says. "It seems they are now entering a new phase with the expensive signing of major acts from other labels—such as Misia—which could be damaging to their profitability." (Female vocalist Misia was BMG Funhouse's biggest-selling domestic act before recently moving to Avex.)

Whether or not Avex overreaches on this occasion, it has done so in the past, signing such international names as 10cc and Bananarama and entering into worldwide licensing and publish-

ing pacts with U.S. R&B acts Earth, Wind & Fire and Cheryl Lynn (*Billboard*, May 6, 1995). It also opened—and closed—an affiliate in the U.K. in the mid-'90s in an expensive and ultimately fruitless effort to establish a European foothold.

Nevertheless, Yoda gets high marks for thinking and acting with vision. "Japanese record companies are usually subsidiaries of overseas companies or electronics companies," analyst Nigauri says, "so they have a 'salary man' [a Japanese-English term that roughly means "corporate wage slave"] atmosphere. Yoda is the only guy [among Japanese record company heads] who acts like a real manager."

INTERNATIONAL COMMITMENT

Yoda is keen to point out that the label remains committed to promoting foreign repertoire in Japan. "We're pushing the new trend in dance music, which is trance, in Japan." Avex's key overseas licensors include Disney Records, Hollywood Records, Edel, Play It Again Sam, and such Eurobeat labels as A Beat C, Delta Records, and Time Records.

In keeping with Yoda's emphasis on independence, Avex Asia and Avex Taiwan were reorganized Dec. 31, 2001, into a new company, Avex Asia Holdings, which later this year will be floated on Hong Kong's Growth Enterprise Market (GEM) equities market for new companies. Yoda says the idea is to set up an autonomous, locally staffed company that will be well-positioned to grow along with the Greater China music market.

Staff from Avex Asia and Taiwan will be at MIDEM to populate the sizeable stand booked by the Japanese company at the Palais des Festivals. Yoda is a Cannes veteran, having first attended in 1989; he booked the company's first exhibit space.

"Our success very much depends upon our continuous participation at MIDEM," Yoda contends. "What I enjoy most among all the MIDEM events . . . is the trade show." Yoda also supported the Reed MIDEM Organisation's unsuccessful attempt in the '90s to establish an Asian version of the Cannes conclave. Little wonder, then, that in 1997 the event's organizers honored Yoda as one of three MIDEM Music Makers.

Meanwhile, the next challenge for Avex is turning such artists as Hamasaki into consistent long-term sellers so that the company isn't so dependent on scoring a certain number of megahits each year. Perhaps that topic will be raised during "To Succeed in Japan" in Auditorium K. Yoda is certain to have an answer.



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
LAST WEEK	(DEMPA PUBLICATIONS INC.) 01/09/02	LAST WEEK	(OFFICIAL UK CHARTS CO.) 01/07/02	LAST WEEK	(MEDIA CONTROL) 01/09/02	LAST WEEK	(SNEP/IFOP/TITE-LIVE) 01/08/02
SINGLES		SINGLES		SINGLES		SINGLES	
1	W KIMI GA SUKI MR. CHILDREN TOY'S FACTORY	1	2 GOTTA GET THRU THIS DANIEL BEDINGFIELD RELENTLESS	1	1 I BELIEVE BRO'SIS POLYDOR	1	1 LA MUSIQUE STAR ACADEMY ISLAND/UNIVERSAL
2	2 AI NO UTA STRAWBERRY FLOWER TOSHIBA/EMI	2	4 MURDER ON THE DANCEFLOOR SOPHIE ELLIS-BEXTOR POLYDOR	2	2 FROM SARAH WITH LOVE SARAH CONNOR EPIC	2	2 TOUTES LES FEMMES DE TA VIE L5 MERCURY/UNIVERSAL
3	4 TRAVELING HIKARU UTADA TOSHIBA/EMI	3	1 SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS	3	3 WONDERFUL DREAM MELANIE THORNTON EPIC	3	3 CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE/EMI
4	5 A SONG IS BORN AYUMI HAMASAKI & KEIKO AVEX TRAX	4	NEW DROWNING BACKSTREET BOYS JIVE	4	5 SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS/EMI	4	4 SOUS LE VENT GAROU & CELINE DION COLUMBIA
5	1 ALWAYS J-FRIENDS J-FRIENDS PROJECT	5	5 HANDBAGS & GLADRAGS STEREOPHONICS V2	5	4 WIR KIFFEN STEFAN RAAB EDEL	5	8 TRACKIN' BILLY CRAWFORD V2/SONY
6	7 SHIROI KOIBITOTACHI KEISUKE KUWATA VICTOR	6	8 LATELY SAMANTHA MUMBA WILD CARD/POLYDOR	6	8 WHAT IF KATE WINSLET EMI	6	9 J'AI TOUT OUBLIE MARC LAVOINE & CRISTINA MAROCCO MERCURY
7	9 MINIHAMUZU NO AI NO UTA MINIHAMUZU ZETIMA	7	6 WILL I? IAN VAN DAHL NULIFE/ARISTA	7	6 HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL	7	5 JE SERAI (TA MEILLEURE AMI) LORIE EGP/SONY
8	3 12 GATU NO LOVE SONG GACKT NIPPON CROWN	8	9 WHAT IF KATE WINSLET LIBERTY/EMI	8	NEW PAID MY DUES ANASTACIA EPIC	8	6 LES MOTS MYLENE FARMER & SEAL POLYDOR
9	NEW YOUTHFUL DAYS MR. CHILDREN TOY'S FACTORY	9	7 HAVE YOU EVER S CLUB 7 POLYDOR	9	7 ATLANTIS NO ANGELS & DONOVAN POLYDOR	9	7 ON A TOUS BESOIN D'AMOUR JOHNNY HALLYDAY & CLEMENCE M6INT/UNIVERSAL
10	NEW LOVIN' IT NAMIE AMURO & VERBAL AVEX TRAX	10	10 COUNTRY ROADS HERMES HOUSE BAND LIBERTY/EMI	10	NEW RAMP! THE LOGICAL SONG SCOOTER EDEL	10	10 FALLIN' ALICIA KEYS J/BMG
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
12	NEW SECRET BASE ZONE SONY	13	NEW THERE'S A STAR ASH INFECTIOUS	100	NEW KOMM ZURUCK ZU MIR CATTERFELD HANSA/BMG	13	27 COMME UN BOOMERANG ETIENNE DAD & DANI VIRGIN
13	28 SO TELL ME HEARTSDALES CUTTING EDGE	14	NEW I DON'T WANNA LOSE MY WAY DREAMCATCHER POSITIVA/EMI	15	18 I'M REAL JENNIFER LOPEZ FEATURING JA RULE EPIC	17	23 LET ME BLOW YA MIND EVE FEATURING GWEN STEFANI INTERSCOPE/UNIVERSAL
15	20 ITSUMO NANDODEMO YUMI KIMURA TOKUMA	15	18 IN TOO DEEP SUM 41 ISLAND/UNIVERSAL	19	27 YOU WIN AGAIN B3 HANSA/BMG	21	29 SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS/EMI
16	NEW BRAVE HEART MEGUMI HAYASHIBARA KING	20	NEW EL CAPITAN DPM ATLANTIC/WARNER	20	35 HOW YOU REMIND ME NICKELBACK ROADRUNNER/UNIVERSAL	25	30 GEORGIAN LEGEND SAMAIA VARIOUS ARTISTS MERCURY
19	NEW MR. MOONLIGHT MORNING MUSUME ZETIMA	25	NEW LOVE IS IN THE AIR MILK & SUGAR VS. JOHN PAUL YOUNG POSITIVA/EMI	36	45 TOTAL ECLIPSE OF THE HEART JAN WAYNE MEETS LENA UNIVERSAL	26	32 I LIKE TO WAF SKOINS EPIC
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW AYUMI HAMASAKI I AM... AVEX TRAX	1	1 ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS	1	1 ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS/EMI	1	2 STAR ACADEMY L'ALBUM MERCURY
2	11 CHEMISTRY THE WAY WE ARE OEFSTAR	2	4 STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM V2	2	2 ANASTACIA FREAK OF NATURE EPIC	2	1 L5 L5 MERCURY
3	NEW AYA MATSUURA FIRST KISS ZETIMA	3	5 S CLUB 7 SUNSHINE POLYDOR	3	3 SARAH CONNOR GREEN EYED SOUL EPIC	3	3 JEAN-JACQUES GOLDMAN CHANSONS POUR LES PIEDS COLUMBIA
4	4 MY LITTLE LOVER SINGLES TOY'S FACTORY	4	7 DIDO NO ANGEL ARISTA	4	10 SOUNDTRACK THE LORD OF THE RINGS (HOWARD SHORE) REPRISE/WARNER	4	4 FLORENT PAGNY 2 MERCURY
5	6 ENYA THEMES FROM CALUM CUIR APASSIONATI WEA/HARNER MUSIC JAPAN	5	2 GABRIELLE DREAMS CAN COME TRUE GO/BEAT/POLYDOR	5	9 MELANIE THORNTON READY TO RY EPIC	5	5 DE PALMAS MARCHER DANS LA SABLE POLYDOR
6	1 W-INDS 1ST MESSAGE PONY CANYON	6	3 BLUE ALL RISE INNOCENT/VIRGIN	6	5 ENYA A DAY WITHOUT RAIN WEA	6	6 LORIE PRES DE TOI EGP/SONY
7	3 VARIOUS ARTISTS PETIT BEST 2-3.7.10 ZETIMA	7	9 ANASTACIA FREAK OF NATURE EPIC	7	4 LIGHTHOUSE FAMILY WHATEVER GETS YOU THROUGH THE DAY POLYDOR	7	12 LARA FABIAN NUÉ POLYDOR
8	10 EVERY LITTLE THING EVERY BALLAD SONGS AVEX TRAX	8	NEW FREAKS HOLLAND SMALL WORLD BIG BAND WARNER STRATEGIC MARKETING	8	7 PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI	8	7 PASCAL OBISPO MILLESIME (LIVE 0001) EPIC
9	NEW STEADY & CO. CHAMBERS WARNER MUSIC JAPAN	9	NEW SOPHIE ELLIS-BEXTOR READ MY LIPS POLYDOR	9	6 NO ANGELS ELLEMENTS POLYDOR	9	8 LAURENT VOULZY AVRIL RCA/BMG
10	NEW MONGOL800 MESSAGE HIGH WAVE	10	8 STEPS GOLD—THE GREATEST HITS JIVE	10	12 ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL	10	10 YANNICK NOAH YANNICK NOAH SAINT GEORGE/SONY
CANADA		SPAIN		AUSTRALIA		ITALY	
LAST WEEK	(SOUNDSCAN) 01/19/02	LAST WEEK	(AFYVE) 01/09/02	LAST WEEK	(ARIA) 01/07/02	LAST WEEK	(FIMI) 01/07/02
SINGLES		SINGLES		SINGLES		SINGLES	
1	RE CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY ... ELTON JOHN MERCURY/UNIVERSAL	1	1 ABRE TU SONRISA SUGARLESS ZERO	1	1 GET THE PARTY STARTED PINK ARISTA	1	1 PAID MY DUES ANASTACIA EPIC
2	2 ONLY TIME ENYA REPRISE/WARNER	2	1 CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI/GOODEN	2	2 HERO ENRIQUE IGLESIAS INTERSCOPE	2	3 CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE
3	1 I WON'T BE HOME FOR CHRISTMAS BLINK-182 MCA/UNIVERSAL	3	3 AND THEN THERE WAS SILENCE BLIND GUARDIAN VIRGIN	3	5 I'M REAL JENNIFER LOPEZ FEATURING JA RULE EPIC	3	2 SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN EMI
4	3 STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 INTERSCOPE/UNIVERSAL	4	2 SUERTE SHAKIRA COLUMBIA/SONY	4	6 RAPTURE (TASTES SO SWEET) HIO DATA/EMI	4	14 FALLIN' ALICIA KEYS BMG RICORDI
5	8 KNIVES OUT RADIOHEAD CAPTOL/EMI	5	9 SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS	5	8 U GOT IT BAD USHER ARISTA	5	4 IN THE END LINKIN PARK WARNER BROS.
6	6 THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER	6	4 CHICAS MALAS REMIXES MONICA NARANJO EPIC/SONY	6	4 HOW YOU REMIND ME NICKELBACK ROADRUNNER/SONY	6	5 ETERNITY/THE ROAD TO MANDALAY ROBBIE WILLIAMS EMI
7	4 RAPTURE (TASTES SO SWEET) HIO MINISTRY OF SOUND/SPC	7	6 FALLIN' ALICIA KEYS ARISTA/BMG	7	NEW BETTER MAN ROBBIE WILLIAMS CHRYSALIS	7	8 WALK ON U2 ISLAND
8	7 HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL	8	5 WALK ON U2 ISLAND/UNIVERSAL	8	10 FAMILY AFFAIR MARY J. BLIGE MCA/UNIVERSAL	8	9 POINT OF VIEW OB BOULEVARD WEA
9	RE CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL	9	8 PAID MY DUES ANASTACIA EPIC/SONY	9	3 SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/UNIVERSAL	9	7 E RITORNO DA TE LAURA PAUSINI CGO
10	5 REVOLUTION STONE TEMPLE PILOTS ATLANTIC/WARNER	10	7 SEXY FRENCH AFFAIR VALE MUSIC	10	NEW IN THE END LINKIN PARK WARNER BROS.	10	12 WHAT'S GOING ON ALL STAR LINE-UP COLUMBIA
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
13	21 POP (IMPORT) 'N SYNC JIVE/BMG	12	NEW INFECTED BARTHEX TEMPO	15	21 LIVIN' IT UP JA RULE FEATURING CASE DEF JAM/UNIVERSAL	12	34 THE MUSIC'S NO GOOD WITHOUT YOU CHER WEA
16	25 WHERE'S YOUR HEAD AT BASEMENT JAXX XL/BEGGARS BANQUET	15	18 WIDE AWAKE MILK INC. VALE MUSIC	16	30 WHO DO YOU LOVE NOW (STRINGER) RIVA FEATURING DANINI MINOGUE FERR/WARNER	13	37 DROWNING BACKSTREET BOYS JIVE/VIRGIN
18	RE O CANADA DAVID FOSTER AND LARA FABIAN WARNER	17	20 YOU GIVE ME SOMETHING JAMIROQUAI EPIC	20	33 ONE NIGHT STAND MIS-TEEO SHOCK	14	NEW YOU ROCK MY WORLD MICHAEL JACKSON EPIC
21	NEW GET THE PARTY STARTED PINK ARISTA/BMG	18	NEW JAZZ BERRY VOL. 2 JAZZ BERRY TEMPO	26	26 WHERE'S YOUR HEAD AT BASEMENT JAXX XL RECORDINGS/SHOCK	18	21 FREELOVE DEPECHE MODE MUTE/VIRGIN
23	RE RELAX KEOKI MOONSHINE	1	10 OPERACION TRIUNFO ALBUM VALE MUSIC	22	28 SON OF A GUN (BETCHA THINK THIS SONG IS ABOUT YOU) JANET JACKSON & MISSY ELLIOTT VIRGIN	19	24 LET YOUR BODY DECIDE THE ARK VIRGIN
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	2 VARIOUS ARTISTS MUCHDANCE 2002 BMG	1	NEW OPERACION TRIUNFO SINGLES GALA B VALE MUSIC	1	1 THE 12TH MAN THE FINAL DIG EMI	1	2 LAURA PAUSINI THE BEST OF LAURA PAUSINI—E RITORNO DA TE CGO/WARNER
2	1 VARIOUS ARTISTS BIG SHINY TUNES 6 UNIVERSAL	2	3 SHAKIRA SERVICIO DE LAVANDERIA COLUMBIA/SONY	2	9 SOUNDTRACK SHREK MCA/UNIVERSAL	2	1 PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI
3	3 CREED WEATHERED EPIC/SONY	3	4 ESTOPA DESTRANSIS ARISTA/BMG	3	2 KYLIE MINOGUE FEVER FESTIVAL	3	4 ANASTACIA FREAK OF NATURE EPIC
4	4 NICKELBACK SILVER SLIDE UP EMI	4	2 ALEJANDRO SANZ MTV UNPLUGGED WARNER	4	NEW JAMIROQUAI A FUNK DOYSSEY EPIC	4	3 OLMO OLMO & FRIENDS S4/SONY
5	6 ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE	5	5 LUIS MIGUEL MIS ROMANCES WARNER	5	7 ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS	5	5 ZUCCHERO SHAKE POLYDOR
6	5 VARIOUS ARTISTS WOMEN AND SONGS 5 WARNER	6	7 ROSANA ROSANA MERCURY/UNIVERSAL	6	5 CREED WEATHERED EPIC	6	6 ADRIANO CELENTANO IL CUORE LA VOCE CLAN/SONY
7	8 LINKIN PARK HYBRID THEORY WARNER	7	8 MIGUEL BOSE SERENO WARNER	7	4 THE CORRS THE BEST OF THE CORRS 143/LAVA/ATLANTIC/WARNER	7	8 POOH BEST OF THE BEST CGO/WARNER
8	7 ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL	8	NEW SOUNDTRACK EL SEÑOR DE LOS ANILLOS WARNER	8	3 BEE GEES THEIR GREATEST HITS—THE RECORD POLYDOR	8	7 RENATO ZERO LA CURVA DEL ANGELO EPIC
9	9 ALICIA KEYS SONGS IN A MINOR J/BMG	9	NEW LOS PITUFOS PRESTA PITUFA OIVCSA	9	NEW SOUNDTRACK THE LORD OF THE RINGS (HOWARD SHORE) REPRISE/WARNER	9	11 BIAGIO ANTONACCI 9/NOV/2001 MERCURY
10	10 PINK MISSUNDAZTODD ARISTA/BMG	10	NEW L'ARC EN CIEL CLICKED SINGLES BEST 13 K/ODN	10	8 MADONNA GHV2 MAVERICK/WARNER BROS.	10	10 ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

EUROCHART

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

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 01/09/02
1	1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE
2	2	SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS
3	3	LA MUSIQUE STAR ACADEMY ISLAND
4	7	PAID MY DUES ANASTACIA EPIC
5	5	TOUTES LES FEMMES DE TA VIE L5 MERCURY
6	4	I BELIEVE BROS'S POLYDOR
7	9	SOUS LE VENT GAROU & CELINE DION COLUMBIA
8	NEW	WHAT IF KATE WINSLET LIBERTY/EMI
9	8	FALLIN' ALICIA KEYS J
10	10	FROM SARAH WITH LOVE SARAH CONNOR EPIC
HOT MOVER SINGLES		
13	22	TRACKIN' BILLY CRAWFORD V2
15	20	I'M REAL JENNIFER LOPEZ FEATURING JA RULE EPIC
17	21	GOTTA GET THRU THIS DANIEL BEDINGFIELD RELENTLESS
18	60	DROWNING BACKSTREET BOYS JIVE
19	28	J'AI TOUT OUBLIÉ MARC LAVOINE & CRISTINA MAROCCO MERCURY
ALBUMS		
1	1	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS
2	2	ANASTACIA FREAK OF NATURE EPIC
3	3	PINK FLOYD ECHOES—THE BEST OF PINK FLOYD EMI
4	NEW	SOUNDTRACK THE LORD OF THE RINGS (HOWARD SHORE) REPRISÉ
5	RE	LINKIN PARK HYBRID THEORY WARNER BROS.
6	5	STING ... ALL THIS TIME A&M
7	4	ANDREA BOCELLI CIELI DI TOSCANA SUGAR/POLYDOR
8	11	BRITNEY SPEARS BRITNEY JIVE
9	9	SARAH CONNOR GREEN EYED SOUL X-CELL/EPIC
10	NEW	ALICIA KEYS SONGS IN A MINOR J

THE NETHERLANDS

THIS WEEK	LAST WEEK	(STICHTING MEGA TOP 100) 01/07/02
1	1	L'AMOUR TOUJOURS (I'LL FLY WITH YOU) GGI D'AGOSTINO MEDIA
2	2	LOPEN OP HET WATER MARCO BORSATO & SITA POLYDOR/UNIVERSAL
3	3	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
4	4	HAPPY SITA JIVE/ZOMBA
5	NEW	SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS
ALBUMS		
1	1	ANASTACIA FREAK OF NATURE EPIC
2	2	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS
3	4	GIGI D'AGOSTINO L'AMOUR TOUJOURS BIX/MEDIA
4	5	BEE GEES THEIR GREATEST HITS—THE RECORD POLYDOR
5	3	ANDREA BOCELLI CIELI DI TOSCANA SUGAR/POLYDOR

IRELAND

THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) 01/04/02
1	1	WHAT IF KATE WINSLET LIBERTY
2	5	MURDER ON THE DANCEFLOOR SOPHIE ELLIS-BEXTOR POLYDOR
3	4	COUNTRY ROADS HERMES HOUSE BAND POLYDOR
4	2	SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS
5	3	LATELY SAMANTHA MUMBA WILD CARD/POLYDOR
ALBUMS		
1	2	WESTLIFE WORLD OF OUR OWN RCA
2	1	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS
3	3	GABRIELLE DREAMS CAN COME TRUE GO/BEAT/POLYDOR
4	NEW	FRANK SINATRA MY WAY—THE BEST OF FRANK SINATRA VOL. 1 REPRISÉ
5	NEW	DESTINY'S CHILD SURVIVOR COLUMBIA

SWEDEN

THIS WEEK	LAST WEEK	(GLF) 01/04/02
1	2	LIFE E-TYPE STOCKHOLM
2	1	ROCKA PÅ! MARKOOLU VS. THE BOPPERS BONNIER
3	5	IN THE END LINKIN PARK WARNER BROS.
4	3	QUEEN OF MY HEART WESTLIFE RCA
5	NEW	PAID MY DUES ANASTACIA EPIC
ALBUMS		
1	3	ANDREA BOCELLI CIELI DI TOSCANA UNIVERSAL
2	NEW	ANASTACIA FREAK OF NATURE EPIC
3	1	MARKOOLU TJOCK OCH LYCKLIG BONNIER
4	4	WESTLIFE WORLD OF OUR OWN RCA
5	5	LINKIN PARK HYBRID THEORY WARNER BROS.

SWITZERLAND

THIS WEEK	LAST WEEK	(MEOIA CONTROL SWITZERLAND) 01/08/02
1	5	PAID MY DUES ANASTACIA EPIC
2	2	FROM SARAH WITH LOVE SARAH CONNOR EPIC
3	NEW	SOUS LE VENT GAROU & CELINE DION COLUMBIA
4	1	I BELIEVE BROS'S POLYDOR
5	NEW	SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS/EMI
ALBUMS		
1	1	ANASTACIA FREAK OF NATURE EPIC
2	2	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS
3	NEW	STAR ACADEMY ALBUM MERCURY
4	3	SARAH CONNOR GREEN EYED SOUL EPIC
5	NEW	ZUCCHERO SHAKE POLYDOR

AUSTRIA

THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) 01/08/02
1	1	I BELIEVE BROS'S POLYDOR
2	2	SOMETHIN' STUPID ROBBIE WILLIAMS & NICOLE KIDMAN CHRYSALIS
3	3	FROM SARAH WITH LOVE SARAH CONNOR EPIC
4	4	WIR KIFFEN STEFAN RAAB EDEL
5	NEW	ATLANTIS NO ANGELS & DONOVAN POLYDOR
ALBUMS		
1	1	ROBBIE WILLIAMS SWING WHEN YOU'RE WINNING CHRYSALIS
2	4	SOUNDTRACK THE LORD OF THE RINGS (HOWARD SHORE) REPRISÉ/WARNER
3	2	ANASTACIA FREAK OF NATURE EPIC
4	NEW	SARAH CONNOR GREEN EYED SOUL EPIC
5	NEW	DJ OTZI LOVE, PEACE & VOLLAGAS EMI

BELGIUM/WALLONIA

THIS WEEK	LAST WEEK	(CAPIF) 01/09/02
1	1	LA MUSIQUE STAR ACADEMY ISLAND
2	2	SOUS LE VENT GAROU & CELINE DION COLUMBIA
3	3	ON A TOUS BESOIN D'AMOUR JOHNNY HALLYDAY & CLEMENCE M 6 INT/AMC
4	NEW	TRACKIN' BILLY CRAWFORD V2/PIAS
5	4	LES MOTS MYLENE FARMER & SEAL POLYDOR
ALBUMS		
1	2	STAR ACADEMY ALBUM MERCURY
2	1	MYLENE FARMER LES MOTS POLYDOR
3	13	PASCAL OBISPO MILLESIME (LIVE 00/01) EPIC
4	4	JEAN JACQUES GOLDMAN CHANSONS POUR LES PIEDS COLUMBIA
5	5	FLORENT PAGNY 2 MERCURY

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
ANASTACIA Freak of Nature (S)			7	2					3	1
CREED Weathered (S)	1					3		6		
ENYA A Day Without Rain (W)	6			6		5				6
PINK FLOYD Echoes—The Best of Pink Floyd [E]				8					2	10
SOUNDTRACK The Lord of the Rings (W)				4			9	9		
ROBBIE WILLIAMS Swing When You're Winning (E)			1	1				5	10	2

MALAYSIA

THIS WEEK	LAST WEEK	(RIM) 01/07/02
ALBUMS		
1	1	BACKSTREET BOYS THE HITS—CHAPTER ONE JIVE/BMG
2	2	VARIOUS HIP HOP & HARD UNIVERSAL
3	3	WESTLIFE WORLD OF OUR OWN RCA/BMG
4	7	VARIOUS ARTISTS KLASIK ROCK NOVA MUSIC
5	5	GREEN DAY INTERNATIONAL SUPER HITS REPRISÉ/WARNER
6	6	LINKIN PARK HYBRID THEORY WARNER BROS.
7	4	VARIOUS ARTISTS 16 LAGU LAGU HARI RAYA EMI
8	NEW	BRITNEY SPEARS BRITNEY JIVE/BMG
9	9	VARIOUS SALAM ADILIRTI SUWAH
10	10	BEE GEES THEIR GREATEST HITS—THE RECORD POLYDOR/UNIVERSAL

Global Music Pulse Edited by Nigel Williamson



BLOCK-ROCKIN' RETURN: Forget the recent resurgence of guitar bands on the U.K. charts. Electronic dance music is set to re-stake its claim for supremacy with the Jan. 28 release of **the Chemical Brothers'** fourth album, *Come With Us* (Virgin). "It was in our

(Warner Music Norway), as well as such techno acts as **Xploding Plastix** (Beatservice) and **Tellé Records** DJs **Annie** and **Mikal Tellé**.

KAI R. LOFTHUS



THE CHEMICAL BROTHERS

FEELING GOOD: The infectious sitar riffs of Asian-style dance track "The Feel Good Vibe" can be heard everywhere in Italy. Not only is it a must in clubs, but the track also gets air time on TV, on the anarchic show *Le Iene* (the Hyenas) and a Fiat car commercial. The song comes from a compilation called *Funkadelica: Dancing to a Different Drum*, released by indie label NuN Entertainment. "So far, the album has been picked up by over 20 countries, from the U.S. to the Philippines, which is exceptional for an Italian production," NuN's **Stefano Senardi** says. The album is the creation of **Feel Good Productions**, aka **Pony and Julian**, two DJs who live in the northern region of Piedmont. "I lived in London from 1987 to 1995, and I just fell in love with the whole scene, especially Asian dub," Julian says. "When I moved back to Italy, I tried to spread the word." MARK WORDEN

minds whether we could still make a record like this," the duo's **Ed Simons** admits. "But everybody seems really up for it." **Tom Rowlands**, the other half of the pair, believes *Come With Us* is the Chemicals' most diverse record yet: "We like music that hits you physically, but your head should be involved as well. Where the two meet is hopefully where we exist." Guest vocalists on the album include **Beth Orton** and **Richard Ashcroft**, formerly of **the Verve**. The Chemicals' previous album, 1999's *Surrender*, topped the U.K. charts. The group was the first British dance act to sell 1 million units in the U.S., where the single "Block Rockin' Beats" won a Grammy Award for best rock instrumental performance. "We think they've made an amazing record [that is] as potent as anything they've ever done," says **Steve Brown**, A&R manager for Virgin Records. A world tour kicks off in February in Japan.

NIGEL WILLIAMSON

SERBIAN MIRACLE: Despite her name, **Madame Piano** is not a keyboard player but a singer from Belgrade, Serbia, whose second album, *Land of Miracles* (Hi Fi Center), combines Balkan moods, Latin rhythms, African roots, and electronic samples. The album follows her 1997 debut, *Landscape* (ITMM), and finds her singing in English, Italian, Serbian, and even Sanskrit. Produced by **Boris Krstajic**, the record's guest musicians include piper **Bora Dugic**, as well as singers **Raul Alberto Dias** and Italy's **Franco Masi**. The first single, "Eternal Love," features **Madame Piano** duetting with **Masi** and is already a hit in Serbia. PETAR JANJATOVIC

CANNES DO: Jazz pianist **Bugge Wesselt** is one of 14 artists scheduled to perform live later this month, when the Norwegian music industry hosts the opening night of the MIDEW industry conference in Cannes. Wesselt runs his own label, **Jazzland Recordings**, and he and his other signings enjoy considerable global attention via a licensing deal with **Universal Music**, but he's a reluctant industry executive. "I'm not sure who's attending MIDEW or what it will mean to play there," he says. "I guess it's more about Norway being able to showcase its diversity. I don't believe that music and business match, but I realize there needs to be some sort of business platform to distribute the music." Other Norwegian artists slated to play at MIDEW include rock bands **Midnight Choir** (S2 Records), **Cato Salsa Experience** (Garralda Records), and **Big Bang**

GOING UNIVERSAL: The first local dance act to shake the Finnish charts since **Bomfunk MC's** and **Darude** is **Jori Sjöroos**, aka **Fu-Tourist**. And with his debut album, *The Universe Is for Us*, he already has his sights set beyond Finland. Sony Music Finland shares that vision and intends to get singles "King Kong of the Dance Floor" and his first top 10 hit, "Big Trouble," released around Europe early this year. "Jori has proved to be a very talented guy with the first releases, and we are certain his career will be long and international," the label's marketing manager **Hans Rautio** says. **Fu-Tourist** has also become a respected remixer and has remixed labelmates **Bomfunk MC's**. "His sound is distinct even in the remixes," Rautio adds. "It has a French coolness and a retro feel." JONATHAN MANDER

Minogue Wins Battle Of Aussie Divas

FMR Artist Celebrates Chart Triumph Over Compatriots Imbruglia And Arena

BY PETER HOLMES

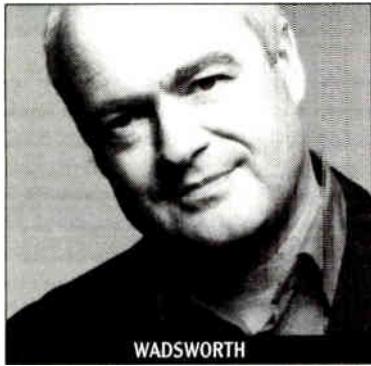
SYDNEY—As EMI gears up to give Kylie Minogue's current album, *Fever*, a major push in the U.S., her Australian label is celebrating the artist's victory in a chart battle with two of the other biggest-selling pop divas in her homeland.

The Australian Record Industry Assn. (ARIA) album chart was the pre-Christmas combat zone for Minogue's tussle with Natalie Imbruglia and Tina Arena; all three issued long-players Down Under within the space of six weeks toward the end of 2001.

Minogue, a longtime chart force in Britain and Australia, came out well on top. Having hit the Australian No. 1 slot one week after its Oct. 8 release on Festival Mushroom Records (FMR), *Fever* was at No. 3 in the week commencing Jan. 7. After 13 weeks on the chart, Australian sales had passed the four-times-platinum mark (280,000).

The album is also an international hit for EMI, led by the single "Can't Get You out of My Head." Minogue is signed to the company outside Australasia through Parlophone in the U.K. The single has racked up sales of more than 2.5 million copies worldwide. In the U.K.—Minogue's biggest international market—it has sold more than 600,000 copies, and *Fever* has passed the double-platinum mark (600,000 units).

With that experience in the bank, London-based president of EMI



WADSWORTH

Records group U.K. and Ireland Tony Wadsworth predicts that "Kylie Minogue will sell shitloads [this year] in America." The album is provisionally set for a late February release there on Capitol. In the week ending Jan. 12, "Can't Get You out of My Head" was at No. 20 on the *Billboard* Bubbling Under Hot 100 Singles chart, and it was No. 26 on the Hot Dance Music/Club Play chart.

With that experience in the bank, London-based president of EMI Records group U.K. and Ireland Tony Wadsworth predicts that "Kylie Minogue will sell shitloads [this year] in America." The album is provisionally set for a late February release there on Capitol. In the week ending Jan. 12, "Can't Get You out of My Head" was at No. 20 on the *Billboard* Bubbling Under Hot 100 Singles chart, and it was No. 26 on the Hot Dance Music/Club Play chart.

"With Kylie," Wadsworth says, "we have to deliver the hit single that we've delivered elsewhere, and everybody feels that's something that we can do."

Minogue's success back home in Australia outstripped that of her two contemporaries, with both Imbruglia's *White Lilies Island* (BMG) and Arena's *Just Me* (Columbia) slipping out of the top 50 by year-end. Both albums, released Nov. 5, have already been certified gold in Australia (35,000 units).

As 2001 drew to a close, Sydney's leading music station, top 40-formatted 2DAY FM, had Minogue's "Can't Get You out of My Head" and the follow-up "In Your Eyes," Imbruglia's "That Day," and Arena's "Soul Mate No. 9" on rotation.

"We leaned on Kylie a lot harder than the others," music director Dave Cameron says, "mainly because ['Can't Get You out of My Head'] was one of

more than 1.2 million copies between them in Australia, and Sony remains "very optimistic" about the future for *Just Me*, Columbia and Epic label managing director John Sackson says. Although conceding that "the ingredient we're missing is a genuine big hit single," Sackson still sees "at least three singles on the album."

BMG Australia managing director Ed St. John says he similarly views Imbruglia's *White Lilies Island* as a long-term project. The singer's 1998 debut, *Left of the Middle*, sold 7 million units, including 350,000 copies in her home market. This time around, St. John says Imbruglia has avoided glossy pop, delivering "an album that is a personal and emotional journey."

The new set's lead single, "That Day," debuted at No. 3 on the ARIA chart the week after its Oct. 29 release, but fell the following week to No. 12. The fact that it featured a markedly different sound from previous, poppier singles, "was a risk," St. John concedes, "but it's worked. I expect we'll still be working this album at Christmas 2002."

Additional reporting by Gordon Masson in London.

our highest-researching songs of the year." Minogue, he notes, "kept Britney Spears, Madonna, and Pink Floyd out of the No. 1 album position" during the run-up to Christmas.

According to Janet Dawes, FMR's director of marketing for Australian artists, Minogue has shifted 650,000 album units in Australia in the past 15 months. "People say Kylie sells records, but she's never sold them like this before," Dawes says. FMR's marketing dollar was focused on TV in the run-up to Christmas, she adds. "I'd like to say we've been very clever in our marketing, but it's really the strength of the album that has carried it."

Arena's previous two albums sold

Eagle Rock Entertainment Targets Accelerated Growth

BY GORDON MASSON

LONDON—U.K.-based music and video company Eagle Rock Entertainment is looking to aggressively expand its business following a multimillion pound management buyout from its majority shareholder, Edel, and BMG.

Exact details of the deal have not been disclosed, but the move is funded by HgCapital, a London-based European private equity market house. HgCapital's involvement will give Eagle Rock an immediate cash injection of about £6 million (\$8.63 million). But going forward, the company will also be able to pull on additional resources that will "allow us to spend about £1 million (\$1.44 million) a month on new productions," according to Eagle Rock founder and chairman Terry Shand.

"A fair proportion of [the funds] will continue to go into the record business, but the larger chunk will go into audiovisual," Shand continues. He adds that, although the company recorded "a lot of new shows" for issue on record or video/DVD and TV broadcasts in 2001, "to some extent we had our foot on the brake." Now, Shand insists, "we've got our foot on the accelerator, and we're starting to rev

up the production front."

Shand tells *Billboard* that between them, Edel and BMG owned about 70% of Eagle. The overall value of the transaction, including the development investment HgCapital made available, amounts to £34 million (\$48.91 million).

A move to float Eagle Rock on London's AIM stock market last September was pulled because of market conditions. At the same time, Edel chairman/CEO Michael Haentjes refuted claims that Eagle was trying to buy back the Edel shareholding (*Billboard*, Sept. 15, 2001). But the sum paid to Edel for its stake will allow Haentjes to pay down some of the group's debt.

Shand says that plans for a stock-market flotation of Eagle Rock have not been entirely shelved. "Media stocks have really suffered in the past 12 months for a number of reasons, and it's not a great time to be a quoted entertainment company. So that's why we decided to keep things private and go this route. But when the market comes back, it's certainly not out of the question that we'll look at an [initial public offering] again."



SHAND

NEWSLINE...

Pan-European radio group Absolute Radio International (ARI) has teamed with Liverpool, England, club and youth/dance brand Cream to apply for a regional license covering the East Midlands area of the U.K. The broadcaster has set up a British affiliate (ARIUK), which has registered a bid for the license, proposing a modern rock/dance format called Jump FM that would compete directly with national public CHR station BBC Radio 1. ARIUK and Cream are partnered in the bid with independent commercial broadcaster Ulster TV and German-based radio investment house Eurocast. ARI was founded in 2001 by Clive Dickens, former group head of programs at leading U.K. commercial radio conglomerate Capital Radio, and Donnach O'Driscoll, previously Capital's head of international development. Dickens claims the link-up with Cream represents a new way for radio companies to work with major consumer brands: "We're bringing brands into ownership, rather than just advertising or sponsorship." **JOHN HEASMAN**

Sara John is leaving the U.K. government's Department for Culture, Media and Sport (DCMS), where she has been music-business advisor since 1997. John, previously director of legal affairs at the British Phonographic Industry, was appointed by former DCMS chief Chris Smith. John tells *Billboard Bulletin*, "I've really enjoyed my time [at DCMS] but want to get back to the business world." She will depart in March. **ADAM WHITE**

Skifan, the Reykjavik, Iceland-based label that licenses EMI, Virgin, and Warner repertoire for Iceland, has been fined 25 million Icelandic kronur (\$247,000) by the country's government for unfair trade practices. The fine results from a deal made in April 2001 between Skifan and local distribution company Adfong, the exclusive rackjobber for national mall chain Baugur. Under the terms of the deal, Adfong would receive a certain discount by committing itself to buying nearly all of its product from Skifan until 2003. That would have made it more difficult for other local distributors, such as Japis (which handles BMG in Iceland), to get sufficient retail exposure at Baugur outlets. The investigation was launched after complaints from Japis that it had unsuccessfully tried to market new releases to Baugur. Skifan intends to appeal the ruling. **BIRGIR ÖRN STEINARSSON**

Positive Tone, Malaysia's leading English-language label, has moved its operations into the premises of parent company EMI Malaysia in the Kuala Lumpur suburb of Sri Kembangan. Positive Tone managing director Ahmad Izham says, "The local music industry has been affected terribly by the economic downturn, more so by piracy. We have to prepare ourselves for the worst. With the move to EMI, the logistics become easier to handle, as we have easy and fast access to the sales team, the back office, and of course, EMI management." Positive Tone was established as an independent label in 1994. EMI Malaysia has been its majority shareholder since 1998. The label's roster includes critically acclaimed local acts Innuendo and Poetic Ammunition. **STEVEN PATRICK**

Edel Records Europe has relocated its head office from London to the Hamburg headquarters of parent Edel Music. The move, part of ongoing restructuring, sees Edel Europe COO Helge Trilck also move from London to Hamburg. Trilck reports to Edel Music chairman/CEO Michael Haentjes. Julie Sersansie, who reports to Trilck, is promoted to head of international marketing, including European marketing and international exploitation. She was international marketing director. Her Hamburg-based team includes international marketing manager Dany de Wolf. De Wolf will take on the duties of Annika Meyer, who is exiting Edel to stay in London. **JULIANA KORANTENG**

U.K. collecting society Phonographic Performance Limited

(PPL) has agreed to a new two-year copyright license with British trade body Commercial Radio Companies Assn. (CRCA). Retroactive to Oct. 1, 2001, it replaces conditions forged in 1993 at the Copyright Tribunal between PPL and CRCA's predecessor, the Assn. of Independent Radio Contractors. The new deal encompasses Internet simulcasting and digital broadcasting. "We fixed those things that the old agreement simply didn't address or addressed in a fashion that is no longer applicable," PPL director of licensing Tony Clark says. Royalty rates set by the tribunal were not adjusted. **LARS BRANDLE**

Vivendi Universal has launched a subsidiary to manage MP3.com's European digital music service. Based in London and managed by CEO Yoel Kenan (*Billboard Bulletin*, Aug. 24, 2001), MP3.com Europe will operate customized sites for the U.K. (uk.mp3.com), Germany (de.mp3.com), France (fr.mp3.com), and Spain (es.mp3.com). Kenan was previously COO of Universal Music International's Voxstar music portal. The Netherlands and Italy will be targeted next, according to sources. The formation of MP3.com Europe is one of the most significant moves by U.S.-based MP3.com since its acquisition by Vivendi last August. MP3.com Europe features 1 million songs from 170,000 international acts. **JULIANA KORANTENG**

Italy Continues Its Fight Against Music Piracy

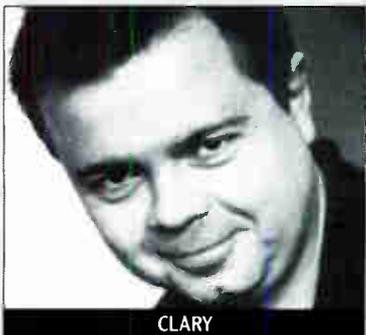
BY MARK WORDEN

MILAN—At the dawn of the new year, opinions in the Italian record industry are still mixed about the effectiveness of the long-awaited copyright law that was introduced some 16 months ago.

The copyright legislation hit the statute books in September 2000 in an effort to combat a piracy problem that the industry estimates to be worth about \$180 million annually—25% of the country's total music market.

In European terms, according to the International Federation of the Phonographic Industry (IFPI), Italy's piracy percentage figure is second only to that of Greece, which stands at 50% of the total market. In purely monetary terms, though, Italy's piracy industry is at least four times larger than Greece's.

EMI Italy Music president/managing director Riccardo Clary describes the law as "an important event, coming, as it did, after 59 years of legislative silence on the subject." He adds, "It shows that,



CLARY

even at the parliamentary level, there's an awareness of the close links between musical piracy and organized crime."

Enzo Mazza, director general of the IFPI-affiliated labels body FIMI and president of anti-piracy group Federazione Contro la Pirateria Musicale (FPM), says, "We'd been trying to get this law passed since 1996, and we're convinced that it is a good one, with some pretty stiff sanctions." Those sanctions include arresting pirates and having them face up to four years' imprisonment if they are caught with more than 50 illegal CDs. Those who purchase illegal copies also face fines, while retailers involved in piracy can lose their licenses.

"In Italy, we tend to envy other countries, like France, for their music export office and their local quotas for radio airplay," Mazza says, "but, in the case of this law, other countries have been looking to us, for once."

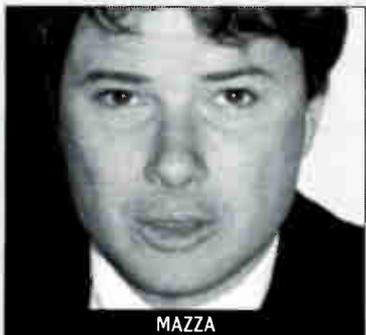
In the period from January to October 2001, some 240 anti-piracy raids took place in Italy, resulting in 320 arrests and the seizure of more than 500 CD-burners. The overwhelming majority of these figures

apply to the south of Italy, where music piracy is estimated to be more than 50%.

Although online piracy is also covered by the law, Mazza acknowledges that music piracy in Italy is "still predominantly a question of physical products." FPM is therefore concentrating its efforts on this particular aspect and has launched an anti-piracy roadshow, a peripatetic training scheme for law enforcement officers and prosecutors.

If Mazza is cautiously optimistic, others in the industry are less so. Toni Verona, who heads Modena-based indie label Ala Bianca, admits that the "law in itself is excellent, but its practical effects have so far been minimal." During a recent business trip to Milan, he recalls, "I was in the Brera [a historical district with a large pedestrian precinct], and I came across about 15 street vendors within the space of 200 yards—they were selling the stuff right under our noses."

Verona is critical not only of the lack of action from the major labels



MAZZA

and performing rights society SIAE, but also of the press for campaigning against the high price of legal CDs, which he says "implies that it's acceptable for consumers to buy the fake ones."

Verona's last point is not, however, shared by most retailers. Alfredo Conti, director of leading Milan-based music retailer Messaggiere Musicali, says, "CDs really are too expensive. Sure, the sales tax on records is ridiculously high at 20%, whereas it's 4% for books, but that's only part of the problem. The record companies should produce more CD singles, and more cheaply, if they want to attract younger consumers."

At the nearby Ricordi Media Store in Milan, manager Paola Figlios also takes the industry to task, not so much for its pricing policy as for its "lack of political clout. The problem is that the majors tend to be run by people in other countries, and thus, they're not too interested in lobbying in Italy," she suggests. "There are also some pretty serious interests behind music piracy, and I often wonder whether the apathy of our politicians is entirely a coincidence."

Seasonal Sales Offer Cold Comfort In Canada

Retailers Report 'Exceptional' Christmas Sales, But Not Enough To Recover Previous Months

BY LARRY LeBLANC

TORONTO—With sales being gloomy throughout 2001, a strong pre-Christmas surge in trade offered only slight comfort to Canada's embattled entertainment retail sector.

"The two weeks leading up to Christmas was as exceptional as any year we've had," says Randy Lennox, president/CEO of Universal Music Canada. "Unfortunately, it was not enough to recover the [previous] months."

Stung by a 20% sales drop in September (*Billboard*, Oct. 27, 2001), major music retailers here had been cautiously upbeat about seeing a real turnaround in the final quarter of 2001. Although Canadian music consumers significantly delayed making music purchases for the Christmas period for the fourth straight year, many retailers posted double-digit sales increases over 2000 in the 10 days leading up to Dec. 25. But this was followed by a drop-off during the next two weeks. Indeed, according to figures from SoundScan, music sales in Canada slipped to 11.25 million units in December 2001, down 3.3% on the same month in 2000.

GOLDEN WEEKEND

A key factor in turning the 2001 holiday season around was that both Christmas Day and New Year's Day fell on a Tuesday, providing weekend buying opportunities for the second year in a row. (Christmas fell on a Monday in 2000.) "That has become a 'golden weekend' for our industry," says 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.

Canadian retailers all report increased public enthusiasm for DVD during Christmas 2001 but a flat market for music. New music titles performed below retailers' expectations, but catalog sales were up throughout December. And, while the Beatles' *1* dominated Christmas 2000—Canadian sales to date stand at 802,389 units, according to SoundScan—no title came close to matching its sales this year.

"There was no Beatles this year," notes Andrew Pollock, VP of marketing at HMV Canada, which has 97 stores nationally. "The titles were solid, but top new sellers were not as strong as we would have liked."

Bruce Mackenzie, senior buyer at Pindoff Record Sales, which operates the 102-store Music World chain nationally, says, "The story this year for music sales was catalog. New titles sold considerably below previous years, although we did well with *Big Shiny Tunes 6*, *MuchDance 2002*, Creed, and Enya."

Among the DVD titles selling briskly were *Shrek (Special Edition)*, *Dr. Seuss' How the Grinch Stole Christmas*, *Moulin Rouge*, *Pearl Harbor*, *Rush Hour 2*, and *Swordfish*.

"The visual side of the business was staggering during the Christmas period," Pollock says. "It was up over 60% for us from the same period last year."

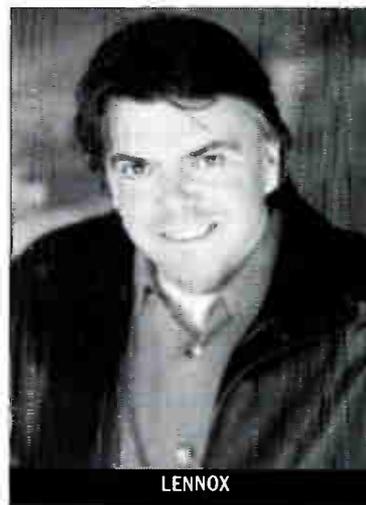
Tim Baker, buyer for Sunrise Records, which has 32 stores in Ontario, confirms, "DVD did exceptionally well for us."

Mackenzie adds, "We came in flat overall [from 2000 figures], but sales of DVD catalog were fantastic."

Vito Ierullo, president of Row Entertainment, which operates 98 Records on Wheels stores nationally, jokes, "Santa Claus was superb. We knocked out product like champions. There was a good concentration on DVD but, for us, the CD is still king. We did a lot of music catalog as well."

Retailers agree that annual seasonal compilations *Big*

Shiny Tunes 6 and *MuchDance 2002* led the way in music sales by a sizable margin, followed by titles from



LENNOX

such international acts as Creed, Pink Floyd, and Enya; Canadians Diana Krall, Barenaked Ladies, Nickelback, and Sum 41; and another compilation, Warner's *Women & Song 5*. Also selling briskly were titles by Enrique Iglesias, Linkin Park, Alicia Keys, Pink, Ja Rule, Britney Spears, Usher, and Andrea Bocelli.

"Catalog did better than anticipated, but not at the expense of [new] best sellers," insists Don Oates, senior VP of sales for Sony Music Canada. "We did very well with new albums by Shakira, Amanda Marshall, and Nas."

EMI Music Canada president Deane Cameron adds, "It was a good year for catalog, because retailers are now paying more attention to [it]."

Retailers also report impressive sales for new titles by such Canadian acts as Marshall, Jann Arden, Leonard Cohen, Blue Rodeo, Daniel Belanger, the Tea Party, and David Usher. Pollock estimates that sales of domestic product were up 60% on Christmas last year at HMV. "Barenaked Ladies, Nickelback, and Diana Krall were in our top 10."

Lennox adds, "This was also an adult Christmas. I would not have taken a bet a few months ago that Diana Krall and Andrea Bocelli would be my top two artist sellers for Christmas. Also, look at the enormous success of Enya for Warners."

Retailers indicate that a 40%-50%-off bankruptcy sale at three Sam the Record Man locations in Toronto failed to dampen local sales.

Instead, they say, consumers were drawn downtown to the city's fabled Yonge Street "record alley." Pollock notes, "Much of Sam's inventory had dropped down by Boxing Day [Dec. 26]. So we saw good traffic, with people looking for what they couldn't find in those stores."

However, like snow, Canada's seasonal sell-off period quickly melted away. "It's over," Kozey sighs. "We're in those dog days of January now."



Publishers Remember 'Pioneer' Devereux

BY LARRY LeBLANC

TORONTO—British-born Canadian publisher/publishing rights administrator Cyril Devereux, who died here Dec. 18, 2001, has been hailed as a pioneer of the modern Canadian music publishing industry. He was 90.

The much-respected Devereux set up the Canadian royalty watchdog Canadian Musical Reproduction Rights Agency (CMRRA) in 1976 and served as GM for its first six years. When that term ended, he became its secretary/treasurer until June 2001.

"Cyril was here from before the beginning of our organization," CMRRA president David Basskin says. "He made an immense difference to Canadian publishing. Without his dedication and ability in setting up the CMMRA and keeping it running in its formative years, I'm not sure how mechanical licensing would have been able to survive as a [Canadian-based] business."

Devereux, originally an accountant in England, came to Canada in 1946 to set up a Canadian branch of Chappell Music in Toronto. He was GM of Chappell Music of Canada until his retirement there in 1975.

Devereux also served as a director of the Composers, Authors and Publishers Assn. of Canada and chairman of the Canadian Music Publishers Assn.

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MERCHANTS & MARKETING

Peter Luckhurst Leaves HMV

BY LARRY LeBLANC

TORONTO—Peter Luckhurst's recent decision to step down as president of HMV North America for personal reasons caught many in the Canadian music industry off-guard. But sources familiar with the situation say the move, while sudden, isn't altogether surprising, given the retailer's soft financial results in the U.S. and Canada.

For his part, the 46-year-old British-born Luckhurst says he resigned because he is planning on moving his family to Weston, Conn., where he has owned a home for years.

But sources indicate that the reason for Luckhurst's abrupt departure was HMV Media Group's dissatisfaction with its North American market results, which have been significantly behind other markets, particularly Europe. Also, there reportedly was tension between Luckhurst and Brian McLaughlin, COO of London-based parent HMV Media Group. McLaughlin, who was promoted to the newly created COO post in 1999, was previously managing director of HMV Europe.

Luckhurst denies both allegations. "Nothing could be more far from the truth," he says. "I couldn't be happier. HMV has been brilliant, and Brian has been nothing but helpful and classy. But my family is American, and they wanted to go back there."

McLaughlin declined to talk to *Billboard* for this article but said in a press statement, "Pete has decided to return to the United States for personal reasons, and his departure from the organization is very amicable."

Chris Walker, HMV's managing director for its Asia-Pacific operation, will oversee North America on an interim basis until a permanent head is picked. Walker, who will be based in Toronto, will also continue to run the Asia-Pacific arm.

In a separate move, John McLellan, VP of business development for HMV North America, has also departed. His position will not be refilled.

HARDLY SHOCKING

Several leading Canadian music industry figures said they were not shocked by Luckhurst's departure.

"I had heard rumors [about Luckhurst leaving] for about eight months now," says Malcolm Perlman, president of Toronto-based Sunrise Records, which has 32 stores in Ontario.

"I cannot say that I was surprised [about Luckhurst's resignation], given the economic times and the

climate within the industry and within [HMV]," says Don Oates, senior VP of sales at Sony Music Canada.

HMV's arrival in North America began in Canada in 1987, when it acquired the assets of Mister Sound and the Sherman Music chains after EMI Capitol Records moved out of retailing. HMV started in Canada, with Luckhurst as its first appointment, with 20 stores and a 2.5% market share. Today, with 97 stores and a 22% market share, it is Canada's national music retail leader.

HMV CEO Alan Giles tells *Billboard*, "Peter made a fantastic contribution to building and growing that business over the years."

Luckhurst originally joined Thorn EMI Ferguson in London in 1979 as industrial relations manager. He came to Canada in 1987 as a human resource manager for HMV



LUCKHURST

Canada. He went to the U.S. in 1990 as human resource manager when HMV USA opened its first two U.S. stores in uptown Manhattan in New York. He became president of HMV USA in 1991 but returned to Canada to head HMV Canada in 1996. In 1998, following the merger of HMV, the Waterstone's book chain, and the Dillons book chain into one company, Luckhurst was named president of HMV North America. As part of a consolidation, HMV shut down the company's Norwalk, Conn., offices.

YEAR OF CHANGES

HMV has 322 music stores in nine countries worldwide. In the six months prior to Oct. 27, 2001, HMV saw sales rise 9.3% during the same period in 2000 to \$996 million. After taking finance charges into account, the group's loss on ordinary activities before taxation was \$22.7 million, reduced from \$48.5 million during the same period in 2000. (*Billboard*, Dec. 22, 2001).

Almost all of the first-half sales growth came from music merchant HMV Europe. That division, with 140 stores in the U.K. and Ireland

and three in Germany, had sales of \$432 million—up from \$349 million in 2000. Comparable-store sales growth at HMV Europe was 17.8%.

First-half results for HMV North America and HMV Asia-Pacific were far less impressive. North American sales fell from \$119 million to \$117.8 million, despite comparable-store sales growth of 2.8%. Sales also dropped in Asia-Pacific, from \$188.4 million to \$187.4 million; comparable-store sales growth there fell 1%.

Although overall sales in the second quarter were down from \$60.8 million to \$57.1 million in North America, comparable-store sales growth, driven by DVD, rose 3.2%.

Throughout 2001, there were also executive shuffles at HMV North America. Among those laid off were GM of U.S. operations Lesya McQueen, VP of distribution Roger Whiteman, VP of operations Bruce Helbein, creative manager Arthur Jelilyan, and joint directors of purchasing Sue Duck and Philippe Eloy.

In 2001, HMV also downsized its presence in the U.S. It moved its U.S. headquarters to its 86th Street store and closed its Herald Square outlet in Manhattan, leaving the chain with 12 U.S. stores.

HMV North America's poorer performance is partly due to the Canadian record business being locked into a two-year sales slump. According to the International Federation of the Phonographic Industry, Canada's music market fell 7.5% in value and 6.4% in units during 2000 from the previous year.

According to SoundScan figures for 2001, overall music sales in Canada dipped 3.4% from 63.3 million to 61.0 million units, compared with 2000.

"Turmoil" is the word for the last two years in Canada," says Brian Robertson, president of the Canadian Recording Industry Assn. "This is an industry in transition."

EMI Music Canada president Deane Cameron says, "Being the [Canadian] market leader in a declining market, and one dramatically declining over the U.S.—[being head of HMV in Canada is] a tough gig."

Luckhurst insists, "It has certainly been a difficult market, but HMV has been making headway."

Universal Music Canada president/CEO Randy Lennox adds, "Peter most certainly did the best he could. He's highly respected and well-liked in the community in Canada."

Oates remarks, "It was nice having a president of a retail chain who really loves music."

DVDs, Games Ring In Sales Holiday Season Sees Decline In Music Purchases

BY BRIAN GARRITY

NEW YORK—As expected, DVDs and video games powered the Christmas sales of consumer electronics retailers and salvaged the holiday selling season for their music subsidiaries. December sales announcements from Best Buy and Circuit City indicate that strong performances from those categories were able to counter a drop-off in mall traffic and declining prerecorded music sales.

Best Buy reports that its Musicland stores posted December sales of \$414 million—a gain of 2% compared with a year ago. Musicland's comparable-store sales for December were up 3.8%. The company attributes the rise to the remerchandising of most Sam Goody stores to include more DVD movies,

video-game hardware and software, and consumer electronics. Comparable-store sales of video-game hardware and software, including two new gaming platforms, posted triple-digit gains. Comparable-store sales of DVD movies increased in "the high double digits." Sales of prerecorded music continued to decline.

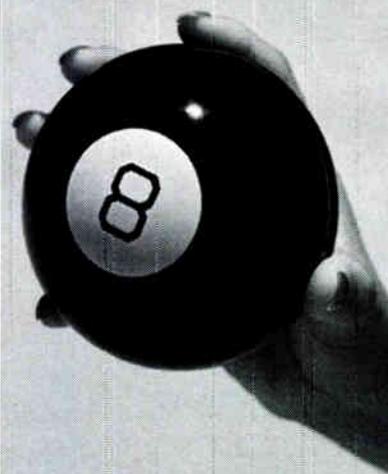
Best Buy stores generated total sales of \$3.16 billion in December, up 18% from the year before. Comparable-store sales were up 6.2%.

Rival Circuit City Stores posted December sales of \$1.83 billion compared with sales of \$1.66 billion last year—a gain of 10%. The company's comparable-store sales also increased 10%. Circuit City said sales were "particularly strong" in its DVD and video-game categories.



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Information and Entertainment Services

NARM Announces 2001 Award Finalists

BY BRIAN GARRITY

NEW YORK—The National Assn. of Recording Merchandisers (NARM) has announced the finalists for its 2001 Merchandiser and Supplier of the Year Awards. The winners will be announced March 12 at the 2002 NARM Convention & Trade Show in San Francisco.

Leading the pack of nominees are Best Buy, Borders Books & Music, Tower Records/Video/Books, Trans World Entertainment, and Target Stores, which are all up for large retailer of the year. BMG Distribution, EMI Music Distribution, Red Distribution, Sony Music Distribution, WEA Corp., and Universal Music & Video Distribution made the short-list for top honors in the large distributor category.

Arista Records, Jive Records, Rhino Entertainment, Columbia Records, Island Def Jam Music Group, Universal/Motown Records Group, Virgin Records America, and Warner Bros. Records are the finalists for the large entertainment software supplier award.

Among other notable nominations are wholesaler of the year, large division, finalists Alliance One Stop Group, Anderson Merchandisers, and Handleman Co. Finalists for related products and services, large division, are Case Logic, Cinram, and Sony Disc Manufacturing.

For the fifth straight year, *Billboard*

is up for the related products and services, medium division, award. *Billboard* sister company SoundScan has also been nominated for the award. *Billboard Bulletin* notched its fourth consecutive nomination in the



related products and services, small division, category.

Following is the complete list of award nominees:

RETAILER OF THE YEAR

SMALL DIVISION

Crow's Nest, Cresthill, Ill.
Electric Fetus, Minneapolis
Rolling Stones, Norridge, Ill.
Twist & Shout, Denver

MEDIUM DIVISION

Bull Moose Music, Portland, Maine
Compact Disc World, South Plainfield, N.J.
J&R Music World, New York City
Newbury Comics, Allston, Mass.
Waterloo Records & Video, Austin

LARGE DIVISION

Best Buy Enterprise, Eden Prairie, Minn.
Borders Books & Music, Ann Arbor, Mich.
Target Stores, Minneapolis
Trans World Entertainment, Albany, N.Y.
Tower Records/Video/Books, West Sacramento, Calif.

DISTRIBUTOR OF THE YEAR

SMALL DIVISION

Big Daddy Music Distribution, Kenilworth, N.J.
Hep Cat Records & Distribution, Anaheim, Calif.
Musicrama, Long Island City, N.Y.
Redeye Distribution, Graham, N.C.

MEDIUM DIVISION

ADA, New York City
Caroline Distribution, New York City
Koch International, Port Washington, N.Y.
Navarre Corp., New Hope, Minn.
Ryko Distribution, New York City

LARGE DIVISION

BMG Distribution, New York City
EMI Music Distribution, Woodland Hills, Calif.
Red Distribution, New York City
Sony Music Distribution, New York City
Universal Music & Video Distribution, Universal City, Calif.
WEA Corp., Burbank, Calif.

WHOLESALE OF THE YEAR

SMALL DIVISION

Electric Fetus, Minneapolis
Scorpio Music, Trenton, N.J.
Super Discount CDs and DVDs, Irvine, Calif.

MEDIUM DIVISION

Baker & Taylor, Charlotte, N.C.
Eurpac Home Entertainment, Virginia Beach, Va.

Music Network, Norcross, Ga.
Norwalk Distribution, Anaheim, Calif.
Southwest Wholesale, San Antonio

LARGE DIVISION

Alliance One Stop Group, Coral Springs, Fla.
Anderson Merchandisers, Amarillo, Texas
Handleman Co., Troy, Mich.

ENTERTAINMENT SOFTWARE

SUPPLIER OF THE YEAR

SMALL DIVISION

Alligator Records, Chicago
Gospo Centric, Inglewood, Calif.
Medalist Entertainment, New York City
Six Degrees Records, San Francisco
V.P. Records, Jamaica, N.Y.

MEDIUM DIVISION

J Records, New York City
Koch Entertainment, New York City
Razor & Tie Entertainment, New York City
Ryko Palm, New York City
Welk Music Group, Santa Monica, Calif.
Wind-up Records, New York City

LARGE DIVISION

Arista Records, New York City
Columbia Records, New York City
Island Def Jam Music Group, New York City
Jive Records, New York City
Rhino Entertainment, Los Angeles
Universal/Motown Records Group, New York City
Virgin Records America, Beverly Hills, Calif.
Warner Bros. Records, Burbank, Calif.

RELATED PRODUCTS & SERVICES

SUPPLIER OF THE YEAR

SMALL DIVISION

Accelerated Chart Movement, Encino, Calif.
Billboard Bulletin, New York City
Gary Group, Santa Monica, Calif.
Ice, Inc., San Diego
Liquid Audio, Redwood City, Calif.
Macey Lipman, Los Angeles

MEDIUM DIVISION

Billboard, New York City
Muze, New York City
SoundScan, White Plains, N.Y.

LARGE DIVISION

Case Logic, Longmont, Colo.
Cinram, Richmond, Ind.
Sony Disc Manufacturing, Terra Haute, Ind.



by Chris Morris

Declarations Of Independents™

NO BULL: Matador Records has taken its cape to Alternative Distribution Alliance (ADA), signing a U.S. distribution deal with the New York City-based company.

Matador—whose roster includes such top-notch indie-rock acts as **Yo La Tengo**, the **Jon Spencer Blues Explosion**, **Mogwai**, **Cornelius**, **Pizzicato Five**, **Bardo Pond**, and **Belle & Sebastian**—was abruptly left in the lurch last November when its previous distributor, DNA, shuttered days before its parent, Valley Media, filed for Chapter 11 bankruptcy protection (Declarations of Independents, *Billboard*, Dec. 1, 2001). The label had been handled by DNA since May 1999.

Matador was close to making a move to ADA: In early 1999—after the label severed its three-year relationship with Capitol Records and co-founders **Gerard Cosloy** and **Chris Lombardi** bought back a 49% interest in the label owned by Capitol—ADA was among the firms Matador huddled with before settling on DNA. (Between 1993 and 1996, Matador was aligned with Atlantic; during the entire course of its major-label involvement, Matador continued to move some of its product through indie channels.)

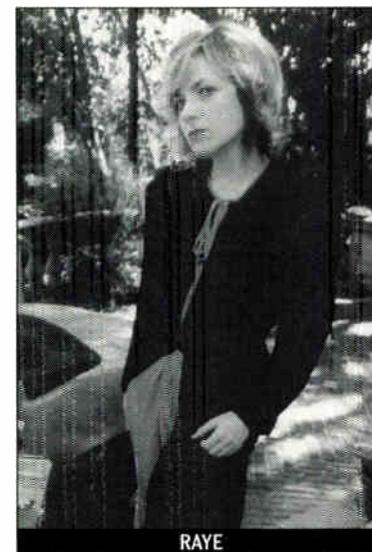
Additionally, Matador has inked a new, exclusive Canadian distribution deal with Fusion III.

NEW NOISE IN BEANTOWN: Mark Kates, former president of **Beastie Boys'** Grand Royal Records, has returned to his roots with the formation of a new Boston-based label, the aptly named Fenway Recordings.

Kates, who joined Grand Royal after several years as an A&R exec at Geffen, returned to Boston after the Beasties folded the unprofitable label late last August (*Billboard*, Sept. 15, 2001).

The new label will initially have a decidedly localized bent, according to Kates, and his first signings bear that philosophy out. Expect releases sometime this year from the **Brakes**—a band featuring former **Mighty Mighty Bosstones** guitarist **Nate Albert** and ex-**Weezer** bassist **Mikey Welch**—and a solo set from **Mission of Burma** bassist **Clint Conley**.

HELP NEEDED: The Assn. for Independent Music (AFIM) is seeking volunteers to prepare for the trade group's 2002 convention, which will run in conjunction with the National Assn. of Recording Merchandisers confab March 8-12 at the San Francisco Marriott. Those willing to lend a hand should contact AFIM executive director **Jeanne Oberstar** at 310-453-6932 or via e-mail at afim@jeano.org.



RAYE

FLAG WAVING: After an absence of nearly 10 years, vocalist **Julianna Raye** has released a new album, *Restless Night*, on Los Angeles indie 3 Crows Music. And the wait was worth it.

You may recall Raye made her debut on Warner Bros. in 1992 with the fine **Jeff Lynne**-produced album *Something Peculiar*. She says of her long hiatus from the studio, "I got to a point where I decided I wanted to focus on making music and let the rest of it take its course... I explored jazz, swing, and even lounge music—I explored for the sake of exploring."

She began moving toward a return to recording when she met musician/producer and **Ryan Adams** cohort **Ethan Johns**, who cut an early demo of the *Restless Night* track "Heaven." She says, "Ethan was just the guy. He got what I was doing."

Made in Johns' home studio in Los Angeles with Johns playing most of the instruments, the album is a rich and emotionally searing work of striking stylistic diversity. The torchy "New Moon," the reflective "Dark Night of the Soul," the hymn-like "Heaven," and the **Joni Mitchell**-like "Dark Sky Traveler" highlight a uniformly superior collection.

Of the album's predominantly somber tone, Raye says, "The dark side of things has been part of my struggle as a person and an artist."

In contrast, the drollest number here is "More Wine," a seductive duet with **Rufus Wainwright**. Raye says of her vocal partner, "There was an instant rapport and a kind of platonic love affair, which I think he has with all his female friends."

Johns, who runs 3 Crows Music, is seeking wider distribution for *Restless Night*, currently available via the Web (3crowsmusic.com). Interested parties may contact **Jim Phelan** at Sanctuary Management in New York City (212-763-9129).

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Retail Track™



by Ed Christman

GOOD ENDING: Trans World Entertainment managed to pull out a 3% comparable-store gain for the five-week period ending Jan. 5. While that is good news for the chain, it is bad news for music labels. That's because a breakout of the chain's product lines shows that while its movies business was up 43% and video games were up 72%, music was down 11%.

"Considering the economic environment, we were pretty pleased [with] the way it came together," says John Sullivan, senior VP/CFO for the Albany, N.Y.-based chain. Last November, the chain had negative comparable-store sales as it reported for the nine-week period that ended Jan. 5.

SPEAKING OF TRANS WORLD: As part of the traditional year-end pruning of its store portfolio, the chain is in the process of closing 71 outlets.

Laurie Clark, who bolted from Trans World in early December, has emerged in a high-profile executive position with the Wiz, the consumer electronics chain owned by Cablevision, sources say. No word yet on her title, but Clark—who was executive VP of merchandising and marketing at Trans World—is part of the new management team headed up by Jeff Yapp, who joined Cablevision last month as group president for its retail division, which includes the 43-unit Wiz and the 60-unit Clearview Cinemas. In other Wiz news, Tasso Koken, the executive VP of merchandising and marketing who has long been associated with the chain, has stepped down to become a consultant for the company.

NEW VIRGIN: Virgin Entertainment Group North America says it will place a 40,000-square-foot store in Toronto this year, marking the chain's 23rd outlet and its second in Canada. It will be stocked with 250,000 CDs, 20,000 movies, 2,000 video-game and computer software titles, and a book and magazine section. Virgin, whose other Canada store is in Vancouver, does not yet have an opening date for this one, which will be located in Toronto Metropolitan, on the corners of Yonge and Dundas. In addition to the usual Virgin listening stations that enable entire albums to be sampled, the outlet will feature MegaPlay, an entertainment preview system with a database of 200,000 music titles and 10,000 movie titles, multimedia demonstration stations, and 20 Philips video flat-panel plasma monitors, which will show music videos, feature films, and special events.

DOWN THE DRAIN: National Record Mart (NRM), the chain started by the

Shapiro brothers in 1939, is in the final phase of its liquidation. Gary Ross, who has been stewarding that process, reports that the chain has about 60 stores left, all of which are having or will have liquidation sales, so come early February the chain will be history. NRM was forced into Chapter 11 by the majors last June, but the court and creditors agreed to keep it alive for the remainder of the year to allow for the company to be shopped. But with the



current economic environment, uncertainty about what impact the Internet will have on the future of music retailing, and, apparently, weak real estate, there were no bidders. There was some talk about various parties bidding on small groups of stores, but the only deal that got done was the purchase of six NRM stores by Trans World Entertainment. Those stores are in Lima Mall in Lima, Ohio; Shenango Valley Mall in Sharon, Pa.; River Valley Mall in Lancaster, Ohio; Kenwood Town Centre in Cincinnati, Ohio; St. Charles Towne Center in Waldorf, Md; and Century City Mall in Los Angeles. Trans World is said to have paid \$500,000, plus the cost of the stores' inventories, for the locations.

Ross predicts that some of the NRM stores that have been or will be liquidated will still wind up as record stores. But he adds that interested parties are likely dealing directly with shopping center managers instead of the bankruptcy court. "That will be good for the NRM employees in the stores, because it will allow record stores to have continuity in the mall," Ross observes. He reports that when he joined NRM last October, the chain had 113 stores, which were manned with about 650 employees. He says there are still 75 employees in the office, and they will help shut down the operation.

CLOGGED: On the subject of liquidations, Northeast One-Stop is now officially history. Sources say that the company listed \$8.3 million in assets and \$11.8 million in liabilities. Its creditors included Universal Music and Video Distribution, which it owed \$2.7 million; Congress Financial, \$2.1 million; Sony Music Distribution, WEA, and BMG Distribution, each at \$1.3 million; EMI Music Distribution, \$595,000; Red, \$463,000 and Valley Media, \$413,000, as well as an additional \$104,000 for Distribution North America.

Djangos, CD Warehouse Merger Pending

BY MATTHEW BENZ

NEW YORK—Djangos.com and CD Warehouse pushed back the deadline to finalize their \$5.49 million merger from Dec. 31, 2001, to Jan. 25. And while they have amended the letter of intent laying out the transaction to stipulate that the letter will terminate if a definitive merger agreement is not entered by Jan. 25, people familiar with the matter say the deal will be completed.

"They did request an extension," says Christopher Salyer, CD Warehouse chairman/CEO, referring to Djangos. But he says this was not surprising, given the interference of the holidays. Once certain details are worked out, he believes the transaction—which calls for Djangos to acquire CD Warehouse for \$1.50 per share—will be finished.

A source close to the deal adds that the extension gives the Djangos.com board a chance to decide at a Jan. 25 board meeting between two options for financing the acquisition. One is a refinancing of the companies' combined \$8 million credit facilities, and the other is a \$10 million equity package.

It also will give both parties time to work out final, unspecified details of the deal, the source says. "They're still discussing the details of the final agreement," the source adds, "but there are

no problems that are deal-breakers." The initial Dec. 31 deadline was "extremely aggressive," but "it was not set in stone."

Depending on whether another monthlong extension is needed to sort out any other remaining details, the definitive merger agreement could be entered by the end of the month or in early February. The deal



must still be approved by CD Warehouse shareholders.

A rep for Djangos.com referred calls to Geoffrey Madden, an investment banker at New York City-based Christman Peters & Madden, which is advising the company. He declined to comment.

Djangos made an initial offer for CD Warehouse early last October for \$1 per share, or \$3.66 million—more than double the 49 cents at which CD Warehouse shares were trading at the time as a result of the offer. The share price surged to 80 cents. When the two parties executed their letter of intent in late October to merge, the purchase price was upped to \$1.50 per share.

After trading as high as \$1.22 in late

October, CD Warehouse stock finished the year at 60 cents per share. By Jan. 4—two days after the extension to the agreement was announced—it had risen to 75 cents.

Through the first nine months of 2001, CD Warehouse, a franchiser and operator of retail music stores in the U.S. and abroad, had a loss of \$7.84 million, or \$2.14 per share, on \$20 million in sales. "We had expected earnings to decline in a decelerating economy," Salyer said in August, when the company announced second-quarter results. He added that a return to profitability was expected in the fourth quarter.

CD Warehouse went public in January 1997 but saw its stock delisted in April 2000 for failure to maintain a minimum-share price of \$1. It now trades on the OTC Bulletin Board. The Oklahoma City-based chain has also suffered recent executive defections—including VP/COO David Race in August—and has had disputes with some of its franchisees.

The merger would increase Djangos' number of retail outlets to 83 in 36 states. Djangos, based in Portland, Ore., currently sells new and used music and videos in 19 stores in four states and on the Internet. CD Warehouse has 234 separately owned franchise stores that are not part of the deal.

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Children's Video Sales Exceptionally Strong In 2001

BY MOIRA McCORMICK

CHICAGO—If there's one video category that is consistently reliable in the most difficult of times, it's children's video. This past year bore that out, with the genre's major players reporting an exceptional 2001, even post-Sept. 11. Many expect kid vid to continue this trend in 2001, in both the DVD-Video and VHS arenas.

According to Gordon Ho, Buena Vista Home Entertainment VP of brand marketing for animation, a recent Disney poll showed that the No. 1 weekend activity choice among families was "to stay home and rent movies to watch together."

Buena Vista and its imprint, Walt Disney Home Video (the No. 1 kids' video label of 2001, according to the year-end issue of *Billboard*), had "a banner year," Ho says, "with sales up comfortably over last year." Top titles included theatrical releases *Dinosaur*, *Fantasia 2000*, *The Emperor's New Groove*, *Spy Kids*, and *102 Dalmatians* and such direct-to-video/DVD titles as *Lady and the Tramp 2: Scamp's Adventure* (No. 2 on the *Billboard* year-end Top Kid Video chart), *The Little Mermaid 2: Return to the Sea* (No. 7), and *The Tigger Movie* (No. 25).

Ho says the company is looking forward to such theatrical titles as *Atlantis* (Jan. 29) and more direct-to-video/DVD premieres, including *Cinderella II: Dreams Come True* (Feb. 26) and *The Hunchback of Notre Dame II* (March 19) in 2002. He also mentions the infant-targeted *Baby Einstein* line, which the company acquired last November.

Ho expects kids' DVD-Video to keep growing. "According to [Carmel Valley, Calif.-based] Adams Media Research, there are over 20 million set-top DVD players, as well as DVD-ROM drives on computers, meaning that one out of three households could have DVD," he explains. "At the same time, more VHS players were purchased this year than ever before; the videocassette will stay around for a while. It will certainly be a transition over time from VHS to DVD."

Some executives are confident that VHS will never fade out of the kids' market. Artisan Family Home Entertainment president Glenn Ross points out that most preschoolers can operate the family VCR, but that very few have the reading skills and/or dexterity to scroll through DVD-Video menus. "Infant-targeted DVD has been successful, because it's the parents who choose and operate them," he says, "but for the 1- to 5-year-old, VHS will never be replaced."

2001: A VERY GOOD YEAR

Ross says 2001 was Artisan's biggest year yet in children's video since it has been rebuilding the Family Home Entertainment label, a former imprint of Live Home Video that Artisan took over several years ago. He points out such titles as the October-released *Barbie in the Nutcracker* and the animated preschool series *Clifford the Big Red Dog* and *Baby Einstein* (which was recently bought by Disney).

Another company that saw success in 2001 was Warner Home Video, which enjoyed a "50% growth in key retail accounts, with an overall 60% increase in sales over last year," according to VP of family entertainment marketing Ewa Martinoff. For the second consecutive year, Warner had the No. 1 kids' video, and once again, it was from the series starring Mary-Kate and Ashley Olsen (*Our Lips Are Sealed*).

Martinoff says the live-action Scooby-Doo theatrical release coming out in 2002 (starring Sarah Michelle Gellar, Matthew Lillard, and Freddie Prinze Jr.) will continue to push awareness of the company's animated Scooby-Doo videos, noting that their fourth release in the Scooby-Doo series, *Scooby-Doo and the Cyber Chase*, has been selling through as strongly as previous releases [two of which are on the *Billboard* year-end chart, at No. 11 and No. 13].



GRAFFEO

She adds that the 2001 theatrical release *Cats and Dogs* remains in the top 10 for most of the company's retail accounts since its Oct. 16 release. Another theatrical title, *Pokémon 3: The Movie*, "was a big surprise." (It was No. 14 on the year-end chart.)

The year 2001 was "probably our biggest year yet for family titles," says Ken Graffeo, senior VP of marketing for Universal Studios Home Video, whose *Dr. Seuss' How the Grinch Stole Christmas* sold 8.5 million combined VHS

and DVD-Video units in its first week of release. The eighth *The Land Before Time* release, *The Big Freeze*, and the direct-to-video/DVD sequel *Beethoven's 4th* also proved successful.

"People are looking for fun, comedy, things to bring them together," Graffeo says. "Home entertainment's been very strong through this entire period [since Sept. 11]."

SLATE OF TITLES TO COME

Imminent Universal kids' releases include the animated feature *Balto II: Wolf Quest*, a direct-to-video sequel of the 1996 video release *Balto*, due in February.

Columbia TriStar Home Entertainment continued to make waves with the preschool franchises "Bear in the Big Blue House" and "Dragon Tales." "Point-of-sale units doubled in 2001," VP of marketing Suzanne White says, who notes that the company has high hopes for new acquisition "Jay Jay the Jet Plane," which comes to VHS and DVD-Video Feb. 5 with a trio of titles.

According to White, one significant area of growth for Columbia TriStar is the Hispanic market. "We release Spanish versions of *Dragon Tales* day-and-date with the English-language versions," she says, "and 'Jay Jay' will debut with Spanish versions." "Dragon Tales" DVDs are also day-and-date-releases with VHS, which White says is "unusual for preschool product."

London-based HIT Entertainment—which merged this year with Barney creator Lyrick Studios—hit the year-end chart with two "Bob the Builder" titles, two "VeggieTales" releases, and a "Barney" title. The company is currently doing its own "proprietary research on what parents want on their kids' DVDs," says Sue Beddingfield, the company's group VP. "We want to see whether they want bells and whistles or just straight programming in a [clearer] format."

HIT preschool property "Kipper" debuted this year, and Beddingfield says the company expects significant growth in that franchise. Plus, they're looking forward to HIT's video debut of the property "Angelina Ballerina" (previously available on video through Pleasant Company). Due in May are *The Rose Fairy Princes* and *Angelina in the Wings*. In addition, popular Australian kids' artists the Wiggles have a world-music video coming out Jan. 26, and the company's flagship property, Barney the Dinosaur, has a new video streeting Feb. 19.

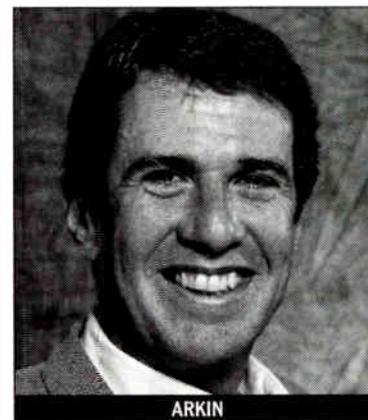
Picture This™



by Jill Pesselnick

ATTENTION TREKKIES: Paramount Home Entertainment is releasing the entire seven seasons of *Star Trek: The Next Generation* on DVD-Video this year, beginning with the first season's set March 26. The second season will follow May 2, with the remaining five seasons arriving in stores every two months.

Each seven-disc package is expected to retail at less than \$100 and will include a variety of special features on the seventh disc. Season one, for example, contains a documentary about the creation of the series, a "memorable missions" section that includes discussions of the cast and crew's favorite episodes, and cast members' backgrounds and reflections on their involvement with the *Star Trek* legacy. Most of the original cast, including Patrick Stewart, Jonathan Frakes, Marina Sirtis, and Denise Crosby contributed to the special features, which were all newly created for the DVD-Video sets.



ARKIN

Paramount senior VP of marketing Michael Arkin expects the sets to be "tremendous" sellers. He says, "*Star Trek* is, first and foremost, an incredibly important franchise for the studio, and *Star Trek: The Next Generation* is the most beloved and most popular [*Star Trek* series]. We felt that this was the most logical series to start the complete season, gift-set approach with. We think that the *Star Trek* fan will want to own this [entire set] and want to own it quickly. With the success of *The Sopranos*, *Sex and the City*, *The Simpsons*, and *The X-Files* [DVD sets], this is how consumers are expecting to get TV series on DVD."

The series' outer packaging will mimic Mike Okuda's set design (he created all of the on-camera computer technology used on *The Next Generation*), and an enclosed digipak will resemble the crew's uniform. Each season will have a stand-alone design, but will be created to be displayed next

to all of the other sets.

Paramount is launching a TV, print, and Internet campaign surrounding the first release, Arkin says. The company will buy ads on as many *Star Trek* shows as possible, as well as on the Sci-Fi channel. Print ads will appear in *TV Guide*, *Entertainment Weekly*, *Discover*, *Sci-Fi*, and *Star Trek: The Magazine*, and the company will target chat rooms on a number of *Star Trek* Web sites. Each new set will be supported by its own marketing campaign.

The company is also working closely with retailers, who are expressing early support for the products. Arkin says, "One of the beauties of the gift set is you can fulfill consumer demand without devoting a lot of shelf space [to it]."

VHS STILL STRONG: The Video Software Dealers Assn. (VSDA) recently reported that the VHS format outperformed DVD-Video in the November 2001 rental market. According to VSDA's VidTrac system, consumers spent \$478 million on the top 200 VHS titles and \$154 million on the top 200 DVD-Video titles—a +211% advantage for VHS. This speaks to the continued viability of the format in the face of seemingly nonstop, record-breaking retail sales weeks for DVD-Video releases.

VIDEO UPDATE ACQUIRED: The 341-store Video Update chain will now be a wholly owned subsidiary of the Dothan, Ala.-based Movie Gallery company. Video Update filed for Chapter 11 bankruptcy in September 2000 and recently submitted a reorganization plan to a federal bankruptcy court. The plan, which was approved by the United States Bankruptcy Court for the District of Delaware, includes a \$2.5 million fund for distribution to unsecured creditors.

With this acquisition, the Gallery chain increases its store base by 30%. It will now own and operate 1,420 video retailer stores in 41 U.S. states and five Canadian provinces. The Video Update stores will keep their original name.

VIALTA ALLIANCE: Vialta, a Fremont, Calif.-based consumer electronics company that recently launched the ViDVD line of products, has inked a product licensing and marketing agreement with Apex Digital. The Ontario, Calif.-based Apex, a leading U.S. manufacturer of DVD players, will market Vialta products through its various retailer distribution channels. ViDVD players were initially available only at the 18-store Columbus, Ohio-based chain Micro Center and at vialta.com. Apex has relationships with such major retailers as Best Buy, Circuit City, Kmart, and Wal-Mart.

JANUARY 19 2002 **Billboard** **TOP VHS SALES**™

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		Compiled from a national sample of retail store and rackjobber reports collected, compiled, and provided by VideoScan.				
		NUMBER 1	2 Weeks At Number 1			
1	1	THE PRINCESS DIARIES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews	2001	G	22.99
2	2	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99
3	3	PEAR HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23871	Ben Affleck Josh Hartnett	2001	PG-13	24.99
4	4	HOW THE GRINCH STOLE CHRISTMAS UNIVERSAL STUDIOS HOME VIDEO 85825	Jim Carrey	2000	PG	24.98
5	6	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5402	Jackie Chan Chris Tucker	2001	PG-13	22.94
6	5	JURASSIC PARK III UNIVERSAL STUDIOS HOME VIDEO 86742	Sam Neill William H. Macy	2001	PG-13	22.98
7	7	THE LAND BEFORE TIME: THE BIG FREEZE UNIVERSAL STUDIOS HOME VIDEO 87981	Animated	2001	NR	19.98
8	8	SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22253	Animated	1937	G	19.99
9	10	DR. DOLITTLE 2 FOXVIDEO 2022671	Eddie Murphy	2001	PG	22.98
10	11	SAVE THE LAST DANCE PARAMOUNT HOME ENTERTAINMENT 156613	Julia Stiles	2000	PG-13	14.95
11	9	BARBIE IN THE NUTCRACKER ARTISAN HOME ENTERTAINMENT 12060	Barbie	2001	NR	19.98
12	13	CATS & DOGS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21253	Jeff Goldblum Elizabeth Perkins	2001	PG	22.98
13	14	MICKEY'S MAGICAL CHRISTMAS: SNOWED IN THE HOUSE OF MOUSE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22943	Mickey Mouse	2001	NR	22.99
14	12	O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
15	16	SPY KIDS (PAN & SCAN) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23538	Antonio Banderas Alan Cumming	2001	PG	24.99
16	19	CAST AWAY FOXVIDEO 2002443	Tom Hanks Helen Hunt	2000	PG	19.98
17	21	THE MUMMY RETURNS UNIVERSAL STUDIOS HOME VIDEO 86741	Brendan Fraser Rachel Weisz	2001	PG-13	22.98
18	15	HOLIDAY IN THE SUN DUALSTAR VIDEO/WARNER HOME VIDEO 37442	Mary-Kate & Ashley Olsen	2001	NR	19.96
19	28	COYOTE UGLY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21754	Piper Perabo Adam Garcia	2000	PG-13	14.99
20	17	HOW THE GRINCH STOLE CHRISTMAS! ♦ WARNER HOME VIDEO 65408	Animated	1966	NR	14.95
21	18	POKEMON: MEWTWO RETURNS WARNER HOME VIDEO 22142	Pokemon	2001	NR	14.95
22	27	BRING IT ON UNIVERSAL STUDIOS HOME VIDEO 87173	Kirsten Dunst	2000	PG-13	14.98
23	23	BEETHOVEN'S 4TH UNIVERSAL STUDIOS HOME VIDEO 87175	Judge Reinhold Julia Sweeney	2001	NR	19.98
24	24	THE WEDDING PLANNER COLUMBIA TRISTAR HOME VIDEO 05718	Jennifer Lopez Matthew McConaughey	2000	PG-13	14.95
25	20	NATIONAL LAMPOON'S CHRISTMAS VACATION WARNER HOME VIDEO 11893	Chevy Chase	1989	PG-13	14.95
26	29	RUDOLPH: ISLAND OF MISFIT TOYS GOODTIMES HOME VIDEO 77442	Animated	2001	NR	22.95
27	26	IT'S A WONDERFUL LIFE ARTISAN HOME ENTERTAINMENT 20623	James Stewart Donna Reed	1946	NR	19.98
28	22	RUDOLPH THE RED-NOSED REINDEER SONY WONDER/SONY MUSIC ENTERTAINMENT 54048	Animated	1964	NR	9.98
29	32	MEN OF HONOR FOXVIDEO 2002094	Robert De Niro Cuba Gooding, Jr.	2000	R	14.98
30		RECESS CHRISTMAS: MIRACLE ON THIRD STREET WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22944	Animated	2001	NR	22.99
31	37	WHAT WOMEN WANT PARAMOUNT HOME ENTERTAINMENT 156603	Mel Gibson Helen Hunt	2000	PG-13	14.95
32	34	RUDOLPH: ISLAND OF MISFIT TOYS W/CD GOODTIMES HOME VIDEO 34322	Animated	2001	NR	26.95
33		SWORDFISH WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	2001	R	22.98
34		OSMOSIS JONES WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 21415	Bill Murray	2001	PG	22.96
35		GONE IN 60 SECONDS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21793	Nicolas Cage Angelina Jolie	2000	PG-13	19.99
36		THE EMPEROR'S NEW GROOVE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21638	Animated	2000	G	26.99
37		THE MUMMY UNIVERSAL STUDIOS HOME VIDEO 83663	Brendan Fraser Rachel Weisz	1999	PG-13	14.98
38	31	WHITE CHRISTMAS PARAMOUNT HOME ENTERTAINMENT 61043	Bing Crosby Danny Kaye	1954	NR	9.95
39	36	OFFICE SPACE FOXVIDEO 14244	Ron Livingston Jennifer Aniston	1999	R	9.98
40	35	RUSH HOUR NEW LINE HOME VIDEO/WARNER HOME VIDEO 4687	Jackie Chan Chris Tucker	1998	R	14.95

♦ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. and VideoScan. All rights reserved.

JANUARY 19 2002 **Billboard** **TOP DVD SALES**™

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2	2	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5404	Jackie Chan Chris Tucker	PG-13	26.98	
3	4	SHREK (SPECIAL EDITION) DREAMWORKS HOME ENTERTAINMENT 83012	Mike Myers Eddie Murphy	PG	26.99	
4	3	THE PRINCESS DIARIES (PAN & SCAN) WALT DISNEY HOME VIDEO 24220	Anne Hathaway Julie Andrews	G	29.99	
5	6	SCARY MOVIE 2 DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24014	Anna Faris Regina Hall	R	29.99	
6	5	MOULIN ROUGE FOXVIDEO 2000870	Nicole Kidman Ewan McGregor	PG-13	29.98	
7	8	PLANET OF THE APES FOXVIDEO 2002896	Mark Wahlberg Helena Bonham Carter	PG-13	29.98	
8	7	JURASSIC PARK III (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21101	Sam Neill William H. Macy	PG-13	26.98	
9		EVOLUTION DREAMWORKS HOME ENTERTAINMENT 88923	David Duchovny Orlando Jones	PG-13	26.99	
10	10	STAR WARS: EPISODE I-THE PHANTOM MENACE FOXVIDEO 2002391	Liam Neeson Ewan McGregor	PG	29.98	
11	9	JURASSIC PARK III (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 21469	Sam Neill William H. Macy	PG-13	26.98	
12	17	LARA CROFT: TOMB RAIDER PARAMOUNT HOME ENTERTAINMENT 336754	Angelina Jolie	PG-13	29.99	
13		TWO CAN PLAY THAT GAME COLUMBIA TRISTAR HOME VIDEO 07107	Vivica A. Fox Morris Chestnut	R	27.96	
14	15	THE SCORE PARAMOUNT HOME ENTERTAINMENT 339214	Robert De Niro Edward Norton	R	29.99	
15	11	HOW THE GRINCH STOLE CHRISTMAS (FULL FRAME) UNIVERSAL STUDIOS HOME VIDEO 21275	Jim Carrey	PG	26.98	
16	16	THE MATRIX WARNER HOME VIDEO 17737	Keanu Reeves Laurence Fishburne	R	24.98	
17	19	SWORDFISH WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	R	24.98	
18	18	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002626	Reese Witherspoon	PG-13	26.98	
19	23	SNOW WHITE AND THE SEVEN DWARFS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22254	Animated	G	29.99	
20	14	HOW THE GRINCH STOLE CHRISTMAS (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 20677	Jim Carrey	PG	26.98	
21	12	THE GODFATHER DVD COLLECTION PARAMOUNT HOME ENTERTAINMENT 156474	Marlon Brando Al Pacino	R	105.99	
22	22	THE PATRIOT COLUMBIA TRISTAR HOME VIDEO 5731	Mel Gibson	R	19.95	
23	21	GLADIATOR DREAMWORKS HOME ENTERTAINMENT 86386	Russell Crowe	R	29.98	
24	13	THE PRINCESS DIARIES (WIDESCREEN) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23616	Anne Hathaway Julie Andrews	G	29.99	
25		A KNIGHT'S TALE COLUMBIA TRISTAR HOME VIDEO 06143	Heath Ledger	PG-13	27.96	

JANUARY 19 2002 **Billboard** **TOP VIDEO RENTALS**

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	
		Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.			
		NUMBER 1	1 Week At Number 1		
1	2	THE PRINCESS DIARIES WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23638	Anne Hathaway Julie Andrews	G	
2	1	RUSH HOUR 2 NEW LINE HOME VIDEO/WARNER HOME VIDEO 5402	Jackie Chan Chris Tucker	PG-13	
3	4	THE SCORE PARAMOUNT HOME ENTERTAINMENT 339213	Robert De Niro Edward Norton	R	
4	6	PEARL HARBOR TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 1546	Ben Affleck Josh Hartnett	PG-13	
5	7	MOULIN ROUGE FOXVIDEO 2002758	Nicole Kidman Ewan McGregor	PG-13	
6	3	SCARY MOVIE 2 DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24014	Anna Faris Regina Hall	R	
7		EVOLUTION DREAMWORKS HOME ENTERTAINMENT 54563	David Duchovny Orlando Jones	PG-13	
8	5	JURASSIC PARK III UNIVERSAL STUDIOS HOME VIDEO 21101	Sam Neill William H. Macy	PG-13	
9	10	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	PG-13	
10	11	AMERICA'S SWEETHEARTS COLUMBIA TRISTAR HOME VIDEO 07323	Julia Roberts Billy Crystal	PG-13	
11		TWO CAN PLAY THAT GAME COLUMBIA TRISTAR HOME VIDEO 07106	Vivica A. Fox Morris Chestnut	R	
12	9	PLANET OF THE APES FOXVIDEO 2002292	Mark Wahlberg Helena Bonham Carter	PG-13	
13	13	SWORDFISH WARNER HOME VIDEO 21322	John Travolta Hugh Jackman	R	
14	12	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	PG	
15	14	LARA CROFT: TOMB RAIDER PARAMOUNT HOME ENTERTAINMENT 336753	Angelina Jolie	PG-13	
16	15	THE ANIMAL COLUMBIA TRISTAR HOME VIDEO 06367	Rob Schneider	PG-13	
17	8	HOW THE GRINCH STOLE CHRISTMAS UNIVERSAL STUDIOS HOME VIDEO 85825	Jim Carrey	PG	
18	18	DR. DOLITTLE 2 FOXVIDEO 2022671	Eddie Murphy	PG	
19	19	A KNIGHT'S TALE COLUMBIA TRISTAR HOME VIDEO 06140	Heath Ledger	PG-13	
20		ALONG CAME A SPIDER PARAMOUNT HOME ENTERTAINMENT 336513	Morgan Freeman Monica Potter	R	

♦ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. All rights reserved.

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DVD Takes U.S. By Storm in 2001

BY JILL PESSELNICK

LOS ANGELES—In its fifth year on the market, DVD has become the country's fastest-selling consumer electronics product and is now in one out of four American homes, according to a report on 2001 DVD statistics presented Jan. 8 by the DVD Entertainment Group (DEG) at the Consumer Electronics Show in Las Vegas.

The Los Angeles-based DEG, which is an industry-funded non-profit corporation that promotes consumer awareness of DVD, reported that 31 million DVD players have been sold to date in the U.S. and that 16.7 million were purchased in 2001 alone. In comparison, the VCR took 13 years to ship 30 million units after its introduction, while the CD player took eight years. A total of 32 million DVD players have been shipped in the U.S. thus far (with 16.6 mil-

lion shipped in 2001), and the DEG expects that shipments will top 20 million in 2002.

A high hardware demand went hand-in-hand with increased software shipments in 2001, the DEG reported. According to figures com-



plied by Ernst & Young, 138 million DVDs shipped in the fourth quarter, up 73% from the 80 million units shipped in fourth-quarter 2000. More than 364 million units were shipped throughout 2001, meaning that a total of 675 million DVDs have shipped since the DVD's launch.

These shipment increases were met with enthusiasm from consumers—who spent \$4.6 billion on

DVDs last year, up from \$1.9 billion in 2000—and mark the first time that DVD purchases have pulled ahead of VHS purchases.

DEG tallies showed that consumers spent \$6 billion on DVD purchases and rentals combined in 2001, up from \$2.5 billion in 2000. Such robust growth led to a total home-video revenue—including purchases and rentals of both DVD and VHS—of \$16.8 billion, a 21% increase over 2000.

Consumers thus spent more than twice as much money on home video as they did on movie tickets (\$8.1 billion) in 2001. Total home-video numbers were nearly triple 2001's video-game sales (\$6.4 billion) and higher than CD sales (\$11.2 billion) and book sales (\$16.5 billion).

In attendance at the DEG event was Mark Horak, senior VP of worldwide marketing for Warner Home Video, who says that it was satisfying to see that “strong consumer sales of both DVD hardware and software has driven the total video category to now exceed these other entertainment options.”

The overall success of the home-video industry in 2001 was also accompanied by some record-breaking accomplishments. DreamWorks' animated title *Shrek* generated approximately \$420 million in revenue and became the best-selling DVD of all time and the No. 1 video release of 2001. The company reports that consumers have purchased 7.9 million *Shrek* DVDs since the title's Nov. 2 release and a total of 21 million combined VHS and DVD units out of the 23 million shipped.

Kelly Sooter, head of domestic marketing for DreamWorks, says that the success of *Shrek* was beneficial to the entire industry. “For a title of this nature to do these kinds of numbers says that the DVD category is broadening to a more general audience. A lot of what's driven this is the drop in hardware prices. The affordability of the hardware, coupled with DVDs being priced similarly to VHS, is making this category valuable to the consumer.”

Universal Studios Home Video also set records in fourth-quarter 2001 by selling home-video product worth more than \$1 billion. Five titles—*Dr. Seuss' How the Grinch Stole Christmas*, *The Mummy Returns*, *Jurassic Park III*, *The Land Before Time: The Big Freeze*, and *Shrek* (which Universal distributes)—sold a combined 60 million units. The DVD format accounted for 20 million of those units.

The company also got a jump on 2002 with the Jan. 2 release of *The Fast and the Furious*, which reportedly sold more than 2.9 million DVD copies, or 85% of shipments, in its first five days of availability.

Ken Graffeo, senior VP of marketing for Universal, says, “We have never taken the approach that the format will sell itself. We are feeling really good about 2002. The industry is really booming right now, and we have so much more to go.”

Billboard

spotlights

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For week ending
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1 AALIYAH, ROCK THE BOAT 2 FAT JOE, WE THUGGIN 3 USHER, I GOT IT BAD 4 DUNGEON FAMILY, TRANS D F EXPRESS 5 OUTKAST, THE WHOLE WORLD 6 R. KELLY, THE WORLD'S GREATEST 7 JA RULE, ALWAYS ON TIME 8 MISSY ELLIOTT, TAKE AWAY 9 JOE, LET'S STAY HOME TONIGHT 10 LUDACRIS, I COOL J & KEITH MURRAY, FATTY GIRL 11 LIL BOB WOVW, THANK YOU 12 JAGGED EDGE, GOODBYE 13 MR. CHEEKS, LIGHTS, CAMERA, ACTION 14 MYSTIKAL, BOUNCIN' BACK 15 G-DEP, SPECIAL DELIVERY 16 KEKE WYATT, NOTHING IN THIS WORLD 17 DMX, WHO WE BE 18 B2K, UH HUH 19 JUVENILE, FROM HER MAMA (MAMA GOT A**) 20 BUSTA RHYMES, BREAK YA NECK 21 CRAIG DAVID, 7 DAYS 22 JAMIE H, ANYTHING 23 BENZINO, BOOTIEE 24 MARY J. BLIGE, NO MORE DRAMA 25 ANGIE STONE, BROTHA 26 MONTELL JORDAN, YOU MUST HAVE BEEN 27 ALICIA KEYS, A WOMAN'S WORTH 28 FAITH EVANS, YOU GETS NO LOVE 29 CITY HIGH, CARAMEL 30 JAY-Z, GIRLS, GIRLS 31 LUDACRIS, ROLL OUT (MY BUSINESS) 32 JERMAINE DUPRI, WELCOME TO ATLANTA 33 PETEY PABLO, RAISE UP 34 GINUWINE, DIFFERENCES 35 COREY, HUSH LIL' LADY 36 BELL BIV DEVOE, DA HOT SH** (AIGHT) 37 LIL' MO, SUPERWOMAN 38 FABLOUS, CAN'T DENY IT 39 LIL' RODEO, LITTLE SOULJAS NEED LOVE 40 MIRACLE, BOUNC' LIKE ME NEW ON'S BRANDY, WHAT ABOUT US? BEANIE SIGEL & FREEWAY, ROC THE MIC FAITH, I LOVE YOU DMX, I MISS YOU	1 GARTH BROOKS, WRAPPED UP IN YOU 2 TOBY KEITH, I WANNA TALK ABOUT ME 3 TIM MCGRAW, ANGEL BOY 4 MARTINA MCBRIDE, BLESSED 5 TRACE ADKINS, I'M TRYIN' 6 AARON TIPPIN, WHERE THE STARS AND STRIPES AND THE EAGLE FLY 7 ALAN JACKSON, WHERE WERE YOU 8 JO DEE MESSINA, BRING ON THE RAIN 9 SARA EVANS, SAINTS & ANGELS 10 MONTGOMERY GENTRY, COLD ONE COMIN' ON 11 DAVID BALL, RIDING WITH PRIVATE MALONE 12 CHELY WRIGHT, JEZEBEL 13 BROOKS & DUNN, ONLY IN AMERICA 14 SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW 15 CLINT BLACK & LISA HARTMAN BLACK, EASY FOR ME TO SAY 16 STEVE HOLY, GOOD MORNING BEAUTIFUL 17 CYNDI THOMSON, WHAT I REALLY MEANT TO SAY 18 BRAD PAISLEY, WRAPPED AROUND 19 TOBY KEITH, I'M JUST "N'KIN' "DOUT TONIGHT 20 NICKEL CREEK, WHEN YNH COME DACKA DOWN 21 RASCA! FLATTS, I'M MOVIN' ON 22 CYNDI THOMSON, I ALWAYS LIKED THAT BEST 23 CHRIS CAGLE, LAREDO 24 DIAMOND RIO, ONE MORE DAY 25 TRISHA YEARWOOD, INSIDE OUT 26 NICKEL CREEK, THE LIGHTHOUSE'S TALE 27 JESSICA ANDREWS, WHO I AM 28 CHRIS CAGLE, I BREATHE IN, I BREATHE OUT 29 CAROLYN DAWN JOHNSON, COMPLICATED 30 KEITH URBAN, WHERE THE BLACKTOP ENDS 31 TRISHA YEARWOOD, I WOULD VE LOVED YOU ANYWAY 32 JAMIE O'NEAL, WHEN I THINK ABOUT ANGELS 33 LEE ANN WOMACK, I HOPE YOU DANCE 34 FAITH HILL, THE WAY YOU LOVE ME 35 EARL SCRUGGS, FOGGY MOUNTAIN BREAKDOWN 36 GARY ALLAN, RIGHT WHERE I NEED TO BE 37 TRACY BYRD, JUST LET ME BE IN LOVE 38 TIM MCGRAW, SOMETHING LIKE THAT 39 BROOKS & DUNN, AIN'T NOTHING 'BOUT YOU 40 TAMMY COCHRAN, I DRY NEW ON'S TIM MCGRAW, THE COWBOY IN ME KENNY CHESNEY, YOUNG TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE	1 BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN 2 THE CALLING, WHEREVER YOU WILL GO 3 JA RULE, ALWAYS ON TIME 4 CREED, MY SACRIFICE 5 KID ROCK, FOREVER 6 JENNIFER LOPEZ, AIN'T IT FUNNY 7 MICK JAGGER, GOD GAVE ME EVERYTHING 8 NO DOUBT, HEY BABY 9 LENNY KRAVITZ, DIG IN 10 'N SYNC, GIRLFRIEND 11 LENNY KRAVITZ, DIG IN 12 MYSTIKAL, BOUNCIN' BACK 13 FAT JOE, WE THUGGIN 14 LUDACRIS, ROLL OUT (MY BUSINESS) 15 SEVENDUST, PRAISE 16 ALICIA KEYS, A WOMAN'S WORTH 17 ALIEN ANT FARM, MOVIES 18 JIMMY EAT WORLD, THE MIDDLE 19 MR. CHEEKS, LIGHTS, CAMERA, ACTION 20 CITY HIGH, WHAT WOULD YOU DO 21 ALICIA KEYS, FALLIN' 22 'N SYNC, POP 23 P.D., YOUTH OF THE NATION 24 PUDDLE OF MUDD, BLURRY 25 PINK, GET THE PARTY STARTED 26 R. KELLY, THE WORLD'S GREATEST 27 FABLOUS, YOUNG 'N (HOLLA BACK) 28 NELLY, RIDE WIT ME 29 LINKIN PARK, CRAWLING 30 JANET, ALL FOR YOU 31 EVE, LET ME BLOW YA MIND 32 STAINED, IT'S BEEN AWHILE 33 JENNIFER LOPEZ, I'M REAL 34 MARY J. BLIGE, NO MORE DRAMA 35 ALIEN ANT FARM, SMOOTH CRIMINAL 36 FOO FIGHTERS, THE ONE 37 BLINK-182, STAY TOGETHER FOR THE KIDS 38 DAVE MATTHEWS BAND, EVERYDAY 39 USHER, I GOT IT BAD 40 JAY-Z, IZZO (I D O V A) D-TOWN, WE FIT TOGETHER NEW ON'S GLENN LEWIS, DON'T YOU FORGET IT SUM 41, MOTIVATION VANESSA CARLTON, A THOUSAND MILES BRANDY, WHAT ABOUT US? KID ROCK, LONELY ROAD OF FAITH ROB ZOMBIE, NEVER GONNA STOP NAS, GOT UR SELF A FAITH EVANS, I LOVE YOU	1 NICKELBACK, HOW YOU REMIND ME 2 CREED, MY SACRIFICE 3 PINK, GET THE PARTY STARTED 4 NO DOUBT, HEY BABY 5 MARY J. BLIGE, FAMILY AFFAIR 6 SHAKIRA, WHENEVER, WHEREVER 7 MICK JAGGER, GOD GAVE ME EVERYTHING 8 LENNY KRAVITZ, DIG IN 9 JEWEL, STANDING STILL 10 THE CALLING, WHEREVER YOU WILL GO 11 ALL STAR TRIBUTE, WHAT'S GOING ON 12 DAVE MATTHEWS BAND, EVERYDAY 13 JENNIFER LOPEZ, AIN'T IT FUNNY 14 FIVE FOR FIGHTING, SUPERMAN 15 ALICIA KEYS, A WOMAN'S WORTH 16 COLDPLAY, TROUBLE 17 TRAIN, SOMETHING MORE 18 TRAVIS, SIDE 19 DEFAULT, WASTING MY TIME 20 PAUL MCCARTNEY, FREEDOM 21 ALIEN ANT FARM, SMOOTH CRIMINAL 22 LIFEHOUSE, BREATHING 23 JOHN MELLENCAMP, PEACEFUL WORLD 24 INCUBUS, I WISH YOU WERE HERE 25 ENRIQUE IGLESIAS, HERO 26 USHER, I GOT IT BAD 27 AEROSMITH, JUST PUSH PLAY 28 U2, STUCK IN A MOMENT YOU CAN'T GET OUT OF 29 RYAN ADAMS, NEW YORK, NEW YORK 30 ENYA, ONLY TIME 31 FATBOY SLIM, WEAPON OF CHOICE 32 ALICIA KEYS, FALLIN' 33 MADONNA, MADONNA MEGAMIX 34 MARIAH CAREY, NEVER TOO FAR 35 WHO, BABAD RILEY 36 BON JOVI, IT'S MY LIFE 37 GOD GOO DOLLS, AMERICAN GIRL 38 GOD GOO DOLLS, SLIDE 39 SUGAR RAY, SOMEDAY 40 SANTANA, MARIA MARIA NEW ON'S ALIEN ANT FARM, MOVIES MARY J. BLIGE, NO MORE DRAMA BRANDY, WHAT ABOUT US? BEN FOLDS, STILL FIGHTING IT NATALIE IMBRUGLIA, WRONG IMPRESSION ELTON JOHN, THIS TRAIN DON'T STOP THERE ANYMORE ALANIS MORISSETTE, HANDS CLEAN P.D., YOUTH OF THE NATION

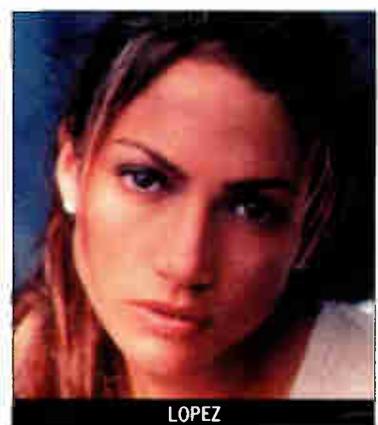
Music & Showbiz

by Carla Hay

J. LO ON THE GO: If you really want to know why **Jennifer Lopez** likes to keep busy juggling her successful careers in music and film, she tells *Billboard* it's because "I don't want anyone to ever say that I never took any chances in life. A lot of my decisions are based on instinct and doing what I feel passionately is the right thing to do. I just want to keep growing as an artist."

Last year, Lopez became the first entertainer to bow at No. 1 on The *Billboard* 200 and at the movie box office during the same week, with her second album, *J.Lo* (Epic), and the romantic comedy *The Wedding Plan-*

Affleck; and action thriller *Tick Tock*. Although the entertainer's breakthrough came from her starring role as the late Tejano singer **Selena** in the 1997 film of the same name, Lopez still wants to perform in another movie that showcases her musical side. Film-makers will be intrigued to know that Lopez says one of her ultimate goals is to do a film that will make an impact "like **Whitney Houston** in *The Bodyguard* or **Bette Midler** in *The Rose*." She adds, "Making *Selena* was an incredible experience for me, but I'd love to do a film which has me singing the music. It has to be the right role... maybe something that would surprise people and wouldn't look like I'm just playing myself in that role."



LOPEZ

Last year, Lopez starred in her first concert special (the aptly titled *Jennifer Lopez in Concert*), which aired during November sweeps on NBC. According to Nielsen Media Research, the show was one of the highest-rated TV concert specials of the year, with a U.S. audience of almost 12 million viewers—surpassing ratings for other 2001 concert specials from **Garth Brooks** (9.5 million viewers) and **'N Sync** (7.5 million). On Jan. 18, ABC Family Channel airs the concert special with additional footage that was not shown on NBC. A DVD-Video of the concert—*Jennifer Lopez: Live in Puerto Rico*—will be released next month.

ner. She also topped the charts last year with her single "I'm Real."
So what's up for J. Lo in 2002? She recently completed a second music video for "Ain't It Funny," directed by her husband, **Cris Judd**. The new video is a remix that she did with **Ja Rule**. Also on Lopez's plate are four films due for release within the next two years: *The Chambermaid*, a romantic comedy; *Enough*, a drama in which she plays an abused wife; crime drama *Gigli*, co-starring **Ben**

This spring, Epic Records will release a Jennifer Lopez remix album, which will feature English and Spanish remixes of songs from *On the 6* (her debut album) and *J.Lo*. Lopez's next studio album of new material is expected to be released sometime next year.
"Even though I have a lot of demands on my time," she says with a laugh, "I'm definitely not complaining."

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 19, 2002

MuchMusic USA	MUSIC TV 2	EUROPE	COLLEGE TELEVISION NETWORK
Continuous programming 200 Jencho Quadrangle, Jencho, NY 11753	Continuous programming 1515 Broadway, New York, NY 10036	Continuous programming Haviley Crescent, London NW18TT	24 hours daily 3350 Peachtree Road, Suite 1550, Atlanta, GA 30326
P.D., YOUTH OF THE NATION (NEW) JA RULE, ALWAYS ON TIME (NEW) [OVEN FRESH] SUM 41, MOTIVATION ALANIS MORISSETTE, HANDS CLEAN THE CHEMICAL BROTHERS, STAR GUITAR WU-TANG CLAN, PINKY RING VANESSA CARLTON, A THOUSAND MILES OZZY OSBOURNE, DREAMER ADEMA, THE WAY YOU LIKE IT RUSTIC OVERTONES, COMBUSTIBLE CHRISTINA MILIAN, GET AWAY GLENN LEWIS, DON'T YOU FORGET IT	NEW DMX, I MISS YOU THURSDAY, UNDERSTANDING (IN A CAR CRASH) SUM 41, MOTIVATION NAS, GOT UR SELF A... WHITE STRIPES, HOTEL YORBA ELTON JOHN, THIS TRAIN DON'T STOP THERE ANYMORE OZZY OSBOURNE, DREAMER REMY SHAND, TAKE A MESSAGE	ANASTACIA, PAID MY DUES LENNY KRAVITZ, STILLNESS OF HEART ROBBIE WILLIAMS & NICOLE KIDMAN, SOMETHIN' STUPID JENNIFER LOPEZ, I'M REAL NO DOUBT, HEY BABY NELLY FURTAO, ON THE RADIO JANET, SON OF A GUN GARBAGE, CHERRY LIPS THE PRODUCT G&B, DIRTY DANCIN' ALICIA KEYS, FALLIN' ENRIQUE IGLESIAS, HERO JAMIROQUAI, YOU GIVE ME SOMETHING MARY J. BLIGE, DANCE FOR ME MICK JAGGER, GOD GAVE ME EVERYTHING LIMP BIZKIT, FAITH CREED, MY SACRIFICE LINKIN PARK, IN THE END JAY-Z, GIRLS, GIRLS, GIRLS DIDO, ALL YOU WANT MICHAEL JACKSON, YOU ROCK MY WORLD	CRAIG DAVID, 7 DAYS CREED, MY SACRIFICE CYPRESS HILL, LOWRIDER GORILLAZ, 19 2000 JAMIROQUAI, YOU GIVE ME SOMETHING JENNIFER LOPEZ, AIN'T IT FUNNY KID ROCK, FOREVER KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD MACY GRAY, SEXUAL REVOLUTION NATALIE MERCHANT, JUST CAN'T LAST P.D., YOUTH OF THE NATION PAUL MCCARTNEY, FREEDOM PUDDLE OF MUDD, BLURRY R. KELLY, THE WORLD'S GREATEST RADIOHEAD, I MIGHT BE WRONG SAVES THE DAY, AT YOUR FUNERAL
h	WORLD MUSIC	JBTv	RAGE
Continuous programming 404 Washington Ave., Miami Beach, FL 33139	Continuous programming 289 Queen St. West, Toronto, Ontario M5V2Z5	Three hours weekly 216 W. Ohio, Chicago, IL 60610	1/2 hour weekly 46 Gifford St., Brockton, MA 02401
SHAKIRA, SUERTE ALEJANDRO SANZ, Y SOLO SE ME OCURRE AMARTE LA LEY, MENTIRA CARLOS VIVES, DEJAME ENTRAR LUIS MIGUEL, AMOR, AMOR, AMOR ENRIQUE IGLESIAS, HERO ROSANA, PA' TI'ND ESTOY CRISTIAN, YO DUERIA CABAS, MI BOMBON NELLY FURTAO, TURN OFF THE LIGHT	JIMMY EAT WORLD, THE MIDDLE (NEW) LUDACRIS, ROLL OUT (MY BUSINESS) (NEW) MARILYN MANSON, TAINTED LOVE (NEW) TUULI, FOOL NOW (NEW) WU-TANG CLAN, LIZI (PINKY RING) (NEW) HAYDEN, DYNAMITE WALLS (NEW) BRANDY, WHAT ABOUT US? (NEW) GLENN LEWIS, DON'T YOU FORGET IT (NEW) REMY SHAND, TAKE A MESSAGE (NEW) 'N SYNC, GIRLFRIEND PINK, GET THE PARTY STARTED DAVID USHER, BLACK BLACK HEART ENRIQUE IGLESIAS, HERO CREED, MY SACRIFICE JAY-Z, IZZO (I D O V A) BACKSTREET BOYS, DROWNING USHER, I GOT IT BAD INCUBUS, WISH YOU WERE HERE JANET, SON OF A GUN MARY J. BLIGE, FAMILY AFFAIR	STARBALL, THESE DAYS THE BOUNCING SOULS, GONE HOT WATER MUSIC, PAPER THIN KID ROCK, FOREVER RUSTIC OVERTONES, COMBUSTIBLE TANTRIC, BREAKDOWN BEN FOLDS, STILL FIGHTING IT MUSHROOMHEAD, SOLITAIRE UNRAVELING ADEMA, THE WAY YOU LIKE IT APOCALYPTICA, PATH VOL. 2 THE OFFSPRING, DEFY YOU FOO FIGHTERS, THE ONE SAVES THE DAY, AT YOUR FUNERAL VANDALS, MY GIRLFRIENDS DEAD LUCKY BOYS CONFUSION, BOSSMAN	MUSHROOMHEAD, SOLITAIRE UNRAVELING CYPRESS HILL, LOWRIDER DAVE MATTHEWS BAND, EVERYDAY LENNY KRAVITZ, DIG IN BLINK-182, STAY TOGETHER FOR THE KIDS STARSAILOR, GOOD SOULS THE STROKES, LAST NITE INTERNATIONAL NOISE CONSPIRACY CAPITALISM STOLE MY VIRGINITY THE HIVES, MAIN OFFENDER FOO FIGHTERS, THE ONE HOOBASTANK, CRAWLING IN THE DARK RUSTIC OVERTONES, COMBUSTIBLE THE OFFSPRING, DEFY YOU FLAW, PAYBACK

BETWEEN THE BULLETS

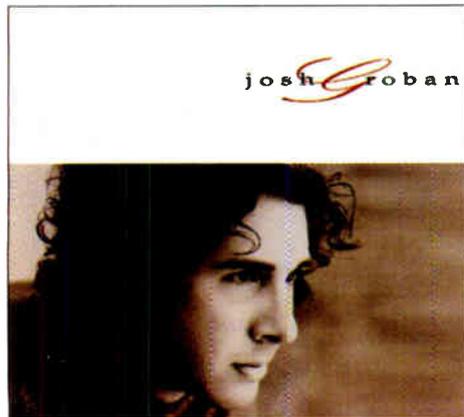
A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

FIRST LIGHT: The first sales week of the new year repeats a theme we saw so often last year, as album units are down 1.4%, compared with the same week of 2001. At this time of year, with the transition from the holiday season's brisk pace, we're accustomed to seeing albums sell less than they did in previous weeks, but the declines this week at the top of The Billboard



200 are notably bleak. Only one album among the first 40 titles, the soundtrack to *The Lord of the Rings: The Fellowship of the Ring* (49-29, down 31%), has a drop of less than 40%. In the first week of 2001, nine of the top 40 albums, including three in the top 10, had declines of less than 40%.

Every year, new acts and soundtracks tend to chart well in January's shifting climate. Witness big-voiced **Josh Groban**: In last issue's post-Christmas swoon, a mere 7% drop marched Groban 152-103 on The Billboard 200 and to No. 1 on Heatseekers. Now, his album stands out even more, jumping to No. 41 on a 12% gain, the only title from last week's Billboard 200 to post *any* gain at all.

TV gets an assist. On Jan. 1, Groban performed two songs each on two NBC shows, *Today* and *Brian Boitano's Skating Spectacular*. Earlier, he appeared in the Christmas episode of *Ally McBeal*.

THE LONG RUN: Even with a 58% decline, **Creed** maintains a 33% lead over **Linkin Park** on The Billboard 200 (166,000 units and 124,000, respectively). The seven-week run at No. 1 by Creed's *Weathered* is the chart's longest streak since **Eminem** linked eight weeks in summer 2000.

Of this year's Grammy Awards nominees, the one with the most obvious lift is **India Arie**, who re-enters at No. 139 (see story, page 14). Next week's charts will gauge the impact of the American Music Awards, telecast Jan. 9 on ABC.

THE YEAR THAT WAS: Imagine a high-school senior who was captain of his football squad and the star of his school's debate team while maintaining a heady 3.75 grade-point average. Despite his lofty accomplishments, the kid suf-

fers an inferiority complex, because all of his teachers so fondly recall his slightly older brother, who just a year earlier racked up a perfect 4.0 average, was the most valuable player at the conference football championship, and drew a standing ovation as class valedictorian. Put yourself in the younger brother's shoes and you'll get an idea of how the year 2001 felt in the eyes of the music industry.

Indeed, 2001's album sales lagged 2.9% behind the prior year's sum—the first year-to-year sag in SoundScan's 10-year history (*Billboard*, Jan. 12) and the music industry's first soft year in 18 years (Over the Counter, *Billboard*, Dec. 8, 2001). But did you realize that the album yield for 2001, 763 million, was the second-largest sum of the past decade? That's more than the 755 million units sold in 1999, when album sales were up 5.9% over the prior year. More than the 728.5 million moved in 1998, which beat the previous mark by 11.7%. And certainly more than the 652 million sold in 1997, which was 5.7% above an almost-flat 1996.

Only the year 2000, powered by seven albums that exceeded 5 million copies and six albums that enjoyed million-plus weeks, pushed more units than those sold in 2001. Considering that just three albums saw million-plus weeks during SoundScan's first eight years, perhaps 2000 should be regarded as an anomaly rather than a meaningful comparative—for its slightly younger brother or any other year.

After living in 2000's shadow for most of the year—including an eight-week stretch in the fourth quarter, during which album sales lagged behind those of the comparative weeks from the year before—2001 closed on a defiant note. Last issue's charts—reflecting the last week of the previous year—had album sales up 12% over 2000's post-Christmas frame.

RETURN OF THE MELODY: The oddest hip-hop fact of 2001 is that the best-selling rap album of the year was the second-best-selling rap title of 2000. In its first year of release, Nelly's *Country Grammar* ranked seventh among all albums (5 million copies), when **Eminem**'s *The Marshall Mathers LP* led the rap field with 7.9 million. But Nelly's debut managed to lead the rap pack in 2001, when it ranked 19th among all genres with another 2.4 million, outselling all rap sets released last year.

Not counting rap rockers like **Limp Bizkit** and **Kid Rock**, there were four rap albums among 2000's top 20 albums, but Nelly's was the only rap title among 2001's 20 best sellers. By contrast, six R&B acts—including **Shaggy**, **Alicia Keys**, and **Destiny's Child**—placed albums among 2001's 20 best sellers, while only two did so in 2000.

Next week's *Billboard* will include a comprehensive analysis of 2001's sales picture.

Singles Minded™



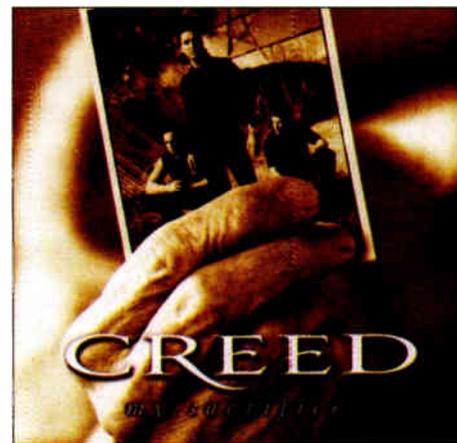
by Silvio Pietrolungo, Minal Patel, Wade Jessen

USHER IS BEST MAN: Usher's "U Got It Bad" returns to the top of The Billboard Hot 100, as a surge in post-holiday airplay helps the title claim the highest one-week audience total of 149.9 million listeners. "U Got It Bad" reached No. 1 in the Dec. 15, 2001, issue, but the retail release of **Nickelback**'s "How You Remind Me" relegated Usher to runner-up status during the past four weeks on the Hot 100, although he maintained the perch atop the Hot 100 Airplay chart. A combination of decreasing sales for the deleted "How You Remind Me" and an increase of 21 million listeners for "U Got It Bad" reverse those titles on the Hot 100.

The 149.9 million listeners for "U Got It Bad" bests the mark set by **Alicia Keys**' "Fallin'" in October 2001 with 149.3 million. The record now reverts to Arista, which was the first label to surpass the 140 million audience mark in May 1999 with **TLC**'s "No Scrubs." "U Got It Bad" also becomes the first song to top the chart in the 2002 chart year on airplay points alone. When it first topped the chart in December, the title had minimal points from a 12-inch vinyl release, which has since been discontinued.

In its 20th week on Hot R&B/Hip-Hop Singles & Tracks, "U Got It Bad" earns Greatest Gainer/Airplay honors. Usher's former No. 1 single stays at No. 2, but the radio growth of 8.6 million listeners suggests he might leapfrog past "Always On Time" by **Ja Rule Featuring Ashanti**, which leads for a third week.

LAYING ONE DOWN: **Creed**'s "My Sacrifice" breaks its own record for most one-week spins on Mainstream Rock Tracks, as it garners 2,681 plays. "My



"Sacrifice" originally set the record in the Dec. 29, 2001, issue with 2,672 plays, which was the highest total since **Pink Floyd**'s longstanding mark of 2,600 spins for "Keep Talking" in April 1994. With a 9% growth in radio audience, "My Sacrifice" advances 7-6 on The Billboard Hot 100.

NO DISGUISE: After a two-year hiatus, **Brandy** returns to Hot R&B/Hip-Hop Singles & Tracks

with "What About Us?," bowing at No. 44. In its initial week at radio, the track racks up 612 spins from the chart's radio panel to reach an audience of more than 13 million, entering the Hot R&B/Hip-Hop Airplay chart at No. 39. "What About Us?" represents **Brandy**'s first appearance on this chart since "U Don't Know Me (Like U Used To)," which peaked at No. 25 in October 1999. It is also the highest debut for the star of TV's *Moesha* since "Angel in Disguise" debuted at No. 21 in the Jan. 2, 1999, issue. "What About Us?" is the first single from her third album, *Full Moon*, slated to reach stores March 5.

HE'S EVERYWHERE: As Hot Country Singles & Tracks continues its return to post-holiday normalcy, **Alan Jackson** matches his career record for most weeks at No. 1, takes the biggest gain on the chart, captures the Hot Shot Debut, and—by odd chance—has the one title on the chart that does not bullet.

Jackson's "Where Were You (When the World Stopped Turning)" controls the chart for a fourth week, repeating a feat he accomplished in summer 1993 with "Chattahoochee." With 48.5 million estimated listener impressions, "Where Were You" also enjoys the rare distinction of earning Greatest Gainer while topping the chart. The last No. 1 to do that was **Sara Evans**' "Born to Fly," which accomplished the feat one year ago (*Billboard*, Jan. 20, 2001).

The Hot Shot Debut, "Designated Drinker," from Jackson's forthcoming *Drive*, is a not-so-politically-correct barroom two-stepper featuring **George Strait**. It starts at No. 54.

Jackson's prior single, "It's Alright to Be a Redneck," is the only non-bulleted title on Hot Country Singles & Tracks this issue, as country radio's return to regular rotations picks up spins on the remainder of the list.

Meanwhile, we're disappointed to report that the San Francisco market is without a country station after a New Year's Day flip to rhythmic top 40 by KYCY. It is the first time the Bay Area has been without a country station in more than 26 years, a stand that dates back to 1974, when KNEW signed on.

NO GAIN: For the second consecutive week, there is no Greatest Gainer/Sales title on The Billboard Hot 100. In order to qualify for that award, a title must appear on both the Hot 100 and Hot 100 Singles Sales chart in the prior week. As was true last issue, the only titles with gains on the sales chart appear solely on that chart. In the post-holiday sales climate, we adjust the bullet criteria to reward titles with the least-severe declines. Of the 25 bulleted titles on Hot 100 Singles Sales, the only title from last week's chart to actually garner an increase is "That Was Then" by **Roy Jones Jr.** (38-17).

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				👑 NUMBER 1 👑									
1	1	1	7	CREED ▲ ⁴ WIND-UP 13075 (11.98/18.98)	Weathered	1	50	40	29	10	ANDREA BOCELLI ▲ PHILIPS 989341 (12.98/18.98)	Cieli Di Toscana	11
2	2	7	63	LINKIN PARK ▲ ⁶ WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	2	51	43	52	5	LIMP BIZKIT FLIP 485152*/INTERSCOPE (12.98/18.98)	New Old Songs (Re-Mix)	26
3	4	16	6	LUDACRIS DISTURBING THE PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/18.98)	Word Of Mouf	3	52	55	70	1	VARIOUS ARTISTS UTV/DEF JAM 586662/IDJMG (12.98/18.98)	The Source Presents Hip Hop Hits — Volume 5	52
4	5	6	17	NICKELBACK ▲ ³ ROADRUNNER 618485/IDJMG (12.98/18.98)	Silver Side Up	2	53	56	53	34	NELLY FURTADO ▲ ² DREAMWORKS 450217/INTERSCOPE (12.98/18.98) #	Whoa, Nelly!	24
5	3	2	7	VARIOUS ARTISTS ▲ ³ EMI/UNIVERSAL/SONY/ZOMBA 11154/VIRGIN (12.98/19.98)	Now 8	2	54	90	94	8	ROD STEWART WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart	54
6	7	5	9	ENYA ▲ ⁶ REPRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain	2	55	60	78	23	CRAIG DAVID ● WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	11
7	8	20	14	JA RULE ▲ MURDER INC./DEF JAM 586437*/IDJMG (12.98/19.98)	Pain Is Love	1	56	50	60	25	AALIYAH ▲ BLACKGROUND 10082* (12.98/18.98)	Aaliyah	1
8	10	10	7	PINK ▲ ARISTA 14718 (12.98/18.98)	Missundaztood	8	57	54	45	7	STING A&M 493163/INTERSCOPE (12.98/18.98)	... All This Time	32
9	9	8	3	NAS ILL WILL/COLUMBIA 85736*/CRG (12.98/18.98)	Stillmatic	8	58	74	71	42	U2 ▲ ³ INTERSCOPE 524653 (12.98/18.98)	All That You Can't Leave Behind	3
10	11	13	4	NO DOUBT INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9	59	70	99	10	THE CALLING ● RCA 67585 (11.98/17.98) #	Camino Palmero	59
11	6	9	22	USHER ▲ ³ ARISTA 14715* (12.98/18.98)	8701	4	60	66	61	18	DIANA KRALL ● VERVE 549846/AVG (12.98/18.98)	The Look Of Love	9
12	13	17	8	SHAKIRA ▲ EPIC 63900 (12.98/18.98)	Laundry Service	3	61	81	143	5	SOUNDTRACK INTERSCOPE 493172 (12.98/19.98)	Ali	61
13	16	19	28	ALICIA KEYS ▲ ⁴ J 20082 (12.98/18.98)	Songs In A Minor	1	62	62	79	35	SUM 41 ▲ ISLAND 548662/IDJMG (12.98/18.98)	All Killer No Filler	13
14	12	4	9	BRITNEY SPEARS ▲ ⁴ JIVE 41776/ZOMBA (12.98/18.98)	Britney	1	63	67	72	3	MASTER P NEW NO LIMIT 860977/UNIVERSAL (12.98/18.98)	Game Face	63
15	17	14	10	ENRIQUE IGLESIAS ▲ INTERSCOPE 493148 (12.98/18.98)	Escape	2	64	58	80	7	PETEY PABLO ● JIVE 41723/ZOMBA (11.98/17.98)	Diary Of A Sinner: 1st Entry	13
16	19	30	17	P.O.D. ▲ ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6	65	59	68	17	JAY-Z ▲ RCA A-FELLA/DEF JAM 586396*/IDJMG (12.98/19.98)	The Blueprint	1
17	18	18	5	PINK FLOYD ▲ ³ CAPITOL 36111 (11.98/24.98)	Echoes — The Best Of Pink Floyd	2	66	77	83	7	SARAH BRIGHTMAN NEMO STUDIO 33257/ANGEL (12.98/17.98)	Classics	66
18	24	21	34	SOUNDTRACK ▲ ⁴ MERCURY (NASHVILLE) 170669 (11.98/18.98)	O Brother, Where Art Thou?	11	67	82	119	13	THE STROKES RCA 68101* (17.98/CD)	Is This It	67
19	21	37	5	OUTKAST ARISTA 26093* (12.98/18.98)	Big Boi & Dre Present... OutKast	19	68	73	63	40	THE BEATLES ▲ ⁸ APPLE 29325/CAPITOL (12.98/18.98)	1	1
20	23	36	19	PUDDLE OF MUDD ▲ FLAWLESS/GEFFEN 49307/INTERSCOPE (12.98/18.98)	Come Clean	10	69	57	50	36	DESTINY'S CHILD ▲ ⁴ COLUMBIA 61063*/CRG (12.98/18.98)	Survivor	1
21	14	3	8	GARTH BROOKS ▲ ³ CAPITOL (NASHVILLE) 31330 (10.98/18.98)	Scarecrow	1	70	61	75	8	ROB ZOMBIE GEFFEN 493147*/INTERSCOPE (12.98/18.98)	The Sinister Urge	8
22	20	24	7	KID ROCK ▲ LAVA/ATLANTIC 83482*/AG (12.98/18.98)	Cocky	7	71	64	76	9	GREEN DAY ● REPRISE 48145/WARNER BROS. (18.98/CD)	International Superhits!	40
23	15	11	3	LIL BOW WOW SO SO DEF/COLUMBIA 86130/CRG (12.98/18.98)	Doggy Bag	11	72	88	138	7	HOOBASTANK ISLAND 586435/IDJMG (12.98/18.98) #	Hoobastank	72
24	26	44	6	BUSTA RHYMES ● FLIPMODE 20009*/J (12.98/18.98)	Genesis	7	73	78	88	8	JANET ▲ ² VIRGIN 10144* (12.98/18.98)	All For You	1
25	27	33	3	MYSTIKAL JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	25	74	92	124	5	ICE CUBE PRIORITY 29091*/CAPITOL (12.98/18.98)	Greatest Hits	54
26	22	23	8	JEWEL ▲ ATLANTIC 83519*/AG (12.98/18.98)	This Way	9	75	93	108	5	NATE DOGG DESERT STORM/ELEKTRA 62688*/EEG (12.98/18.98)	Music & Me	32
27	25	26	10	MICHAEL JACKSON ▲ EPIC 69400* (12.98/18.98)	Invincible	1	76	63	49	21	VARIOUS ARTISTS ▲ ³ EMI/UNIVERSAL/SONY/ZOMBA 10748/VIRGIN (12.98/18.98)	Now 7	1
28	29	27	8	MADONNA ▲ MAVERICK 48000/WARNER BROS. (12.98/18.98)	GHV2: Greatest Hits Volume 2	7	77	75	92	7	THE SMASHING PUMPKINS ● VIRGIN 11316 (18.98/CD)	{Rotten Apples} Greatest Hits	31
29	49	64	7	SOUNDTRACK ● REPRISE 48110/WARNER BROS. (19.98/CD)	The Lord Of The Rings: The Fellowship Of The Ring	29	78	69	96	19	DISTURBED ▲ ² GIANT 24738/WARNER BROS. (11.98/17.98) #	The Sickness	29
30	28	35	11	INCUBUS ▲ IMMORTAL 85277*/EPIC (12.98/18.98)	Morning View	2	79	118	159	29	SOUNDTRACK ▲ INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge	3
31	33	34	3	JAY-Z RCA A-FELLA/DEF JAM 586614/IDJMG (12.98/18.98)	MTV Unplugged	31	80	84	74	3	YOLANDA ADAMS ELEKTRA 62690/EEG (12.98/18.98)	Believe	43
32	30	47	16	SYSTEM OF A DOWN ▲ AMERICAN/COLUMBIA 62240*/CRG (12.98/18.98)	Toxicity	1	81	91	77	6	MARTINA MCBRIDE ● RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5
33	38	43	19	MARY J. BLIGE ▲ MCA 112616* (12.98/18.98)	No More Drama	2	82	65	51	8	VARIOUS ARTISTS ▲ COLUMBIA 86270/CRG (21.98/18.98)	The Concert For New York City	27
34	31	40	31	STAINED ▲ ⁴ FLIP/ELEKTRA 62626/EEG (12.98/18.98)	Break The Cycle	1	83	72	98	27	GORILLAZ ▲ PARLOPHONE 33478*/VIRGIN (12.98/18.98)	Gorillaz	14
35	37	31	5	VARIOUS ARTISTS ● INTERSCOPE 493188 (19.98/CD)	America: A Tribute To Heroes	17	84	96	102	3	SOUNDTRACK NICK/JIVE 48501/ZOMBA (12.98/18.98)	Jimmy Neutron Boy Genius	84
36	34	38	3	VARIOUS ARTISTS RUFF RYDERS 433177*/INTERSCOPE (12.98/19.98)	Ryde Or Die Vol. III: In The "R" We Trust	34	85	89	116	3	FAT JOE TERROR SQUAD/ATLANTIC 83472*/AG (11.98/17.98)	J.O.S.E.: Jealous Ones Still Envy	37
37	46	55	4	MOBB DEEP LOUD/COLUMBIA 85889*/CRG (12.98/18.98)	Infamy	22	86	35	15	11	VARIOUS ARTISTS ▲ ⁴ EMI/ZOMBA/SONY 585620/UNIVERSAL (19.98/CD)	Now That's What I Call Christmas!	3
38	48	69	4	SOUNDTRACK DEF JAM 586628*/IDJMG (12.98/18.98)	How High	38	87	108	95	19	SOUNDTRACK ● WALT DISNEY 860731 (18.98/CD)	The Princess Diaries	41
39	32	22	9	BACKSTREET BOYS JIVE 41779/ZOMBA (12.98/18.98)	The Hits — Chapter One	4	88	111	136	9	ANGIE STONE J 20013* (12.98/18.98)	Mahogany Soul	22
40	44	28	10	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9	89	107	141	9	FAITH EVANS BAD BOY 73041/ARISTA (12.98/18.98)	Faithfully	14
				👑 GREATEST GAINER/HEATSEEKER IMPACT 👑									
41	103	152	4	JOSH GROBAN 143 48154/WARNER BROS. (18.98/CD) #	Josh Groban	41	90	95	84	45	DAVE MATTHEWS BAND ▲ ³ RCA 67988 (11.98/18.98)	Everyday	1
42	53	39	34	SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28	91	126	151	5	MACK 10 CASH MONEY 860968*/UNIVERSAL (12.98/18.98)	Bang Or Ball	48
43	52	62	4	JOE JIVE 41786/ZOMBA (12.98/18.98)	Better Days	32	92	80	100	36	BLINK-182 ▲ MCA 112627 (12.98/18.98)	Take Off Your Pants And Jacket	1
44	41	42	13	VARIOUS ARTISTS ▲ WARNER BROS. ELEKTRA/ATLANTIC 14688/ARISTA (12.98/18.98)	Totally Hits 2001	3	93	119	140	4	WARREN G UNIVERSAL 016121* (12.98/18.98)	The Return Of The Regulator	89
45	47	56	44	ALIEN ANT FARM ▲ NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (12.98/18.98) #	ANTHology	11					👑 PACESETTER 👑		
46	36	25	24	'N SYNC ▲ ³ JIVE 41758/ZOMBA (12.98/18.98)	Celebrity	1	94	144	115	46	VARIOUS ARTISTS ▲ INTEGRITY 51001/TIME LIFE (19.98/CD)	Songs 4 Worship — Shout To The Lord	51
47	39	32	3	WU-TANG CLAN WU-TANG/LOUD/COLUMBIA 86236*/CRG (12.98/18.98)	Iron Flag	32	95	143	190	8	KEKE WYATT MCA 112605 (12.98/14.98)	Soul Sista	60
48	42	59	11	DMX ▲ RUFF RYDERS/DEF JAM 586450*/IDJMG (12.98/19.98)	The Great Depression	1	96	104	101	75	SOUNDTRACK ▲ ³ CURB 78703 (11.98/17.98)	Coyote Ugly	10
49	51	54	10	JENNIFER LOPEZ ▲ ³ EPIC 85965 (12.98/18.98)	J.Lo	1	97	86	137	17	FABOLOUS ● DESERT STORM/ELEKTRA 62679*/EEG (12.98/18.98)	Ghetto Fabolous	4
							98	114	157	7	TIMBALAND & MAGOO BLACKGROUND 10946* (12.98/18.98)	Indecent Proposal	29
							99	71	48	3	CHARLOTTE CHURCH ● COLUMBIA 86710/CRG (12.98/18.98)	Enchantment	15

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
100	79	121	8	SEVENDUST	Animosity	28	150	156	97	17	MICHAEL W. SMITH ●	Worship	20
101	68	46	22	AARON CARTER ▲	Oh Aaron	7	151	147	183	34	MISSY "MISDEMEANOR" ELLIOTT ▲	Miss E...So Addictive	2
102	99	85	8	BARENAKED LADIES ●	Disc One: All Their Greatest Hits (1991-2001)	38	152	165	—	6	8BALL	Almost Famous	47
103	87	90	12	OZZY OSBOURNE ●	Down To Earth	4	153	141	104	11	REBA MCENTINE ●	Greatest Hits Volume III — I'm A Survivor	18
104	76	65	10	LENNY KRAVITZ ▲	Lenny	12	154	150	165	19	BRIAN MCKNIGHT ●	Superhero	7
105	105	73	9	TIM MCGRAW ▲	Set This Circus Down	2	155	151	120	59	TIM MCGRAW ▲ ²	Greatest Hits	4
106	102	111	7	JILL SCOTT	Experience: Jill Scott 826+	38	156	148	176	64	LIMP BIZKIT ▲ ⁵	Chocolate Starfish And The Hot Dog Flavored Water	1
107	100	67	12	VARIOUS ARTISTS ●	God Bless America	1	157	175	123	34	BROOKS & DUNN ●	Steers & Stripes	4
108	133	133	53	LENNY KRAVITZ ▲ ³	Greatest Hits	2	158	142	154	34	WEEZER ▲	Weezer	4
109	135	150	3	SOUNDTRACK	Vanilla Sky	109	159	155	93	9	THIRD DAY	Come Together	31
110	94	81	5	MARIAH CAREY	Greatest Hits	52	160	183	—	7	UGK	Dirty Money	18
111	83	57	7	GEORGE STRAIT ●	The Road Less Traveled	9	161	RE-ENTRY	4	4	G. DEP	Child Of The Ghetto	106
112	121	178	14	JIMMY EAT WORLD	Jimmy Eat World	54	162	176	—	15	ADEMA	Adema	27
113	117	146	58	COLDPLAY ▲	Parachutes	51	163	132	103	7	MICK JAGGER	Goddess In The Doorway	39
114	106	82	41	TRAIN ▲ ²	Drops Of Jupiter	6	164	145	107	14	ELTON JOHN ●	Songs From The West Coast	15
115	110	164	5	CYPRESS HILL	Stoned Raiders	64	165	157	134	67	KENNY CHESNEY ▲ ²	Greatest Hits	13
116	124	132	62	LIFEHOUSE ▲ ²	No Name Face	6	166	RE-ENTRY	1	1	SOUNDTRACK	The Fast And The Furious: More Fast And Furious	166
117	101	131	28	JAGGED EDGE ▲	Jagged Little Thrill	3	167	197	—	24	PETE YORN	Music For The Morning After	139
118	RE-ENTRY	20	1	SOUNDTRACK ●	The Fast And The Furious	7	168	180	—	2	SOUNDTRACK	Not Another Teen Movie	168
119	112	86	7	BEE GEES	Their Greatest Hits—The Record	49	169	160	172	8	BOYZ II MEN	Legacy: The Greatest Hits Collection	89
120	116	113	7	MARC ANTHONY ●	Libre	57	170	162	189	14	TENACIOUS D	Tenacious D	33
121	127	161	1	DEFAULT	The Fallout	121	171	152	112	3	PAUL MCCARTNEY	Driving Rain	26
122	134	148	20	MAXWELL ▲	Now	1	172	178	144	68	SARA EVANS ▲	Born To Fly	55
123	171	—	2	SOUNDTRACK	Orange County: The Soundtrack	123	173	177	—	36	TANTRIC ●	Tantric	71
124	129	118	24	FIVE FOR FIGHTING ●	America Town	54	174	153	109	12	JOHN MELLENCAMP	Cuttin' Heads	15
125	138	149	73	DAVID GRAY ▲	White Ladder	35	175	149	193	29	DROWNING POOL ▲	Sinner	14
126	136	129	17	BOB DYLAN ●	Love And Theft	5	176	139	110	24	DREAM STREET ●	Dream Street	37
127	115	66	11	VARIOUS ARTISTS	Wow Hits 2002: The Year's 30 Top Christian Artists And Hits	52	177	168	—	8	SOUNDTRACK	Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album	19
128	128	199	30	JERMAINE DUPRI	Instructions	15	178	172	—	8	SNOOP DOGGY DOGG	Death Row's Snoop Doggy Dogg Greatest Hits	28
129	113	87	10	SOUNDTRACK ●	Harry Potter And The Sorcerer's Stone	48	179	161	197	16	TOOL ▲	Lateralus	1
130	109	91	4	SMASH MOUTH	Smash Mouth	48	180	RE-ENTRY	12	12	KIDZ BOP KIDS	Kidz Bop	76
131	120	126	80	NELLY ▲ ⁸	Country Grammar	1	181	198	—	8	VARIOUS ARTISTS	Songs 4 Worship Christmas	116
132	184	—	7	DILATED PEOPLES	Expansion Team	36	182	RE-ENTRY	4	4	MERCYME	Almost There	174
133	98	89	11	DAVE MATTHEWS BAND ▲	Live In Chicago 12.19.98	6	183	169	135	133	DIXIE CHICKS ▲ ⁹	Fly	1
134	199	—	13	VARIOUS ARTISTS	Pulse	43	184	195	166	7	CLINT BLACK	Greatest Hits II	97
135	125	106	8	NATALIE MERCHANT ●	Motherland	30	185	164	127	9	TONY BENNETT	Playin' With My Friends: Bennett Sings The Blues	50
136	154	117	5	NEIL DIAMOND	The Essential Neil Diamond	90	186	191	—	6	GHOSTFACE KILLAH	Bulletproof Wallets	34
137	146	188	7	DUNGEON FAMILY	Even In Darkness	42	187	158	—	18	JUVENILE ●	Project English	2
138	NEW	1	1	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	Eee-O 11: The Best Of The Rat Pack	138	188	188	158	14	BILLY JOEL	The Essential Billy Joel	29
139	RE-ENTRY	34	10	INDIA.ARIE ▲	Acoustic Soul	10	189	RE-ENTRY	4	4	RASCAL FLATTS ●	Rascal Flatts	122
140	179	194	11	ENIGMA	LSD: Love Sensuality Devotion—The Greatest Hits	29	191	170	162	1	MR. CHEEKS	John P. Kelly	32
141	123	105	30	O-TOWN ▲	O-Town	5	192	140	200	14	MACY GRAY ●	The Id	11
142	122	122	71	MICHELLE BRANCH ●	The Spirit Room	64	193	182	139	23	SLIPKNOT ▲	Iowa	3
143	159	185	21	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲	Eternal	3	194	166	130	67	LONESTAR ●	I'm Already There	9
144	131	155	23	CITY HIGH ●	City High	34	195	163	191	19	AARON CARTER ▲ ²	Aaron's Party (Come Get It)	4
145	130	147	40	GINUWINE ▲	The Life	3	196	200	171	74	AFROMAN ●	The Good Times	10
146	173	195	4	SCENE 23	Pop Stars 2: Music From The TV Show	146	197	181	—	8	SHAGGY ▲ ⁵	Hotshot	1
147	NEW	1	1	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR	The Rat Pack Live At The Sands	147	198	RE-ENTRY	3	3	SOUNDTRACK	The Wash	19
148	137	184	12	BUBBA SPARXXX ●	Dark Days, Bright Nights	3	199	RE-ENTRY	2	2	STEVE HOLY	Blue Moon	187
149	196	—	3	JAHEIM ●	[Ghetto Love]	9	200	RE-ENTRY	4	4	JOHN MAYER	Room For Squares	194
											ZOEGIRL	Life	111

● Albums with the greatest sales during this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

JANUARY 19 2002 **Billboard** TOP JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	16 Weeks At Number 1	DIANA KRALL	VERVE 57991/VG	NUMBER 1 The Look Of Love
2	2		TONY BENNETT	RPM/COLUMBIA 81133/CRG	Playin' With My Friends: Bennett Sings The Blues
3	3		HARRY CONNICK, JR.	COLUMBIA 66777/CRG	Songs I Heard
4	4		HARRY CONNICK, JR.	COLUMBIA 69794/CRG	30
5	7		STEVE TYRELL	COLUMBIA 80006/CRG	Standard Time
6	6		ETTA JAMES	PRIVATE MUSIC/WINDHAM HILL 11580/RCA	Blue Gardenia
7	8		JANE MONHEIT	N CODED 4219/WARLOCK	Come Dream With Me
8	9		SOUNDTRACK	LEGACY/COLUMBIA 89550/CRG	Finding Forrester
9	16		JOHN COLTRANE	RHINO 71778	The Very Best Of John Coltrane
10	11		VARIOUS ARTISTS	UTV/VERVE 520191/VG	Pure Jazz
11	10		VARIOUS ARTISTS	LEGACY/COLUMBIA/VERVE 81439/CRG	The Best Of Ken Burns Jazz
12	12		LOUIS ARMSTRONG	LEGACY/COLUMBIA 81440/CRG	Ken Burns Jazz - The Definitive Louis Armstrong
13	15		BILLIE HOLIDAY	VERVE 549083/VG	Ken Burns Jazz - The Definitive Billie Holiday
14	21		MILES DAVIS	LEGACY/COLUMBIA 85186/CRG	Super Hits
15	13		MILES DAVIS	LEGACY/COLUMBIA 85479/CRG	The Essential Miles Davis
16	17		JOHN COLTRANE	VERVE 549083/VG	Ken Burns Jazz - The Definitive John Coltrane
17	24		CYRUS CHESTNUT	DIVISION ONE 83490/ATLANTIC	Soul Food
18	22		JANE MONHEIT	N CODED 4207/WARLOCK	Never Never Land
19	20		DAVE BRUBECK	LEGACY/COLUMBIA 81442/CRG	Ken Burns Jazz - The Definitive Dave Brubeck
20	18		BILL FRISELL	NONESUCH 79624/AG	Bill Frisell With Dave Holland And Elvin Jones
21	19		JOHN COLTRANE	IMPULSE! 549381/VG	Coltrane For Lovers
22	23		KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE	ECM 14005	Inside Out
23	18		DIANA KRALL	JUSTIN TIME 40050	Stepping Out
24	25		CHARLIE HADEN	VERVE 013611/VG	Nocturne
25	14		DIANE SCHUUR MAYNARD FERGUSON	CONCORD JAZZ 6922/CONCORD	Swingin' For Schuur

JANUARY 19 2002 **Billboard** TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	5 Weeks At Number 1	BONEY JAMES	WARNER BROS. 48004	NUMBER 1 Ride
2	1		DAVE KOZ & FRIENDS	CAPITOL 33837	A Smooth Jazz Christmas
3	3		VARIOUS ARTISTS	HIDDEN BEACH 856537/EPIC	Hidden Beach Recordings Presents: Unwrapped Vol. 1
4	4		PETER WHITE	COLUMBIA 85212/CRG	Glow
5	5		CHRIS BOTTI	COLUMBIA 857537/CRG	Night Sessions
6	6		LARRY CARLTON	WARNER BROS. 48006	Deep Into It
7	7		ST. GERMAIN	BLUE NOTE 751147/CAPITOL	Tourist
8	12		ALEX BUGNON	NARADA JAZZ 11134/VIRGIN	Soul Purpose
9	9		ACOUSTIC ALCHEMY	HIGHER OCTAVE 11103/VIRGIN	AArt
10	13		KEIKO MATSUI	NARADA JAZZ 10264/VIRGIN	Deep Blue
11	11		TOWER OF POWER	RHINO 74345	The Very Best Of Tower Of Power - The Warner Years
12	18		PAUL TAYLOR	PEAK 8506/CONCORD	Hypnotic
13	8		RICHARD ELLIOT	VERVE 549774/VG	Crush
14	10		BRIAN CULBERTSON	ATLANTIC 83444/AG	Nice & Slow
15	17		ANDRE WARD	ORPHEUS 70579	Feelin' You
16	14		VARIOUS ARTISTS	GRP 549787/VG	A Twist Of Marley - A Tribute
17	15		HERB ALPERT	A&M 490886/INTERSCOPE	Definitive Hits
18	16		HERBIE HANCOCK	TRANSPARENT 50011	Future 2 Future
19	19		PIECES OF A DREAM	BLUE NOTE 35707/CAPITOL	Sensual Embrace - The Soul Ballads
20	20		SPYRO GYRA	HEADS UP 3061	In Modern Times
21	22		URBAN KNIGHTS	NARADA JAZZ 10928/VIRGIN	Urban Knights IV
22	21		PHIL PERRY	PEAK 8504/CONCORD	Magic
23	20		VARIOUS ARTISTS	Q 92945/AG	To Grover, With Love
24	25		RICK BRAUN	WARNER BROS. 47994	Kisses In The Rain
25	19		BONEY JAMES/RICK BRAUN	WARNER BROS. 47957	Shake It Up

JANUARY 19 2002 **Billboard** TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	16 Weeks At Number 1	RICHARD JOO	COLUMBIA 66777/SONY CLASSICAL	NUMBER 1 Billy Joel: Fantasies & Delusions
2	2		YO-YO MA	SONY CLASSICAL 85667	Classic Yo-Yo
3	3		ANDREA BOCELLI	PHILIPS 464900/UNIVERSAL CLASSICS GROUP	Verdi
4	4		THE HILLIARD ENSEMBLE/CHRISTOPH POPPEN	ECM 461899/UNIVERSAL CLASSICS GROUP	Bach: Morimur
5	8		VANGELIS	SONY CLASSICAL 89191	Mythodea
6	5		YO-YO MA/EDGAR MEYER/MARK O'CONNOR	SONY CLASSICAL 66782	Appalachian Journey
7	9		CECILIA BARTOLI	DECCA 467248/UNIVERSAL CLASSICS GROUP	Dreams & Fables
8	10		HILARY HAHN	SONY CLASSICAL 89649	Brahms/Stravinsky Violin Concertos
9	13		MARK O'CONNOR	SONY CLASSICAL 89660	American Seasons
10	14		LIBERA	TELDEC 40117/AG	Luminosa
11	12		RENEE FLEMING	DECCA 467049/UNIVERSAL CLASSICS GROUP	Renee Fleming
12	15		MARIA CALLAS	EMI CLASSICS 57057/ANGEL	Legend
13	7		CHANTICLEER FEATURING DAWN UPSHAW	TELDEC 85558/AG	Christmas With Chanticleer
14	11		YO-YO MA	SONY CLASSICAL 66681	Simply Baroque II
15	NEW		VARIOUS ARTISTS	DECCA 470000/UNIVERSAL CLASSICS GROUP	Ultimate Relaxation Album-Vol. 2

JANUARY 19 2002 **Billboard** TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	8 Weeks At Number 1	ANDREA BOCELLI	PHILIPS	NUMBER 1 Ciel di Toscana
2	3		SARAH BRIGHTMAN	NEMO STUDIO 33257/ANGEL	Classics
3	2		CHARLOTTE CHURCH	COLUMBIA 89710/CRG	Enchantment
4	4		TONY BENNETT/CHARLOTTE CHURCH/PLACIDO DOMINGO/VANESSA WILLIAMS	SONY CLASSICAL 89468	Our Favorite Things
5	5		VARIOUS ARTISTS	UNIVERSAL CLASSICS GROUP 89702/SONY CLASSICAL	Classical Hits
6	7		RUSSELL WATSON	DECCA 466695/UNIVERSAL CLASSICS GROUP	The Voice
7	9		SARAH BRIGHTMAN	NEMO STUDIO 56868/ANGEL	La Luna
8	8		BOND	MBQ/DECCA 467091/UNIVERSAL CLASSICS GROUP	Born
9	NEW		SOUNDTRACK	DECCA 16191/UNIVERSAL CLASSICS GROUP	A Beautiful Mind
10	10		YES	YES 578205/BEYOND	Magnification
11	6		ANDREA BOCELLI	PHILIPS 598223/UNIVERSAL CLASSICS GROUP	Ciel di Toscana (With Spanish Tracks)
12	11		BELA FLEK	SONY CLASSICAL 89610	Perpetual Motion
13	12		THREE MO' TENORS	RCA VICTOR 83827/RCA	Three Mo' Tenors
14	13		TAN DUN FEATURING YO-YO MA	SONY CLASSICAL 89347	Crouching Tiger, Hidden Dragon
15	15		TIM JANIS	TIM JANIS ENSEMBLE 1304	An American Composer In Concert

JANUARY 19 2002 **Billboard** TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	50 Weeks At Number 1	ENYA	WEA/RISE 47426/WARNER BROS.	NUMBER 1 A Day Without Rain
2	2		MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 1225	Christmas Extraordinaire
3	3		JIM BRICKMAN	WINDHAM HILL 11589/RCA	Simple Things
4	4		VARIOUS ARTISTS	WINDHAM HILL 11804/RCA	A Winter's Solstice: Silver Anniversary Edition
5	5		YANNI	RCA SPECIAL PRODUCTS 45680	Snowfall
6	8		GEORGE WINSTON	WINDHAM HILL 11624/RCA	Remembrance
7	7		YANNI	VIRGIN 79853	If I Could Tell You
8	9		YANNI	WINDHAM HILL 11588/RCA	Very Best Of Yanni
9	10		VARIOUS ARTISTS	VIRGIN 50836	Pure Moods III
10	11		MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 888	Fresh Aire 8
11	15		B-TRIBE	HIGHER OCTAVE 10920/VIRGIN	Spiritual Spiritual
12	12		JIM BRICKMAN	WINDHAM HILL 11557/RCA	My Romance: An Evening With Jim Brickman
13	NEW		DELERIUM	NETTWERK 30185	Poem
14	14		OTTMAR LIEBERT	HIGHER OCTAVE 10939/VIRGIN	Vol. 2-Surrender 2 Love
15	13		OTTMAR LIEBERT + LUNA NEGRA	EPIC 6197	Little Wing

JANUARY 19 2002 **Billboard** TOP CLASSICAL BUDGET

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1		GOD BLESS AMERICA: UNITED WE STAND!	VARIOUS ARTISTS	ST. CLAIR
2	2		20 CLASSICAL FAVORITES	VARIOUS ARTISTS	MADACY
3	3		LORD OF THE RINGS: SYMPHONY NO. 1	JOHN DE MEIJ	MADACY
4	4		FOR A RAINY DAY	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
5	5		CLASSICAL MASTERPIECES: SPANISH GUITAR	VARIOUS ARTISTS	MADACY
6	6		CLASSICAL MASTERPIECES: ROMANTIC PIANO	VARIOUS ARTISTS	MADACY
7	7		GERSHWIN: AN AMERICAN IN PARIS	VARIOUS ARTISTS	MADACY
8	8		CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION	VARIOUS ARTISTS	MADACY
9	9		IMPERIAL CLASSICS	VARIOUS ARTISTS	UNITED MULTIMEDIA
10	10		MOZART: 25 FAVORITES	VARIOUS ARTISTS	VOX/ESSEX ENTERTAINMENT
11	11		CLASSICS FOR RELAXATION & MEDITATION	VARIOUS ARTISTS	MADACY
12	12		CLASSICAL MASTERPIECES: CLASSIC MEDITATION	VARIOUS ARTISTS	MADACY
13	13		CLASSICAL MASTERPIECES: BEST OF MOZART	VARIOUS ARTISTS	MADACY
14	14		CLASSICAL MASTERPIECES: BEST OF BEETHOVEN	VARIOUS ARTISTS	MADACY
15	15		BABY'S FIRST CLASSICS	VARIOUS ARTISTS	ST. CLAIR

JANUARY 19 2002 **Billboard** TOP CLASSICAL MIDLINE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1		CLASSICAL DREAMS: MUSIC TO INSPIRE	VARIOUS ARTISTS	VIRGIN CLASSICS/UNIVERSAL CLASSICS GROUP
2	2		MOVIE ADAGIOS	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
3	3		MOZART FOR YOUR MIND	VARIOUS ARTISTS	PHILIPS/UNIVERSAL CLASSICS GROUP
4	4		ROMANTIC ADAGIOS	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
5	5		TENORS ON TOUR	CARRERAS-DOMINGO-PAVARDOTTI	SONY CLASSICAL
6	6		THE #1 OPERA ALBUM	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
7	7		BEST OF THE MILLENNIUM	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
8	8		VIOLIN ADAGIOS	VARIOUS ARTISTS	DECCA/UNIVERSAL CLASSICS GROUP
9	9		ONLY CLASSICAL CD YOU NEED	VARIOUS ARTISTS	RCA VICTOR/RCA
10	10		STARS & STRIPES	BOSTON POPS ORCHESTRA (FIEDLER)	RCA
11	11		MICHAEL AMANTE	MICHAEL AMANTE	MEDALIST
12	12		PACHELBEL CANON	VARIOUS ARTISTS	RCA VICTOR/RCA
13	13		MOZART FOR MEDITATION	VARIOUS ARTISTS	PHILIPS/UNIVERSAL CLASSICS GROUP
14	14		GERSHWIN: Rhapsody In Blue/AN AMERICAN IN PARIS	NEW YORK PHILHARMONIC ORCHESTRA	SONY CLASSICAL
15	15		BRIDE'S GUIDE TO WEDDING MUSIC	VARIOUS ARTISTS	WGL

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

JANUARY 19 2002 **Billboard** TOP KID AUDIO

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1		KIDZ BOP KIDS	KIDZ BOP	BAZOR & THE 89042
2	2		READ-ALONG	MONSTERS, INC.	WALT DISNEY 86087
3	3		SPONGEBOB SQUAREPANTS	ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 45500/ZOEMBA
4	4		VARIOUS ARTISTS	RADIO DISNEY JAMS VOL. 4	WALT DISNEY 86077
5	5		THE COUNTDOWN KIDS	100 SONGS FOR KIDS: MOMMY AND ME	HEARTLAND 00831/TIME LIFE
6	6		VARIOUS ARTISTS	TODDLER FAVORITES	MUSIC FOR LITTLE PEOPLE/RHINO 75262/RHINO
7	7		TODDLER TUNES	26 CLASSIC SONGS FOR TODDLERS	BEYONCE 84056
8	8		VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1	WALT DISNEY 86005
9	9		VARIOUS ARTISTS	DISNEY'S PRINCESS COLLECTION	WALT DISNEY 86087
10	10		VARIOUS ARTISTS	KID'S DANCE PARTY	BMG SPECIAL PRODUCTS 46570
11	11		VARIOUS ARTISTS	PLAYHOUSE DISNEY	WALT DISNEY 86095
12	12		VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1	WALT DISNEY 86083
13	13		VEGGIE TUNES	VEGGIE TALES: SILLY SONGS WITH LARRY	BIG IDEA/WORD 6164/LYBRICK STUDIOS
14	14		ST. JOHN'S CHILDREN'S CHOR	100 BLESS THE U.S.A. KIDS SING SONGS FOR AMERICA	MADACY KIDS 1385/MADACY
15	15		VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 2	WALT DISNEY 86094
16	16		VARIOUS ARTISTS	RADIO DISNEY JAMS VOL. 3	WALT DISNEY 86092
17	17		VARIOUS ARTISTS	DISNEY'S CHRISTMAS COLLECTION	WALT DISNEY 86087
18	18		FRED MOLLIN	DISNEY'S LULLABY ALBUM	WALT DISNEY 86077
19	19		VARIOUS ARTISTS	MICKEY'S DANCE PARTY	WALT DISNEY 86077
20	20		BEAR	BEAR IN THE BIG BLUE HOUSE	WALT DISNEY 86040
21	21		VARIOUS ARTISTS	RADIO DISNEY JAMS VOL. 2	WALT DISNEY 86090
22	22		VARIOUS ARTISTS	RADIO DISNEY CHRISTMAS JAMS	WALT DISNEY 86096
23	23		VARIOUS ARTISTS	PRESCHOOL FAVORITES	MUSIC FOR LITTLE PEOPLE/RHINO 74342/RHINO
24	24		READ-ALONG	SNOW WHITE & THE SEVEN DWARFS	WALT DISNEY 86086
25	25		VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOLUME 1	WALT DISNEY 86005

Children's recordings: original motion picture soundtracks excluded

● 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 follows Platinum or Diamond symbol indicates album's

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Billboard HEATSEEKERS

Date	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	THIS WEEK	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
	LAST WEEK	2 WKS. AGO				LAST WEEK	2 WKS. AGO		
1	2	5	DEFAULT TVT 2310 (11.98 CD)	NUMBER 1 The Fallout	26	29	15	JUMP 5 SPARROW 51913 (16.98 CD)	Jump 5
2	3	8	SCENE 23 143 31178/LONDON-SIRE (11.98/17.98)	Pop Stars 2: Music From The TV Show	27	32	27	JACK JOHNSON ENJOY 001 (15.98 CD)	Brushfire Fairytales
3	7	14	G. DEP BAD BOY 73042/ARISTA (11.98/17.98)	Child Of The Ghetto	28	31	—	DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD)	Before The Storm
4	4	13	PETE YORN COLUMBIA 62216/CRG (7.98 EQ/12.98)	Music For The Morning After	29	34	32	SHELBY LYNNE ISLAND 58410/IDJMG (12.98/18.98)	Love, Shelby
5	8	6	MERCYME INDWORD 85725/EPIC (16.98 EQ CD)	Almost There	30	33	—	PAUL VAN DYK MINISTRY OF SOUND 5002 (21.98 CD)	The Politics Of Dancing
6	11	11	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	Rascal Flatts	31	48	—	JOAN SEBASTIAN MUSART 12524/BALBOA (17.98/13.98)	En Vivo: Desde La Plaza El Progreso De Guadalajara
7	5	7	STEVE HOLY CURB 77972 (11.98/17.98)	Blue Moon	32	—	—	PAULINA RUBIO UNIVERSAL LATIN 543319 (10.98/16.98)	Paulina
8	10	16	JOHN MAYER AWARE/COLUMBIA 85293/CRG (17.98 EQ/11.98)	Room For Squares	33	49	—	BASEMENT JAXX XL 104237/ASTRALWERKS (16.98 CD)	Rooty
9	21	2	ZOEGIRL SPARROW 51828 (16.98 CD)	GREATEST GAINER Life	34	28	—	MEST MAVERICK 48147/WARNER BROS. (11.98 CD)	Destination Unknown
10	6	9	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	Nickel Creek	35	23	12	SONIC FLOOD INDWORD 86012/EPIC (11.98 EQ/17.98)	Resonate
11	19	22	CARLOS VIVES EMI LATIN 35956 (9.98/15.98)	Dejame Entrar	36	35	—	THE GET UP KIDS HERDES & VILLAINS 357/VAGRANT (16.98 CD)	Eudora
12	12	10	DAVE KOZ & FRIENDS CAPITOL 23897 (17.98 CD)	A Smooth Jazz Christmas	37	—	—	ZERO 7 PALM 5007 (11.98 CD)	HOT SHOT DEBUT Simple Things
13	20	20	CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98)	Play It Loud	38	38	38	ALEJANDRO FERNANDEZ △ SONY DISCOS 84637 (10.98 EQ/16.98)	Origenes
14	15	18	TOBYMAC FOREFRONT 25294 (17.98 CD)	Momentum	39	40	33	TAMMY COCHRAN EPIC (NASHVILLE) 69736/SONY (NASHVILLE) (7.98 EQ/11.98)	Tammy Cochran
15	18	19	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (11.98/17.98)	Shiver	40	44	48	PETER WHITE COLUMBIA 85212/CRG (18.98 EQ CD)	Glow
16	24	30	ALEJANDRO SANZ WEA LATINA 41541 (10.98/17.98)	MTV Unplugged	41	39	—	PAUL OAKENFOLD WARNER SUNSET/FFRR 31169/LONDON-SIRE (18.98 CD)	Swordfish: The Album (Soundtrack)
17	13	24	SOIL J 20022 (7.98/11.98)	Scars	42	—	—	THE AVALANCHES MODULAR 31177/LONDON-SIRE (11.98 CD)	Since I Left You
18	17	35	GOOD CHARLOTTE DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	Good Charlotte	43	41	36	RELIANT K GOTEE 72847 (12.98 CD)	The Anatomy Of The Tongue In Cheek
19	26	46	DJ SKRIBBLE BIG BEAT/WARNER ESP 35080/LONDON-SIRE (18.98 CD)	Essential Presents: Skribble's House	44	—	—	WHITE STRIPES SYMPATHY FOR THE RECORD INDUSTRY 660 (11.98 CD)	White Blood Cells
20	30	—	REMY ZERO ELEKTRA 62870/VEEG (17.98 CD)	The GoldenHum	45	—	—	DJ ESCAPE GROOVILICIOUS 35104/STRICTLY RHYTHM (21.98 CD)	Party Time 2002
21	14	26	NEW FOUND GLORY DRIVE THRU 112338/MCA (12.98/18.98)	New Found Glory	46	9	4	NEWSONG REUNION 10033/ZOMBA (11.98/17.98)	The Christmas Shoes
22	25	23	LUPILLO RIVERA △ SONY DISCOS 84648 (15.98 EQ CD)	Sufriendo A Solas	47	—	—	MYRA BUENA VISTA 860729/WALT DISNEY (8.98/12.98)	Myra
23	16	21	TOYA ARISTA 14697 (11.98/17.98)	Toya	48	36	28	BOND MBO 467091/DECCA (17.98 CD)	Born
24	22	17	NICOLE C. MULLEN WORD 85632/EPIC (11.98 EQ/17.98)	Talk About It	49	—	—	SIGUR ROS PLAY IT AGAIN SAM 1* (17.98 CD)	Agaetis Byrjun
25	27	—	FLAW REPUBLIC 01498/MUNIVERSAL (12.98 CD)	Through The Eyes	50	—	—	STEVE TYRELL COLUMBIA 86006/CRG (12.98 EQ/18.98)	Standard Time

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Billboard TOP INDEPENDENT ALBUMS

Both charts compiled from a national sample of retail stores, mass merchant and internet sales reports collected, compiled, and provided by



Date	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	THIS WEEK	LAST WEEK		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
	LAST WEEK	2 WKS. AGO				LAST WEEK	2 WKS. AGO		
1	2	3	SEVENDUST TVT 5870 (10.98/17.98)	NUMBER 1 Animosity	26	24	37	THE GET UP KIDS HERDES & VILLAINS 357/VAGRANT (16.98 CD) #	Eudora
2	3	4	DEFAULT TVT 2310 (11.98 CD) #	The Fallout	27	17	—	VARIOUS ARTISTS EPITAPH 86615 (4.98 CD)	Punk O Rama 2001 Vol. 6
3	4	2	DREAM STREET ● UEG 18304/VEDEL (12.98/18.98)	Dream Street	28	41	—	WHITE STRIPES SYMPATHY FOR THE RECORD INDUSTRY 660 (11.98 CD) #	White Blood Cells
4	6	8	DE LA SOUL TOMMY BOY 1443* (12.98/18.98)	AOI: Bionix	29	35	—	DJ ESCAPE GROOVILICIOUS 35104/STRICTLY RHYTHM (21.98 CD) #	Party Time 2002
5	5	6	KITTIE ARTEMIS 751088 (11.98/17.98)	Oracle	30	38	46	SIGUR ROS PLAY IT AGAIN SAM 1* (17.98 CD) #	Agaetis Byrjun
6	7	5	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) #	Nickel Creek	31	26	21	THE CHARLIE DANIELS BAND BLUE HAT/AUDIUM 8132/KOCH (12.98/18.98)	The Live Record
7	1	1	MANNHEIM STEAMROLLER ▲ ² AMERICAN GRAMAPHONE 1225 (17.98 CD)	Christmas Extraordinaire	32	—	—	ELEPHANT MAN GREENLEAVES 266* (15.98 CD)	Log On
8	8	9	PRINCE NPG 70004*/REDLINE (18.98 CD)	The Rainbow Children	33	43	27	ISRAEL KAMAKAWIWO'OLE BIG BOY 5501/THE MOUNTAIN APPLE COMPANY (17.98 CD)	Alone In Iz World
9	9	14	LOUIE DEVITO DEE VEE 40001/MUSICRAMA (16.98 CD)	N.Y.C. Underground Party Volume 4	34	40	—	LIL TROY SHORT STOP/IN THE PAINT 8231/KOCH (12.98/18.98)	Back To Ballin
10	16	36	OUTLAWZ OUTLAW/IN THE PAINT 8324/KOCH (12.98/18.98)	Novakane	35	—	—	LOS TEMERARIOS FONDVISA 6129 (10.98/12.98) #	Baladas Rancheras
11	36	45	IMX TUG 39009/NEW LINE (12.98/17.98)	GREATEST GAINER IMx	36	23	—	PENNYWISE EPITAPH 86600* (16.98 CD)	Land Of The Free?
12	14	28	DJ SKRIBBLE BIG BEAT/WARNER ESP 35080/LONDON-SIRE (18.98 CD) #	Essential Presents: Skribble's House	37	29	49	DASHBOARD CONFESSIONAL VAGRANT 354 (11.98 CD) #	The Places You Have Come To Fear The Most
13	25	35	VARIOUS ARTISTS ULTRA 1110 (19.98 CD)	Ultra. Chilled 01	38	—	—	VARIOUS ARTISTS MINISTRY OF SOUND 5003 (34.98 CD)	HOT SHOT DEBUT The Annual 2002
14	11	30	LIL JON & THE EAST SIDE BOYZ BME 22207/TVT (10.98/16.98)	Put Yo Hood Up	39	34	—	BROTHA LYNCH HUNG BLACK MARKET 8676 (11.98/16.98)	The Virus
15	13	10	THE HIT CREW TURN UP THE MUSIC 1294 (7.98 CD)	Proud To Be American	40	28	19	BAHA MEN ▲ ³ S-CURVE 751052/ARTEMIS (11.98/17.98) #	Who Let The Dogs Out
16	10	11	INSANE CLOWN POSSE PSYCHOPATHIC 3000 (17.98 CD)	Forgotten Freshness Volume 3	41	37	22	CAROLE KING ROCKINGALE 8346/KOCH (18.98 CD)	Love Makes The World
17	20	18	JACK JOHNSON ENJOY 001 (15.98 CD) #	Brushfire Fairytales	42	—	—	COO COO CAL INFINITE 1466/TOMMY BOY (11.98/17.98)	Disturbed
18	18	31	DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD) #	Before The Storm	43	44	—	THE RIDDLER TOMMY BOY SILVER LABEL 1523/TOMMY BOY (17.98 CD)	Dance Mix NYC
19	31	47	LA' CHAT IN THE PAINT 8239/KOCH (12.98/18.98)	Murder She Spoke	44	—	—	REGINA BELLE PEAK 8509/CONCORD (16.98 CD)	This Is Regina
20	15	12	VARIOUS ARTISTS TOMMY BOY 1524 (12.98/18.98)	Jock James: The All Star Jock James	45	39	—	FUGAZI DISCHORD 130* (11.98 CD) #	The Argument
21	21	32	PAUL VAN DYK MINISTRY OF SOUND 5002 (21.98 CD) #	The Politics Of Dancing	46	—	—	THURSDAY VICTORY 145 (15.98 CD)	Full Collapse
22	30	34	JOAN SEBASTIAN MUSART 12524/BALBOA (17.98/13.98) #	En Vivo: Desde La Plaza El Progreso De Guadalajara	47	—	—	GREG O'QUIN 'N JOYFUL NOYZE WORLD WIDE GOSPEL 3008 (12.98/18.98) #	Cliches
23	12	7	BARRY MANILOW CONCORD 2102 (12.98/17.98)	Here At The Mayflower	48	42	23	JOHN HIATT VANGUARD 78583 (16.98 CD)	The Tiki Bar Is Open
24	32	—	BASEMENT JAXX XL 104237/ASTRALWERKS (18.98 CD) #	Rooty	49	50	—	VARIOUS ARTISTS VANGUARD 10363 (17.98 CD)	Another Year On The Streets 2
25	22	48	SNOOP DOGG PRESENTS THA EASTSIDAZ TVT 2230* (10.98/17.98)	Duces 'N Trayz - The Old Fashioned Way	50	48	29	VARIOUS ARTISTS ST. CLAIR 0081 (7.98 CD)	God Bless America: United We Stand!

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and SoundScan, Inc. All rights reserved.

JANUARY 19 2002 **Billboard** TOP INTERNET ALBUM SALES™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	5	JOSH GROBAN 143 48154/WARNER BROS. #	Josh Groban	41
2	12	SOUNDTRACK ● REPRIS 48110/WARNER BROS.	The Lord Of The Rings: The Fellowship Of The Ring	29
3	4	ENYA ▲ REPRIS 47426/WARNER BROS.	A Day Without Rain	6
4	2	SOUNDTRACK ▲ MERCURY (NASHVILLE) 170069	O Brother, Where Art Thou?	18
5	6	PINK FLOYD ▲ CAPITOL 36111	Echoes – The Best Of Pink Floyd	17
6	3	VARIOUS ARTISTS ● INTERSCOPE 493188	America: A Tribute To Heroes	35
7	7	CREED ▲ WIND-UP 13075	Weathered	1
8	1	GEORGE HARRISON ▲ APPLE 30474/CAPITOL	All Things Must Pass	–
9	11	NO DOUBT INTERSCOPE 493158*	Rock Steady	10
10	9	VARIOUS ARTISTS ▲ COLUMBIA 86270/CRG	The Concert For New York City	82
11	8	ANDREA BOCELLI ▲ PHILIPS 589341	Cieli Di Toscana	50
12	10	DIANA KRALL ● VERVE 549846/VG	The Look Of Love	60
13	18	ALICIA KEYS ▲ J 20002	Songs In A Minor	13
14	19	NICKELBACK ▲ ROADRUNNER 618485/DJMG	Silver Side Up	4
15	20	SHAKIRA ▲ EPIC 63900	Laundry Service	12
16	17	BOB DYLAN ● COLUMBIA 85975*/CRG	Love And Theft	126
17	17	LINKIN PARK ▲ WARNER BROS. 47755	[Hybrid Theory]	2
18	18	THE STROKES RCA 68101*	Is This It	67
19	23	PINK ▲ ARISTA 14718	M!ssundaztood	8
20	20	SOUNDTRACK ▲ INTERSCOPE 493035	Moulin Rouge	79
21	16	MADONNA ▲ MAVERICK 48000/WARNER BROS.	GHV2: Greatest Hits Volume 2	28
22	13	STING A&M 493169/INTERSCOPE	... All This Time	57
23	23	JEWEL ▲ ATLANTIC 83519*/JAG	This Way	26
24	14	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMOPHONÉ 1225	Christmas Extraordinaire	–
25	25	SARAH BRIGHTMAN NEMO STUDIO 33257/ANGEL	Classics	66

JANUARY 19 2002 **Billboard** TOP SOUNDTRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	O BROTHER, WHERE ART THOU? ▲	MERCURY 170069
2	3	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRIS 48110/WARNER BROS.
3	2	HOW HIGH	DEF JAM 586628*/DJJMG
4	4	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
5	5	ALI	INTERSCOPE 493172
6	10	MOULIN ROUGE ▲	INTERSCOPE 493035
7	6	JIMMY NEUTRON BOY GENIUS	NICK/JIVE 48501/ZOMBA
8	8	THE PRINCESS DIARIES ●	WALT DISNEY 860731
9	7	COYOTE UGLY ▲	CURB 78703
10	11	VANILLA SKY	REPRIS 48109/WARNER BROS.
11	24	THE FAST AND THE FURIOUS ●	MURDER INC./DEF JAM 548832*/DJJMG
12	13	ORANGE COUNTY: THE SOUNDTRACK	COLUMBIA 85933/CRG
13	9	HARRY POTTER AND THE SORCERER'S STONE ●	WARNER SUNSET/NONESUCH/ATLANTIC 83491/JAG
14	14	THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	ISLAND 586631/DJMG
15	14	NOT ANOTHER TEEN MOVIE	MAVERICK 48250/WARNER BROS.
16	12	THREE 6 MAFIA & HYPNOTIZE MINDS PRESENTS: CHOICES – THE ALBUM	HYPNOTIZE MINDS/LOUD/COLUMBIA 1972/CRG
17	15	THE WASH	AFTERMATH/DOGGYSTYLE 4931/INTERSCOPE
18	16	TRAINING DAY	PRIORITY 50213*/CAPITOL
19	17	SAVE THE LAST DANCE ▲	HOLLYWOOD 162288
20	19	A KNIGHT'S TALE	COLUMBIA 85648/CRG
21	21	THE ROYAL TENENBAUMS	HOLLYWOOD 162347
22	20	ALMOST FAMOUS ●	DREAMWORKS 450279/INTERSCOPE
23	23	PEARL HARBOR ●	HOLLYWOOD 48113/WARNER BROS.
24	22	DOWN FROM THE MOUNTAIN	LOST HIGHWAY 170221/MERCURY (NASHVILLE)
25	25	BRIDGET JONES'S DIARY	ISLAND 548797/DJMG

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △* Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. # indicates past or present Heatseeker title © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

JANUARY 19 2002 **Billboard** TOP POP CATALOG™

All 3 charts are compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	CREED ◆ WIND-UP 13053* (11.98/18.98)	Human Clay	26	17	–	SYSTEM OF A DOWN ● AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98) #	System Of A Down
2	3	9	PINK FLOYD ◆ ¹⁵ CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon	27	–	–	POISON ▲ CAPITOL 53375 (17.98/11.98)	Greatest Hits 1986–1996
3	2	4	ENYA ▲ ² REPRIS 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars – The Best Of Enya	28	23	18	DIXIE CHICKS ◆ ¹¹ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) #	Wide Open Spaces
4	6	14	BOB SEGER & THE SILVER BULLET BAND ▲ ⁵ CAPITOL 30334 (10.98/15.98)	Greatest Hits	29	38	–	AEROSMITH ◆ ¹⁰ COLUMBIA 57367/CRG (7.98 EQ/11.98)	Aerosmith's Greatest Hits
5	5	8	CREED ▲ ⁵ WIND-UP 13049 (11.98/18.98) #	My Own Prison	30	27	36	MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	Kind Of Blue
6	9	10	GEORGE HARRISON ▲ ⁶ APPLE 30474/CAPITOL (24.98 CD)	All Things Must Pass	31	–	–	JOURNEY ◆ ¹⁰ COLUMBIA 44493/CRG (11.98 EQ/17.98)	Journey's Greatest Hits
7	13	37	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	Metallica	32	44	–	PINK FLOYD ▲ ⁵ CAPITOL 29750 (17.98 CD)	Wish You Were Here
8	11	33	INCUBUS ▲ ² IMMORTAL 63552/EPIC (12.98 EQ/18.98)	Make Yourself	33	35	48	MICHAEL JACKSON ◆ ²⁶ EPIC 66073 (12.98 EQ/18.98)	Thriller
9	14	–	SUBLIME ▲ ⁵ GASOLINE ALLEY 111143/MCA (12.98/18.98)	Sublime	34	37	–	AC/DC ◆ ¹⁹ EASTWEST 92418/EEG (11.98/17.98)	Back In Black
10	19	43	KID ROCK ◆ ¹⁰ TOP DOG/LAVA/ATLANTIC 83119*/JAG (12.98/18.98) #	Devil Without A Cause	35	–	–	JOHNNY CASH ● LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
11	8	12	THE BEATLES ◆ ¹² APPLE 46446*/CAPITOL (12.98/18.98)	Abbey Road	36	–	–	ABBA ▲ ³ POLYDOR 517007/UNIVERSAL (12.98/18.98)	Gold – Greatest Hits
12	22	26	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	Greatest Hits	37	–	–	WILLIE NELSON ▲ ² COLUMBIA (NASHVILLE) 37542/SONY (NASHVILLE) (11.98 EQ/17.98)	Willie Nelson's Greatest Hits (& Some That Will Be)
13	15	19	ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12.98/18.98) #	Romanza	38	–	–	THE BEACH BOYS CAPITOL 21860 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
14	18	30	U2 ▲ ISLAND 524613/DJMG (12.98/18.98)	The Best Of 1980-1990	39	49	–	ELTON JOHN ◆ ¹⁵ ROCKET/ISLAND 512532/DJMG (6.98/11.98)	Greatest Hits
15	21	15	LEE GREENWOOD ▲ CAPITOL (NASHVILLE) 98568 (11.98 CD)	American Patriot	40	34	–	AALIYAH ▲ ² BLACKGROUND 10753 (12.98/17.98)	One In A Million
16	20	38	MADONNA ◆ ¹⁰ SIRE 26440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection	41	29	21	THE BEATLES ◆ ¹⁹ APPLE 46443/CAPITOL (17.98/34.98)	The Beatles
17	32	–	TOM PETTY AND THE HEARTBREAKERS ▲ ⁹ MCA 110813 (12.98/18.98)	Greatest Hits	42	43	–	2PAC ▲ ⁹ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits
18	33	–	CAROLE KING ◆ ¹⁰ EPIC 65850 (7.98 EQ/11.98)	Tapestry	43	–	–	DIANA KRALL ▲ VERVE 050394/VG (12.98/18.98)	When I Look In Your Eyes
19	25	40	DIDO ▲ ⁴ ARISTA 19025 (12.98/18.98) #	No Angel	44	–	–	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	Legend
20	31	32	FRANK SINATRA ▲ ² REPRIS 26501/WARNER BROS. (13.98/18.98)	Sinatra Reprise – The Very Good Years	45	41	–	GODSMACK ▲ ⁴ REPUBLIC 153190/UNIVERSAL (12.98/18.98) #	Godsmack
21	26	28	SHANIA TWAIN ◆ ¹⁸ MERCURY (NASHVILLE) 538003 (12.98/18.98)	Come On Over	46	–	–	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 7* (12.98/17.98)	Chronicle The 20 Greatest Hits
22	30	46	CELINE DION ▲ ⁶ 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song	47	–	–	MARC ANTHONY ▲ ³ COLUMBIA 69726*/CRG (12.98 EQ/18.98)	Marc Anthony
23	39	–	DEF LEPPARD ▲ ³ MERCURY 528718/DJMG (11.98/18.98)	Vault – Greatest Hits 1980-1995	48	–	–	DR. DRE ▲ ⁶ AFTERMATH 490485*/INTERSCOPE (12.98/18.98)	Dr. Dre – 2001
24	16	11	GEORGE HARRISON CAPITOL 11578 (11.98/17.98)	The Best Of George Harrison	49	–	–	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
25	24	20	FAITH HILL ▲ ⁷ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	Breathe	50	–	–	AL GREEN ▲ H/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits

● Albums with the greatest sales gain this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △* Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. # indicates past Heatseeker title. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved.

Chart Codes:

—ALBUMS—

The Billboard 200 (B200)

Blues (BL)

Classical (CL)

Classical Crossover (CX)

Contemporary Christian (CC)

Country (CA)

Country Catalog (CCA)

Electronic (EA)

Gospel (GA)

Heatseekers (HS)

Independent (IND)

Internet (INT)

Jazz (JZ)

Contemporary Jazz (CJ)

Latin Albums (LA)

Latin: Latin Pop (LPA)

Latin: Regional Mexican (RMA)

Latin: Tropical/Salsa (TSA)

New Age (NA)

Pop Catalog (PCA)

R&B/Hip-Hop (RBA)

R&B/Hip-Hop Catalog (RBC)

Reggae (RE)

World Music (WM)

—SINGLES—

Hot 100 (H100)

Hot 100 Airplay (HA)

Hot 100 Singles Sales (HSS)

Adult Contemporary (AC)

Adult Top 40 (A40)

Country (CS)

Dance/Club Play (DC)

Dance/Sales (DS)

Hot Latin Tracks (LT)

Latin: Latin Pop (LPS)

Latin: Regional Mexican (RMS)

Latin: Tropical/Salsa (TSS)

R&B Hip-Hop (RBH)

R&B Hip-Hop Airplay (RA)

R&B Hip-Hop Singles Sales (RS)

Rap (RP)

Mainstream Rock (RO)

Modern Rock (MO)

Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

—B—

B2K: H100 86; HSS 1; RBH 45; RS 2
Babyface: RBA 67
Backstreet Boys: B200 39; A40 40; AC 8; H100 83
Baha Men: IND 40; WM 5
David Ball: CA 18; CS 10; H100 61; HA 60
Banda El Recodo: LT 21, 37; RMS 6, 16, 19
Banda Sonora: DC 7
Buju Banton: RE 13
Barenaked Ladies: B200 102
Cecilia Bartoli: CL 7
Basement Jaxx: EA 15; HS 33; IND 24; DC 6; DS 8; HSS 74
Basstoy: DC 11
The Beach Boys: PCA 38
Bear Witness! HSS 75; RP 7; RS 12
The Beatles: B200 68; PCA 11, 41
Bee Gees: B200 119
Beenie Man: RE 12
Lou Bega: HSS 53
Bell Biv DeVoe: RBA 88
Regina Belle: IND 44; RBA 86; RA 61; RBH 63
Tony Bennett: B200 185; CX 4; JZ 2
Bent: DC 23
Bigga Figgaz: RP 18; RS 29
Big Noyd: H100 99; RA 58; RBH 57; RP 25; RS 39
Bjork: EA 3
Clint Black: B200 184; CA 14; CS 37
Blackhawk: CS 39
Blessed: CC 39; GA 8
Mary J. Blige: B200 33; RBA 18; RBC 4; H100 3, 44; HA 4, 42; HSS 11; RA 18, 20; RBH 15, 20; RS 6; T40 5, 38
The Blind Boys Of Alabama: GA 28
Blink-182: B200 92; HSS 66; MO 17
Andrea Bocelli: B200 50; CL 3; CX 1, 11; INT 11; PCA 13
Bond: CX 8; HS 48
Boobakaw And Tha Wild Younginz: RP 11; RS 20
Chris Botti: CJ 5
Bounty Killer: A40 30; H100 15; HA 16; T40 7
Boyz II Men: B200 169; RBA 82
Brandy: RA 39; RBH 44
Michelle Branch: B200 142; A40 38; T40 31
Rick Braun: CJ 24, 25
Brian: HSS 48; RP 16; RS 27
Jim Brickman: NA 3, 12; AC 9
Sarah Brightman: B200 66; CX 2, 7; INT 25; DS 17
Brooks & Dunn: B200 157; CA 10; CCA 8; CS 11, 17; H100 59; HA 58
Garth Brooks: B200 21; CA 2, 66; CCA 14; CS 7, 41; H100 53; HA 50
The Brooklyn Tabernacle Choir: GA 40
Brotha Lynch Hung: IND 39
Tim "Bishop" Brown & The Miracle Mass Choir: GA 17
Dave Brubeck: JZ 19
B-Tribe: NA 11
Alex Bugnon: CJ 8
Los Bukis: LA 60
R.L. Burnside: BL 10
Bush: MO 40; RO 36
Busta Rhymes: B200 24; RBA 8; H100 31; HA 27; RA 10; RBH 10; RP 24; RS 38, 68
Tracy Byrd: CA 43; CS 15; H100 70; HA 69

—C—

Caedmon's Call: CC 23
Shirley Caesar: GA 5
Chris Cagle: CA 29; HS 13; CS 22
Dena Cali: RS 44
Maria Callas: CL 12
The Calling: B200 59; A40 1; H100 11; HA 11; MO 39; T40 6
Cameo: HSS 40
Jaime Camil: LPS 23; LT 35; TSS 40
Blu Cantrell: HSS 14; RS 22
Mariah Carey: B200 110; RBA 79; HSS 12, 40; RBH 100; RS 14, 59
Larry Carlton: CJ 6
Rodney Carrington: CA 53; CCA 25
Kurt Carr Singers: GA 10
Aaron Carter: B200 101, 194
Case: H100 14; HA 14; RA 35; RBH 37; T40 10
Cash & Computa: HSS 37; RBH 99; RP 5; RS 10
Johnny Cash: CCA 5; PCA 35
Kevin Ceballos: HSS 60
Chanticleer: CL 13
Manu Chao: LA 38; LPA 17
Steven Curtis Chapman: CC 10
Charlie Cruz: LT 45; TSS 6
The Chemical Brothers: DC 26; DS 18
Eagle-Eye Cherry: A40 23
Kenny Chesney: B200 165; CA 11; CS 32
Cyrus Chestnut: JZ 17
El Chichicuilote: LA 11; RMA 3
Chocolate Bandit: RP 12; RS 23
Charlotte Church: B200 99; CX 3, 4
City High: B200 144; RBA 93; H100 21; HA 20; RA 26; RBH 27; T40 21
CJ: DC 43
Eric Clapton: BL 2
The Clark Family Experience: CS 57
Patsy Cline: CCA 13
Tammy Cochran: CA 45; HS 39; CS 34
Kellie Coffey: CS 44
Coldplay: B200 113; A40 25; MO 33

John Coltrane: JZ 9, 16, 21
Conjunto Primavera: LT 17, 46; RMS 5, 13, 23
Harry Connick, Jr.: JZ 3, 4
Coo Coo Cal: IND 42; RS 52
Corey: HSS 4; RBH 60; RS 3
Corey C: RP 20; RS 32
Course Of Nature: RO 31
CoverVersions.com: HSS 56
Mia Cox: DC 20
El Coyote Y Su Banda Tierra Santa: RMS 29
Creed: B200 1; INT 7; PCA 1, 5; A40 7; H100 6; HA 6; MO 3; RO 1; T40 9
Creedence Clearwater Revival: PCA 46
Crimewave: HSS 39; RBH 93; RP 4; RS 8
Cristian: LA 31; LPA 14; LPS 8; LT 10
Celia Cruz: TSA 16; TSS 29
The Crystal Method: EA 11; DC 46
Cuisillos De Arturo Macias: LT 43, 44; RMS 22
Brian Culbertson: CJ 14
Custom: MO 35; RO 37
Cypress Hill: B200 115; RBA 57

—D—

D12: HSS 46; RS 67
Da Brat: RS 59
Daft Punk: EA 6; DC 3
Dakota Moon: A40 32
Bobby D'Ambrosio: DC 43
Dana: DC 11
Charlie Daniels: CCA 18
The Charlie Daniels Band: CA 48; CCA 9; IND 31; CS 53
Darude: EA 10; HS 28; IND 18; DC 13
Dashboard Confessional: IND 37
Craig David: B200 55; RBA 42; DS 16; H100 23; HA 23; HSS 68; RA 57; RBH 59; RS 69; T40 13
Miles Davis: JZ 14, 15; PCA 30; RBC 23
De La Soul: IND 4; RBA 85; RBH 92; RS 71
Default: B200 121; HS 1; IND 2; H100 77; MO 7; RO 5
Def Leppard: PCA 23
Jack DeJohnette: JZ 22
Delerium: NA 13; DC 32
Denise: DC 30
Dennis Da Menace: HSS 50; RP 19; RS 30
Kevin Denney: CS 36
John Denver: CCA 11
Depeche Mode: DC 8; DS 5; HSS 47
Daisy Dern: CS 48
Dery: DC 49
Destiny's Child: B200 69; RBA 53; AC 23; DC 31; DS 11, 19; H100 37; HA 41; HSS 55; RA 75; RBH 78; RS 42, 73; T40 24
Louie DeVito: EA 5; IND 9
Diamond Rio: CA 40; AC 13
Neil Diamond: B200 136
Dido: PCA 19; AC 6; DC 34
Joe Diffie: CA 68; CS 16; H100 72; HA 72
Dilated Peoples: B200 132; RBA 40; RBH 97
Celine Dion: PCA 22; AC 22
Disturbed: B200 78; RO 11
Dixie Chicks: B200 183; CA 13; CCA 4; PCA 28; CS 14; H100 71; HA 70
DJ Disciple: DC 20
DJ Tiesto: DC 25
DJ Blass: TSA 18
DJ Encore: HSS 71
DJ Escape: EA 19; HS 45; IND 29
DJ Quik: RA 62; RBH 64; RS 54
DJ Skribble: EA 7; HS 19; IND 12
DMX: B200 48; RBA 29; RBC 20; RBH 91
Placido Domingo: CX 4
Dr. Dre: PCA 48; RBC 5; RA 32, 60, 62; RBH 33, 62, 64
Dream: DS 7; HSS 22; RS 47
Dream Street: B200 176; IND 3
Drowning Pool: B200 175; MO 36; RO 28
Ricardo "RikRok" Ducent: HSS 48; RP 16; RS 27
Huey Dunbar: TSS 18
Dungeon Family: B200 137; RBA 36; RBH 82
Jermaine Dupri: B200 128; RBA 45; H100 58; HA 59; RA 22; RBH 23
Bob Dylan: B200 126; INT 16

—E—

Eastern Michigan Gospel Choir: GA 29
Ekolu: WM 14
Elephant Man: IND 32; RE 2
Missy "Misdemeanor" Elliott: B200 151; RBA 56; H100 43, 49; HA 45, 47; RA 13, 33; RBH 13, 34; T40 30, 39
Richard Elliott: CJ 13
Emerson Drive: CS 30
Engelina: HSS 71
Enigma: B200 140
Kim English: DC 1
Enya: B200 6; INT 3; NA 1; PCA 3; A40 6; AC 2; H100 27; HA 39; HSS 6; T40 27
Faith Evans: B200 89; RBA 25; H100 67; HA 67; RA 23, 34; RBH 22, 36
Rev. Clay Evans And The AARC Mass Choir: GA 12
Sara Evans: B200 172; CA 12; CS 18
Eve: H100 21; HA 20; RA 26, 56; RBH 27, 58; T40 21
Cesaria Evora: WM 12
Exhale: RS 55

—F—

Fabulous: B200 97; RBA 46; H100 55; HA 54; RA 21; RBH 21; RS 46
Fat Joe: B200 85; RBA 34; H100 17; HA 17; RA 6; RBH 6; RP 14; RS 25; T40 33
Maynard Ferguson: JZ 25
Alejandro Fernandez: HS 38; LA 9; LPA 5; LPS 7; LT 2; RMS 17; TSS 39
Pedro Fernandez: LPS 36; LT 47; RMS 31
Vicente Fernandez: LA 16, 66; RMA 7; LT 25; RMS 10
FFH: CC 30
Fiel A La Vega: LPS 40; TSS 30
Five For Fighting: B200 124; A40 2; AC 18; H100 19; HA 19; T40 12
Flaw: HS 25
Bela Fleck: CX 12
Renee Fleming: CL 11
Flip Flop: DC 2
Joseph Fonseca: TSS 13
Foo Fighters: MO 15; RO 23
Willa Ford: DS 21
Freeway: RA 54; RBH 56
Bill Frisell: JZ 20
Fuel: MO 29; RO 25
Fugazi: IND 45
Fulanito: TSA 10; TSS 32, 36
Fundisha: H100 93; RA 47; RBH 48
Funky Green Dogs: DC 38
Nelly Furtado: B200 53; A40 20; DC 16; H100 20; HA 22; RBH 94; T40 11

—G—

Warren G: B200 93; RBA 26; RBH 86
G Club: DC 7
Ana Gabriel: LA 53; LPS 29; LT 30; RMS 27
Juan Gabriel: LA 42; LPA 19; LPS 19; LT 22; RMS 36
Bill & Gloria Gaither: CC 29, 33
Garbage: EA 2
Marvin Gaye: RBC 19
G. Dep: B200 161; HS 3; RBA 44; RBH 70; RS 43
El General: TSA 19
Georgie Porgie: DC 40
The Get Up Kids: HS 36; IND 26
Ghostface Killah: B200 186; RBA 52; RA 69, 74; RBH 71, 80
Bebel Gilberto: WM 9, 10
Billy Gilman: CA 54, 55
Geniune: B200 145; RBA 49; H100 10, 49; HA 10, 47; RA 8, 13; RBH 9, 13; T40 15
Gipsy Kings: LA 8; LPA 4; WM 2, 13
Gisselle: LA 73; TSA 9; TSS 31
Godsmack: PCA 45
Louise Goffin: A40 39
Tony Gold: HSS 48; RP 16; RS 27
Good Charlotte: HS 18
Gorillaz: B200 83; MO 25
David Gray: B200 125
Macy Gray: B200 191; DC 9
James Grear & Company: GA 33
Al Green: PCA 50; RBC 8
Green Day: B200 71
Lee Greenwood: CCA 1; PCA 15; CS 46; H100 96; HSS 8
Pat Green: CA 39
Josh Groban: B200 41; INT 1
Grupo Bryndis: LA 19, 36; RMA 8, 15; LT 26; RMS 11
Grupo Mojado: RMS 38
Ely Guerra: LPS 28
Buddy Guy: BL 5
Alejandra Guzman: LA 45; LPS 13; LT 27; TSS 22

—H—

Charlie Haden: JZ 24
Merle Haggard: CA 59
Hilary Hahn: CL 8
Hahz The Rippa: HSS 17; RBH 73; RP 2; RS 4
Fred Hammond: GA 25, 36
Herbie Hancock: CJ 18
George Harrison: INT 8; PCA 6, 24
Lisa Hartman Black: CS 37
Don Henley: CS 35
Ty Herndon: CS 49
John Hiatt: IND 48
Elder Jimmy Hicks And The Voices Of Integrity: GA 16
Faith Hill: CCA 3; PCA 25; AC 10
The Hilliard Ensemble: CL 4
The Hit Crew: IND 15
Billie Holiday: JZ 13
Dave Hollister: HSS 17; RA 66; RBH 69, 73; RP 2; RS 4
Steve Holy: B200 198; CA 17; HS 7; CS 4; H100 35; HA 31
Hoobastank: B200 72; MO 10; RO 17
Whitney Houston: HSS 9; RS 36
Rebecca Lynn Howard: AC 9
Los Huracanes del Norte: LA 34; RMA 14
Norman Hutchins & JDI Christmas: GA 32

—I—

Ice Cube: B200 74; RBA 23; RBH 89
Enrique Iglesias: B200 15; A40 14; AC 1; DC 39; H100 8; HA 9; LPS 3; LT 5; T40 8; TSS 11

iiO: DC 50
Ill Nino: RO 33
Iman: RMS 30
Natalie Imbruglia: HSS 72
IMx: IND 11; RBA 74
Incubus: B200 30; PCA 8; A40 36; H100 69; HA 68; MO 6, 16; RO 10, 22
India: TSA 14
India.Arie: B200 139; RBA 69; A40 12; AC 28; RBH 85
Insane Clown Posse: IND 16
Intocable: LT 12; RMS 2
Los Invasores de Nuevo Leon: RMS 32
The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs: B200 143; RBA 39; RA 65; RBH 67

—J—

Alan Jackson: CA 24; CCA 16; CS 1, 54, 58; H100 28; HA 26
Janet Jackson: B200 73; RBA 47; H100 43; HA 45; HSS 25; RA 33; RBH 34; RS 17; T40 30
Michael Jackson: B200 27; PCA 33; RBA 7; RBC 13; H100 16, 92; HA 15; RA 3, 46; RBH 3, 51
Jadakiss: RBA 92; RA 68; RBH 68; RS 74
Jagged Edge: B200 117; RBA 50; DS 2; H100 65, 93; HA 66; HSS 24; RA 25, 42, 47; RBH 26, 38, 48; RS 13
Mick Jagger: B200 163; RO 27
Jaguars: LPS 33
Jaheim: B200 149; RBA 33; RA 43; RBH 42
Bishop T.D. Jakes & The Potter's House Mass Choir: GA 13
Boney James: CJ 1, 25; RBA 76; RA 66; RBH 69
Etta James: BL 12; JZ 6
Jamiroquai: EA 23
Tim Janis: CX 15
Keith Jarrett: JZ 22
Jay-Z: B200 31, 65; RBA 11, 28; RBC 6, 11; H100 84; HSS 35; RA 36, 40, 71; RBH 39, 43, 77; RS 49, 50
Jewel: B200 26; INT 23; A40 4; AC 20; H100 30; HA 29; T40 16
Jose Alfredo Jimenez: LA 37, 72; RMA 16
Jimmy Eat World: B200 112; MO 14
Jodeci: RBC 18
Joe: B200 43; RBA 15; H100 68; HA 71; RA 24; RBH 24; RS 61
Billy Joel: B200 188
Elton John: B200 164; PCA 39; A40 34; AC 15
Carolyn Dawn Johnson: CA 42; CS 33
Jack Johnson: HS 27; IND 17
Jonell: H100 81; HSS 2; RA 55; RBH 25; RP 1; RS 1
George Jones: CA 46; CS 41
Roy Jones, Jr.: HSS 17; RBH 73; RP 2; RS 4
Richard Joo: CL 1
Montell Jordan: RA 51; RBH 52
Journee: PCA 31
Sammy Davis Jr.: B200 138, 147
Juanes: LA 74; LPS 22
The Judds: CCA 21
Jump 5: CC 22; HS 26; HSS 41
Juvenile: B200 187; RBA 66; RBC 22; H100 75; HA 74; RA 28; RBH 29; RP 20; RS 32
Jyve V: LPS 17; LT 39; TSS 15

—K—

Israel Kamakawiwo'ole: IND 33; WM 4
K-Ci & JoJo: HSS 62; RS 60
Anthony Keams: WM 8
John P. Kee: GA 22, 27
Robert Earl Keen: CA 60
Toby Keith: B200 40; CA 3; CCA 10, 15; CS 5, 45; H100 42; HA 38
Kells: DC 15
R. Kelly: RBA 62; RBC 14; H100 17, 47; HA 17, 49; HSS 35; RA 6, 30; RBH 6, 31; RP 14; RS 25, 49; T40 33, 34
Alicia Keys: B200 13; INT 13; RBA 12; A40 18; AC 29; H100 9, 25; HA 8, 25; RA 4; RBH 4; T40 22, 23
Kid Rock: B200 22; PCA 10; RO 29
Kidz Bop Kids: B200 180
Killer Mike: H100 36; HA 32; RA 11; RBH 12
Carole King: IND 41; PCA 18
King Africa: LA 21; LPA 10
B.B. King: BL 2, 3
Kings Of Tomorrow: DC 18
Kittie: IND 5
Jennifer Knapp: CC 14
Knoc-Turn'Al: RA 32; RBH 33
Koda: DC 35; DS 4; HSS 43
Dave Koz: CJ 2; HS 12
Diana Krall: B200 60; INT 12; JZ 1, 23; PCA 43; AC 26
Alison Krauss: CA 19
Lenny Kravitz: B200 104, 108; A40 11; H100 51; HA 52; RO 34; T40 26
Kurupted Seed: RP 10; RS 19

—L—

La' Chat: IND 19; RBA 78
Tracy Lawrence: CA 63; CS 60
Melina Leon: TSA 17; LPS 24
Gerald Levert: RBA 65
Glenn Lewis: H100 64; HA 64; RA 19; RBH 18; RS 72
La Ley: LA 18; LPA 9; LPS 28

The LFT Church Choir: GA 38
 Libera: CL 10
 Liberation: LA 20; RMA 9; LT 15; RMS 4
 Ottmar Liebert: NA 14, 15
 Lifehouse: B200 116; A40 8, 24; H100 45; HA 43
 Lil Bow Wow: B200 23; RBA 4; H100 93; RA 47;
 RBH 48; RS 56
 Lil' J: HSS 15; RBH 76; RS 5
 Lil Jon & The East Side Boyz: IND 14; RBH 88
 Lil' Kim: H100 100; HSS 29; RS 58
 Lil' Romeo: RBA 83; HSS 4; RBH 60; RS 3
 Lil' Smoke: HSS 31; RP 8; RS 15
 Lil Sun: RBA 94
 Lil Troy: IND 34
 Limi-t: LA 35; TSA 5; LPS 34; LT 32; TSS 4
 Limp Bizkit: B200 51, 156
 La Linea: TSS 17
 Linkin Park: B200 2; INT 17; H100 12; HA 12; MO
 1; RO 4; T40 19
 Lit: MO 27
 Lito & Polaco: LA 47
 Live Element: DC 12
 LL Cool J: H100 95; HSS 67; RA 52; RBH 49; RP 9;
 RS 18
 LMNT: HSS 49
 Lonestar: B200 193; CA 16; A40 29; AC 4; CS 19;
 H100 85
 Jennifer Lopez: B200 49; RBA 59; DC 29; H100 32,
 39; HA 30, 40; RA 29; RBH 30; T40 29
 Lords Of Acid: DS 14
 Patty Loveless: CA 56
 Lyte Lovett: CA 44
 Ludacris: B200 3; RBA 2; H100 22, 58, 95; HA 21,
 59; HSS 67; RA 7, 22, 52; RBH 7, 23, 49; RP
 9; RS 18, 40, 59; T40 35
 Shelby Lynne: HSS 29; AC 25

-M-

Mack 10: B200 91; RBA 22
 Madonna: B200 28; INT 21; PCA 16; DC 21; DS 6,
 10, 13; HSS 51, 57, 70
 Magoo: RBH 87
 Cheb Mami: DS 12
 Barry Manilow: IND 23; AC 30
 Mannheim Steamroller: CC 11; IND 7; INT 24; NA
 2, 10
 Marilyn Manson: MO 34; RO 32
 Bob Marley: PCA 44; RBC 9; RE 1, 9, 14
 Damian "Jr. Gong" Marley: RE 6
 Dean Martin: B200 138, 147
 Rogelio Martinez: RMS 39
 Mary Mary: CC 17; GA 3
 Master Joe: LA 49
 Master P: B200 63; RBA 14; H100 91; RA 48; RBH
 50
 Masters At Work: DC 30
 matchbox twenty: A40 28; AC 3
 Keiko Matsui: CJ 10
 Dave Matthews Band: B200 90, 133; A40 15, 17;
 T40 37
 Maxwell: B200 122; RBA 37; DS 1; H100 60; HA
 62; HSS 30; RA 16; RBH 17; RS 31
 John Mayer: B200 199; HS 8
 Yo-Yo Ma: CL 2, 6, 14
 Martina McBride: B200 81; CA 4; CS 13; H100 66;
 HA 65
 Paul McCartney: B200 171; AC 21; HSS 34
 Delbert McClinton: BL 9
 Nicole J. McClintock: DC 44
 Donnie McClurkin: CC 12; GA 2; RBA 71
 Reba McEntire: B200 153; CA 8; H100 97
 Tim McGraw: B200 105, 155; CA 6, 9; CCA 19; CS
 9, 12; H100 57, 62; HA 55, 61
 Mark McGuinn: CS 42
 Brian McKnight: B200 154; RBA 64; H100 88; RA
 37; RBH 40; RS 57
 Julie McKnight: DC 18
 John Mellencamp: B200 174; A40 12; AC 28
 Melody: LA 32; LPA 15; TSS 34
 Roy D. Mercer: CA 62
 Natalie Merchant: B200 135; A40 35
 MercyMe: B200 182; CC 8; HS 5
 Jo Dee Messina: CA 21; CS 9; H100 57; HA 55
 Mest: HS 34
 Metallica: PCA 7
 Method Man: H100 73, 81; HA 75; HSS 2, 73; RA
 27, 55; RBH 25, 28; RP 1, 23; RS 1, 37
 Edgar Meyer: CL 6
 Micro: DC 48
 Luis Miguel: LA 2; LPA 1; LPS 4; LT 6; TSS 7
 Christina Millan: HSS 3; RBH 95; RS 9
 Mimi: RA 62; RBH 64
 Kylie Minogue: DC 19; T40 32
 Minott: RP 10; RS 19
 Mobb Deep: B200 37; RBA 9; H100 99; RA 38, 58;
 RBH 35, 57; RP 25; RS 39
 Monchy Y Alexandra: TSS 35
 Jane Monheit: JZ 7, 18
 Ricardo Montaner: LA 39; LPA 18; LPS 14, 15; LT
 36
 Montgomery Gentry: CA 35; CCA 22; CS 24
 Jessie Morales: LA 52, 61; RMA 19; RMS 33
 Craig Morgan: CS 51
 La Mosca Tse Tse: LPS 26; TSS 37
 Brandy Moss-Scott: HSS 33; RS 16
 Mpress: DC 41; HSS 44
 Mr. Cheeks: B200 190; RBA 51; H100 34; HA 35;

RA 9; RBH 8; RP 17; RS 28
 Ms. Jade: RBH 94
 Ms. Toi: RBH 86
 Nicole C. Mullen: CC 21; HS 24
 Samantha Mumba: HSS 58
 Anne Murray: CA 27; CC 13; CCA 20
 Keith Murray: H100 95; HSS 67; RA 52; RBH 49;
 RP 9; RS 18
 Myra: HS 47
 Mystikal: B200 25; RBA 6; H100 41; HA 44; HSS
 65; RA 12; RBH 11; RP 21; RS 33

-N-

Nas: B200 9; RBA 1; RBC 17; H100 90; HSS 61; RA
 41, 59; RBH 41, 61; RP 13; RS 24
 Nate Dogg: B200 75; RBA 20; RBH 96
 Ultra Nate: DC 33
 Natural: HSS 28
 NB Ridaz: H100 98
 Frankie Negron: TSA 13; LT 50; TSS 8, 9
 Nelly: B200 131; RBA 72; DS 2; H100 24; HA 24;
 HSS 24; RA 42, 50; RBH 38, 55; RS 13; T40
 17
 Willie Nelson: CCA 6, 7, 17; PCA 37
 The Neptunes: RBH 83
 New Found Glory: HS 21
 New Creation Of God: GA 23
 New Life Community Choir: GA 27
 New Order: EA 9; DS 20
 NewSong: CC 26; HS 46
 Next: RA 43; RBH 42
 Nickel Creek: CA 22; HS 10; IND 6
 Nickelback: B200 4; INT 14; A40 3; H100 2; HA 2;
 HSS 5; MO 5, 18; RO 2, 9; T40 1
 Stevie Nicks: AC 24
 Nivea: HSS 36; RS 66
 No Doubt: B200 10; INT 9; A40 30; H100 15; HA
 16; T40 7
 Jose Noguera: LPS 38; TSS 16
 Noreaga: RS 70
 The Notorious B.I.G.: RBC 12, 16; RS 63
 'N Sync: B200 46; H100 13; HA 13; RA 14; RBH 14;
 T40 20

-O-

Paul Oakenfold: EA 17, 25; HS 41
 Mark O'Connor: CL 6, 9
 The Offspring: H100 82; MO 9; RO 12
 The O'Jays: RBA 77
 Jamie O'Neal: CA 31; HS 15; CS 29, 40
 Yoko Ono: DC 27
 Greg O'Quin 'N Joyful Noyce: GA 7; IND 47
 Los Originales De San Juan: LA 75
 Original P: RBA 96; HSS 54; RP 6; RS 11
 Oro Solido: TSS 28
 Ozzy Osbourne: B200 103; RO 13, 24
 O-Town: B200 141; AC 7; DS 15
 OutKast: B200 19; RBA 5; H100 36; HA 32; RA 11;
 RBH 12
 Outlawz: IND 10; RBA 81
 Ozomatli: LA 58

-P-

Petey Pablo: B200 64; RBA 38; RA 45, 72; RBH
 47, 74; RS 65
 Joe Pace & The Colorado Mass Choir: GA 30
 Lindsay Pagano: HSS 21
 Palomo: LA 40; RMA 17; LT 4; RMS 1
 Dolly Parton: CA 74
 Brad Paisley: CA 34; CS 8; H100 48; HA 46
 Laura Pausini: LA 13; LPA 7; LPS 9; LT 13; TSS 25
 P. Diddy: RBA 97; H100 43; HA 45; RA 33, 64; RBH
 34, 66, 83; T40 30
 Gary Peacock: JZ 22
 Carlton Pearson And The Azusa Mass Choir: GA
 24
 Pennywise: IND 36
 Perlon: HSS 17; RBH 73; RP 2; RS 4
 Phil Perry: CJ 22
 Tom Petty And The Heartbreakers: PCA 17
 Phillips, Craig And Dean: CC 40
 Pieces Of A Dream: CJ 19
 Pink: B200 8; INT 19; A40 31; DC 5; H100 4; HA 5;
 T40 2
 Pink Floyd: B200 17; INT 5; PCA 2, 32
 Alexandre Pires: LA 33; LPA 16; LPS 5; LT 7
 Play: HSS 23
 El Poder Del Norte: LA 12; RMA 4; LT 33; RMS 15
 P.O.D.: B200 16; CC 1; H100 56; HA 53; MO 4, 13;
 RO 6, 26
 Point Of Grace: CC 35
 Poison: PCA 27
 Christoph Poppen: CL 4
 Po' White Trash And The Trailer Park Symphony:
 RP 22; RS 34
 Julio Preciado Y Su Banda Perla Del Pacifico:
 RMS 37
 Elvis Presley: HSS 20
 Pretty Willie: HSS 32; RS 53
 Prince: IND 8; RBA 100
 The Product G&B: DC 14
 Prophet Jones: RBA 48; RA 70; RBH 75
 Puddle Of Mudd: B200 20; H100 54, 87; HA 51;
 MO 2, 19; RO 3, 8
 Puerto Rican Power: LT 41; TSS 5
 Puppah Nas-T: DC 30

-Q-

Queen: PCA 49
 A.B. Quintanilla Y Los Kumbia Kings: LA 17; LPA
 8; LT 38; RMS 25

-R-

Rabanes: TSS 38
 Radical For Christ: GA 25
 Raekwon: RA 69; RBH 71
 Rani: DC 32
 Rascal Flatts: B200 189; CA 15; HS 6; CS 21
 The Rawlto Boys: HSS 31; RP 8; RS 15
 Johnny Ray: TSS 24
 Rayvon: HSS 48; RP 16; RS 27
 Redman: H100 73; HA 75; HSS 73; RA 27; RBH 28;
 RP 23; RS 37
 Relient K: CC 25; HS 43
 Remy Zero: HS 20
 Rhythm Masters: DC 10
 The Riddler: EA 24; IND 43
 Los Rieleros Del Norte: LT 40; RMS 21
 LeAnn Rimes: CA 41, 61; A40 27; AC 16, 19; DS 25;
 H100 46; HA 56; HSS 10, 38; T40 25
 Juan Rivera: RMS 28
 Lupillo Rivera: HS 22; LA 5, 26; RMA 1, 11; LT 31;
 RMS 8, 14
 RL: H100 100; HSS 29; RS 58
 Dawn Robinson: HSS 45; RS 51
 Daniel Rodriguez: HSS 16
 Kenny Rogers: CA 73; CS 43
 Tito Rojas: TSS 33
 Robi "Draco" Rosa: LA 67
 Paulina Rubio: HS 32; LA 7; LPA 3; LPS 25
 Ja Rule: B200 7; RBA 3; DC 29; H100 5, 14, 32, 39;
 HA 3, 14, 30, 40; HSS 64; RA 1, 29, 35; RBH 1,
 30, 37; RP 15; RS 26, 70; T40 10, 18, 29
 Tim Rushlow: CS 59

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Sade: RBC 21; DS 23
 Alessandro Safina: WM 3
 Safri Duo: DC 28
 Michael Salgado: LA 54; RMA 20; RMS 40
 Saliva: MO 38; RO 38, 40
 Adan Chalino Sanchez: RMS 34
 Carlos Santana: DC 14
 Gilberto Santa Rosa: LA 50; TSA 6; LPS 30, 39; LT
 11, 49; TSS 2
 Alejandro Sanz: HS 16; LA 4; LPA 2; LPS 10; LT 19;
 TSS 27
 Savage Garden: AC 17
 Scene 23: B200 146; HS 2
 Mark Schultz: CC 36
 Diane Schuur: JZ 25
 S Club 7: AC 11
 Jill Scott: B200 106; RBA 32, 73; RA 44; RBH 46
 Peggy Scott-Adams: BL 13
 Earl Scruggs And Friends: CA 52
 Joan Sebastian: HS 31; IND 22; LA 6, 63; RMA 2;
 LT 28; RMS 12
 La Secta Allstar: LPS 37
 Bob Seger & The Silver Bullet Band: PCA 4
 Selena: LA 62
 Erick Sermon: RBA 55
 Sevendust: B200 100; IND 1; MO 30; RO 18
 Shaggy: B200 196; HSS 48; RP 16; RS 27
 Shakira: B200 12; INT 15; LA 23; LPA 11; H100 7;
 HA 7; LPS 2; LT 3; T40 4; TSS 10, 26
 Sharissa: RBH 81
 SheDaisy: CA 58
 Blake Shelton: CA 28; CS 23
 Sherm: RP 18; RS 29
 Mark Shimmom: DC 37
 Beanie Sigel: RA 54; RBH 56
 Sigur Ros: HS 49; IND 30
 Carly Simon: H100 43; HA 45; RA 33; RBH 34; T40
 30
 Frank Sinatra: B200 138, 147; PCA 20
 Ricky Skaggs: CA 71
 Skip: RBA 89; RP 20; RS 32
 Slipknot: B200 192
 Richard Smallwood With Vision: GA 18
 Smash Mouth: B200 130; DC 47
 The Smashing Pumpkins: B200 77
 Esther Smith: GA 26
 Michael W. Smith: B200 150; CC 5
 Snoop Dogg: B200 178; IND 25; RBA 75; H100
 100; HSS 29; RA 60; RBH 62; RS 58
 Soil: HS 17
 Marco Antonio Solis: LA 43, 65; LPA 20; LPS 11,
 27; LT 16; RMS 20
 Soluna: DC 24
 Son By Four: TSA 20
 Sonicflood: CC 24; HS 35
 Bubba Sparxxx: B200 148; RBA 61; RA 68; RBH
 68, 84; RS 48
 Britney Spears: B200 14; DC 4; DS 22; H100 89;
 HSS 63; RBH 98; RS 75
 SPM: RBA 95
 Spyro Gyra: CJ 20
 St. Germain: CJ 7
 Staind: B200 34; A40 10; H100 33, 79; HA 28; MO
 11, 21; RO 7, 16, 19
 Derrick Starks & Today's Generation: GA 11
 Jeffrey Steele: CS 47

Tommy Shane Steiner: CS 28
 Stereophonics: A40 26
 Ray Stevens: CS 52
 Rod Stewart: B200 54
 Sting: B200 57; INT 22; DS 12
 Angle Stone: B200 88; RBA 27; H100 52; HA 57;
 RA 15; RBH 16; RS 41
 Stone Temple Pilots: HSS 19
 George Strait: B200 111; CA 7, 49; CS 2, 54; H100
 40; HA 34
 Strik nine: HSS 18; RBH 90; RP 3; RS 7
 The Strokes: B200 67; INT 18; MO 12
 Sublime: PCA 9
 Sugar Ray: A40 16, 37
 Sum 41: B200 62; MO 28
 System Of A Down: B200 32; PCA 26; H100 80;
 MO 8; RO 15

-T-

Tamia: DS 24; RS 64
 Olga Tanon: LA 55; TSA 8; LPS 16, 18; LT 29; TSS
 12, 14
 Tantric: B200 173; MO 26; RO 21
 James Taylor: PCA 12
 Paul Taylor: CJ 12
 Los Temerarios: IND 35; LA 14; RMA 5; LT 34; RMS
 18
 The Temptations: RBA 68; RBC 24
 Tenacious D: B200 170
 Tha Eastsidaz: IND 25
 Thalia: LA 30; RMA 13
 Third Day: B200 159; CC 6, 27
 Third Degree: DC 37
 Carl Thomas: RA 69; RBH 71
 Cyndi Thomson: CA 20; CS 27
 Three Mo' Tenors: CX 13
 Thursday: IND 46
 Los Tigres Del Norte: LA 29; RMA 12; LT 23; RMS
 7
 Los Tigrillos: LT 48; RMS 26
 Timbaland & Magoo: B200 98; RBA 30
 Timbaland: RBH 87, 94
 Tina Ann: DC 36
 Aaron Tippin: CA 70; CS 3; H100 29; HA 36; HSS 7
 tobyMac: CC 16; HS 14
 T.O.K.: RE 10
 Too Short: RBA 58
 Tool: B200 179; MO 20; RO 14
 Los Toros Band: TSS 19
 T.O.R.O.: HSS 31; RP 8; RS 15
 Tommy Torres: LPS 32
 Peter Tosh: RE 11
 Tower Of Power: CJ 11
 Toya: HS 23; H100 26; HA 33; HSS 13; RS 21; T40
 14
 Train: B200 114; A40 5, 22; AC 14; H100 38; HA 37
 Transmatic: A40 33
 Randy Travis: CA 69, 72; HSS 27
 Travis: A40 21
 Faith Trent: DC 2
 Trick Pony: CA 38; CS 55
 Los Tri-o: LA 48; LPS 31
 Travis Tritt: CA 25; CS 20, 50; H100 74; HA 73
 Los Tucanes De Tijuana: LT 14; RMS 3
 Shania Twain: CCA 21
 Tweet: H100 49; HA 47; RA 13, 49; RBH 13, 53, 87
 Ronan Tynan: WM 8
 Steve Tyrell: HS 50; JZ 5
 Tyrese: H100 94
 Moses Tyson, Jr.: GA 15

-U-

U2: B200 58; PCA 14; A40 13; H100 78; T40 36
 UB40: RE 3
 UGK: B200 160; RBA 35
 Uncle Kracker: AC 12
 Union Station: CA 19
 Dawn Upshaw: CL 13
 Urban Knights: CJ 21
 Usher: B200 11; RBA 10; H100 1; HA 1; RA 2, 53;
 RBH 2, 54; T40 3

-V-

Jaci Velasquez: CC 18; LA 27; LPA 12; LPS 6; LT 8
 Luther Vandross: RBA 70; RBC 25; DC 22; RA 67;
 RBH 72
 Paul Van Dyk: EA 12; HS 30; IND 21
 Vangelis: CL 5
 Sergio Vargas: TSS 20
 Phil Vassar: CA 57; CS 25
 Jimmie Vaughan: BL 6
 Stevie Ray Vaughan And Double Trouble: BL 1, 14
 Eddie Vedder: MO 37
 Alicia Villarreal: LA 41; RMA 18
 V.I.P. Music & Arts Seminar Mass Choir: GA 22
 Virtue: GA 14
 Vita: H100 99; RA 58; RBH 57; RP 11, 25; RS 20,
 39
 Carlos Vives: HS 11; LA 3; TSA 2; LPS 1; LT 1; TSS 3

-W-

The Wailers: PCA 44; RBC 9; RE 1, 9
 John Waite: AC 27
 Hezekiah Walker: GA 38
 Andre Ward: CJ 15
 Crystal Waters: DC 17

Russell Watson: CX 6
 Weebee: H100 91; RA 48; RBH 50
 Weezer: B200 158; MO 32
 Westbound Soljaz: HSS 54; RP 6; RS 11
 Barry White: RBC 15
 Peter White: CJ 4; HS 40
 White Stripes: HS 44; IND 28
 Hank Williams Jr.: CCA 12
 Doug Williams: GA 20
 Lee Williams And The Spiritual QCs: GA 31
 Melvin Williams: GA 20
 Mark Wills: CA 64; CS 40
 Vanessa Williams: CX 4
 CeCe Winans: CC 20; GA 4
 BeBe Winans: GA 35
 George Winston: NA 6
 Wisin Y Yandel: LA 46
 Lee Ann Womack: CA 23; AC 5; CS 26
 Won-G: RS 54
 The Word: BL 15
 Chely Wright: CA 36; CS 38
 Finbar Wright: WM 8
 Wu-Tang Clan: B200 47; RBA 17
 Keke Wyatt: H100 63; HA 63; HSS 59; RA 17; RBH
 19; RS 35

-Y-

Yanni: NA 5, 7, 8
 Trisha Yearwood: CA 33; CS 35
 Yes: CX 10
 Pete Yorn: B200 167; HS 4
 Neil Young: RO 39

-Z-

Charlie Zaa: LA 10; LPA 6; LPS 12; LT 20; TSS 23
 Zero 7: EA 16; HS 37
 Zoegirl: B200 200; CC 9; HS 9
 Rob Zombie: B200 70; MO 31; RO 20

-SOUNDTRACKS-

Ali: B200 61; RBA 31; STX 5
 Almost Famous: STX 22
 Amelle: WM 7
 A Beautiful Mind: CX 9
 Bridget Jones's Diary: STX 25
 Coyote Ugly: B200 96; CA 5; STX 9
 Crouching Tiger, Hidden Dragon: CX 14
 Down From The Mountain: CA 26; STX 24
 Driven: CA 75
 The Fast And The Furious: B200 118; RBA 90;
 STX 11
 The Fast And The Furious: More Fast And
 Furious: B200 166; STX 14
 Finding Forrester: JZ 8
 Harry Potter And The Sorcerer's Stone: B200
 129; STX 13
 How High: B200 38; RBA 16; STX 3
 Jimmy Neutron Boy Genius: B200 84; STX 7
 Kingdom Come: GA 21
 A Knight's Tale: STX 20
 Lara Croft: Tomb Raider: EA 14
 The Lord Of The Rings: The Fellowship Of The
 Ring: B200 29; INT 2; STX 2
 Moulin Rouge: B200 79; INT 20; STX 6
 Not Another Teen Movie: B200 168; STX 15
 O Brother, Where Art Thou?: B200 18; CA 1;
 INT 4; STX 1
 Orange County: The Soundtrack: B200 123;
 STX 12
 Pearl Harbor: STX 23
 The Princess Diaries: B200 87; STX 8
 The Royal Tenenbaums: STX 21
 Save The Last Dance: STX 19
 Shrek: B200 42; STX 4
 Songcatcher: CA 65
 Swordfish: The Album (Soundtrack): EA 17;
 HS 41
 Tae-Bo Inspirational: Walk By Faith...Not By
 Sight: GA 19
 Three 6 Mafia & Hypnotize Minds Presents:
 Choices - The Album: B200 177; RBA
 54; STX 16
 Training Day: RBA 91; STX 18
 Vanilla Sky: B200 109; STX 10
 The Wash: B200 197; RBA 63; STX 17
 Woman On Top: WM 11

-VARIOUS ARTISTS-
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JANUARY 19 2002 **Billboard MODERN ROCK TRACKS™**

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	IN THE END	WARNER BROS.	Linkin Park
2	2	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
3	3	MY SACRIFICE	WIND-UP	Creed
4	5	ALIVE	ATLANTIC	P.O.D.
5	4	HOW YOU REMIND ME	ROADRUNNER	Nickelback
6	6	WISH YOU WERE HERE	IMMORTAL/EPIC	Incubus
7	7	WASTING MY TIME	TVT	Default
8	8	CHOP SUEY	AMERICAN/COLUMBIA	System Of A Down
9	9	DEFY YOU	COLUMBIA	The Offspring
10	10	CRAWLING IN THE DARK	ISLAND/IDJMG	Hoobastank
11	11	FADE	FLI/ELEKTRA/VEEG	Staind
12	12	LAST NITE	RCA	The Strokes
13	13	YOUTH OF THE NATION	ATLANTIC	P.O.D.
14	14	THE MIDDLE	DREAMWORKS	Jimmy Eat World
15	15	THE ONE	COLUMBIA	Foo Fighters
16	17	NICE TO KNOW YOU	IMMORTAL/EPIC	Incubus
17	16	STAY TOGETHER FOR THE KIDS	MCA	Blink-182
18	20	TOO BAD	ROADRUNNER/IDJMG	Nickelback
19	18	CONTROL	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
20	19	LATERALUS	TOOL DISSECTION/MALVOL/CAND	Tool
21	22	FOR YOU	FLI/ELEKTRA/VEEG	Staind
22	21	MOVIES	NEW NOIZE/DREAMWORKS	Alien Ant Farm
23	23	THE WAY YOU LIKE IT	ARISTA	Adema
24	24	I'LL BE HERE AWHILE	VOLCANO	311
25	25	19-2000	VIRGIN	Gorillaz
26	26	MOURNING	MAVERICK/REPRISE	Tantric
27	28	ADDICTED	DIRTY MARTINI/RCA	Lit
28	29	IN TOO DEEP	ISLAND/IDJMG	Sum 41
29	27	LAST TIME	EPIC	Fuel
30	32	PRAY	TVT	Sevendust
31	30	FEEL SO NUMB	GEFFEN/INTERSCOPE	Rob Zombie
32	31	PHOTOGRAPH	GEFFEN/INTERSCOPE	Weezer
33	33	TROUBLE	CAPITOL	Coldplay
34	34	TAINED LOVE	MAVERICK/WARNER BROS.	Marilyn Manson
35	35	HEY MISTER	ARTIST/DIRECT	Custom
36	36	SINNER	WIND-UP	Drowning Pool
37	37	YOU'VE GOT TO HIDE YOUR LOVE AWAY	V2	Eddie Vedder
38	40	CLICK CLICK BOOM	ISLAND/IDJMG	Saliva
39	39	WHEREVER YOU WILL GO	RCA	The Calling
40	38	HEADFUL OF GHOSTS	ATLANTIC	Bush

JANUARY 19 2002 **Billboard MAINSTREAM ROCK TRACKS™**

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	MY SACRIFICE	WIND-UP	Creed
2	2	HOW YOU REMIND ME	ROADRUNNER	Nickelback
3	4	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
4	3	IN THE END	WARNER BROS.	Linkin Park
5	6	WASTING MY TIME	TVT	Default
6	5	ALIVE	ATLANTIC	P.O.D.
7	7	FADE	FLI/ELEKTRA/VEEG	Staind
8	8	CONTROL	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
9	10	TOO BAD	ROADRUNNER/IDJMG	Nickelback
10	9	WISH YOU WERE HERE	IMMORTAL/EPIC	Incubus
11	11	DOWN WITH THE SICKNESS	GIANT/REPRISE	Disturbed
12	12	DEFY YOU	COLUMBIA	The Offspring
13	13	DREAMER	EPIC	Ozzy Osbourne
14	14	LATERALUS	TOOL DISSECTION/MALVOL/CAND	Tool
15	15	CHOP SUEY	AMERICAN/COLUMBIA	System Of A Down
16	17	FOR YOU	FLI/ELEKTRA/VEEG	Staind
17	18	CRAWLING IN THE DARK	ISLAND/IDJMG	Hoobastank
18	16	PRAY	TVT	Sevendust
19	19	IT'S BEEN AWHILE	FLI/ELEKTRA/VEEG	Staind
20	20	FEEL SO NUMB	GEFFEN/INTERSCOPE	Rob Zombie
21	21	MOURNING	MAVERICK/REPRISE	Tantric
22	22	NICE TO KNOW YOU	IMMORTAL/EPIC	Incubus
23	23	THE ONE	COLUMBIA	Foo Fighters
24	24	GETS ME THROUGH	EPIC	Ozzy Osbourne
25	25	LAST TIME	EPIC	Fuel
26	26	YOUTH OF THE NATION	ATLANTIC	P.O.D.
27	27	GOD GAVE ME EVERYTHING	VIRGIN	Mick Jagger
28	28	SINNER	WIND-UP	Drowning Pool
29	29	FOREVER	LAVA/ATLANTIC	Kid Rock
30	31	THE WAY YOU LIKE IT	ARISTA	Adema
31	35	CAUGHT IN THE SUN	LAVA/ATLANTIC	Course Of Nature
32	30	TAINED LOVE	MAVERICK/WARNER BROS.	Marilyn Manson
33	33	WHAT COMES AROUND	ROADRUNNER/IDJMG	Ill Nino
34	32	DIG IN	VIRGIN	Lenny Kravitz
35	37	SMOOTH CRIMINAL	NEW NOIZE/DREAMWORKS	Alien Ant Farm
36	36	HEADFUL OF GHOSTS	ATLANTIC	Bush
37	34	HEY MISTER	ARTIST/DIRECT	Custom
38	38	CLICK CLICK BOOM	ISLAND/IDJMG	Saliva
39	39	LET'S ROLL	REPRISE	Neil Young
40	40	AFTER ME	ISLAND/IDJMG	Saliva

JANUARY 19 2002 **Billboard TOP 40 TRACKS™**

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	HOW YOU REMIND ME	NICKELBACK	ROADRUNNER/IDJMG
2	2	GET THE PARTY STARTED	PINK	ARISTA
3	3	U GOT IT BAD	USHER	ARISTA
4	5	WHENEVER, WHEREVER	SHAKIRA	EPIC
5	4	FAMILY AFFAIR	MARY J. BLIGE	MCA
6	7	WHEREVER YOU WILL GO	THE CALLING	RCA
7	8	HEY BABY	NO DOUBT FEATURING BOUNTY KILLER	INTERSCOPE
8	6	HERO	ENRIQUE IGLESIAS	INTERSCOPE
9	10	MY SACRIFICE	CREED	WIND-UP
10	11	LIVIN' IT UP	JA RULE FEATURING CASE MURDER INC./DEF JAM	IDJMG
11	9	TURN OFF THE LIGHT	NELLY FURTADO	DREAMWORKS
12	12	SUPERMAN (IT'S NOT EASY)	FIVE FOR FIGHTING	AWARE/COLUMBIA
13	19	7 DAYS	CRAIG DAVID	WILDSTAR/ATLANTIC
14	13	I DO!!	TOYA	ARISTA
15	14	DIFFERENCES	GILNUWINE	EPIC
16	18	STANDING STILL	JEWEL	ATLANTIC
17	20	#1	NELLY	PRIORITY/CAPITOL
18	21	ALWAYS ON TIME	JA RULE FEATURING ASHANTI	MURDER INC./DEF JAM
19	26	IN THE END	LINKIN PARK	WARNER BROS.
20	17	GONE	'N SYNC	JIVE
21	22	CAMEL CITY HIGH	FEATURING EVE BOOGA BASEMENT	INTERSCOPE
22	15	FALLIN'	ALICIA KEYS	J
23	27	A WOMAN'S WORTH	ALICIA KEYS	J
24	23	EMOTION	DESTINY'S CHILD	COLUMBIA
25	30	CAN'T FIGHT THE MOONLIGHT	LEANN RIMES	CURB
26	25	DIG IN	LENNY KRAVITZ	VIRGIN
27	24	ONLY TIME	ENYA	REPRISE
28	28	BE LIKE THAT	3 DOORS DOWN	REPUBLIC/UNIVERSAL
29	35	AIN'T IT FUNNY	JENNIFER LOPEZ FEATURING JA RULE	EPIC
30	29	SON OF A GUN	JANET FEAT. MISSY ELLIOTT, P. DIDDY & CARLY SIMON	VIRGIN
31	31	EVERYWHERE	MICHELLE BRANCH	MAVERICK
32	32	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE	CAPITOL
33	34	WE THUGGIN'	FAT JOE FEATURING R. KELLY	TERROR SQUAD/ATLANTIC
34	37	THE WORLD'S GREATEST	R. KELLY	INTERSCOPE/JIVE
35	35	ROLL OUT (MY BUSINESS)	LUDACRIS	DISTURBING THE PEACE/DEF JAM SOUTH
36	33	STUCK IN A MOMENT YOU CAN'T GET OUT OF	U2	INTERSCOPE
37	36	EVERYDAY	DAVE MATTHEWS BAND	RCA
38	38	NO MORE DRAMA	MARY J. BLIGE	MCA
39	40	ONE MINUTE MAN	MISSY "MISDEMEANOR" ELLIOTT	THE GOLD MIND/ELEKTRA/VEEG
40	39	DANCE WITH ME	112	BAD BOY/ARISTA

JANUARY 19 2002 **Billboard ADULT CONTEMPORARY™**

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	HERO	INTERSCOPE	Enrique Iglesias
2	2	ONLY TIME	REPRISE	Enya
3	3	IF YOU'RE GONE	LAVA/ATLANTIC	matchbox twenty
4	5	I'M ALREADY THERE	BNA	Lonestar
5	6	I HOPE YOU DANCE	MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
6	4	THANK YOU	ARISTA	Dido
7	8	ALL OR NOTHING	J	O-Town
8	9	DROWNING	JIVE	Backstreet Boys
9	7	SIMPLE THINGS	WINDHAM HILL	Jim Brickman Featuring Rebecca Lynn Howard
10	10	THERE YOU'LL BE	HOLLYWOOD/WARNER BROS.	Faith Hill
11	11	NEVER HAD A DREAM COME TRUE	A&M/INTERSCOPE	S Club 7
12	13	FOLLOW ME	TOP DOG/LAVA/ATLANTIC	Uncle Kracker
13	12	ONE MORE DAY	ARISTA NASHVILLE	Diamond Rio
14	16	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train
15	14	I WANT LOVE	ROCKET/UNIVERSAL	Elton John
16	17	I NEED YOU	SPARROW/CAPITOL/CURB	LeAnn Rimes
17	15	I KNEW I LOVED YOU	COLUMBIA	Savage Garden
18	18	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
19	19	SOON	CURB	LeAnn Rimes
20	22	STANDING STILL	ATLANTIC	Jewel
21	20	FREEDOM	MPL/CAPITOL	Paul McCartney
22	23	GOD BLESS AMERICA	COLUMBIA/EPIC	Celine Dion
23	24	EMOTION	COLUMBIA	Destiny's Child
24	27	SORCERER	REPRISE	Stevie Nicks
25	26	WALL IN YOUR HEART	ISLAND/IDJMG	Shelby Lynne
26	25	THE LOOK OF LOVE	VERVE	Diana Krall
27	28	FLY	GOLD CIRCLE	John Waite
28	28	PEACEFUL WORLD	COLUMBIA	John Mellencamp Featuring India.Arie
29	29	FALLIN'	J	Alicia Keys
30	30	TURN THE RADIO UP	CONCORD	Barry Manilow

JANUARY 19 2002 **Billboard ADULT TOP 40 TRACKS™**

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	WHEREVER YOU WILL GO	RCA	The Calling
2	3	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
3	2	HOW YOU REMIND ME	ROADRUNNER/IDJMG	Nickelback
4	4	STANDING STILL	ATLANTIC	Jewel
5	5	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train
6	6	ONLY TIME	REPRISE	Enya
7	7	MY SACRIFICE	WIND-UP	Creed
8	8	HANGING BY A MOMENT	DREAMWORKS	Lifhouse
9	9	BE LIKE THAT	REPUBLIC/UNIVERSAL	3 Doors Down
10	10	IT'S BEEN AWHILE	FLI/ELEKTRA/VEEG	Staind
11	11	DIG IN	VIRGIN	Lenny Kravitz
12	13	PEACEFUL WORLD	COLUMBIA	John Mellencamp Featuring India.Arie
13	12	STUCK IN A MOMENT YOU CAN'T GET OUT OF	INTERSCOPE	U2
14	14	HERO	INTERSCOPE	Enrique Iglesias
15	15	EVERYDAY	RCA	Dave Matthews Band
16	17	WHEN IT'S OVER	LAVA/ATLANTIC	Sugar Ray
17	16	THE SPACE BETWEEN	RCA	Dave Matthews Band
18	18	FALLIN'	J	Alicia Keys
19	22	NEW YORK, NEW YORK	LOST HIGHWAY/IDJMG	Ryan Adams
20	19	TURN OFF THE LIGHT	DREAMWORKS	Nelly Furtado
21	20	SIDE	INDEPENDIENTE/EPIC	Travis
22	21	SOMETHING MORE	COLUMBIA	Train
23	23	FEELS SO RIGHT	MCA	Eagle-Eye Cherry
24	25	BREATHING	DREAMWORKS	Lifhouse
25	24	TROUBLE	CAPITOL	Coldplay
26	26	HAVE A NICE DAY	V2	Stereophonics
27	27	CAN'T FIGHT THE MOONLIGHT	CURB	LeAnn Rimes
28	28	LAST BEAUTIFUL GIRL	LAVA/ATLANTIC	matchbox twenty
29	30	I'M ALREADY THERE	BNA	Lonestar
30	29	HEY BABY	INTERSCOPE	No Doubt Featuring Bounty Killer
31	33	GET THE PARTY STARTED	ARISTA	Pink
32	31	LOOKING FOR A PLACE TO LAND	ELEKTRA/VEEG	Dakota Moon
33	32	COME	IMMORTAL/VIRGIN	Transmatic
34	34	I WANT LOVE	ROCKET/UNIVERSAL	Elton John
35	35	JUST CAN'T LAST	ELEKTRA/VEEG	Natalie Merchant
36	36	WISH YOU WERE HERE	IMMORTAL/EPIC	Incubus
37	37	ANSWER THE PHONE	LAVA/ATLANTIC	Sugar Ray
38	39	ALL YOU WANTED	REPRISE/WARNER BROS.	Michelle Branch
39	38	SOMETIMES A CIRCLE	DREAMWORKS	Louise Goffin
40	40	DROWNING	JIVE	Backstreet Boys

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations, 81 modern rock stations, 81 adult contemporary stations and 81 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 247 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.

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SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
Rock						
COWBOY	ATLANTIC	KID ROCK	1	1	1	118
HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	2	2	2	6
WITH ARMS WIDE OPEN	WIND-UP	CREED	3	3	3	111
ONLY GOD KNOWS WHY	ATLANTIC	KID ROCK	4	4	4	90
SMOOTH (FEAT. ROB THOMAS)	ARISTA	SANTANA	5	5	5	117
KRYPTONITE	REPUBLIC UNIVERSAL	3 DOORS DOWN	6	6	6	78
HOTEL CALIFORNIA (LIVE)	GEFFEN RECORDS	EAGLES	7	7	7	21
HIGHER	WIND-UP	CREED	8	8	8	94
YOU SHOOK ME ALL NIGHT LONG	ATCO	AC/DC	9	9	9	35
SWEET HOME	ALABAMA MCA	LYNYRD SKYNYRD	10	10	*	32
POP						
HAPPY XMAS (WAR IS OVER)	EMI RECORDS	JOHN LENNON	1	1	7	3
BELIEVE	WARNER BROS	CHER	2	3	1	168
MUSIC MAVERICK		MADONNA	3	2	2	59
DON'T SPEAK	TRAUMA	NO DOUBT	4	4	3	90
DANCING QUEEN	POLYDOR	ABBA	5	6	5	164
LANDSLIDE	REPRISE	FLEETWOOD MAC	6	5	4	108
MAMBO NO.5 (A LITTLE BIT OF...)	BMG RECORDS	LOU BEGA	7	7	6	144
IF I HAD \$1000000	REPRISE	BARENAKED LADIES	8	8	8	24
WILD WORLD	A&M	CAT STEVENS	9	9	9	21
ONE WEEK	REPRISE	BARENAKED LADIES	10	10	*	6
R&B/RAP						
IT WASN'T ME (FEAT. RICARDO DUCENT)	MCA	SHAGGY	1	1	1	30
LET'S GET IT ON	MOTOWN	MARVIN GAYE	2	2	2	192
ANGEL (FEAT. RAYVON)	MCA	SHAGGY	3	3	3	12
JINGLE BELL ROCK	MERCURY	THE PLATTERS	4	9	*	2
THE DOCK OF THE BAY	ATLANTIC	OTIS REDDING	5	4	4	107
WHAT'S GOING ON	MOTOWN	MARVIN GAYE	6	5	5	180
FAMILY AFFAIR	MCA	MARY J. BLIGE	7	6	7	6
RIDE WIT ME (FEAT. CITY SPUD)	UNIVERSAL RECORDS	NELLY	8	7	6	33
E.I.	UNIVERSAL RECORDS	NELLY	9	8	8	54
LET IT SNOW	MOTOWN	BOYZ II MEN	10	10	*	2
COUNTRY						
MARGARITAVILLE	MCA	JIMMY BUFFET	1	1	1	9
COPPERHEAD ROAD	MCA	STEVE EARLE	2	2	2	192
CHRISTMAS IN DIXIE	RCA	ALABAMA	3	NEW	*	1
HONKY TONK CHRISTMAS	ARISTA	ALAN JACKSON	4	3	3	3
MY MARIA	ARISTA	BROOKS & DUNN	5	4	4	192
FRIENDS IN LOW PLACES	CAPITOL NASHVILLE	GARTH BROOKS	6	6	6	19
POP A TOP	ARISTA	ALAN JACKSON	7	5	5	88
CRAZY	MCA	PATSY CLINE	8	9	9	200
NEON MOON	ARISTA	BROOKS & DUNN	9	7	7	154
THIS KISS	WARNER BROS	FAITH HILL	10	8	8	130
LATIN						
BAILAMOS	INTERSCOPE	ENRIQUE IGLESIAS	1	1	1	146
LA BAMBOLA	WARNER BROS	LOS LOBOS	2	2	2	168
CORAZON ESPINADO (FEAT. MANA)	ARISTA	SANTANA	3	3	3	85
BIDI BIDI BOM BOM	EMI LATIN	SELENA	4	4	4	132
COMO LA FLOR	EMI LATIN	SELENA	5	5	5	104
ME CAI DE LA NUBE	BMG RECORDS	CORNELIO REYNA	6	7	6	36
CLAVADO EN UN BAR	WEA LATINA	MANA	7	6	7	88
QUIZAS SI, QUIZAS NO	POLYGRAM	LOS TOROS BAND	8	8	8	70
LA CUMBIA DEL GARROTE	UNIVERSAL RECORDS	LOS DEL GARROTE	9	9	9	70
SE ME OLVIDO OTRA VEZ	WEA LATINA	MANA	10	10	*	89
INDIE						
HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	1	1	1	5
THE DEVIL WENT DOWN TO GEORGIA	BLUE HAT	CHARLIE DANIELS BAND	2	2	3	15
LEADER OF MEN	ROADRUNNER	NICKELBACK	3	4	2	15
FOLSOM PRISON BLUES	SUN ENTERTAINMENT	JOHNNY CASH	4	5	5	98
BAD MOON RISING	FANTASY	CREEDENCE CLEARWATER REVIVAL	5	3	4	36
HAVE YOU EVER SEEN THE RAIN?	FANTASY	CREEDENCE CLEARWATER REVIVAL	6	6	6	41
DOWN ON THE CORNER	FANTASY	CREEDENCE CLEARWATER REVIVAL	7	8	8	43
BREATHE	ROADRUNNER	NICKELBACK	8	7	7	15
PROUD MARY	FANTASY	CREEDENCE CLEARWATER REVIVAL	9	12	11	56
BORN ON THE BAYOU	FANTASY	CREEDENCE CLEARWATER REVIVAL	10	9	9	38

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JANUARY 19 2002 **Billboard** **HOT 100 AIRPLAY**

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	16	U Got It Bad	USHER (ARISTA)	26	27	9	Where Were You (When The World Stopped Turning)	ALAN JACKSON (ARISTA NASHVILLE)	51	50	5	Blurry	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
2	2	20	How You Remind Me	NICKELBACK (WIND-UP)	27	34	7	Break Ya Neck	BUSTA RHYMES (J)	52	44	15	Dig In	LENNY KRAVITZ (VIRGIN)
3	4	9	Always On Time	JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/JMG)	28	25	41	It's Been Awhile	STAINED (FLIP/ELEKTRA/EEG)	53	46	12	Alive	PO'D (ATLANTIC)
4	3	26	Family Affair	MARY J. BLIGE (MCA)	29	36	10	Standing Still	JEWEL (ATLANTIC)	54	58	3	Young'n (Holla Back)	FABLOUS (DESERT STORM/ELEKTRA/EEG)
5	5	13	Get The Party Started	PINK (ARISTA)	30	23	29	I'm Real	JENNIFER LOPEZ FEAT. JA RULE (EPIC)	55	55	7	Bring On The Rain	JO OEE MESSINA WITH TIM MCGRAW (CURB)
6	7	13	My Sacrifice	CREED (WIND-UP)	31	35	8	Good Morning Beautiful	STEVE HOLY (CURB)	56	61	2	Can't Fight The Moonlight	LEANN RIMES (CURB)
7	8	13	Whenever, Wherever	SHAKIRA (EPIC)	32	45	5	The Whole World	OUTKAST FEAT. KILLER MIKE (ARISTA)	57	52	6	Brotha	ANGIE STONE (J)
8	9	11	A Woman's Worth	ALICIA KEYS (J)	33	31	23	I Do!!	TOYA (ARISTA)	58	62	3	The Long Goodbye	BROOKS & DUNN (ARISTA NASHVILLE)
9	6	11	Hero	ENRIQUE IGLESIAS (INTERSCOPE)	34	40	11	Run	GEORGE STRAIT (MCA NASHVILLE)	59	60	4	Welcome To Atlanta	JERMAINE DUPRI & LUDWIG (DEF JAM SOUTH/COLUMBIA)
10	10	10	Differences	GINUWINE (EPIC)	35	37	11	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	60	54	11	Riding With Private Malone	DAVID BALL (DUALTONE)
11	11	11	Wherever You Will Go	THE CALLING (RCA)	36	33	10	Where The Stars And Stripes And The Eagle Fly	AARON TIPPIN (LYRIC STREET)	61	64	2	The Cowboy In Me	TIM MCGRAW (CURB)
12	16	11	In The End	LINKIN PARK (WARNER BROS.)	37	26	4	Drops Of Jupiter (Tell Me)	TRAIN (COLUMBIA)	62	59	20	Lifetime	MAXWELL (COLUMBIA)
13	13	16	Gone	N SYNC (JIVE)	38	38	15	I Wanna Talk About Me	TOBY KEITH (DREAMWORKS NASHVILLE)	63	71	3	Nothing In This World	BEKE WYATT FEAT. AVANTI (MCA)
14	12	21	Livin' It Up	JA RULE FEAT. CASE (MURDER INC./DEF JAM/JMG)	39	28	20	Only Time	ENYA (REPRISE)	64	66	4	Don't You Forget It	GLENN LEWIS (EPIC)
15	14	10	Butterflies	MICHAEL JACKSON (EPIC)	40	56	4	Ain't It Funny	JENNIFER LOPEZ FEAT. JA RULE (EPIC)	65	67	2	Blessed	MARTINA MCBRIE (RCA NASHVILLE)
16	21	7	Hey Baby	NO DOUBT FEAT. BOUNTY KILLER (INTERSCOPE)	41	39	11	Emotion	DESTINY'S CHILD (COLUMBIA)	66	68	10	Goodbye	JAGGED EDGE (SO SO DEF/COLUMBIA)
17	19	12	We Thuggin'	FAT JOE FEAT. R. KELLY (TERROR SQUAD/ATLANTIC)	42	43	6	No More Drama	MARY J. BLIGE (MCA)	67	57	16	You Gets No Love	FAITH EVANS (BAD BOY/ARISTA)
18	15	20	Rock The Boat	AALIYAH (BLACKGROUND)	43	32	9	Hanging By A Moment	LIFEHOUSE (DREAMWORKS)	68	63	19	Wish You Were Here	INCUBUS (IMMORTAL/EPIC)
19	17	11	Superman (It's Not Easy)	FIVE FOR FIGHTING (AWARE/COLUMBIA)	44	42	6	Bouncin' Back (Bumpin' Me Against The Wall)	MYSTIKAL (JIVE)	69	75	2	Just Let Me Be In Love	TRACY BYRD (RCA NASHVILLE)
20	22	15	Caramel	CITY HIGH FEAT. EVE (BOOGA BASEMENT/INTERSCOPE)	45	41	9	Son Of A Gun	JANET (VIRGIN)	70	—	1	Some Days You Gotta Dance	DIXIE CHICKS (MONUMENT)
21	30	8	Roll Out (My Business)	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/JMG)	46	49	9	Wrapped Around	BRAD PASKLEY (ARISTA NASHVILLE)	71	69	3	Let's Stay Home Tonight	JOE (JIVE)
22	18	23	Turn Off The Light	NELLY FURTADO (DREAMWORKS)	47	53	6	Take Away	MISSY MISTON/EARL OF ELLIOTT (THE GOLD MINE/ELEKTRA/EEG)	72	—	1	In Another World	JOE DUFFIE (MONUMENT)
23	29	7	7 Days	CRAIG DAVID (WILDSTAR/ATLANTIC)	48	48	14	I'm Tryin'	TRACE ADKINS (CAPITOL NASHVILLE)	73	65	18	Love Of A Woman	TRAVIS TRITT (COLUMBIA NASHVILLE)
24	24	14	#1	NELLY (PRIORITY/CAPITOL)	49	51	4	The World's Greatest	R. KELLY (INTERSCOPE/JIVE)	74	—	4	From Her Mama (Mama Got A**)	JUVENILE (CASH MONEY/VIRGIN)
25	20	29	Fallin'	ALICIA KEYS (J)	50	47	1	Wrapped Up In You	GARTH BROOKS (CAPITOL NASHVILLE)	75	—	1	Part II	METHOD MAN & REDMAN (DEF JAM/JMG)

Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 888 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

JANUARY 19 2002 **Billboard** **HOT 100 SINGLES SALES**

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	4	Uh Huh	BRK (EPIC)	26	20	7	Genie In A Bottle/Come On Over Baby (All I Want Is You)	CHRISTINA AGUILERA (RCA)	51	48	40	Don't Tell Me	MADONNA (MAVERICK/WARNER BROS.)
2	4	4	Round And Round	JONELL & METHOD MAN (DEF SOUL/DEF JAM/JMG)	27	28	10	America Will Always Stand	RANDY TRAVIS (RELENTLESS NASHVILLE)	52	52	33	Enjoy Yourself	ALLURE (MCA)
3	3	17	AM To PM	CHRISTINA MILIAN (DEF SOUL/JMG)	28	27	14	Put Your Arms Around Me	NATURAL 8 (TRANS CONTINENTAL/MADACY)	53	55	5	Mambo No. 5 (A Little Bit Of...)/Tricky Tricky	LOU BEGA (RCA)
4	6	4	Hush Li' Lady	COREY FEAT. LIL' RIMM (NOONTIME/MOTOWN)	29	26	11	Do U Wanna Roll (Dolittle Theme)	R.L. SWEETOP DUGG & LIL' KIM (J)	54	—	14	Jump Up In The Air	ORIGINAL P (WESTBOND)
5	2	6	How You Remind Me	NICKELBACK (ROADRUNNER/JMG)	30	29	12	Lifetime	MAXWELL (COLUMBIA)	55	37	27	Bootylicious	DESTINY'S CHILD (COLUMBIA)
6	7	7	Only Time	ENYA (REPRISE)	31	39	9	Ain't Nobody (We Got It Laxed!)	THE RAWLDS BOYS (HOUSE OF FIRE)	56	43	11	Because I Got High	COVERVERS/DNS.COM (COVERVERS/DNS.COM)
7	8	14	Where The Stars And Stripes And The Eagle Fly	AARON TIPPIN (LYRIC STREET)	32	41	3	Roll Wit Me	PRETTY WILLIE (D2/REPUBLIC/UNIVERSAL)	57	49	21	What It Feels Like For A Girl	MADONNA (MAVERICK/WARNER BROS.)
8	9	13	God Bless The USA	LEE GREENWOOD (CURB)	33	60	1	Bye-Bye Baby	BRANDY MOSS SCOTT (HEAVENLY TUNES)	58	45	6	Don't Need You To (Tell Me I'm Pretty)	SAMANTHA LUMBA (WILD CARO/A&M/INTERSCOPE)
9	5	26	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	34	36	8	Freedom	PAUL MCCARTNEY (IMP/CAPITOL)	59	65	23	Used To Love	KEKE WYATT (MCA)
10	11	7	Can't Fight The Moonlight	LEANN RIMES (CURB)	35	35	43	Fiesta	R. KELLY FEAT. JAY-Z (JIVE)	60	71	4	My First Love	KEVIN CEBALLO (UNIVERSAL)
11	12	23	Family Affair	MARY J. BLIGE (MCA)	36	30	20	Don't Mess With The Radio	NIVEA (JIVE)	61	59	6	Got Ur Self A...	NAS (ILL WILL/COLUMBIA)
12	10	4	Never Too Far/Hero Medley	MARIAH CAREY (VIRGIN)	37	61	10	Ground Zero (In Our Hearts You Will Remain)	CASH & COMPANY (SELECT)	62	47	17	Tell Me It's Real	K-CI & JUJU (MCA)
13	13	34	I Do!!	TOYA (ARISTA)	38	33	17	God Bless America	LEANN RIMES (CURB)	63	56	5	Stronger	BRITNEY SPEARS (JIVE)
14	14	21	Hit 'Em Up Style (Oops!)	BLU CANTRELL (REDOZONE/ARISTA)	39	—	9	Think Big	CRIMEWAVE (CRIMEWAVE)	64	—	4	Always On Time	JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/JMG)
15	16	7	It's The Weekend	LIL' J (HOLLYWOOD)	40	32	26	Loverboy	MARIAH CAREY FEAT. CAMEO (VIRGIN)	65	—	4	Bouncin' Back (Bumpin' Me Against The Wall)	MYSTIKAL (JIVE)
16	15	4	God Bless America	DANIEL RODRIGUEZ (MANHATTAN)	41	40	9	God Bless The U.S.A.	JUMP 5 (SPARROW)	66	34	7	I Won't Be Home For Christmas	BLINK-182 (MCA)
17	38	2	That Was Then	THE JONAS BROTHERS (STER, PERSON & HAVE THE FEEL (BODY HEAVY))	42	46	13	Yes	AMBER (TOMMY BOY)	67	75	10	Fatty Girl	LUDACRIS, LL COOL J & KEITH MURRAY (FB/UNIVERSAL)

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WEEKS ON CHART, 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. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ... The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio playlists and retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan.

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

#1 (Jackie Frost, ASCAP/BMG Songs, ASCAP/Wally's Basement, ASCAP/Fo Reel, ASCAP) H100 24; RBH 55
#100 BILL Y'ALL (Universal, ASCAP/Gangsta Boogie, ASCAP/Danya's Day, BMI/Warner-Tamerlane, BMI), WBM, RBH 89
#7 DAYS (Songs Of Windswept Pacific, BMI/Warner Chappell, PRS/WB, ASCAP/Copyright Control), WBM, H100 23; RBH 59

-A-

AGUANTALO AHI (Not Listed) LT 32
AIN'T IT FUNNY (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/DJ Irv, BMI/Slavery, BMI/Blunts, Guns And Funs, ASCAP/Songs Of Universal, BMI/White Rhino, BMI), HL, H100 39; RBH 30
ALIVE (Soulijah, ASCAP/Famous, ASCAP), HL, H100 56
ALL OVER ME (Sony/ATV Tree, BMI/Gosnell, BMI/Harris Gordon, ASCAP/Music Sales, ASCAP/Pyle Of Hits, ASCAP), HL, CS 23
ALL Y'ALL (Virginia Beach, ASCAP/WB, ASCAP/Mag-A-Ooh, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP/FoShawna, ASCAP/Mass Confusion, ASCAP/757, ASCAP), HL/WBM, RBH 87
ALWAYS ON TIME (Slavery, ASCAP/Aurelius, ASCAP/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI) H100 5; RBH 1
AM TO PM (Songs Of Universal, BMI/Havana Brown, BMI/Murlyn, ASCAP/Universal-PolyGram International, ASCAP), WBM, RBH 95
ANY OTHER NIGHT (Lienad, BMI) RBH 81
ANYTHING (Divine Mill, ASCAP/Lonte, ASCAP/Uh Oh, ASCAP/Ensign, BMI) RBH 42

-B-

BABY PHAT (Daisy Age, ASCAP/T-Girl, ASCAP/Rugged Jointz, ASCAP/EMI Full Keel, ASCAP/MoFunk, BMI/Kuwa, ASCAP/Fresh Ideas, ASCAP/EMI Longitude, BMI/Fat Brothers, BMI), HL, RBH 92
BAD INTENTIONS (Mahogany Got Music, ASCAP) RBH 33
BEER RUN (Romeo Cowboy, ASCAP/I Want To Hold Your Songs, BMI/Ducas, ASCAP/Holohart, ASCAP/Sony/ATV Cross Keys, ASCAP/EMI April, ASCAP), HL, CS 41
BLESSSED (Famous, ASCAP/Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 13; H100 66
BLURRY (Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 54
BOUNCIN' BACK (BUMPIN' ME AGAINST THE WALL) (EMI Blackwood, BMI/The Braids, ASCAP/Zomba, ASCAP/The Waters Of Nazareth, BMI/Chase Chad, ASCAP), HL/WBM, H100 41; RBH 11
BREAK YA NECK (T'Ziah's, BMI/Ain't Nuthin' Goin' On But Funkin' Asac, BMI/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/TVT, ASCAP/Moebetoblame, BMI/Wu-Tang, BMI/Careers-BMG, BMI/Screen Gems-EMI, BMI/EMI Blackwood, BMI), HL/WBM, H100 31; RBH 10
BRING ON THE RAIN (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Little Chatterbox, BMI), HL, CS 9;
H100 57
BROTHA (Ugmo, ASCAP/Universal, ASCAP/Alegna, ASCAP/J), BMI/Uncle Bobby, BMI/EMI Blackwood, BMI/Jake & The Phatman, ASCAP), HL/WBM, H100 52; RBH 16
BURN (Juvenile Hell, ASCAP/BMG Songs, ASCAP/Careers-BMG, BMI/Honeycomb Hideout, ASCAP) H100 99; RBH 57
BUTTERFLIES (Universal, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Perfect Song, PRS/SPZ, BMI), WBM, H100 16; RBH 3

-C-

CADA VEZ TE EXTRANO MAS (LGA, BMI) LT 21
CAN HEAVEN WAIT (Full Of Soul, BMI/EMI Blackwood, BMI/Soulvang, BMI/Tallest Tree, ASCAP/Dream-Works Songs, ASCAP/Q-Zik, ASCAP/Music Pieces, ASCAP/563, ASCAP/Zomba, BMI/D. Mercado, ASCAP/Plaything, ASCAP), HL/WBM, RBH 72
CAN'T FIGHT THE MOONLIGHT (Realsongs, ASCAP), WBM, H100 46
CARAMEL (Pladis, ASCAP/EMI April, ASCAP/Hot-ish, ASCAP/Te-Bass, BMI/Slitchman's, ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP/EMI Blackwood, BMI/Grand Negaz, BMI/Careers-BMG, BMI), HL/WBM, H100 21; RBH 27
CARTAS MARCADAS (Pham, BMI/Peer Int'l., BMI) LT 44
CELOS (Ventura, ASCAP/Marc Anthony, ASCAP/Sony/ATV Tunes, ASCAP) LT 9
CHOP SUEY (Sony/ATV Tunes, ASCAP/Ddevil, ASCAP) H100 80
COLD ONE COMIN' ON (Sixteen Stars, BMI/Dixie Stars, ASCAP), HL, CS 24
COMO DUELE (D'Nico Int'l., BMI) LT 6
COMO PUDISTE (Edimal/Fonomatic, ASCAP/LGA, BMI) LT 37
COMO SE CURA UNA HERIDA (Rubet, ASCAP/Universal Music, ASCAP/Adam Rhodes, ASCAP/Lanfranco, ASCAP) LT 8
CONTROL (Lithium Glass, ASCAP/Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 87
THE COWBOY IN ME (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Songs Of Windswept Pacific, BMI/Stairway To Bitner's, BMI/Gottahaveable, BMI), HL/WBM, CS 12; H100 62
CRY TOGETHER (Warner-Tamerlane, BMI), WBM, RBH 75

-D-

DANCE WITH ME (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/C.Sills, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP), HL, H100 76
DANSIN WIT WOLVEZ (AMRZ7, ASCAP) RBH 90
DAYS OF AMERICA (Henry Paul, BMI/Dave Robbins, ASCAP/Hamstein Cumberland, BMI/EMI Blackwood, BMI), HL/WBM, CS 39
DEFY YOU (Underachiever, BMI) H100 82
DEJAME ENTRAR (EMI April, ASCAP/Gaira Bay, ASCAP) LT 1
DE RAMA EN RAMA (TN Ediciones, BMI) LT 23
DERECHOS A LA VIDA (Peer Int'l., BMI) LT 46
DESIGNATED DRINKER (EMI April, ASCAP/Tri-angels, BMI), HL, CS 54
DE VERDAD (Desmone, BMI/Lazy Jo, ASCAP/WB, ASCAP/Big One Three, SESAC) LT 27
DIDDY (Donceno, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April,

ASCAP/BDP, ASCAP/Zomba, ASCAP/Robert Hill, BMI/Universal-Songs Of PolyGram, BMI), HL/WBM, RBH 83
DIFFERENCES (Milk Chocolate Factory, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Music Of Windswept, ASCAP), HL, H100 10; RBH 9
DIG IN (Miss Bessie, ASCAP), CLM, H100 51
DIME (Kike Santander, BMI) LT 35
DOES MY RING BURN YOUR FINGER (Tinkie Tunes, ASCAP/Bughouse, ASCAP/Music Of Windswept, ASCAP) CS 26
DON'T YOU FORGET IT (The Ox And The Fish, SOCAN/Warner Chappell, SOCAN/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP), WBM, H100 64; RBH 18
DO U WANNA ROLL (DOLITTLE THEME) (Show You How Daddy Ball, ASCAP/Uh Oh, ASCAP/Ensign, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Saja, BMI/Songs Of Lastrada, BMI/Sony/ATV Songs, BMI/TCF, ASCAP/Fox Film, BMI/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 100
DROPS OF JUPITER (TELL ME) (EMI April, ASCAP/EMI Blackwood, BMI/Blue Lamp, ASCAP/Wunderwood, BMI), HL, H100 38
DROPPING (Zomba, ASCAP/Brandon Brody, BMI/Warner-Tamerlane, BMI), WBM, H100 83

-E-

EASY FOR ME TO SAY (Blackened, BMI), WBM, CS 37
EMOTION (Gibb Brothers, BMI), HL, H100 37; RBH 78
EN LA MISMA CAMA (Edimonsa, ASCAP) LT 15
ESTAS QUITE PELAS (Ser-Ca, BMI) LT 12
ETHER (Zomba, ASCAP/III Will, ASCAP/Copyright Control), WBM, RBH 61

-F-

FADE (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 79
FALLIN' (Lellow, ASCAP/EMI April, ASCAP), HL, H100 25
FAMILY AFFAIR (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Fame, BMI/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mamba, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin' Asac/Copyright Control/Asiah Lewis, BMI/AsiahTown, BMI/Luchi Lou, BMI), WBM, H100 3; RBH 15
FATTY GIRL (Sony/ATV Tunes, ASCAP/LL Cool J, ASCAP/Illitotic, ASCAP/Ludacris, ASCAP/EMI April, ASCAP/ENOT, ASCAP/EKOP, BMI/Sony/ATV Songs, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Justin Combs, ASCAP/Jae'wons, ASCAP), HL, H100 95; RBH 49
FLOR SIN RETONO (Peer Int'l., BMI) LT 20
FOOLISH (Desmone, BMI/DJ Irv, BMI) RBH 65
FROM HER MAMA (MAMA GOT A**) (Money Mack, BMI) H100 75; RBH 29

-G-

GET THE PARTY STARTED (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 4
GETTIN' BACK TO YOU (Little Tornadoes, BMI/Little Poncho's, BMI/Brad Davis, BMI) CS 48
GHOST SHOWERS (Starks, BMI/Warner-Tamerlane, BMI/Browder And Darrell, BMI/WB, ASCAP/Cold Chillin', ASCAP/Marley Marl, ASCAP), WBM, RBH 80
GIRLS, GIRLS, GIRLS (Lil Lu Lu, BMI/EMI Blackwood, BMI/F.O.B., ASCAP/Unichappell, BMI/Savette, BMI/Super Songs Unlimited, BMI), HL, H100 84; RBH 43
GOD BLESS THE USA (Songs Of Universal, BMI/Universal-Songs Of PolyGram International, BMI/Music Corporation Of America, BMI/Sycamore Valley, BMI), WBM, CS 46; H100 96
GOD, FAMILY AND COUNTRY (Sony/ATV Tree, BMI/Triple Shoes, BMI/Craig Morris, ASCAP/T Max, BMI/Peermusic, BMI), HL, CS 51
GONE (Tennan Tunes, ASCAP/Zomba, ASCAP/WaleRo, BMI/South Hudson, BMI), WBM, H100 13; RBH 14
GOODBYE (EMI April, ASCAP/Air Control, ASCAP/Them Damn Twins, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/WBM, SESAC), HL/WBM, H100 65; RBH 26
GOOD MORNING BEAUTIFUL (Life Of The Record, ASCAP/Sevens International, ASCAP/Mighty Moe, ASCAP) CS 4; H100 35
GOT UR SELF A... (III Will, ASCAP/Zomba, ASCAP/Dors-D, ASCAP/Chrysalis, ASCAP/ARC, BMI), HL/WBM, H100 90; RBH 41
GROUND ZERO (IN OUR HEARTS YOU WILL REMAIN) (Cash & Computa, BMI/Dangerous Wes Cravan, ASCAP/EMI April, ASCAP/Jobete, ASCAP), HL, RBH 99

-H-

HANGING BY A MOMENT (G-Chills, BMI/Songs Of DreamWorks, BMI), CLM, H100 45
HEATHER'S WALL (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/Mike Curb, BMI/Diamond Storm, BMI), HL, CS 49
HE LOVES ME (LYZEL IN E FLAT) (Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/EMI April, ASCAP/lazz, ASCAP/jay-Quei, ASCAP), HL, RBH 46
HERO (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metrophonic, ASCAP), HL, H100 8
HEROIE (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metrophonic, ASCAP) LT 5
HEY BABY (World Of The Dolphin, ASCAP/Universal, ASCAP), WBM, H100 15
HEY LUV (ANYTHING) (P. Noid, BMI/Careers-BMG, BMI/Juvenile Hell, ASCAP/BMG Songs, ASCAP/Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL, RBH 35
HOMELAND (Curb Magnasong, BMI/Red Quill, BMI/Moraine, ASCAP/House Of Troust, ASCAP), HL, CS 43
HOW YOU REMIND ME (Warner-Tamerlane, BMI/Nickelback, SOCAN), WBM, H100 2
HUELO A SOLEDAD (AG, ASCAP) LT 30
HUSH LIL' LADY (Christopher Mathew, ASCAP/Hitco South, ASCAP/Publishing Desigree, BMI/Folkway, BMI) RBH 60

-I-

I (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 74
I ALWAYS LIKED THAT BEST (Sony/ATV Cross Keys, ASCAP/Still Working For The Man, BMI/Tommy Lee James, BMI/EMI Blackwood, BMI/Garden Angel, BMI), HL, CS 27
I BREATHE IN, I BREATHE OUT (Sony/ATV Cross Keys, ASCAP/Ten Ten, ASCAP), HL, CS 22

I CRY (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Choice Is Tragic, BMI/Ensign, BMI), HL, CS 34
I DO!! (Stix & Tones, ASCAP/Toy-Toy, ASCAP) H100 26
I DON'T HAVE TO BE ME (TIL MONDAY) (MAS Venture, BMI/Mistressippi, BMI/Careers-BMG, BMI/EMI Blackwood, BMI), HL, CS 31
I DON'T WANT YOU TO GO (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/April Blue, ASCAP/Songs Of Hamstein Cumberland, ASCAP/Songs Of Otis Barker, ASCAP), HL/WBM, CS 33
I GOT LOVE (One Shot Deal, SESAC/Nate Dogg, BMI) RBH 96

I LOVE YOU (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Still Digg'n', ASCAP/BMG Songs, ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nuyorican, BMI/B. Springs, ASCAP/Incense, BMI/Universal-Duchess, BMI), HL, RBH 36

I'M A SLAVE 4 U (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, H100 89; RBH 98

I'M A SURVIVOR (Porch Pickin', ASCAP/Murrah, BMI), WBM, H100 97

I'M MOVIN' ON (Murrah, BMI/WB, ASCAP/Richard And Castle, ASCAP), WBM, CS 21

I'M NOT GONNA DO ANYTHING WITHOUT YOU (Zomba, ASCAP/Suzabelle, ASCAP/Acuff-Rose, BMI), HL/WBM, CS 40

I'M REAL (Slavery, BMI/DJ Irv, BMI/Songs Of Universal, BMI/White Rhino, BMI/EMI April, ASCAP/Jobete, ASCAP), HL/WBM, H100 32

I'M TRYIN' (Pacific Wind, SESAC/4t4, SESAC/Songs Of Windswept Pacific, BMI/Gottahaveable, BMI/Almo, ASCAP), HL/WBM, CS 6; H100 50

IN ANOTHER WORLD (Sony/ATV Tree, BMI/Wenonga, BMI/Songs Of Nashville DreamWorks, BMI/Uno Mas, BMI/Cherry River, BMI/Hookline East, ASCAP/Madeleine Grace, ASCAP), CLM/HL, CS 16; H100 72

INNOCENT PLORE AMIGO (BMG Songs, ASCAP) LT 22
INSIDE OUT (Badams, ASCAP/Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP), HL, CS 35

IN THE END (Zomba, BMI/Big Bad Mr. Hahn, BMI/NonDisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Zomba, ASCAP/Chesterchaz, ASCAP), WBM, H100 12

I SHOULD BE SLEEPING (EMI April, ASCAP/Jersey Girl, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI), HL, CS 30

IT'S ALRIGHT TO BE A REDNECK (Sony/ATV Tree, BMI/Cake Taker, BMI/Corn Country, BMI/Universal-Songs Of PolyGram International, BMI/Hook, Line And Kenner, BMI), HL/WBM, CS 58

IT'S BEEN AWHILE (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 33

IT'S THE WEEKEND (EMI April, ASCAP/So So Def, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/King Swing, BMI/Hungry Man, ASCAP/Too Slow U Blow, ASCAP/KP.M, PRS), HL, RBH 76

I WANNA TALK ABOUT ME (Sony/ATV Tree, BMI), HL, CS 5; H100 42

-J-

JEZEBEL (Sony/ATV Tree, BMI/Songs Of Terace, BMI/Careers-BMG, BMI/Ourtrinity, BMI), HL, CS 38

JIGGA (Lil Lu Lu, BMI/EMI Blackwood, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL, RBH 39

JUST LET ME BE IN LOVE (Hamstein Cumberland, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL/WBM, CS 15; H100 70

JUST WHAT I DO (WB, ASCAP/Hapsack, BMI/Magic Penny, ASCAP/Copyright.net, BMI/Warner-Tamerlane, BMI/Banna Bear, BMI), WBM, CS 55

-K-

LA AGARRO BAJANDO (Mo'Can, ASCAP) LT 11
LET'S STAY HOME TONIGHT (Lexi's Daddy's Music, ASCAP/Daddy's Downstairs Again, ASCAP/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP) H100 68; RBH 24

LIFE DON'T HAVE TO BE SO HARD (Acuff-Rose, BMI/Milene, ASCAP), HL, CS 60

LIFETIME (Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP), HL, H100 60; RBH 17

LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI/EMI Blackwood, BMI), HL, H100 34; RBH 8

LIVIN' IT UP (Slavery, ASCAP/White Rhino, BMI/Lil Rob, BMI/DJ Irv, BMI/Black Bull, ASCAP/Jobete, ASCAP/Songs Of Universal, BMI/Ensign, BMI/EMI April, ASCAP), HL/WBM, H100 14; RBH 37

THE LONG GOODBYE (WB, ASCAP/Universal-Island, PRS), WBM, CS 11; H100 59

LOOKIN' AT YOU (WB, ASCAP/Ain't Nuthin' Goin' On But Funkin' Asac/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Colorscapes, BMI/Publishing Desigree, BMI/Hollymost, ASCAP/My Kids, ASCAP/Famous, ASCAP/High Priest, ASCAP), HL/WBM, RBH 86

LOVELY (Two Hundred Miles From Civilization, BMI/EMI Blackwood, BMI), HL, RBH 84

LOVE OF A WOMAN (Songs Of Lastrada, BMI), WBM, CS 20; H100 74

LOVE OF MY LIFE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 88; RBH 40

LOVE, WILL (THE PACKAGE) (Scream, ASCAP/Songs Of Hamstein Cumberland, ASCAP/Tall Tale, ASCAP) CS 59

-M-

ME VAS A EXTRANAR (Vander, ASCAP) LT 18
ME VOLVI A ACORDAR DE TI (Oceano/Fonomatic, ASCAP) LT 42
MIENTEME (Clear Heart, BMI/Ensign, BMI) LT 29
MODERN DAY BONNIE AND CLYDE (EMI April, ASCAP/Walz Time, ASCAP/House Of Fame, ASCAP), HL, CS 50

MORE THAN A WOMAN (Virginia Beach, ASCAP/WB, ASCAP/Herbilicious, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), WBM, RBH 32

MY LIST (Song Paddock, ASCAP/Song Writing Paddock, BMI) CS 45
MY SACRIFICE (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI) H100 6

-N-

NEVER BE THE SAME AGAIN (Starks, BMI/WB, ASCAP/Carpa Noche, ASCAP/Davel McKenzie, ASCAP/In The Blood, ASCAP/Careers-BMG, BMI/Wu-Tang,

BMI/Warner-Tamerlane, BMI), WBM, RBH 71
NEVER GIVE UP (EMI April, ASCAP/Flyte Tyme, ASCAP/New Perspective, ASCAP/ii Branda, ASCAP/Iamyo, BMI), HL, RBH 79
NEVER TOO FAR/HERO MEDLEY (Sony/ATV Songs, BMI/Rye Songs, BMI/Fox Film, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP/WallyWorld, ASCAP/WB, ASCAP), HL/WBM, RBH 100
NO ME CONOCES AJUN (Edimonsa, ASCAP) LT 4
NO MORE DRAMA (EMI April, ASCAP/Flyte Tyme, ASCAP/Screen Gems-EMI, BMI), HL, H100 44; RBH 20
NO SE VIVIR SIN TI (Arpa, BMI) LT 17
NOTHING IN THIS WORLD (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI), WBM, H100 63; RBH 19

-O-

THE ONE (Lucky Girl, ASCAP/Migraine, ASCAP) CS 56
ONLY IN AMERICA (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Don Cook, BMI/Route Six, BMI), HL, CS 17
OH MY TIME (EMI Blackwood, BMI), HL, H100 27
OOOH BOY (Ginga-Belle, BMI/Barry's Melodies, ASCAP/Universal, ASCAP) RBH 63
OOHHHWHEE (One Up, BMI) H100 91; RBH 50
OOPS (OH MY) (Shawna, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, RBH 53
OSAMA-YO' MAMA (Ray Stevens, BMI) CS 52

-P-

PARA BIEN O PARA MAL (WB, ASCAP) LT 47
PART II (Funky Noble, ASCAP/Warner-Tamerlane, BMI/Erick Sermon, ASCAP/Zomba, ASCAP/Wu-Tang, BMI/Careers-BMG, BMI/EAF, BMI/Jay Bird Alley, BMI/Sony/ATV Songs, BMI/Almo, ASCAP), HL/WBM, H100 73; RBH 28
PENEA DE AMOR (J&N, ASCAP) LT 41
PEOPLE TALKING (Lil Lu Lu, BMI/EMI Blackwood, BMI), WBM, RBH 77
PEQUENA AMANTE (Edimonsa, ASCAP) LT 33
POR TU PLACER/WITH ALL MY LOVE (Maha Gita, ASCAP/Jimmy G's, ASCAP/WB, ASCAP/Dustelli, BMI) LT 50

U ME & SHE (Blondie Rockwell, ASCAP/Dead Game, ASCAP/DJ Irv, BMI/Mtume, BMI) RBH 58
UNA MUJER COMO TU (Copyright Control) LT 40
UN CHIN CHIN (Warner-Tamerlane, BMI/WB, ASCAP/Sir George, ASCAP) LT 45
USTED SE ME LLEVO LA VIDA (World Deep Music, BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 7

-R-

RAISE UP (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 47
RESUMIENDO (Hecho A Mano, ASCAP/EMI April, ASCAP/Songs Of Castillo, BMI/Universal-Musica Unica, BMI) LT 36

RIDING WITH PRIVATE MALONE (Twang Thang, ASCAP/Wood & I, BMI/IG Wells, BMI) CS 10; H100 61
ROCK THE BOAT (Herbilicious, ASCAP/Rap Tracks, ASCAP/E Beats, ASCAP/WB, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 18; RBH 5

ROC THE MIC (Music Of Windswept, ASCAP/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Efartooee, ASCAP/F.O.B., ASCAP) RBH 56

ROLL OUT (MY BUSINESS) (EMI April, ASCAP/Virginia Beach, ASCAP/Black Fountain, ASCAP/Mag-A-Ooh, ASCAP), HL, H100 22; RBH 7

ROUND AND ROUND (Jonell, BMI/DJ Hi-Tek, BMI/Wu-Tang, BMI/Careers-BMG, BMI), HL, H100 81; RBH 25

RUN (Famous, ASCAP/Almo, ASCAP), HL, CS 2; H100 40

RUNAWAY (Marco A. Cardenas, ASCAP/Blunted Thoughts, ASCAP/Lil Dos, ASCAP) H100 98

-S-

SAINTS & ANGELS (House Of Fame, ASCAP) CS 18
SALADO (BMG Edim, ASCAP) LT 24
SECRET LOVER (Tuff Huff, BMI/Zomba, BMI/Grindtime, BMI/Pay Town, BMI), WBM, RBH 67

SE QUE ME VAS A DEJAR (Crisma, SESAC) LT 16
SERA PORQUE TE AMO (DAR) LT 48
SHE DOESN'T DANCE (WB, ASCAP/Neon Mule, ASCAP/Platinum Plow, ASCAP/Cal IV, ASCAP), HL/WBM, CS 42

SHHH (Iron Tigga, BMI/C.K. Jointz, BMI/DHG, BMI/EMI Blackwood, BMI) LT 38

SHIVER (EMI April, ASCAP/Pang Toon, BMI/Jersey Girl, ASCAP/EMI Blackwood, BMI/Zomba, BMI), HL, CS 29

SI TU SUPERAS (San Angel, ASCAP/Fonomatic, ASCAP) LT 34

SOLO A TU LADO QUIERO VIVIR (Who's Hits, BMI/Glennidge, BMI) LT 39

SOME DAYS YOU GOTTA DANCE (Sony/ATV Cross Keys, ASCAP/Beavers Brand, ASCAP/Copyright Management, ASCAP/Song Auction, ASCAP/MRBI, ASCAP), HL, CS 14; H100 71

SOMETHING INSIDE (Uncle Buddies, ASCAP/Music Of Windswept, ASCAP/Alegna, ASCAP/Soulspin, ASCAP) RBH 69

SOMETHIN' IN THE WATER (Al Andersongs, BMI/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Mighty Nice, BMI/Sony/ATV Tree, BMI/Love Monkey, BMI), HL, CS 47

SON OF A GUN (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP/Quackinbush, ASCAP/Universal-PolyGram International, ASCAP), HL/WBM, H100 43; RBH 34

SPECIAL DELIVERY (Scamon, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Harve Pierre, BMI/EZ Elpee, ASCAP), HL, RBH 70

STANDING STILL (WB, ASCAP/Wiggly Tooth, ASCAP/EMI April, ASCAP/Future Furniture, ASCAP), HL/WBM, H100 30

STOP PLAYIN' GAMES (All My Publishing, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Regina's Son, ASCAP), HL, RBH 66

STRENGTH, COURAGE, & WISDOM (Gold & Iron, ASCAP/WB, ASCAP), WBM, RBH 85

STUCK IN A MOMENT YOU CAN'T GET OUT OF (U2, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 78

SUERTE (E.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin, BMI), WBM, LT 3

SUFRIENDO A SOLAS (Not Listed) LT 31
SUPERMAN (IT'S NOT EASY) (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 19

-T-

TAKE AWAY (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 49; RBH 13
TAN FACIL QUE HUBIERA SIDO (Not Listed) LT 25

TANTITA PENA (Warner-Tamerlane, BMI) LT 2
THANK YOU (Shaniah Wynne, ASCAP/EMI April, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Warner, SESAC/Lido, ASCAP), HL/WBM, H100 93; RBH 48
THAT'S JUST JESSIE (March Family, BMI/Maleah, BMI/Zomba, BMI/Sufferin' Succotash, ASCAP/EMI April, ASCAP), HL/WBM, CS 36

THAT'S WHEN I LOVE YOU (EMI April, ASCAP/Phil Vassar, ASCAP), HL, CS 25

THAT WAS THEN (Ten Count, BMI/HTR, BMI/Jermoe A. Hunter, BMI/Mike City, BMI) RBH 73

THEY AIN'T READY (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/200 Miles From Civilization, BMI/EMI Blackwood, BMI/Virginia Beach, ASCAP/WB, ASCAP), HL/WBM, RBH 68

THINK BIG (Mr. Goss, ASCAP/EK Raw, ASCAP/Undaboss Furiosos, ASCAP/YesYesYell, BMI) RBH 93

THIS AIN'T NO RAG, IT'S A FLAG (COB, BMI/Wooley Swamp, BMI) CS 53

TO QUOTE SHAKESPEARE (WB, ASCAP/Platinum Plow, ASCAP/Annotation, ASCAP/French Hip, ASCAP), WBM, CS 57

TRAMS DF EXPRESS (Organized Noise, BMI/God Given, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP/Point East, BMI/Street Top, ASCAP) RBH 82

TURN OFF THE LIGHT (Nelstar, SOCAN), WBM, H100 20; RBH 94

Brooks & Dunn

Continued from page 1

has once again signed on as presenting sponsor, as has Clear Channel Entertainment (CCE) as national tour producer. CMT is the media sponsor.

Last year, the Brooks & Dunn Neon Circus & Wild West Show was one of the few bright spots in a mostly unremarkable year for country touring. With a stout lineup that included Toby Keith, Montgomery Gentry, and Keith Urban, the tour grossed more than \$17 million and drew close to 600,000 people, putting it in the league of such established genre-based multi-artist packages as the venerable Ozzfest (\$19.8 million).

"It was incredible, a ton of fun," Brooks says of last year's tour. "We've always had a lot of fun touring, but these guys last year didn't like to quit. Usually when the show is over, everybody gets on the bus to head to the next gig. Last year, when the show was over, everybody would be out back sitting on lawn chairs, wondering where the party is."

Dunn says the initial run of the Neon Circus & Wild West Show far exceeded expectations. "It was kind of an experiment for us," he says. "We didn't know how it was going to go over, especially with a country audience, because it kind of has a rock flair to it. We think the seed was planted in very fertile soil."

SOLID SUPPORT

As country music's most successful duo ever, Brooks & Dunn are very hands-on in putting together the lineup and other aspects of the tour. "We do everything," Brooks says. "[Manager] Clarence [Spalding] says he does, but we really do it all by ourselves."

Dunn adds, "We dump all our hair-brained ideas into Clarence's lap."

Much as Keith provided marquee value last year, bringing Yoakam into the mix has real value and is quite a coup, according to the duo. "This is a high-tech, 'carnie' show, and Dwight is perfect for it," Dunn says. "He's got 'hip' written all over him."

Brooks agrees. "Dwight Yoakam is a hillbilly renaissance man."

For his part, Yoakam says, "The Neon Circus tour seemed to me like a fun outing, done in kind of a carnival spirit of the old West shows. I was very flattered to be asked to be a part of the madness, and I am more than willing to take the 'Bakersfield Biscuit' aura out there and stomp around with them. We're gonna rope and ride and have some fun."

Dunn believes Allan is developing a West Coast country persona similar to Yoakam's. "[Allan's] kind of surf in' that way. He has

some serious babes in his videos, chasin' that thing, and we'll be happy to look out into the crowd and see some of his people there."

Up-and-comers Cagle and Trick Pony nicely round out the main stage, they say, with Trick Pony's Heidi Newfield adding a female perspective previously missing from the tour. Dunn says, "She's probably the only girl that could hang with this crowd."

The ante was upped for ancillary entertainment for the 40-date 2002 run, Spalding says. "It being the first time out last year, we had to seek these street performers out, find out who does what, and what worked best. After a successful year, they started to seek us out."

Production has also been increased for this year's run, moving on 10 trucks. "Last year was

Such a production is an expensive endeavor, costing about \$35,000 in sound, lights, video, and trucking per show. The moving crew likely takes the tab to more than \$50,000 per date, and involving sponsors and a national promoter obviously helps defer expenses.

"A lot of people are fearful in this world of conglomerations, and they may feel [large corpora-

agent. "It's a real pleasure to work with people who've got their shit together, and that goes from Kix and Ronnie all the way down to the set carpenter."

Tour manager for the Neon Circus & Wild West Show is Scot Edwards. Randy "Baja" Fletcher is production manager, and Larry Boster is lighting director/set designer. Sound is by Sound Image, lighting is by Bandit Lights, and video is from PSL Video. Trucking is in-house.

CMT will contribute promotional clout in the form of the CMT truck and staff that travel with the tour, as well as on-air promotions and tour information that is targeted at 55 million homes. "We have ramped up our CMT news and information flow to our viewers, and it just makes sense to go out there and bring back tour viewers reports from the road," says Chris Parr, VP of music and talent at CMT. "We want to expand the reach of Brooks & Dunn, be involved in a really hot tour, and become part of this traveling circus."

ECONOMICS 101

Flat in 2001, this year's touring economy is uncertain at best, but the Neon Circus & Wild West Show would appear to have several marks in its favor. It boasts proven headliners in Brooks & Dunn, along with an established concept and strong support in Yoakam that will likely mean significant ticket sales, similar to the way Keith did last year. Also in the tour's favor is the increasing likelihood that George Strait will not embark on a full-blown multi-act stadium tour as he has in past years.

"I don't know where the economy is going to, and nobody else does either," Spalding says. "We'll just go at it the same way we did last year, offering the biggest and best experience we could at a reasonable ticket price. If you want to see this tour, you can, and ticket price won't be an issue."

While not specifically commenting on Strait's tour, Spalding agrees that a less crowded country touring landscape is a positive for the Neon Circus & Wild West Show. "Obviously, the less country going directly against us, the better off we'll be," he says. "The good thing is, we're going to have a little room this year. But we're not just competing against country—we're competing for the entertainment dollar in general."

Brooks & Dunn enjoyed a career boost throughout '01, with the tour surely playing a big role in terms of momentum. "It all kind of worked for us [last year]," Dunn says. "The music worked, and the tour worked and provided a good jolt for us."

As for the current country landscape, Dunn says, "A lot of stuff hasn't affected us, in regard to trends. If you can establish a fan base and find ways through the music and shows to keep them coming back and buying records, you'll be OK."



BROOKS & DUNN

The sideshow acts bring an element unique to country music. "Some of the freaks are so out there, the other freaks are having a hard time getting on the bus with 'em," Dunn notes, adding, "and that's just the crew."

The newly svelte Judd is the only returning act from '01. "It's the new Cledus T. Judd," Brooks says. "We just hope he's still funny. He says Jeff Foxworthy is skinny and he's funny, so we're hoping."

NUTS AND BOLTS

While it did not routinely turn out sellout numbers (a feat not one act in country managed last year), the Neon Circus & Wild West Show performed well enough to entice acts, sponsors, and producers back for more in 2002, with "more" being the operative word.

"We did well enough last year to do it again," says Spalding, Brooks & Dunn's co-manager with Bob Titley at TBA Entertainment. "I think the people got it. The gates opened at 3 [p.m.], and people were entertained until 11 o'clock every night."

Spalding says attendees obviously enjoyed such ancillaries as the street performers, mechanical bull, Honky Tonk Hall of Fame, and side stages. "Then the main stage started up at 5:30. That's a lot of entertainment for an average ticket price of \$32."

the biggest production Brooks & Dunn have ever taken out, outside the tours with Reba [McEntire]," Spalding says. "This year, we're taking out more. My guys are very creative, and they want the fun factor to be turned way up."

While Spalding wouldn't comment on specifics of the guarantee from CCE, he tellingly notes, "Ticket prices are staying the same, and we're upping everything."

tions] have a lot of control," Brooks observes. "[CCE] has been great to work with from the standpoint of saying 'yes' to a lot of big-time production elements that a lot of acts couldn't afford. From their side, it helps that they know we'll be in their venues every night."

Brian O'Connell, who oversees country touring from CCE's Nashville offices, spearheads the company's efforts on the Neon Circus & Wild West Show tour. "We set out the first year into the unknown, and everything worked from top to bottom," O'Connell explains. "Besides that, this tour is too much fun to shut down."

All involved believe the tour has gone a long way toward creating a brand, and O'Connell says CCE is in it for the long haul. "As long as Kix and Ronnie are interested in doing this, we want to be there with them. It really helps when the artists and management are committed to a project. This is a team effort. We all really wanted to do something different and interesting, and we did."

In their decade-plus as a touring entity, Brooks & Dunn have developed a reputation as a first-class outfit. "They take care of business, put on a great show, and make really good records," says Rick Shipp, co-head of the William Morris Agency's Nashville office and the duo's responsible



SPALDING

Atlantic

Continued from page 1

who has been at Atlantic since 1991—when the company purchased his Big Beat label—held the title of executive VP/office of the chairman. There are no plans to fill the pair's old positions.

Kallman says the sharing of duties and the shared title is a natural evolution for the duo. "This is just the formalization of how we've worked," he says. "It's critical that the two of us are working in concert, speaking in one voice with great conviction, and sending one powerful message to the Atlantic team of what we need to do to break artists."

Atlantic Group co-chairman/co-CEO Val Azzoli agrees with Kallman's assessment. "This doesn't change my role at all; in all fairness, we've always worked as a threesome," he says. The promotions are "to acknowledge the work they've done since we've worked together, and I also want them to have a higher profile in the industry. Also, part of my job is developing the leaders of tomorrow, and they've shown they can be that."

No one has held the position of president at Atlantic since Azzoli—to whom the duo will report—was promoted to the position of co-chairman/co-CEO six years ago. He shares that title with the label's co-founder Ahmet Ertegun.

While Kallman and Shapiro's roles greatly increase and they become involved in every facet of running Atlantic Records, some departments—including promotion, legal and business affairs, and finance—will continue to report to Azzoli.

Kallman and Shapiro assume their new roles following a year of changes for Atlantic. The label experienced layoffs and also parted ways with a number of well-known artists, including Tori Amos, Sinéad O'Connor, Anita Baker, Rod Stewart, Poe, and Collective Soul.

"We're pretty much done with our streamlining now," Azzoli says. "It wasn't done because of the merger with AOL. Last year, we just said, 'We better get our house in order.'"

On the plus side, Atlantic experienced platinum success with burgeoning artists P.O.D. and Craig David, and Jewel's newest album has been gaining momentum through the holidays. Also, Atlantic was the *Billboard* No. 1 Hot Adult Top 40 label for 2001.

"We really came on strong at the end of the year, which portends well for us this year," Shapiro says. "We've spent years building P.O.D., who will be double-platinum in a few weeks, and Craig David, too; it took us a year to get him to this point. These are very specifically the fruits of mine and Craig's partnership prior to this announcement."

Kallman says his and Shapiro's

mandate from Azzoli is "an intense focus on breaking new acts and putting some major wins on the board."

Azzoli says he'd also like the pair "to run the company a little more smoothly. I want it a little more efficient. Not only Atlantic, but the whole industry, has gone through a major transition."

The pair says parent company Time Warner's merger with AOL will continue to benefit the label when it comes to exposing its artists, and they plan to avail them-

Columbia

Continued from page 1

hard to do a good job. He worked me like no other client."

"Basically, nothing has changed," Jenner adds with a laugh. Jenner officially turned over the reins to Botwin Jan. 11. Jenner had held the post of president of Columbia Records Group since 1989. In 1994, he added the chairman title. His 13-year tenure as president stands as the longest in the label's history.

"Will's promotion was something I had in mind for a long time," Jenner says. "He's really earned the respect of the staff. He's become a real creative liaison for the artists, and everyone counts on him and trusts him and values his input. I became 50 years old, I've been doing this a long time. I love it. We just finished our fourth year as the No. 1 label [according to *SoundScan/Billboard*], and now I have someone else to blame if we slip."

Indeed, Botwin assumes the presidency at a time when Columbia is an industry leader. In the *Billboard* year-end figures, Columbia was the No. 1 Top Pop label and imprint, while Columbia act Destiny's Child was the

top pop artist. Other Columbia artists ranking high on the list were Train, Jagged Edge, and Crazy Town. Columbia topped a number of the other *Billboard* year-end charts, including Top Billboard 200 Imprints, Hot 100 Imprints, Hot 100 Labels, and Hot Dance Imprints.

"The nice thing is I don't look at it as if the label has been No. 1 and I'm just now being brought in," Botwin says. "I've been involved in these projects, and I've been involved in the surge of the next generation of Columbia artists who have been having success, such as Train, System of a Down, Crazy Town, Pete Dinklage, John Mayer. I'm already at home, but maybe I do now feel an even greater responsibility for the health and welfare of the company."

While Columbia's pulse is strong, its parent, Sony Music Entertainment (SME), has not had its best year. In Sony Corp.'s report for the quarter ending

Sept. 30, 2001, the company said lower-

than-expected album sales in Japan, a weak music market, increasing piracy, and the Sept. 11 terrorist attacks led to a loss in its music division for its fiscal second quarter of 5.26 billion yen (\$43.5 million). This compares with an operating loss of 3.47 billion yen (\$32.1 million) in the same period last year (*Billboard Bulletin*, Oct. 26, 2001).

Botwin says the best way he can help SME is simply to keep focused on his label. "I've got a big job here [as] president of Columbia Records. I care very deeply about the Sony Music family and I think they'll be just fine."

All Columbia departments will report to Botwin with the exception of promotion and A&R, which will continue to report to Jenner, with dotted-line responsibility going to Botwin.

"It's going to be an evolution," Botwin says of his increased role, citing his past growth at Columbia. "When I came to the company, the creative side was my

already hit No. 1 in New Zealand.

Moa exemplifies the type of artist Shapiro says he would like to bring to the label. "Val, Craig, and I have always been proud of acts like Jewel, P.O.D., and Tori Amos, who have had a huge positive impact on people around the world. If we can continue to sign acts like that, that's very important to me. I don't think a co-presidency can be defined by only the numbers."

When it comes to inspiration, Kallman says the pair's greatest

responsibility, as was working with Donnie on the artist roster. The outgrowth of that was [taking a part in] creative services, etc. I'll continue to do that and continue working more closely with Donnie on the overall management of the company, from the marketing and sales to promotion and urban areas. I've been doing that in my role as GM but will be taking on greater responsibility now."

The new president forecasts few changes within the label's structure, although he does hint that there will be modifications in the urban department. "We have some people here who will take on some expanded efforts, and we're bringing in some people who will bring in firepower." He declined to provide details.

Botwin further notes that there are no immediate plans for someone to inherit his GM title, "but there will be some people who get some more responsibilities."

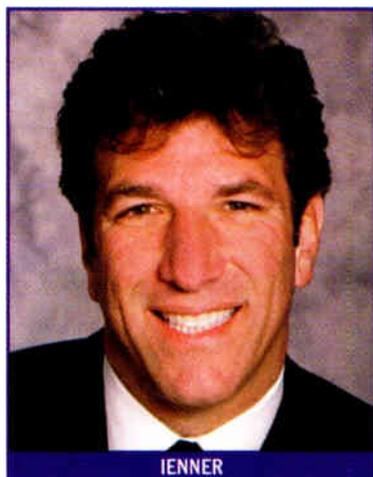
Botwin, whose previous title was executive VP/GM, joined Columbia as a senior VP in 1996. He was poised to leave his management company—which represented such clients as Lyle Lovett, John Hiatt, Los Lobos, Rosanne Cash, Liz Phair, and Lisa Loeb—and join Universal Records when Columbia came calling (*Billboard*, Jan. 27, 1996).

"We had just finished signing [Columbia senior VP of A&R] Tim Devine, and he said he didn't think Will was going to sign his contract with Universal," Jenner recalls. "About a day later, he was here. He was going to be president at Universal, so I had to give him the president's title at some point!"

For Botwin, the past six years have been spent learning the ins and outs of the label. "As a manager, you come at it from a different point of view. In some ways, you're the seller [of the talent]. As the record company, you're the buyer. Re-orienting my point of view was a big deal. Even though I had a fairly sizeable management company, heading that [company] was like driving a speedboat around the lake. This was like handling an ocean liner."

Jenner says Botwin's promotion in no way creates a "diminished role" for himself. "Ultimately, it's not going to be the biggest change in the world. I am me, and [I] will be working just as hard until the day they take me out of here. I just think it will make me think a bit more about where we're going. I'll be able to look at the entire canvas a little more than I have in the past. I had blinders on. I think now I can have a little more peripheral vision."

Assistance in preparing this story was provided by Matt Benz in New York City.



JENNER

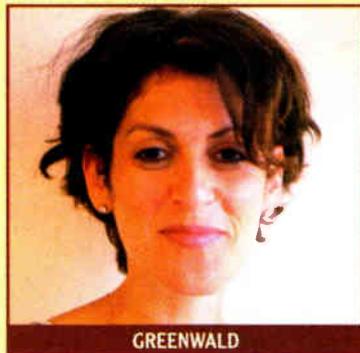
Island's Greenwald Follows 'Lifestyle' Approach

BY MATTHEW BENZ

NEW YORK—If new Island Records president Julie Greenwald is sounding especially revved up these days, it's because she is most definitely in overdrive. Not only must Greenwald build for Island a stature in rock commensurate with the label's famous palm tree logo, but she must also continue tending to all of the other artists in the Island Def Jam Music Group, where she remains president/CEO Lyor Cohen's head of marketing.

"For 10 years, my job at Def Jam was to guard the logo," Greenwald says. "We used to ask ourselves, 'Is it good for the logo?' We're a lifestyle company that just so happens to sell records. And taking that mentality to the Island side, we want to be a lifestyle company that just so happens to sell records—on the rock side. We want that Island logo to mean that's where you can find great rock music, from Sum 41 to Rival Schools to Hoobastank to Andrew WK to Elvis Costello."

With the appointment, she joins Elektra's Sylvia Rhone and Epic's



GREENWALD

Polly Anthony in the elite club of female label presidents and caps a decade-long Def Jam career that she began as an assistant to Cohen.

As for juggling the two roles, Greenwald says she'll take it one day at a time and remember that there's a common denominator. "One's going to start in the urban marketplace, one may start in the punk world or in the hard-rock world. But at the end of the day, with MTV bringing us a lot closer, we're selling to youth."

Greenwald says there will not be

any tweaking of the Island executive team, whose top priority in the early going of this year is breaking new act Hoobastank, whose eponymous effort was issued last November. New sets are also due from Bon Jovi and Saliva.

And, of course, Greenwald can't forget about Def Jam/Def Soul. "We've got Musiq Soulchild and Lovher, this new R&B act. You're going to see Def Soul really take formation this year with a lot of great R&B. But you're going to see Island just be that rock label that we all have signed on to create."

Cohen—who in addition to naming Greenwald Island president made her and Def Jam/Def Soul Records president Kevin Liles Island Def Jam executive VPs—says the reason for the elevation was simple: "It clarifies to people her significant role, and that clarity allows her to cut through a lot of the bullshit and be more effective."

Cohen adds, "What better time to do it [than] when we're hot, sexy, brand-new, top-of-the-year, 2003—is it 2003? I'm already thinking 2003."

Morissette

Continued from page 1

Infatuation Junkie (1998). She's previously tested the solo waters with several soundtrack contributions, most notably the 1999 rock-radio smash "Still" from *Dogma*. It's an evolution that Morissette says was always part of her overall creative plan.

"It was just a matter of when it would happen organically," she explains. "In truth, I didn't know that this would be the album I did alone."

Last year, she took off to Toronto to do some writing without any expectations. "I wound up writing 11 songs in 12 days. That was my signal that it was time to see where I could go on my own."

Morissette juggled the tasks of writing, producing, and performing by compartmentalizing and

rarely cross-connecting each area. "That kept things from becoming overwhelming," she says, adding that the process quickly became "one of the most exhilarating of my life as an artist."

The end result is a well-crafted collection that lands somewhere on the stylistic scale between the dark, often angry tension of *Jagged Little Pill* and the richly textured poetry of *Supposed Former Infatuation Junkie*. Etched with radio accessibility, *Under Rug Swept* manages by turns to be warmly inviting and emotionally challenging. Tracks like "Hands Clean," "Precious Illusions," and "So Unsexy" show Morissette proudly wearing her affection for concise, pure-pop hooks, while more expansive, introspective interludes like "Flinch" and "That Particular Time" are highly skilled, bravura turns—both in terms of lyrical content and performance.

The set is further enhanced by

guest appearances by Red Hot Chili Peppers bassist Flea, Dean DeLeo of Stone Temple Pilots, former Jane's Addiction bassist Eric Avery, and Me'shell N'degéocello. But Morissette says she's most excited by the musicians who make up her backing band—Nick Lashley, Joel Shearer, Chris Chaney, and Gary Novak.

"I'm enjoying a collective infatuation with them," she says with a smile. "Our chemistry is perfect. We're going to have the most amazing time together when we go out on the road."

All of these ingredients add up to a recording that Maverick GM Fred Croshal believes will further affirm Morissette's role as one of rock's premiere artists.

"It's an incredible musical journey," he says. "It would be wrong to call it 'her best,' since that signifies a peak. Alanis is an artist who is always growing and reaching new heights. This album marks an impressive new plateau for her."

Under Rug Swept is also proving to be among the most-anticipated releases of the new year at retail.

"It's certainly our most requested pre-release," says James Lonten, manager of a Borders Books & Music store in New York City. "The timing for it is perfect. Alanis has immeasurable goodwill. People want to buy a great record by her, and this is an undeniably great record. I hear at least four hit singles on it."

If initial interest in "Hands Clean" is an accurate indication, Morissette will soon have at least one formidable hit on her hands. A leak of the song on a German Web site, Junkradio, forced Maverick to push its Jan. 21 radio shipment up to Jan. 8.

"Programmers started trying to get the track on the air via that site, which set our plan into hyper-drive," Croshal says. "It was a little stressful, but it's ultimately a good thing when radio pursues a record as aggressively as they did 'Hands Clean.' It bodes extremely well for the single's future."

The label will strive to ensure the positive potential of the single and album with an extensive marketing plan that will keep the artist (who is managed by Scott Welsh at Atlas/Third Rail Management in Los Angeles) in perpetual motion throughout much of this year.

PROMOTING ON ALL FRONTS

Shortly before the release of *Under Rug Swept*, the 27-year-old Morissette will do a 10-city promotional tour of major-market radio stations. She's also preparing for a pair of in-store signings/performances the week of Feb. 25. (The in-store locations and dates were still to be confirmed at press time.)

That same week, the artist will appear on *Good Morning America*, *The Rosie O'Donnell Show*, *Late Night With David Letterman*, *Last Call With Carson Daly*, and the premiere episode of the new Bravo series *Musicians*. Also planned is a slew of specialty programming on MTV and VH1. Both networks are set to begin airing the clip for "Hands Clean," which was directed by Francis Lawrence.



MORISSETTE

'Under Rug Swept': A Track Listing

Under Rug Swept is Alanis Morissette's third studio set (not including soundtracks, compilations, and live recordings). Following is a track listing of the Maverick collection. All songs were written by Morissette and published by MCA Music and 1974 Music, ASCAP.

• **"21 Things"** Set against a wall of crunchy, almost metallic electric guitars and rumbling beats, Morissette reels off a wish list of personality traits that a potential lover should possess. By the song's self-affirming bridge, she's transformed that personal list into a universal, air-punching anthem.

"I wrote ['21 Things'] several days after a breakup," she recalls. "I was in a deep funk. When that happens, I pull myself out of it by clearly defining it. Creating a list of sorts was cathartic and clarifying."

• **"Narcissus"** Morissette's penchant for weaving bitingly amusing yet sharply insightful words about the failings of men is in full effect here. Amid a hypnotic swirl of jittery guitars that recalls the Smiths' "How Soon Is Now," she deftly darts between acidic observations of a "dear egotist boy" and examining her inner gravitational pull toward such a personality.

"I've known a lot of men like the one in this song," she observes with a snicker and a sigh. "What is it within ourselves that's drawn to such people? What makes them so appealing? These are questions that don't always have a clear answer."

• **"Hands Clean"** The project's first single explores a past relationship and how its effects linger. Within a shuffling, largely acoustic-rock framework, the verses are written from the presumed viewpoint of the other person in the relationship, while the chorus and bridge represent her own feelings.

"I like the idea of him 'speaking' to me from the past and my responding from the present," she says. "It was really healing and empowering for me to be able to have that virtual dialogue."

• **"Flinch"** On this delicate, strumming ballad, Morissette meditates on the emotionally debilitating fallout of an all-consuming romance years after its end. She serves her exquisite yet brutal lyrics with a vocal so intimate that it often feels like she's not performing but quietly thinking out loud.

• **"So Unsexy"** A funk-fortified groove propels a tune that ponders how easily we allow insignificant incidents to trigger life-long insecurities. Again, Morissette takes such unlikely lyrics as "I can feel so unsexy for someone so beautiful/So unloved for someone so fine" and renders them unifying, arena-ready chants.

• **"Precious Illusions"** Atop a percolating midtempo blend of head-bobbing beats

and ringing guitar licks, Morissette delves into that moment in time when childlike beliefs in such things as knights in shining armor begin to dissolve. But instead of wallowing in the despair of shattered fantasies, the artist resolves the song by winding up stronger and self-sufficient.

"In the end, you are left with yourself in life," she says. "['"Precious Illusions'] identifies the result of realizing that someone else cannot actually complete you. In some ways, it's part of the process of growing up."

• **"That Particular Time"** Another vividly detailed exploration of love gone terribly wrong, unfolding like a series of mournful diary entries over a haunting melody and a spare piano arrangement.

• **"A Man"** Here, within an instrumental context fraught with taut, hard-edged rhythms and tense, white-knuckled guitar work, Morissette gives the truly good men in the world their due. The song is cleverly written and effectively delivered from the perspective of a man who has rolled with life's hard punches (not to mention more than his share of angry young women) but has never folded or lost his integrity.

"OK, so I'm a chop-buster when it comes to men," she admits with a laugh. "But, of course, there are plenty of honorable men out there. This song is for the men I adore and relate to. It was an enlightening, fascinating experience to inhabit the mind-set of a man who wants to scream, 'Fuck you, I'm a good man, and I deserve respect.'"

• **"You Owe Me Nothing"** What happens when you meet the perfect romantic partner, the person who says all the right things and provides all you need? According to Morissette on this chugging rocker, you wait for the "conditional police to force you to cough up."

"What do you do when that doesn't happen?" she asks. "Sometimes, that can provide as much of an emotional quandary as dealing with not having your needs met."

• **"Surrendering"** On this no-frills, straight-ahead rocker, Morissette bids a lover *adieu* by itemizing (and congratulating him for enduring) her foibles and flaws with bracing candor. Here's a prime example of how well she flexes and contorts her voice as if it were another instrument within an arrangement of guitars, drums, etc. As such, deciphering her exact words is almost secondary, as her sounds perfectly reflect their emotional intent.

• **"Utopia"** *Under Rug Swept* closes with a timely prayer for a world wherein "we'd rise post-obstacle, more defined, more grateful." Morissette whispers her wishful words with battle-worn grace, as soothing mandolins and gentle percussion swirl around her voice.

LARRY FLICK

Final Nominations For The 44th Annual Grammy Awards

Following is the National Academy of Recording Arts and Sciences' final nominations list for the 44th Annual Grammy Awards.

Album of the year: *Acoustic Soul*, India.Arie (Motown Records), produced by India.Arie, Mark Batson, Carlos "Six July" Broady, Blue Miller, Bob Power, *Love and Theft*, Bob Dylan (Columbia Records), produced by Jack Frost; *Stankonia*, OutKast (LaFace Records/Arista Records), produced by Earthtone III, Organized Noize, Antonio "L.A." Reid; *All That You Can't Leave Behind*, U2 (Interscope Records), produced by Brian Eno, Daniel Lanois; *O Brother, Where Art Thou?* (soundtrack), various artists (Lost Highway Records), produced by T-Bone Burnett.

Record of the year: "Video," India.Arie (Motown Records), produced by India.Arie, Carlos "Six July" Broady; "Fallin'," Alicia Keys (J Records), produced by Alicia Keys; "Ms. Jackson," OutKast (LaFace Records/Arista Records), produced by Earthtone III; "Drops of Jupiter," Train (Columbia Records), produced by Brendan O'Brien; "Walk On," U2 (Interscope Records), produced by Brian Eno, Daniel Lanois.

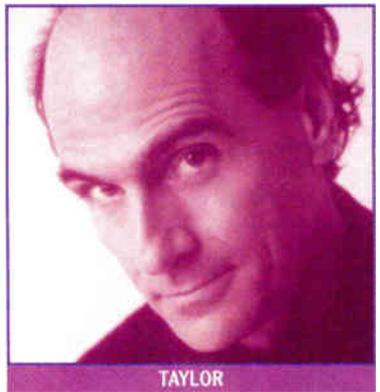
Song of the year: "Drops of Jupiter," written by Charlie Colin, Rob Hotchkiss, Pat Monahan, Jimmy Stafford, Scott Underwood; "Fallin'," written by Alicia Keys; "I'm Like a Bird," written by Nelly Furtado; "Stuck in a Moment You Can't Get out of," written by U2; "Video," written by India.Arie, Carlos "Six July" Broady, Shannon Sanders.

Best new artist: India.Arie, Nelly Furtado, David Gray, Alicia Keys, Linkin Park.

POP

Best female pop vocal performance: "I'm Like a Bird," Nelly Furtado (DreamWorks Records); "There You'll Be," Faith Hill (Hollywood Records/Warner Bros. Records); "Someone to Call My Lover," Janet Jackson (Virgin Records America); "By Your Side," Sade (Epic Records); "Essence," Lucinda Williams (Lost Highway Records).

Best male pop vocal performance: "Fill Me In," Craig David (Wildstar/Atlantic Records); "You Rock My World," Michael Jackson (Epic Records); "I Want Love," Elton John (Rocket/Universal Records); "Still,"



TAYLOR

Brian McKnight (Motown Records); "Don't Let Me Be Lonely Tonight," James Taylor (Verve Records).

Best pop performance by a duo or group with vocal: "Shape of My Heart," Backstreet Boys (Jive Records); "Superman (It's Not Easy)," Five for Fighting (Aware/Columbia Records); "Gone," N Sync (Jive Records); "Imitation of Life," R.E.M. (Warner Bros. Records); "Stuck in a Moment You Can't Get out of," U2 (Interscope Records).

Best pop collaboration with vocals: "Lady Marmalade," Christina Aguilera, Lil' Kim, Mya & Pink (Interscope Records); "New York State of Mind," Tony Bennett & Billy Joel (Columbia); "Nobody Wants to Be Lonely," Ricky Martin with Christina Aguilera (Columbia Records Group); "My Kind of Girl," Brian McKnight & Justin Timberlake (Motown Records); "It Wasn't Me," Shaggy featuring Ricardo "RikRok" Ducent (MCA Records).

Best pop instrumental performance: "Room 335," Larry Carlton & Steve Lukather, (Favored Nations); "Reptile," Eric Clapton (Reprise Records); "Short Circuit," Daft Punk (Virgin Records); "Rain," Eric Johnson (Favored Nations); "There You'll Be," Kirk Whalum (Warner Bros. Records).

Best dance recording: "One More Time," Daft Punk & Romanthony (Virgin Records); "I Feel Loved," Depeche Mode (Mute/Reprise Records); "Out of Nowhere," Gloria Estefan (Epic Records); "All for You," Janet Jackson (Virgin Records America); "Angel," Lionel Richie (Island Records).

Best pop instrumental album: *Aart*, Acoustic Alchemy (Higher Octave Music); *No Substitutions: Live in Osaka*, Larry Carlton & Steve Lukather (Favored Nations); *A Smooth Jazz Christmas*, Dave Koz & Friends (Capitol Records); *Voice*, Neal Schon (Higher Octave Music); *Unconditional*, Kirk Whalum (Warner Bros. Records).

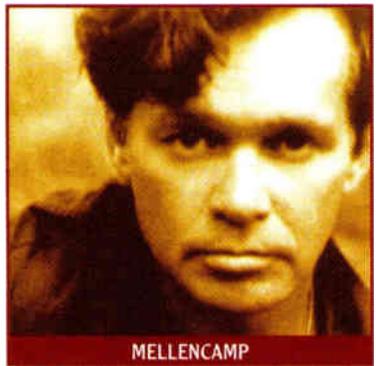
Best pop vocal album: *Whoa, Nelly!*, Nelly Furtado (DreamWorks Records); *All for You*, Janet

Jackson (Virgin Records); *Songs From the West Coast*, Elton John (Rocket/Universal Records); *Celebrity*, N Sync (Jive Records); *Lovers Rock*, Sade (Epic Records).

Best traditional pop vocal album: *Stars and the Moon: Live at the Donmar*, Betty Buckley (Concord Records); *Sentimental Journey—The Girl Singer and Her New Big Band*, Rosemary Clooney (Concord Records); *Songs I Heard*, Harry Connick Jr. (Columbia/Sony Records); *Romance on Film, Romance on Broadway*, Michael Feinstein (Concord Jazz); *Keely Sings Sinatra*, Keely Smith (Concord Jazz).

ROCK

Best female rock vocal performance: "Strange Little Girl," Tori Amos (Atlantic Records); "I Want to Be in Love," Melissa Etheridge (Island Records); "This Is Love," PJ Harvey (Island Records); "Planets of the Universe," Stevie Nicks (Reprise Records); "Get Right With God," Lucinda Williams (Lost Highway Records).



MELLENCAMP

Best male rock vocal performance: "New York, New York," Ryan Adams (Lost Highway Records); "Superman Inside," Eric Clapton (Reprise Records); "Honest With Me," Bob Dylan (Columbia Records); "Dig In," Lenny Kravitz (Virgin Records); "Peaceful World," John Mellencamp (Columbia).

Best rock performance by a duo or group with vocal: "Jaded," Aerosmith (Columbia Records Group); "Yellow," Coldplay (Capitol Records); "The Space Between," Dave Matthews Band (RCA Records); "Drops of Jupiter," Train (Columbia Records Group); "Elevation," U2 (Interscope Records).

Best hard-rock performance: "Smooth Criminal," Alien Ant Farm (New Noise/DreamWorks Records); "Crawling," Linkin Park (Warner Bros. Records); "Alive," P.O.D. (Atlantic Records); "Renegades of Funk," Rage Against the Machine (Epic Records); "Your Disease," Saliva (Island/Def Jam Music Group).

Best metal performance: "The Wizard," Black Sabbath (Epic Records/Divine Recordings); "Disciple," Slayer (American/Island Def Jam Music Group); "Left Behind," Slipknot (Roadrunner Records); "Chop Suey!," System of a Down (American/Sony Music Entertainment); "Schism," Tool (Tool Dissectional/Volcano Entertainment).

Best rock instrumental performance: "High Falls," the Allman Brothers Band (Epic/550 Music Group); "Dirty Mind," Jeff Beck (Epic Records); "Vampires," Godsmack (Republic/Universal Records); "Always With Me, Always With You," Joe Satriani (Epic Records); "Whispering a Prayer," Steve Vai (Epic Records).

Best rock song: "Drops of Jupiter," written by Charlie Colin, Rob Hotchkiss, Pat Monahan, Jimmy Stafford, Scott Underwood; "Elevation," written by U2; "Jaded," written by Marti Frederiksen, Steven Tyler; "Walk On," written by U2; "Yellow," written by Guy Berryman, Jon Buckland, Will Champion, Chris Martin.

Best rock album: *Gold*, Ryan Adams (Lost Highway Records); *Just Push Play*, Aerosmith (Columbia Records Group); *Stories From the City, Stories From the Sea*, PJ Harvey (Island Records); *Hybrid Theory*, Linkin Park (Warner Bros. Records); *All That You Can't Leave Behind*, U2 (Interscope Records).

Best alternative music album: *Strange Little Girls*, Tori Amos (Atlantic Records); *Vespertine*, Björk (Elektra Entertainment Group); *Parachutes*, Coldplay (Capitol Records); *Halfway Between the Gutter and the Stars*, Fatboy Slim (Astralwerks); *Armesiac*, Radiohead (Capitol Records).

R&B

Best female R&B vocal performance: "Rock the Boat," Aaliyah (Blackground Records); "Video," India.Arie (Motown Records); "Family Affair," Mary J. Blige (MCA Records); "Hit 'Em Up Style (Oops!)," Blu Cantrell (Arista Records); "Fallin'," Alicia Keys (J Records); "A Long Walk," Jill Scott (Hidden Beach Recordings).

Best male R&B vocal performance: "Missing You," Case (Def Soul Records); "Lifetime," Maxwell (Columbia Records); "Love of My Life," Brian McKnight (Motown Records); "Love," Musiq Soulchild (Def Soul Records); "U Remind Me," Usher (Arista Records).

Best R&B performance by a duo or group with vocal: "What Would You Do," City High (Booga Base-

ment); "Survivor," Destiny's Child (Columbia Records); "Can't Believe," Faith Evans featuring Carl Thomas (Bad Boy Records); "Contagious," the Isley Brothers (DreamWorks Records); "Peaches & Cream," 112 (Bad Boy Records).

Best R&B song: "Didn't Cha Know," written by Erykah Badu; "Fallin'," written by Alicia Keys; "Get Ur Freak On," written by Missy "Misdemeanor" Elliott, T. Mosley; "Hit 'Em Up Style (Oops!)," written by Dallas Austin; "Love of My Life," written by Brian McKnight; "Video," written by India.Arie, Carlos "Six July" Broady, Shannon Sanders.

Best R&B album: *Aaliyah*, Aaliyah (Blackground Records, LLC); *Acoustic Soul*, India.Arie (Motown Records); *No More Drama*, Mary J. Blige (MCA Records); *Survivor*, Destiny's Child (Columbia Records); *Songs in A Minor*, Alicia Keys (J Records).

Best traditional R&B vocal album: *This Is Regina*, Regina Belle (Peak Records); *An American Original*, Lamont Dozier (Hithouse Records); *Three Wishes*, Miki Howard (Peak Records); *At Last*, Gladys Knight (MCA Records); *For the Love . . .*, the O'Jays (MCA Records).

RAP

Best rap solo performance: "Because I Got High," Afroman (Universal Records); "Who We Be," DMX (Def Jam Records); "Get Ur Freak On," Missy "Misdemeanor" Elliott (Elektra Entertainment Group); "Lzzo (H.O.V.A.)," Jay-Z (Roc-a-Fella Records); "Ride Wit Me," Nelly (Universal Records).

Best rap performance by a duo or group: "Clint Eastwood," Gorillaz (Parlophone/Virgin Records America); "Put It on Me," Ja Rule featuring Vita (Murder, Inc. Records); "Change the Game," Jay-Z featuring Beanie Sigel & Memphis Bleek (Roc-a-Fella Records); "Ms. Jackson," OutKast (LaFace Records); "Bad Boy for Life," P. Diddy, Black Rob & Mark Curry (Bad Boy Records).

Best rap/sung collaboration: "Let Me Blow Ya Mind," Eve featuring Gwen Stefani (Ruff Ryders); "Livin' It Up," Ja Rule featuring Case (Murder, Inc. Records); "Where the Party At," Jagged Edge featuring Nelly (So So Def Recordings); "Area Codes," Ludacris featuring Nate Dogg (Def Jam Recordings); "W," Mystic & Planet Asia (GoodVibe Recordings).

Best rap album: *Scorpion*, Eve (Ruff Ryders); *Pain Is Love*, Ja Rule (Def Jam Recordings); *The Blueprint*, Jay-Z (Roc-a-Fella Records); *Back for the First Time*, Ludacris (Def Jam South Recordings); *Stankonia*, OutKast (LaFace Records).

COUNTRY

Best female country vocal performance: "Long Gone Lonesome Blues," Sheryl Crow (Lost Highway Records); "There Is No Arizona," Jamie O'Neal



O'NEAL

(Mercury Records); "Shine," Dolly Parton (Sugar Hill Records/Blue Eye Records); "Cold, Cold Heart," Lucinda Williams (Lost Highway Records); "I Would've Loved You Anyway," Trisha Yearwood (MCA Records Nashville).

Best male country vocal performance: "Lovesick Blues," Ryan Adams (Lost Highway Records); "I Dreamed About Mama Last Night," Johnny Cash (Lost Highway Records); "San Antonio Girl," Lyle Lovett (Curb/MCA Nashville); "Grown Men Don't Cry," Tim McGraw (Curb Records); "Marie," Willie Nelson (FreeFalls Entertainment); "O Death," Ralph Stanley (Lost Highway Records).

Best country performance by a duo or group with vocal: "Ain't Nobody Here But Us Chickens," Asleep at the Wheel (Relentless/Nashville); "Ain't Nothing 'Bout You," Brooks & Dunn (Arista Nashville); "One More Day," Diamond Rio (Arista Nashville); "The Lucky One," Alison Krauss + Union Station (Rounder Records); "I'm Already There," Lonestar (BNA).

Best country collaboration with vocals: "Didn't Leave Nobody But the Baby," Emmylou Harris, Alison Krauss & Gillian Welch (Lost Highway Records); "Beer Run (B Double E Double Are You In?)," George Jones & Garth Brooks (BNA); "Bring On the Rain," Jo Dee Messina & Tim McGraw (Curb Records); "(I Am A) Man of Constant Sorrow," Dan Tyminski, Harley Allen & Pat Enright (Lost Highway Records); "Inside Out," Trisha Yearwood & Don Henley (MCA Records Nashville).

Best country instrumental performance: "Sugarfoot Rag," Asleep at the Wheel & Brad Paisley (Relentless/Nashville); "Poultry in Motion," Bill

Kirchen (HighTone Records); "Choctaw Hayride," Alison Krauss + Union Station (Rounder Records); "Munster Rag," Brad Paisley (Arista Nashville); "Foggy Mountain Breakdown," Earl Scruggs, Glen Duncan, Randy Scruggs, Steve Martin, Vince Gill, Marty Stuart, Gary Scruggs, Albert Lee, Paul Shaffer, Jerry Douglas & Leon Russell (MCA Nashville).

Best country song: "I'm Already There," written by Gary Baker, Richie McDonald, Frank Myers; "The Lucky One," written by Robert Lee Castleman; "One More Day," written by Steven Dale Jones, Bobby Tomberlin; "There Is No Arizona," written by Lisa Drew, Jamie O'Neal, Shaye Smith; "When I Think About Angels," Roxie Dean, Jamie O'Neal, Sonny Tillis.

Best country album: *One More Day*, Diamond Rio (Arista Nashville); *Set This Circus Down*, Tim McGraw (Curb Records); *Rainbow Connection*, Willie Nelson (Island); *Timeless: Hank Williams Tribute*, various artists (Lost Highway Records); *Inside Out*, Trisha Yearwood (MCA Records Nashville).

Best bluegrass album: *New Favorite*, Alison Krauss + Union Station (Rounder Records); *Mountain Soul*, Patty Loveless (Epic Records); *Little Sparrow*, Dolly Parton (Sugar Hill Records/Blue Eye Records); *History of the Future*, Ricky Skaggs & Kentucky Thunder (Skaggs Family Records); *Clinch Mountain Sweethearts*, Ralph Stanley & Friends (Rebel Records).

NEW AGE

Best new age album: *Live From Montana*, Philip Aaberg (Sweetgrass Music); *Cello Blue*, David Darling (Hearts of Space); *A Day Without Rain*, Enya (Reprise Records); *Ancient*, Kitaro (Domo Records); *Sacred Spirit II: More Chants & Dances of the Native Americans*, Sacred Spirit (Higher Octave Music).

JAZZ

Best contemporary jazz album: *Cab 2*, Dennis Chambers, Tony MacAlpine, Brian Auger & Bunny Brunel (Tone Center); *Soul Insider*, Bill Evans (ESC Records); *Ethnomusicology, Vol. 2*, Russell Gunn (Justin Time Records); *M*, Marcus Miller (Telarc); *Voices*, Mike Stern (Division One/Atlantic Records).

Best jazz vocal album: *The Mose Chronicles: Live in London, Volume 1*, Mose Allison (Blue Note Records); *Ballads: Remembering John Coltrane*, Karrin Allyson (Concord Jazz); *Flirting With Twilight*, Kurt Elling (Blue Note Records); *You're My Thrill*, Shirley Horn (Verve Records); *The Calling*, Dianne Reeves (Blue Note Records).

Best jazz instrumental solo: "Fragile," Kenny Barron & Regina Carter (Verve Records); "Lost in a Fog," Terence Blanchard, (Sony Classical); "Chan's Song," Michael Brecker (Verve Records); "Move," Gary Burton (Concord Jazz); "All Blues," Pat Martino (Blue Note Records).

Best jazz instrumental album, individual or group: *Kindred*, Stefan Harris & Jacky Terrasson (Blue Note Records); *Birds of a Feather: A Tribute to Charlie Parker*, Roy Haynes with Dave Holland, Roy Hargrove, Dave Kikoski & Kenny Garrett (Dreyfus Jazz); *Not for Nothin'*, Dave Holland Quintet (ECM Records); *Live at Yoshi's*, Pat Martino (Blue Note Records); *This Is What I Do*, Sonny Rollins (Milestone Records).

Best large jazz ensemble album: *Impulsive!*, Eliane Elias, Bob Brookmeyer & the Danish Radio Jazz Orchestra (Stunt); *Rob McConnell Tentet*, Rob McConnell Tentet (Justin Time Records); *Group Therapy*, Jim McNeely Tentet (OmniTone); *Homage to Count Basie*, Bob Mintzer Big Band (Digital Music Products); *Dear Louis*, Nicholas Payton (Verve Records).

Best Latin jazz album: *Nocturne*, Charlie Haden (Verve Records); *Vol. 3: New Congo Square*, Los Hombres Calientes (Irvin Mayfield & Bill Summers) (Basin Street Records); *Supernova*, Gonzalo Rubalcaba Trio (Blue Note Records); *Travesia*, David Sánchez (Columbia); *Calle 54* (soundtrack) various artists (Blue Note).

GOSPEL

Best rock gospel album: *Big Tent Revival Live*, Big Tent Revival (Ardent Records); *Flap Your Wings*, the Choir (Galaxy21 Music); *Solo*, dc Talk (ForeFront Records); *Sonicpraise*, Sonicflood (Gotee Records); *The Last Street Preacha*, T-Bone (Flicker Records).

Best pop/contemporary gospel album: *Oxygen*, Avalon (Sparrow Records); *Declaration*, Steven Curtis Chapman (Sparrow Records); *Talk About It*, Nicole C. Mullen (Word Records); *Worship*, Michael W. Smith (Reunion); *CeCe Winans*, CeCe Winans (Wellspring Gospel).

Best Southern, country, or bluegrass gospel album: *God Is Love: The Gospel Sessions*, Ann-Margret & the Jordanaires, the Light Crust Doughboys with James Blackwood (Art Greenhaw Records); *Bill & Gloria Gaiter Present a Billy Graham Music Homecoming*, Bill & Gloria Gaiter & the Homecoming Friends (Spring House Music); *Two Old Friends*, Merle Haggard & Albert E. Brumley Jr. (Relentless Nashville); *From the Heart*, the Oak Ridge Boys (Spring Hill Music Group); *Inspirational Journey*, Randy Travis (Atlantic Records).

Best traditional solo gospel album: *Spirit of the Century*, the Blind Boys of Alabama (Real World);

Hymns, Shirley Caesar (Word Records); *Not Guilty . . . The Experience*, John P. Kee & the New Life Community Choir (Verity Records); *Show Up & Show Out*, Dottie Peoples (Atlanta Int'l Records); and *Persuaded: Live in D.C.*, Richard Smallwood with Vision (Verity Records).

Best contemporary soul gospel album: *The Experience*, Yolanda Adams (Elektra Entertainment Group); *Live in Concert*, Kim Burrell (Tommy Boy Music); *In Case You Missed It . . . And Then Some*, Fred Hammond (Verity Records); *Still Tramaine*, Tramaime Hawkins (Gospo Centric); *Melodies of My Heart*, Angie Winans (Against the Flow Records).

Best gospel choir or chorus album: *All About Him (Jesus)*, O'Landa Draper's Associates, directed by Patrina Smith (MCC Records); *Calling on You*, Chicago Mass Choir, directed by Percy Gray Jr., William Hamilton, Felicia Welch (New Haven Records); *Light of the World*, the Brooklyn Tabernacle Choir, directed by Carol Cymbala (M2.0); *Love Is Live!*, LFT Church Choir, directed by Hezekiah Walker (Verity Records); *The Storm Is Over*, the Potter's House Mass Choir, directed by Steve Lawrence (EMI Gospel/Dexterity Sounds).

LATIN

Best Latin pop album: *Simplemente*, Chayanne (Sony Discos); *Azul*, Cristian (BMG U.S. Latin); *La Musica de Baldeemar Huerta*, Freddy Fender (Studio M, Inc., Back Porch, Narada); *Abrázame Muy Fuerte*, Juan Gabriel (BMG U.S. Latin); *Mi Corazón*, Jaci Velásquez (Sony Discos/World Records).

Best Latin rock/alternative album: *Gozo Poderoso*, Aterciopelados (Arista Records/BMG U.S. Latin); *Proxima Estacion: Esperanza*, Manu Chao (Virgin Records America); *Cuando la Sangre Galopa*, Jaguares (BMG Mexico); *Fijate Bien*, Juanes (Surco/Universal Music); *Embrace the Chaos*, Ozomatli (Interscope Records).

Best traditional tropical Latin album: *Chanchullo*, Rubén González (Nonesuch Records); *Canto*, Los Super Seven (Columbia/Legacy); *La Charanga Eterna*, Orquesta Aragón (Lusafrica Records); *Las Flores de la Vida*, Compay Segundo (Nonesuch Records); *Dejame Entrar*, Carlos Vives (EMI Latin).

Best salsa album: *Encore*, Roberto Blades (Lid-eres Records); *Doble Play*, Oscar D'Leon y Wladimir (Rodven); *Por Tu Placer*, Frankie Negron (WEA Caiebe); *En Otra Onda*, Tito Nieves (WEA Caiebe); *Caiebo*, Gilberto Santa Rosa (Sony Discos).

Best merengue album: *Haciendo Travesuras*, Chico Malo (Cutting Latino); *8*, Gisselle (BMG U.S. Latin); *Grupomania 2050*, Grupo Mania (Universal Music Latino); *Yo Soy Toño*, Toño Rosario (WEA Latina Records); *Yo Por Ti*, Olga Tañón (WEA Latina Records).

Best Mexican/Mexican-American album: *Lo Mejor de Nosotros*, Pepe Aguilar (Musart/Balboa Records); *En Vivo . . . El Hombre y Su Musica*, Ramón Ayala y Sus Bravos del Norte (Freddie Records); *Mas Con El Numero Uno*, Vicente Fernández (Sony Discos); *Muevete Muevete Mas*, Grupo Atrapado (Freddie Records); *Contigo*, La Mafia (Fonovisa Records); *Sangre Caliente*, Los Terribles del Norte (Freddie Records).

Best Tejano album: *20/20 MMXX Twenty-Viente*, David Lee Garza y Los Musicales (Sony Discos); *Retro-Momentos*, Leonard Gonzales y Los Magnificos (Freddie Records); *Obsesion*, Los Palominos (Fonovisa Records); *Lo Dice Tu Mirada*, Emilo Navaira (BMG U.S. Latin); and *Nadie Como Tu*, Solido (Freddie Records).

BLUES

Best traditional blues album: *Richland Woman Blues*, Maria Muldaur and various artists (Stony Plain Records); *Here and Now*, Ike Turner & the Kings of Rhythm (Ikon Records); *Memphis Blood: The Sun Sessions*, James Blood Ulmer (Label M); *Hellhound on My Trail: The Songs of Robert Johnson*, various artists (Telarc Blues); *Do You Get the Blues?*, Jimmie Vaughan (Artemis Records); *Smokin' Joint*, Kim Wilson (M.C. Records).

Best contemporary blues album: *Creole Moon*, Dr. John (Blue Note Records); *Sweet Tea*, Buddy Guy (Silvertone Records); *Matriarch of the Blues*, Etta James (Private Music); *The Door*, Keb' Mo' (Epic/550 Music/Okeh); *Nothing Personal*, Delbert McClinton (New West Records).

FOLK

Best traditional folk album: *Looking Back Tomorrow: BeauSoleil Live!*, BeauSoleil (Rhino Entertainment); *Hamilton Ironworks*, John Hartford (Rounder Select); *Treasures From the Folk Den*, Roger McGuinn and various artists (Appleseed); *Avalon Blues: A Tribute to the Music of Mississippi John Hurt*, various artists (Vanguard Records); *Down From the Mountain*, various artists (Lost Highway Records).

Best contemporary folk album: *Love and Theft*, Bob Dylan (Columbia Records); *Buddy & Julie Miller*, Buddy & Julie Miller (HighTone Records); *Poet: A Tribute to Townes Van Zandt*, various artists (Pedernales/FreeFalls Entertainment); *Time (The*

(Continued on next page)

Grammys

Continued from preceding page

Revelator), Gillian Welch (Acony); *Essence*, Lucinda Williams (Lost Highway Records).

Best Native American music album: *Life Goes On: Hand Drum & Round Dance Songs*, Black Eagle (Soar); *Weasel Tail's Dream: The Tradition Continues*, Black Lodge Singers (Canyon Records); *Rockin' the Rez*, Northern Cree (Canyon Records); *Bless the People: Harmonized Peyote Songs*, Verdell Primeaux & Johnny Mike (Canyon Records); *Gathering of Nations 2000: Millennium Celebration—Vol. 1*, Various Northern Drums (Soar); *Change of Life: Oklahoma Pow-Wow Songs*, Young Bird (Canyon Records).

REGGAE

Best reggae album: *Music Is Life*, Beres Hammond (V.P. Records); *A New Day*, Luciano (V.P. Records); *Halfway Tree*, Damian Marley (Motown Records); *Many More Roads*, Ky-Mani Marley (Artist Only! Records); *Island Warriors*, various artists (Hobo House on the Hill Records).

WORLD MUSIC

Best world-music album: *Volume 3: Further in Time*, Afro Celt Sound System (Real World); *Sao Vicente*, Cesaria Evora (Windham Hill/BMG Entertainment); *Gil & Milton*, Gilberto Gil & Milton Nascimento (Division One/Atlantic Records); *Saturday Night in Bombay: Remember Shakti*, John McLaughlin and various artists (Verve Records); *Full Circle/Carnegie Hall 2000*, Ravi Shankar (Angel Records).

POLKA

Best polka album: *Live and Kickin'*, Eddie Blazonczyk's Versatones (Bel-Aire Records); *Kick-Ass Polkas*, Brave Combo (Cleveland International Records); *Lenny Live*, Lenny Gomulka & Chicago Push (Push Records); *Happy Times*, Walter Ostanek and His Band (Sde Sunshine); *Gone Polka*, Jimmy Sturr (Rounder).

CHILDREN'S

Best musical album for children: *All Wound Up! A Family Music Party*, Cathy Fink & Marcy Marxer With Brave Combo (Rounder Kids); *Big Wide Grin*, Keb' Mo' (Sony Wonder); *Elmo and the Orchestra*, Sesame Street Characters (Sony Wonder); *inFINity*, Trout Fishing in America (Trout Records); *Little House of Music Level 1 Package*, Georgia S. Lucking with various artists (GFEDC-BA Music Productions/BMI).

Best spoken-word album for children: *Dr. Seuss—How the Grinch Stole Christmas!—CD Read-Along*, performed by various artists, narrated by Corey Burton (Walt Disney Records); *Mama Don't Allow*, performed by Tom Chapin (Live Oak Media); *Oscar Wilde: The Selfish Giant & the Nightingale & the Rose*, performed by Vanessa Redgrave & Stephen Fry (Teldec Classics International); *A Series of Unfortunate Events—Book 1: The Bad Beginning (Lemony Snicket)*, performed by Tim Curry (Listening Library); *Timeless Tales and Music of Our Time*, performed by Dr. Ruth Westheimer (Newport Classic).

SPOKEN WORD

Best spoken-word album: *An Hour Before Daylight*, written and performed by Jimmy Carter (Simon and Schuster Audio); *Lake Wobegon Summer 1956*, written and performed by Garrison Keillor (High-



GUY

Bridge Audio); *Letters From the Earth: Uncensored Writings by Mark Twain*, written by Mark Twain, performed by Carl Reiner (New Millennium Audio); *Q: The Autobiography of Quincy Jones*, written and performed by Quincy Jones (Simon and Schuster Audio); *War Letters: Extraordinary Correspondence From American Wars*, performed by various artists including Rob Lowe, Noah Wyle, Joan Allen & Tom Brokaw, narrated by Harry Smith (Simon and Schuster Audio).

Best spoken-comedy album: *The Bride of Fire-sign*, the Firesign Theatre (Rhino Entertainment); *I'm the One That I Want*, Margaret Cho (HighBridge Audio); *Live at Carnegie Hall*, Ray Romano (Columbia); *Napalm & Sillyputtty*, George Carlin

(HighBridge Audio); *The Queens of Comedy (Spoken Tracks Only)*, Miss Laura Hayes, Adele Givens, Sommore & Mo'Nique (Universal Records).

MUSICAL

Best musical-show album: *The Full Monty: The Broadway Musical*, original Broadway cast, produced by Billy Straus, David Yazbek, Ted Sperling, music and lyrics by David Yazbek (RCA Victor); *Mamma Mia! The Musical*, original Broadway cast, produced by Nicholas Gilpin and Martin Koch, music and lyrics by Benny Andersson and Björn Ulvaeus (Decca Broadway); *The Producers*, Nathan Lane & Matthew Broderick with original Broadway cast, produced by Hugh Fordin, music and lyrics by Mel Brooks (Sony Classical); *Seussical! The Musical*, original Broadway cast including Kevin Chamberlin, produced by Phil Ramone, music by Stephen Flaherty, lyrics by Lynn Ahrens, Dr. Seuss (Decca Broadway); *Sweeney Todd: Live at the New York Philharmonic*, Patti Lupone & George Hearn and others, produced by Tommy Krasker, Lawrence L. Rock, music and lyrics by Stephen Sondheim (New York Philharmonic Special Editions).

COMPOSING

Best compilation soundtrack album for a motion picture, television or other visual media: *Bridget Jones's Diary*, various artists (Island); *Moulin Rouge*, various artists (Twentieth Century Fox Film Corp./Interscope Records); *O Brother, Where Art Thou?*, various artists (Lost Highway Records); *Shrek*, various artists (DreamWorks Records); *The Sopranos: Peppers & Eggs*, various artists (Columbia/Sony Music Soundtrax).

Best score soundtrack album for a motion picture, television or other visual media: *A.I.: Artificial Intelligence*, composed by John Williams (Warner Sunset/Warner Bros.); *Chocolat*, composed



BRAVE COMBO

by Rachel Portman (Sony Classical/Sony Music Soundtrax); *Crouching Tiger, Hidden Dragon*, composed by Tan Dun (Sony Classical/Sony Music Soundtrax); *Men of Honor*, composed by Mark Isham, (Motown Records/Fox Music/McKnight Entertainment); *Planet of the Apes*, composed by Danny Elfman (Sony Classical/Sony Music Soundtrax/Fox Music); *Traffic*, composed by Cliff Martinez (TVT Soundtrax/USA Films).

Best song written for a motion picture, television or other visual media: "Boss of Me," from *Malcolm in the Middle*, written and performed by They Might Be Giants (Restless); "A Love Before Time," from *Crouching Tiger, Hidden Dragon*, written by Jorge Calandrelli, Tan Dun, James Schamus, performed by CoCo Lee (Sony Classical/Sony Music Soundtrax); "My Funny Friend and Me," from *The Emperor's New Groove*, written by David Hartley & Sting, performed by Sting (Walt Disney Records); "There You'll Be," from *Pearl Harbor*, written by Diane Warren, performed by Faith Hill (Hollywood Records/Warner Bros. Records); and "Win," from *Men of Honor*, written by Brandon Barnes & Brian McKnight, performed by Brian McKnight (Motown/Fox Music/McKnight Entertainment).

Best instrumental composition: "Cast Away (End Credits)," from *Cast Away: The Zemeckis/Silvestri Collection*, written and performed by Alan Silvestri (Varese Sarabande); "Communion," from *Communion*, written and performed by John Patitucci (Concord Jazz); "The Eternal Vow," from *Crouching Tiger, Hidden Dragon* (soundtrack), written and composed by Tan Dun, (Sony Classical); "Oren (Pray)," from *Supernova*, written and composed by Gonzalo Rubalcaba (Blue Note Records); "Theme From *Blonde*," from *Blonde* (soundtrack), written and performed by Patrick Williams (Playboy Jazz).

ARRANGING

Best instrumental arrangement: Claude Debussy's "Doctor Gradus Ad Parnassum" (from *Children's Corner*, from *Perpetual Motion*), Béla Fleck & Edgar Meyer, arrangers (Béla Fleck With Joshua Bell & Gary Hoffmann, artists), Sony Classical; "En la Orilla del Mundo (At the Edge of the World)" (from *Nocturne*), Gonzalo Rubalcaba, arranger (Charlie Haden, artist), Verve Records; "Scheherazade Fantasy" (from *Intersections: Jazz Meets the Symphony* #5), Lalo Schifrin, arranger (Lalo Schifrin, artist), Aleph Records; "Soul Bossa Nova" (from *Austin Powers: International Man of Mystery and the Spy Who Shagged Me*), George S. Clinton, arranger (George S. Clinton, artist), RCA Victor Group; "Take the 'A' Train" (from *Goldener Meilenstein*), Bob Florence, arranger (Bob Florence & the SWR Big Band, artists), CKC Records.

Best instrumental arrangement accompanying vocalist(s): "Drops of Jupiter" (from *Drops of Ju-*

pter), Paul Buckmaster, arranger (Train, artist), Columbia Records; "Easy Living" (from *Flirting With Twilight*), Kurt Elling & Laurence Hobgood, arrangers (Kurt Elling, artist), Blue Note Records; "Fascinating Rhythm" (from *The Calling: Celebrating Sarah Vaughan*), Billy Childs, arranger (Dianne Reeves, artist), Blue Note Records; "Love Letters" (from *The Look of Love*), Claus Ogerman, arranger (Diana Krall, artist), Verve Records; "You're My Thrill" (from *You're My Thrill*), Johnny Mandel, arranger (Shirley Horn, artist), Verve Records.

PACKAGING

Best recording package: *Amnesiac (Special Limited Edition)*, Stanley Donwood & Tchoccy, art directors (Radiohead, artist) Capitol Records; *Bedlam Ballroom*, Lane Wurster, art director (Squirrel Nut Zippers, artist), Mammoth Records; *Levee Town*, Megan Barra, art director (Sonny Landreth, artist), Sugar Hill Records; *Look Into the Eyeball*, Stephen Doyle, art director (David Byrne, artist), Virgin Records America; *Reveal*, Chris Bilheimer & Michael Stipe, art directors (R.E.M., artist), Warner Bros. Records.

Best boxed recording package: *Brain in a Box: The Science Fiction Collection*, Hugh Brown & Steve Vance, art directors (various artists), Rhino Entertainment; *Charlie Parker: The Complete Savoy and Dial Studio Recordings 1944-1948*, Christian Calabrú, art director (Charlie Parker, artist), Savoy/Atlantic Records; *El Cancionero/Mas y Mas: A History of the Band From East L.A.*, James Austin, Hugh Brown, Louie Pérez, Al Quattrocchi & Jeff Smith, art directors (Los Lobos, artist), Warner Archives/Rhino Entertainment; *Lady Day: The Complete Billie Holiday on Columbia 1933-1944*, Ron Jaramillo & Adam Oweit, art directors (Billie Holiday, artist), Columbia/Legacy; *The Long Road to Freedom: An Anthology of Black Music*, Carol Bobolts, Jaime Boyle & Deb Schuler, art directors (various artists), Buddha Records/BMG.

ALBUM NOTES

Best album notes: *Richard Pryor... And It's Deep Too! The Complete Warner Bros. Recordings (1968-1992)*, Walter Mosley, album notes writer (Richard Pryor, artist), Warner Archives/Rhino Entertainment; *Arhoolie Records 40th Anniversary Collection: 1960-2000—The Journey of Chris Strachwitz*, Elijah Wald, album notes writer (various artists), Arhoolie Records; *The Long Road to Freedom: An Anthology of Black Music*, Mari Evans, album notes writer (various artists), Buddha Records/BMG; *Rhapsodies in Black: Music and Words From the Harlem Renaissance*, Gerald Early, album notes writer (various artists), Rhino Entertainment; *The Stax Story*, Rob Bowman, album notes writer (various artists), Stax Records.

HISTORICAL

Best historical album: *Lady Day: The Complete Billie Holiday on Columbia 1933-1944*, Michael Brooks & Michael Cuscuna, compilation producers (Billie Holiday, artist), Columbia/Legacy Recordings; *Charlie Parker: The Complete Savoy and Dial Studio Recordings 1944-1948*, Orrin Keepnews, compilation producer (Charlie Parker, artist), Savoy/Atlantic Records; *Arhoolie Records 40th Anniversary Collection: 1960-2000—The Journey of Chris Strachwitz*, Chris Strachwitz & Elijah Wald, compilation producers (various artists), Arhoolie Records; *The Long Road to Freedom: An Anthology of Black Music*, David Belafonte, Harry Belafonte & Albert C. Pryor, compilation producers (various artists), Buddha Records/BMG; *Washington Square Memoirs: The Great Urban Folk Boom 1950-1970*, Ted Myers, compilation producer (various artists), Rhino Entertainment.

PRODUCTION

Best engineered album, non-classical: *Ballads: Remembering John Coltrane*, Karrin Allyson, Concord Jazz. Engineer: Josiah Gluck. *Life on a String*, Laurie Anderson, Nonesuch Records. Engineer: Martin Brumbach. *The Look of Love*, Diana Krall, Verve Records. Engineer: Al Schmitt. *New Favorite*, Alison Krauss + Union Station, Rounder Records. Engineer: Gary Paczosa. *Time Sex Love*, Mary Chapin Carpenter, Columbia Records. Engineer: George Massenburg.

Producer of the year, non-classical: T-Bone Burnett, Dr. Dre, Gerald Eaton & Brian West, Nigel Godrich.

Best remixed recording, non-classical: "Heard It All Before (E-Smoove House Filter Mix)," Sunshine Anderson, Soulife/Atlantic Records. Remixer: E-Smoove. "I Feel Loved," Depeche Mode, Reprise Records. Remixer: Danny Tenaglia. "Thank You (Deep Dish Vocal Remix)," Dido, Arista Records. Remixer: Deep Dish. "Soul Shakedown (Silk's Down Under Mix)," Bob Marley, Silk Entertainment. Remixer: Steve "Silk" Hurley. "Baby, Come Over (This Is Our Night)" (K-Klass Klub Mix)," Samantha Mumba, Interscope/Geffen/A&M Records. Remixer: K-Klass.

CLASSICAL

Best engineered album, classical: *Berlioz: Les Troyens*, Sir Colin Davis, LSO Live. Engineer: Simon Rhodes. *Bernstein (Arr. Brohn & Corigliano): West Side Story Suite (Lonely Town; Make Our Garden Grow, Etc.)*, Joshua Bell, Sony

Classical. Engineer: Richard King. *Haydn: The Complete String Quartets*, the Angeles String Quartet, Philips Records. Engineer: Marc Aubort. *Respighi: Belkis, Queen of Sheba-Suite; Dance of the Gnomes; The Pines of Rome*, Eiji Oue, Reference Recordings. Engineer: Keith O. Johnson. *Vaughan Williams: A London Symphony (Sym. No. 2, Org. 1913 Version, Etc.)*, Richard Hickox, Chandos Records. Engineer: Ralph Couzens.

Producer of the year, classical: Manfred Eicher, David Frost, James Mallinson, Joanna Nickrenz, Robina C. Young.

Best classical album: *Berlioz: Les Troyens*, Sir Colin Davis, conductor; Michelle De Young, Ben Heppner, Petra Lang, Peter Mattei, Stephen Milling, Sara Mingardo & Kenneth Tarver, James Mallinson, producer (various artists); the London Symphony Orchestra, LSO Live; *Boulez Conducts Varèse (Amérique; Arcana; Déserts; Ionisation)*, Pierre Boulez, conductor; Helmut Burk & Karl-August Nægler, producers (the Chicago Symphony Orchestra), Deutsche Grammophon; *Janacek: Sárka*, Sir Charles Mackerras, conductor; Jaroslav Brezina, Ivan Kujnjer, Peter Straka & Eva Urbanov, performers; Petr Vit, producer (the Czech Philharmonic Orchestra), Supraphon-A.S.; *Schoenberg: Piano Concerto/Berg: Sonata, Op. 1/Webern: Variations, Op. 27*, Pierre Boulez, conductor; Mitsuko Uchida, piano; Wilhelm Hellweg, producer (the Cleveland Orchestra), Philips; *Vaughan Williams: A London Symphony (Sym. No. 2, Org. 1913 Version, Etc.)*, Richard Hickox, conductor; Brian Couzens, producer (the London Symphony Orchestra), Chandos Records.

Best orchestral performance: *Beethoven: Die Symphonien*, Claudio Abbado, conductor (Eric Ericson Chamber Chorus & Swedish Radio Chorus; the Berliner Philharmonik), Deutsche Grammophon; *Boulez Conducts Varèse (Amérique; Arcana; Déserts; Ionisation)*, Pierre Boulez, conductor (the Chicago Symphony Orchestra), Deutsche Grammophon; *Bruckner: Sym. No. 3 in D Minor*, Osmo Vanska, conductor (the BBC Scottish Symphony Orchestra), Hyperion; *Messiaen: Turangalila-Symphonie (1990 Version)*, Kent Nagano, conductor (the Berliner Philharmonik), Teldec Classics International; *Schuman: Violin Concerto; New England Triptych/Lves: Variations on "America"*, José Serebrier, conductor (Bournemouth Symphony Orchestra), Naxos.

Best opera recording: *Berlioz: Les Troyens*, Sir Colin Davis, conductor; Michelle De Young, Ben Heppner, Petra Lang, Peter Mattei; Stephen Milling; Sara Mingardo; Kenneth Tarver, James Mallinson, producer (various artists); the London Symphony Orchestra, LSO Live; *Janacek: Sárka*, Sir Charles Mackerras, conductor; Jaroslav Brezina; Ivan Kujnjer; Peter Straka; Eva Urbanov; Petr Vit, producer (the Czech Philharmonic Orchestra), Supraphon-A.S.; *Masset: Manon*, Antonio Pappano, conductor; Roberto Alagna; Angela Gheorghiu; David Groves, producer (Earle Patriarco & José van Dam; Orch. Symph. de la Monnaie), EMI Classics; *Ruders: The Handmaid's Tale*, Michael Schonwandt, conductor; Anne Margrethe Dahl; Poul Elming; Hanne Fischer; Aage Haugland; Susanne Resmark; Marianne Rorholm; Henrik Sleiborg, producer (the Royal Danish Orchestra), da capo; *Strauss: Ariadne Auf Naxos*, Giuseppe Sinopoli, conductor; Natalie Dessay; Albert Dohmen; Ben Heppner; Anne Sofie von Otter; Deborah Voigt; Sid McLaughlan, producer (Staatskapelle Dresden), Deutsche Grammophon.

Best choral performance: *Bach: Christmas Cantatas*, Sir John Eliot Gardiner, conductor (the English Baroque Soloists; the Monteverdi Chorus), Archiv Produktion; *Bach: St. Matthew Passion*, Nikolaus Harnoncourt, conductor (Norbert Balatsch & Erwin Ortner; Concentus Musicus Wien), Teldec Classics International; *Dvořák: Stabat Mater*, Giuseppe Sinopoli, conductor, Matthias Brauer (Chor der Schischchen Staatsoper Dresden; Staatskapelle Dresden), Deutsche Grammophon; *Golijov: La Pasion Segun San Marcos*, Maria Guinand, conductor (Schola Cantorum de Caracas; Orquesta la Pasion), Hanssler Classic; *Rihm: Deus Passus—Passions-Stücke Nach Lukas*, Helmuth Rilling, conductor (Gächinger Kantorei; Bach-Collegium Stuttgart), Hanssler Classic.

Best instrumental soloist(s) performance (with orchestra): *Ligeti: Piano Concerto*, Pierre-Laurent Aimard, piano; Reinbert de Leeuw, conductor (the Asko Ensemble), Teldec Classics International; *Rouse: Concerto for Guitars and Orchestra (Y2)*, Sharon Isbin, guitar; Muhai Tang, conductor (the Gulbenkian Orchestra), Teldec Classics International; *Schoenberg: Piano Concerto/Berg: Sonata, Op. 1/Webern: Variations, Op. 27*, Mitsuko Uchida, piano; Pierre Boulez, conductor (the Cleveland Orchestra), Philips; *Schuman: Violin Concerto*, Philip Quint, violin; José Serebrier, conductor (the Bournemouth Symphony Orchestra), Naxos of America; *Strauss Wind Concertos*, Daniel Barenboim, piano/conductor (the Chicago Symphony Orchestra), Teldec Classics International.

Best instrumental soloist performance (without orchestra): *Alkan: Symphony for Solo Piano; Souvenirs: Trois Morceaux Dans Le Genre Pathétique*, Marc-André Hamelin, piano, Hyperion; *Britten Cello Suites (1-3)*, Truls Mork, cello, Virgin Classics; *Glazunov: Complete Piano Music, Vol. 1*, Duane Hulbert, piano, Bridge Records; *Liszt: Sonata, Ballades and Polonaises*, Stephen Hough, piano, Hyperion; *Schumann: Davidsbundlertanze, Op. 6; Concerto Sans Orchestra*, Maurizio Pollini, piano, Deutsche Grammophon.

Best chamber-music performance: *Boulez: Sur Incises; Messiaen; Anthèmes 2*, Pierre Boulez & Ensemble InterContemporain, Deutsche Grammophon; *Haydn: The Complete String Quartets*, the Angeles String Quartet, Philips; *Messiaen: Quartet for the End of Time*, Myung-Whun Chung, piano, Paul Meyer, clarinet, Gil Shaham, violin, Jian Wang, violoncello, Deutsche Grammophon; *Villa-Lobos: String Quartets, Vol. 6, Nos. 4, 9, 11*, Cuarteto Latinoamericano, Dorian Recordings; *Walton: The String Quartets*, the Emorion Quartet, Black Box Music.

Best small ensemble performance (with or without conductor): *Zoolom (Mahoney: Dance Machine/Schryder: Zoom Out/Sumera: Play for 10, Etc.)*, Kristjan Jarvi; Absolute Ensemble (Denman Maroney, prepared piano; Dave Taylor, bass trombone), Enja/Novo; *After Mozart*, Gidon Kremer, violin; Kremerata Baltica, Nonesuch Records; *Alfonso V el Magnanim: El Cancionero de Montecassino*, Jordi Savall; la Capella Reial de Catalunya, Alia Vox; *Boismortier: Sérénades Françaises (Daphnis Et Chloé; Chaconne; Fragments Mélodiques; Concerto Pour Basson, Etc.)*, Herve Niquet; le Concert Spirituel (Laurent Le Chenadec, bassoon), Naxos of America; *Morales: Missa Si Bona Suscepimus*, Peter Phillips; the Tallis Scholars, Gimell.

Best classical vocal performance: *Beethoven/Meyerbeer/Sporh: Lieder—Melodies*, Anne Sofie von Otter, mezzo soprano (Melvyn Tan, piano) Archiv Produktion; *Dreams & Fables: Gluck Italian Arias (Tremo Fra' Dubbi Mie; Di Questa Cetra in Seno, Etc.)*, Cecilia Bartoli, mezzo soprano (Bernhard Forck; Akademie für Alte Musik Berlin), Decca Records; *Fairest Isle (Dowland, Campion, Morley, Etc.)*, Barbara Bonney, soprano (Jacob Heringman, lute & Phantasm; Christopher Hogwood; the Academy of Ancient Music), Decca Records; *Henze: Six Songs From the Arabian; Three Auden Songs*, Ian Bostridge, tenor (Julius Drake, piano), EMI Classics; *Schubert: Schwanengesang/Brahms: Vier Ernste Gesänge*, Thomas Quasthoff, baritone (Justus Zeyen, piano), Deutsche Grammophon.

Best classical contemporary composition: *Boulez: Sur Incises*, Pierre Boulez, composer (Solistes de l'Ensemble InterContemporain; Pierre Boulez), track from *Boulez: Sur Incises; Messiaen; Anthème 2*, Deutsche Grammophon; *Rouse: Concerto for Guitars and Orchestra*, Christopher Rouse, composer (Sharon Isbin, guitar; Muhai Tang; the Gulbenkian Orchestra), track from *Rouse: Concerto for Guitars and Orchestra (Y2)*, Teldec Classics International; *Ruders: The Handmaid's Tale*, Poul Ruders, composer (Anne Margrethe Dahl, Poul Elming, Hanne Fischer, Aage Haugland, Susanne Resmark & Marianne Rorholm; Michael Schonwandt; the Royal Danish Orchestra), da capo; *Saariaho: Lonh; Kajia Saariaho*, composer (Dawn Upshaw, soprano), track from *Saariaho: Private Gardens (Lonh; Prés; NoaNoa, Etc.)*, Naïve Montaigne; *Taverner: Total Eclipse*, John Tavener, composer (John Harle, saxophone & Max Jones, treble solo; Edward Higginbottom; the Choir of New College, Oxford; Paul Goodwin; the Academy of Ancient Music), track from *Taverner: Total Eclipse; Agraphon*, Harmonia Mundi.

Best classical crossover album: *Bernstein (Arr. Brohn & Corigliano): West Side Story Suite (Lonely Town; Make Our Garden Grow, Etc.)*, David Zinman, conductor; Joshua Bell, violin (the Philharmonia Orchestra), Sony Classical; *Celluloid Copland (From Sorcery to Science; the City-Suite; the North Star-Suite, Etc.)*, Jonathan Sheffer, conductor (the Es Orchestra), Telarc International; *The Clarinetist Vol. ume One (Franzetti, Piazzolla, Tico, Etc.)*, Bernd Ruf, conductor; Paquito D'Rivera, clarinet & Pablo Zinger, piano/conductor (various artists; the European Art Orchestra), Peregrina Music; *La Musica de Ernesto Lecuona (Siboney; Recontrar; Maria La O, Etc.)*, Tim Devine, Alfredo Munar & José Ramón Urbay, conductors; Enrique Chia, piano, Bruce Wetthey, violin (Serenade Ensemble), Begui Records; *Perpetual Motion (Scarlati, Bach, Debussy, Chopin, Etc.)*, Béla Fleck, banjo (Joshua Bell, violin; Evelyn Glennie, marimba; Gary Hoffman, cello; Edgar Meyer, bass/piano; Chris Thile, mandolin; John Williams, guitar), Sony Classical.

MUSIC VIDEO

Best short form music video: "Fly Away From Here," Aerosmith, Columbia Records Group. Greg Tharp, producer; Joseph Kahn, director. "One Minute Man," Missy "Missedemeanor" Elliott Featuring Ludacris, Elektra Entertainment Group. Ron Mohrroff, producer; David Meyers, director. "Weapon of Choice," Fatboy Slim Featuring Bootsy Collins, Astralwerks. Vincent Landay & Deannie O'Neil, producers. Spike Jonze, director. "Don't Tell Me," Madonna. Warner Bros. Records. Maria Gallagher, producer; Jean-Baptiste Mondino, director. "Ms. Jackson," OutKast, LaFace Records. Meredith Fratillo, producer; F. Gary Gray, director.

Best long form music video: *Recording the Producers: A Musical Romp With Mel Brooks*, Mel Brooks (with various artists including Nathan Lane & Matthew Broderick), Sony Classical. Susan Froemke & Peter Gelb, producers; Susan Froemke, director. *Rebel Music: The Bob Marley Story*, Bob Marley, Palm Pictures. Jeremy Marr, producer; Jeremy Marr, director. *Fredie Mercury: The Untold Story*, Freddie Mercury, Hollywood Records. Jim Beach & Rudi Dolezal, producers; Rudi Dolezal & Hannes Rossacher, directors. *Play: The DVD*, Moby, V2 Records. Moby & Jeff Rogers, producers; Moby, director.

Brown, DuBois See Universal South As Multi-Genre Label

BY PHYLLIS STARK

NASHVILLE—For veteran record executives Tony Brown and Tim DuBois, launching a new record label in Nashville involves a bigger mission than just the success they hope to find. With the debut of Universal South, which will start with a mainstream country roster and eventually evolve into a multi-genre label, they hope to expand Nashville's reputation and prestige as one of the world's music capitals.

The label—which has been in the planning stages (and the subject of relentless Music Row speculation) for seven months—will operate as a joint venture between senior partners Brown and DuBois in Nashville and New York City-based Universal Records.

At a time when the music business is soft, and Nashville in particular is in the doldrums, some may view starting a new label venture here as risky. But all of the senior executives involved in Universal South say now is exactly the right time to strike.

"We now have four functioning labels in Nashville—MCA, Mercury, Lost Highway, and Universal South," Universal Music Group chairman/CEO Doug Morris says. "At the same time we have increased our presence, many of the other companies are closing their labels or have closed them," he says, referring to last year's shuttering of Atlantic, Asylum, Giant, and Virgin's Nashville operations. "I get a big kick out of the fact that other people are running away, and we're loading up there."

The reason, Morris says, is because "I believe there will be an enormous renaissance in Nashville, and when you have that feeling, you want to be at the head of the parade instead of behind [it]. That's why we're making these investments."

Universal Records president Monte Lipman agrees. "We believe that if there is one area of growth or potential growth right now, it's the country marketplace. It's due, no question about it," he says. "When things really start to kick in, which they will, now is the time to be in there, so I think our timing's perfect."

Morris adds, "I'm not kidding around about Nashville. No one else has four companies there. We are expecting to really show our support for it and to make a lot of good music." In time, Morris says, "either we're going to lose a lot of money, or we're going to look very smart."

Morris has every expectation of looking smart, thanks to his confidence in DuBois and Brown. "When you have [people] like Tim and Tony coming together to form a company, I can't think of any other place I'd rather put a bet on," Morris says. "Both of them are extraordinarily talented and intelligent, and it's a source of pride for our company to be involved with them."

"Those guys can break through," Morris says of Brown and DuBois. "They will climb that wall or kill themselves [trying]. With all their success, you're [still] talking about two hungry guys."

IMPRESSIVE CREDENTIALS

Brown and DuBois bring impressive solo credentials to their first part-

nership. Both are extremely successful producers with countless hits and award-winning albums to their credit, and DuBois has also written numerous hit songs.

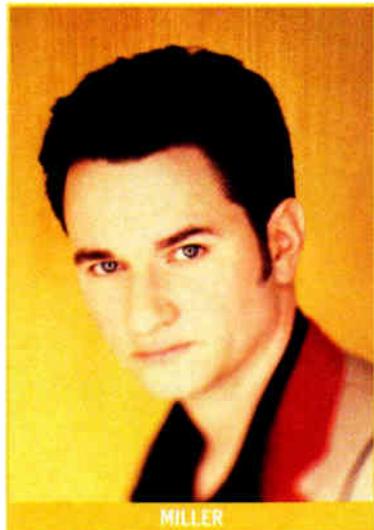
Brown recently left his position as president of MCA Nashville to focus on Universal South. He joined MCA in 1984 and had been president since 1993. Under his guidance and that of chairman Bruce Hinton, MCA Nashville was the *Billboard* label of the year for 10 straight years, from 1991 to 2000.

With his MCA contract nearing its end, Brown says he "wanted to do something different, something challenging. And the thought of working with Tim was the thing that intrigued me most of all." He will continue to produce records for several MCA acts.

DuBois, meanwhile, was president of the enormously successful Arista Nashville label, which he launched in 1989 and ran until it merged with the RCA Label Group two years ago. During that time, he also launched and nurtured the Arista Austin label. More recently, DuBois jokes that he has been "gainfully self-unemployed," although he has been involved in the management of several acts.

Morris says he hopes Brown and DuBois "build a company in their own image and do whatever makes them really proud."

Universal will be largely hands-off. "We're certainly not going to have anything to say about the product they put out or how they do business," Morris



MILLER

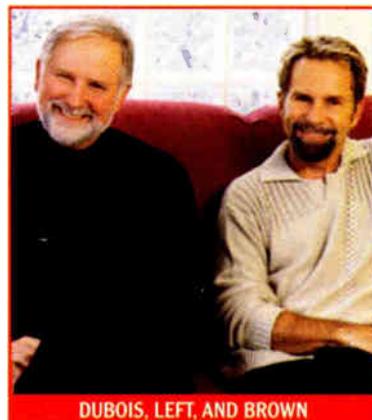
says. "We set up the budgets, and they conform to that, and let's see how they [do]. I've got a hunch they're going to be a big story next year."

"Basically, they are their own company," Lipman says. "They have their own independence and autonomy, and we are going to support them every chance we get. We are going to share in certain areas, but for the most part, they will run things the way they see fit. Where we can contribute we will, but it's really their vision, and they are taking the initiative."

DuBois says they will rely on Universal for "a lot of our services, legal, accounting, help with our creative services." As a result of that partnership, he says, "we are going to be able to concentrate to a big extent just on the music and the direct marketing."

"We're trying to build a company that

invests heavily in the music, that invests heavily in the relationships," DuBois adds. "I've tried to describe it as a small company with a big-company feel: something that is very artist-friendly [where] people are going to feel that they're going to get a lot of personal attention [but] that is plugged into a



DUBOIS, LEFT, AND BROWN

world-class machine that operates at the highest level and has a lot of muscle."

Lipman, who calls Brown and DuBois "two icons of the industry," says, "I look forward to learning a lot from them. I am their student."

SENIOR STAFF TAKES SHAPE

While official employee announcements are forthcoming, Universal South's senior staff will consist of veteran executives Van Fletcher, Susan Levy, Bryan Switzer, and Mike Owens. Fletcher, the former executive VP/GM of Virgin Records in Nashville, will head the label's marketing and sales efforts. Levy, the former VP of artist development at Virgin who has also worked in senior management roles at MCA and Capitol, will oversee publicity, artist development, and production.

Switzer, the former VP/GM of Atlantic Records in Nashville, will head the record-promotion department. Owens, a longtime DuBois associate who is a veteran of the Arista Nashville promotion department, will be manager of the A&R department at Universal South.

A full country record-promotion team will be hired by early February, but other staffers will be added only as the label's growth dictates. Several assistants have already joined the staff.

'ARTISTS' CHAMPIONS'

The label's initial artist roster will consist of four country acts Brown originally signed to MCA Nashville then moved with him to Universal South with MCA's blessing—Allison Moorer, Dean Miller, Holly Lamar, and Bering Strait. DuBois says there are two other mainstream country acts he declines to name that he and Brown are "seriously pursuing."

Brown says, "The artists that we've signed and will come out with will establish an image for the label—that we are an A&R-driven label and artist-friendly."

"Somehow it got out in the [Nashville gossip machine] early on that we were going to be an alternative country label, and we had a hard time making that go away, but that was never our intention," DuBois says. "Yes, we

love some alternative acts, but that's not what this label was ever dreamed to be or discussed to be. Because of our strengths in mainstream country music, [the plan was] that we would start to build from that but have an open ear and an open mind to going beyond that and having a partner that would have a great infrastructure to help us do that."

Moorer previously recorded two albums for MCA, 1998's *Alabama Song* and *The Hardest Part* in 2000. Miller, son of the late Roger Miller, recorded one album for Capitol in 1997. Miller's now-completed Universal South debut was co-produced by Brown and Brent Maher. Moorer's and Miller's projects will be the label's first two releases.

Lamar is a prominent Nashville songwriter who will make her recording debut with Universal South. Her album is being produced by Byron Galimore. Bering Strait is a group of seven young musicians from Russia that will also be making its debut. An independent film about the band, titled *Muzika*, will be released on the indie film festival circuit this year.

"Tony Brown is the reason I have a record deal and the reason I'm working, so it just makes sense to go where he goes," Miller says. "I'd do anything for him or anything he told me to. He's my shot."

"Add Tim DuBois to that mix," he continues. "He basically changed the music business. [He's an] incredible power and force. It's just a dream."



MOORER

Moorer agrees. "Tony Brown has always been my champion, and I'm happy to go with him wherever he goes," she says. As for DuBois, Moorer says she is "just starting to get to know Tim. He's well-respected and is also a champion of artists from what I understand."

"Hopefully, this label will be able to focus on music that doesn't have to fit into such a narrow space," adds Moorer, who is hoping for a lot more mainstream success with her new album. "I have a really good feeling about it."

Asked if she thinks joining a new label is risky, Moorer says, "Now is the time to take risks. I don't think music is an arena where you play it safe."

Miller, meanwhile, is confident that "because of the power of this label and the names associated with it, at the very least, I know that my album will be listened to and given a

fair amount of attention."

'OFF AND RUNNING'

DuBois thinks the label will get off to a fast start because "we are able to start with at least a partial roster and some things that we're very excited about that are either complete or virtually complete, so we will be off and running quicker than a normal start-up situation. We do have some great music already in the pipeline and will probably have our first releases within the first half of the year. We're hopefully going to be able to bring several acts to the marketplace in the first year-and-a-half."

"Our goal is to be involved first in mainstream country music but also to have our eyes and ears open to other acts that fit into what we're doing," DuBois continues. "We're looking at a couple of interesting joint ventures ourselves with other people that would get us involved in some other areas of music."

Among them, he says, is a potential distribution deal with EMI Christian Music Group, which, DuBois says, they are "carefully examining. We do definitely have aspirations of being involved in contemporary Christian music."

Universal South is headquartered for the moment in the Starstruck building on Music Row, owned by Reba McEntire and her husband/manager, Narvel Blackstock. While the label will likely encompass a music publishing arm at some point, Brown and DuBois say that is not part of their start-up plan.

DuBois, who had been co-managing Bering Strait with Mike Kinnamon, is extracting himself from that arrangement to concentrate on his new job. He's also in the process of winding up several other deals he struck last year, most notably a management and publishing co-venture with Borman Entertainment's Gary Borman (*Billboard*, May 19, 2001). They had jointly managed Capitol artist Keith Urban, who will continue as Borman's client.

Meanwhile, at MCA Nashville, senior VP of A&R Mark Wright will assume Brown's previous duties as the label's chief A&R executive.

A FULL-SERVICE LABEL

One of the things that brought Brown and DuBois together was a mutual desire to build up the influence of Nashville as a music hub beyond country and Christian music.

"Because people choose Nashville for a lifestyle," DuBois says, "we have a wealth of talent here that goes beyond country and Christian music, and this opportunity to partner with [Universal] and to build a company that is eventually going to grow into more of a full-service label is very exciting, because it gives us a chance to do something that hasn't been done in this community in a long time."

"Nashville has always sort of fought to not be the stepchild of Los Angeles and New York," Brown says. "This company gives us a chance once more to fly that flag that we are more than just country music."



New Bulletin Site Offers Fast Access To Breaking News

Billboard Bulletin celebrates its fifth anniversary this month with the launch of a new Web site dedicated to providing subscribers with even faster access to essential industry news and information.

The new site (billboardbulletin.com) features all the same information as the daily fax, plus breaking stories as they happen. The site also offers daily emails with headlines from the day's top stories and special email alerts when breaking news is posted.

The site and all of its valuable features are available at no additional charge to *Bulletin* subscribers. This makes the *Bulletin* subscription more valuable than ever. Subscribers who sign up for a free Web password will be able to access the *Bulletin* everywhere they go. Whether in the office, at home, or on the road, the *Bulletin* will be just a few keystrokes away.

The Web site password also provides free access to *Bulletin's* searchable online archives. The site also has links to *Bulletin* personnel for readers who need to report changes or problems with their fax subscriptions.

Bulletin subscribers can request a free password to the new site by contacting Katia Ducheine at 646-654-5861 or kducheine@billboard.com.

New subscribers interested in Web-only *Bulletin* access can sign up on the site at our monthly rate of \$54.95. Either way, users will receive the same timely, reliable information that has made *Billboard Bulletin* the most-trusted daily news report for the global music industry.

upcoming events

Billboard/Airplay Monitor Radio Seminar & Awards

Eden Roc Resort • Miami Beach • March 14-16

Billboard Latin Music Conference & Awards

Eden Roc Resort • Miami Beach • May 7-9

Billboard R&B/Hip-Hop Conference & Awards

Eden Roc Resort • Miami Beach • Aug. 7-9

for more info: [Michele Jacangelo 646.654.4660](mailto:Michele.Jacangelo@billboard.com)
bbevents@billboard.com

THIS WEEK@



COMING MONDAY: Legendary underground rock act *Mission Of Burma* played its first shows in nearly 19 years recently in New York City. The group, best known for such post-punk evergreens as "Academy Fight Song" and "That's When I Reach for My Revolver," doesn't plan to tour, but its members admitted they had become "nostalgic for the fug and the fume of cruddy vans and pressing unsuspecting listeners against the back wall." The review of the Jan. 12 New York show will appear exclusively on Billboard.com.

Also, visit Billboard.com for reviews of West Coast hip-hop outfit *Swollen Members' Bad Dreams* (Battle Axe) and Seattle punk quartet the *Catheters' Static Delusions* and *Stone-Still Day* (Sub Pop), plus a new weekly poll based on *Billboard's* year-end charts.

News contact: Jonathan Cohen • jacohen@billboard.com



personnel DIRECTIONS

Allison Farber has been promoted to assistant to the editor in chief and the publisher of *Billboard*. Based in the



FARBER

New York office, Farber will provide administrative support for *Billboard* editor in chief Timothy White and his editorial team.

Farber, who joined the company in August 2000 as advertising assistant, holds a degree in English from the University of Buffalo. Before joining *Billboard*, Farber was an intern for U.S. Sen. Charles Schumer.



JAQUEZ

Replacing Farber in New York is Rosa Jaquez, who joins *Billboard* as advertising assistant. Jaquez will provide administrative support for the *Billboard* and *Airplay Monitor* sales teams. She reports to Joellen Sommer, VP, business affairs for VNU Music Group.

Jaquez is a 2001 graduate of Hunter College, where she earned a degree in sociology and psychology.

visit www.billboard.com



Make A Wish

ForeFront recording artist Stacie Orrico recently kicked off a mall tour to benefit the Make-A-Wish Foundation. A \$5,000 donation that the contemporary Christian singer presented to the Tulsa, Okla., chapter was used to grant 9-year-old Morgan, pictured here with Orrico, her wish of a trip to Hawaii with her family.



Sign On The Bottom Line

New York City's the Bottom Line recently played host to two sold-out concerts to help out with medical costs for folk veteran Dave Von Ronk, who has been ill for some time. Among the folk legends who took to the stage during the spirited evening were Peter, Paul & Mary, Arlo Guthrie, and Tom Paxton. Shown from left are Mary, Paxton, Guthrie, and Peter.



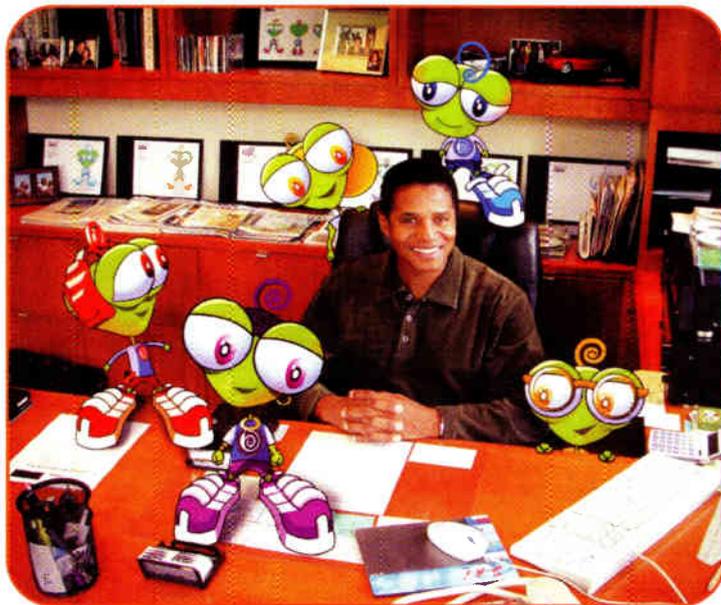
Jingle All The Way

The eighth annual WHZT (Z100) New York Jingle Ball concert extravaganza at Madison Square Garden aimed to raise money for the Clear Channel Relief Fund, aiding families of the World Trade Center disaster and the Ronald McDonald House for terminally ill children and their families. In on the act were Missy Elliott, Jewel, Lifehouse, Alicia Keys, Enrique Iglesias, and Five For Fighting, as well as Sugar Ray, pictured here with Tom Poleman (third from right), PD for Z100 and senior VP of programming for Clear Channel North East.

The Billboard BackBeat

EDITED BY CHUCK TAYLOR

Personal Space: Jackie Jackson



Jackie Jackson is feeling spaced out—and he wants everyone to know about it. As the CEO/founder of Los Angeles-based Futurist Entertainment, he is the developer of an animated series, *The Swirly 5*, about the adventures of an ensemble of intergalactic kids that dance, sing, and rap.

"I was sitting around one day watching sports, and these five characters just came into my head," Jackson says. "They're meant to be witty, smart, and educational, for kids anywhere from 4 to 15 years old. They've come down to rock our world." He admits with a bemused laugh that no, the number five wasn't just a coincidence, given his lifelong association with another quintet: the Jackson 5.

In fact, each of the five characters—Steptune, Izzy, Kooly, Zees, and Speedy—is based loosely on a member of the Jackson clan. Jackie lays claim to Speedy (to his left, with yellow cap), because "he's the sports freak who wears a baseball cap backwards and likes basketball." And Michael? "That's Steptune," Jackson says (to the left, in red shoes). "He's always got on headphones, listening to music. And he's the best dancer."

Jackie is currently shopping *The Swirly 5* to TV syndicators, but he has already taken their human counterparts into the studio to record an album for his own Jesco Records. In all, he has four

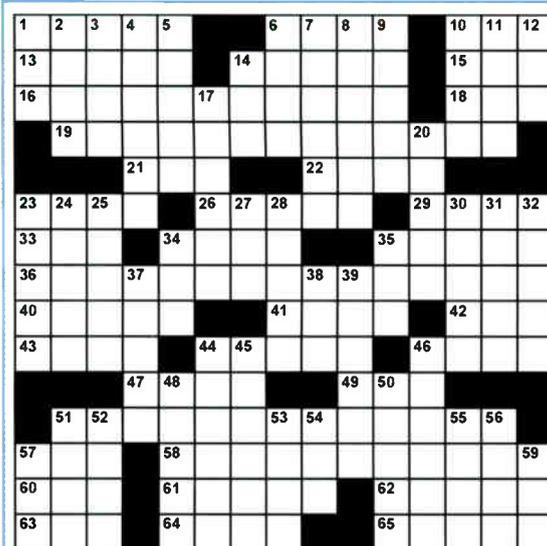
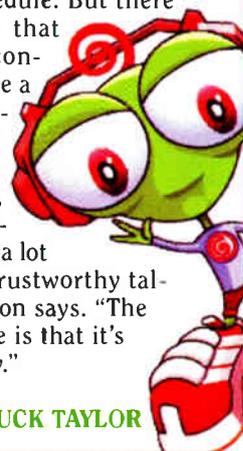
acts signed to the 2-year-old label arm of Futurist—including Mister Dealz, aka Siggie Jackson, Jackie's 23-year-old son.

The entertainment company, whose products are primarily aimed at the lucrative Generation Y, also comprises Futurist Venture Publishing and j5family.com, the official, fancifully high-tech Web site of the Jackson 5, with such features as a timeline for the group; trivia; a family album; bios of Michael, Marlon, Jermaine, Tito, and Jackie; and merchandising.

"That's always a work in progress," he says. "We're constantly updating the site with pictures and information about the family. There's usually a lot going on."

Jackie admits that sitting behind a desk is a world away from the bright lights and fancy footwork behind the Jackson 5's onemanic schedule. But there are things that remain a constant. "We're a small company with just about 10 people, and I'm surrounded by a lot of smart, trustworthy talent," Jackson says. "The bottom line is that it's like a family."

CHUCK TAYLOR



'THE WAY WE WERE'

by Matt Gaffney

Across

- 1 Fauna-protecting org.
- 6 ___ pit
- 10 ___ Rock
- 13 1970s heartthrob singer Cassidy
- 14 First word of a song Springsteen famously covered
- 15 2001 Goo Goo Dolls compilation album "___ Opinion Art & Commerce"
- 16 Chuck Berry, before stardom
- 18 George Harrison hit
- 19 David Bowie, before stardom
- 21 Way of the Chinese
- 22 "___ Than Zero"
- 23 Fancy spread
- 26 "...and Bingo was his ___"
- 29 1994 Genesis album "A Trick of the ___"
- 33 Chinese philosopher ___-tze
- 34 Sarah McLachlan ballad
- 35 Prime Minister Meir
- 36 Jimi Hendrix, before stardom
- 40 Bill Haley backer
- 41 "Flaming ___" ("The Simpsons" song that parodied the "Cheers" theme song)
- 42 Old witch
- 43 Singer born in Gweedore, Ireland

- 44 Classic 1939 movie "Beau ___"
- 46 Ru Paul, really
- 47 Wild side walker
- 49 "Summer Girls" boy band
- 51 Van Morrison, before stardom
- 57 Tom's "Sleepless in Seattle" costar
- 58 Rod Stewart, before stardom
- 60 Medium size: abbr.
- 61 "All we do is ust ___" (Aerosmith lyric)
- 62 Mischief-maker
- 63 "The ___ Who Loved Me" (movie Carly Simon did the theme to)
- 64 ___-whip (whipped cream brand)
- 65 Tilted

Down

- 1 Wishbone ___
- 2 Verb used by Austin Powers
- 3 Hand for "The Gambler"
- 4 Oversee a museum
- 5 1949 comedy "Ma ___ Kettle"
- 6 Like some nouns, in French: abbr.
- 7 Like bargain bin cassettes
- 8 Boom box
- 9 Corey and Billy
- 10 Alicia of "Songs in A Minor"
- 11 Luniz hit "___ 5 on It"
- 12 Dru Hill's "___ Believe"
- 14 Six, to Pavarotti
- 17 Girl in a Beach Boys title
- 20 "When really it's closer than it ___ far" (Sum 41 line)
- 23 Stevie Wonder had one in the sun
- 24 Teen singer Carter
- 25 Who masterpiece
- 27 ___ Supply
- 28 Address to superior women
- 30 Musical prefix with "ville"
- 31 Best-case scenario
- 32 Like tubas, compared to trumpets
- 34 Part of most Manhattan addresses: abbr.
- 35 The Go-___
- 37 Have a longing
- 38 Little kid
- 39 Was rocked with disbelief
- 44 Martin or Michael
- 45 Duke Ellington's real first name
- 46 Genghis Khan, for one
- 48 Winter on sax
- 50 Liilth and others
- 51 A guitar may gently do it
- 52 Pop in rock
- 53 107, once
- 54 Canadian band that hit it big in 1999
- 55 Breakfast brand
- 56 Sign on for more military service
- 57 "___ Robinson"
- 59 King, to Julio Iglesias

The solution to this week's puzzle can be found on page 62.

RIM SHOTS

by Mark Parisi



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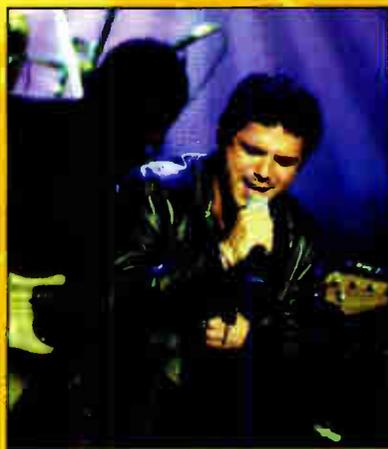
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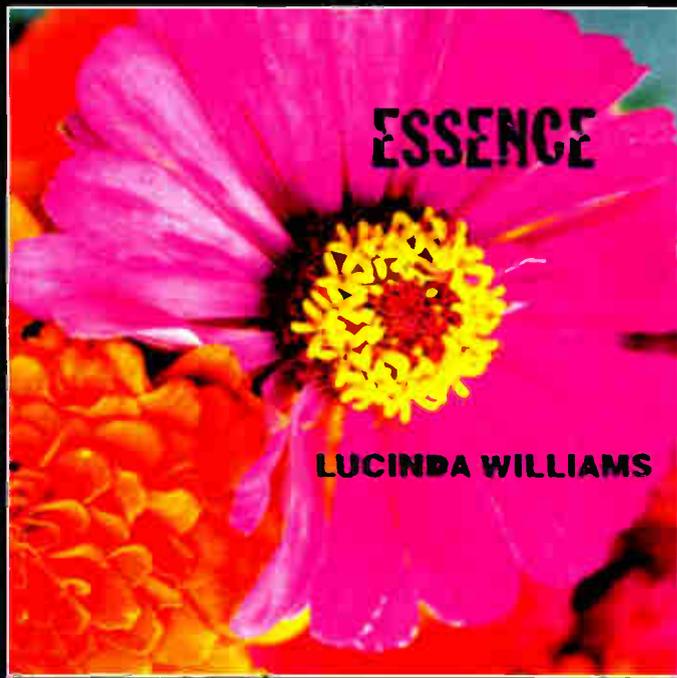
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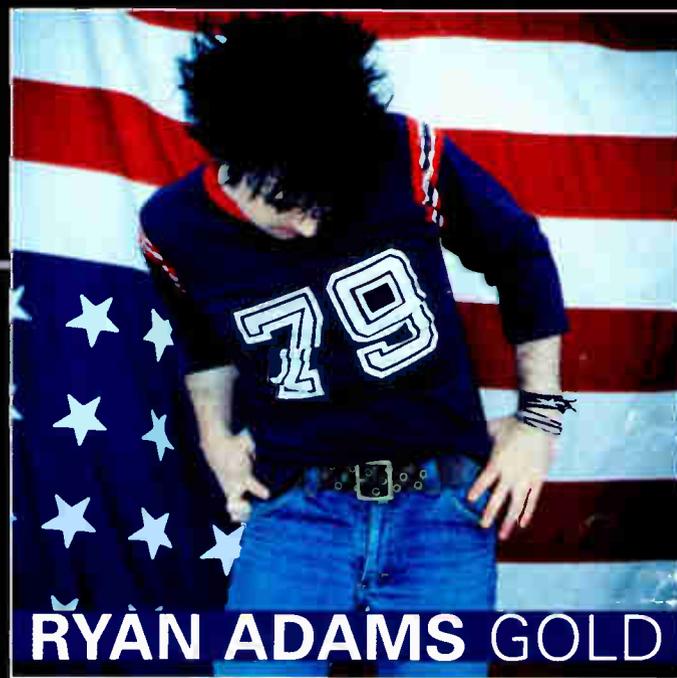


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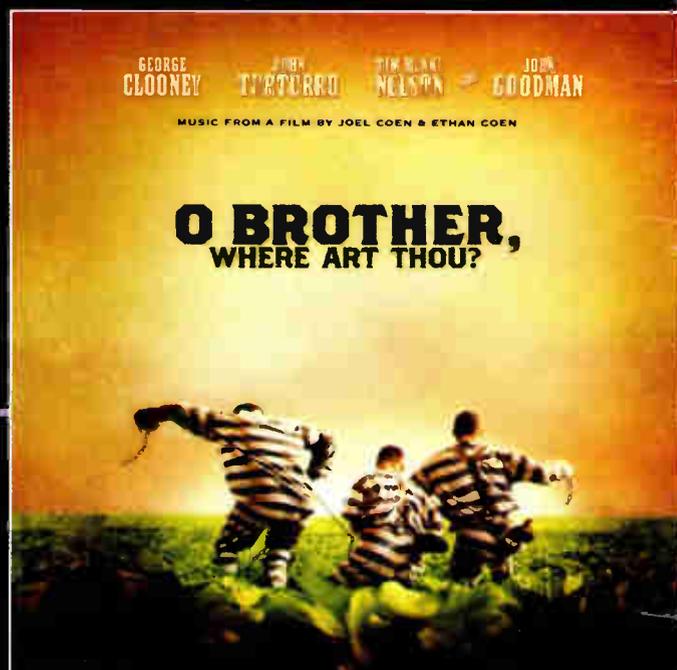
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Timeless

Country Album,
Female
Country
Vocal (2),
Male
Country
Vocal (2)

BEST

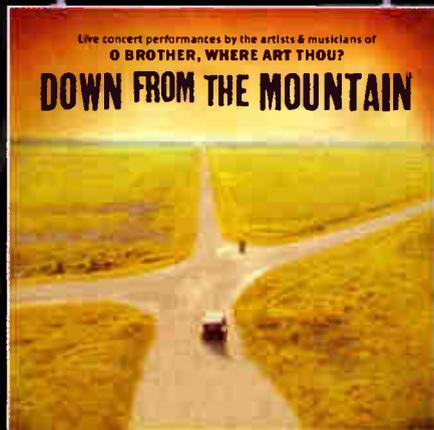
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Compilation
Soundtrack,
Male Country
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